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A
BIBLIOGRAPHY OF PRINTING

VOLUME I.

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A
BIBLIOGRAPHY
OF
PRINTING

WITH
NOTES & ILLUSTRATIONS

COMPILED BY
E. C. BIGMORE AND C. W. H. WYMAN

A—L INCLUSIVE

LONDON
BERNARD QUARITCH, 15 PICCADILLY
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THE Compilers of this Bibliography of Printing, the first of its kind published in England, had been for some years engaged independently in the collection of materials for such a work as the present, when, by the good offices of Mr. BERNARD QUARITCH, of Piccadilly, they became personally acquainted and for the first time aware of their several labours and common intention, and thereupon agreed to combine their resources and pursue the task conjointly. It was arranged that the Bibliography should first appear, by monthly instalments, in the *Printing Times and Lithographer*; and then, after careful revision and correction (for which this serial mode of publication afforded special facilities), be eventually issued in a more complete and permanent form.

In the year 1874 the "Typographical Bibliography" of Mr. JOHN F. MARTHENS, of Pittsburgh, United States, was printed in the pages of the *Quadrat*. A few months after the first announcement of the present Bibliography, Mr. WILLIAM BLADES, the historian of England's first printer, informed one of the Compilers that he had also for a

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long time contemplated a similar work. An effort was then made to enlist Mr. BLADES'S valuable co-operation, but in vain, for he doubtless felt that he was strong enough to stand alone, while it was uncertain how far he would benefit by the proposed collaboration. Mr. BLADES, therefore, proceeded to issue the English portion of his "Bibliotheca Typographica" in the *Printer's Register*, intending to complete it as the several technical journals of France, Germany, Italy, Spain, &c., might offer him similar facilities with regard to the works in the languages of these respective countries. The fact that three independent works, each more or less aiming to furnish a Bibliography of Printing, should be simultaneously projected and be announced within a twelvemonth, is sufficiently remarkable to be here recorded.

In February, 1873, a preliminary intimation of this work was published. Various other notifications were issued from time to time, until the actual production of the first instalment in January, 1876, in the *Printing Times and Lithographer*. In this publication it has ever since appeared monthly, and is still being continued. While touching on these matters it seems proper to add, that this compilation was begun for private use only, but that a daily experience of the need of such a work soon led to the project of attempting to supply, however imperfectly, a real public want. Hence, without any pretensions to the great learning, ample leisure, and literary ability, which such an undertaking properly demanded, the Compilers found themselves embarked in the present enterprise. Their chief qualifications they feel to consist in that technical knowledge which long experience in their respective occupations has given them. They confess also to some enthusiasm for the subject. They were, however,

from the outset encouraged with many promises of assistance, which have been since amply redeemed, and are gratefully acknowledged.

And here should be recorded the generous aid, in revising and correcting the proofs and supplying deficiencies in this work, of Mr. THEODOR GOEBEL, of Stuttgart, many years Editor of the *Journal für Buchdruckerkunst*, the oldest periodical devoted to typography in existence; of Mr. F. MULLER, of Amsterdam; of Mr. LOUIS MOHR, of Strasbourg; of Mr. THEO. L. DE VINNE, of New York; and of other correspondents in various parts of the world, not omitting the constant assistance and courtesy of the learned staff of the British Museum. Moreover, in the autumn of 1878, Mr. WILLIAM BLADES, having relinquished his idea of completing the publication of his own work in the manner he had proposed, spontaneously and most liberally placed the whole of his valuable notes at the service of the Compilers. These materials have since, as far as possible, been embodied in these pages, the latter portion of which have also been further benefited by the revision of Mr. BLADES. This enumeration would not, however, be complete without mention of the important service rendered by Mr. JOHN SOUTHWARD, who, in addition to possessing the qualifications of a practical printer, has devoted himself for several years to the study of the literature and antiquities of Printing. The Compilers esteem themselves fortunate in having had the advantage of his intelligent aptitude and zealous cooperation throughout the progress of the work, which owes much to this gentleman's literary ability and special knowledge.

The means adopted by the Compilers to avail themselves of the assistance so generously and so widely given were,

primarily, the distribution of rough proofs, in which the recipients inscribed their proposed corrections and additions. This new matter, after being revised and augmented, was printed monthly in the *Printing Times and Lithographer*, and the large circulation by that means given to it produced much correspondence and suggested various improvements. The whole was again submitted in proof to several of the gentlemen co-operating, before the matter was finally printed in its present form. The foregoing details may afford some slight idea of the labour incurred in the collation and revision of the immense amount of material from which these pages have been elaborated.

The scope and plan of the work have next to be stated. The Compilers have limited the signification of the word "Printing," by rejecting photographic printing, calico printing, telegraphic printing, &c., as irrelevant processes which are not utilised for literary purposes. In fact, the works cited are those treating of typographic, lithographic, copperplate printing, &c., with the cognate arts of type-founding, stereotyping, electrotyping, and wood-engraving. The subjects of Paper and Bookbinding are not included, although it would have been an interesting task to deal with them, as would also have been the case with Copyright and Laws regulating the Press; but, though they bear very closely on the subject, they seem to belong rather to the results and outcome of printing than to printing itself.

The several books cited are arranged in Alphabetical order under the names of the writers, in every case wherein the authorship is noted on the title-page or was known to the Compilers; the names in the latter case being inserted in brackets. Anonymous works are placed according to the wording of the title, the first noun in such cases determining the alphabetical position in this Bibliography.

Every system of arrangement is open to objection ; but it is hoped that the one adopted will best facilitate reference to any book required, and therefore will prove more convenient than the chronological method ; but in several cases wherein it is interesting to mark the evolution of a subject during successive years, an historical note has been given for the purpose. The article on "Koster," for instance, summarises the theories of various authors who have written on the subject of the "Haarlem Legend." Investigation, it is hoped, has been rendered easier by the employment of cross references.

Great pains have been taken with the annotations, which the Compilers venture to think form, as a whole, a valuable collection of material towards a future History of Printing. In some instances by personal research, in others by correspondence with authorities, official and private, in various parts of the world, a very large number of hitherto unrecorded facts have been collected, while some important verifications or corrections of statements hitherto generally accepted have been secured. In this way the Compilers have endeavoured to present a considerable amount of matter which the future collector of historical facts will find acceptable and indeed necessary. There may be mentioned, for example, the section devoted to SOCIETIES, which embodies materials for an account of the trade organizations of printers for above a century. It is largely founded on original documents not hitherto described, and on reminiscences and the collections formed by one of the Compilers, who, himself a printer and the son of a printer, had for many years taken an active part in the transactions of the Master Printers' Association of London. Either as a member of various committees appointed to legislate on

the current trade movements, or as chairman of this Association, he has had opportunities of practically acquainting himself with contemporary trade politics, as they affected both employers and employed. The historical value of such details, although not always appreciated, ought not to be underrated; for the events here recorded have, during the present century, considerably influenced the conditions under which the art of printing has been practised, and, to some extent, affected its products in this country.

The list of PERIODICAL PUBLICATIONS is undoubtedly the most complete that has yet been compiled. It was felt that the technical journals were the current medium wherein the history of the arts dealt with is recorded, and that a careful register of those periodicals would be of great value.

Under the heading PARLIAMENTARY PAPERS are included Acts of the Legislature, proclamations, minutes of evidence before parliamentary committees, and reports of Royal commissioners, in so far as they bear on the subjects included within the scope of the present work. A chronological arrangement has been adopted here, and it is hoped that this matter will be rendered thereby more easy to consult, as well as more intelligible, than could have been the case had the alphabetical system been followed.

These pages have been illustrated by a large number of interesting cuts, derived from various sources. Most of those representing the printers' devices were engraved with his own hand by Mr. J. PH. BERJEAU, and originally published in his little volume on "Printers' Marks," and in his *Bookworm*. Both of these works being out of print, and almost unattainable, the blocks were acquired, and

they are here given in order, under the names of the printers who used them. A large number of other blocks (chiefly reproductions from very old standard and rare books) were obtained through the kindness of the author of "The Invention of Printing." Indeed, these pages are enriched with probably the largest and most representative collection of delineations of typographical monuments, and of portraits of notabilities, that has ever been presented in one work.

Absolute accuracy is even less attainable in a bibliographical enterprise than in one of any other kind. Notwithstanding the extent of the list of books presented, the Compilers are conscious that there will be many titles which have escaped notice; especially those of books of which only a few copies exist in places difficult of access, or of works which, being privately compiled for trade or other purposes, have not come upon the ordinary market. In fact, while the sheets of this work were going through the press not a few omissions have been discovered. All such items, so far as ascertained, will be placed in the SUPPLEMENT, at the end of Volume II. A note of any shortcomings that may be detected by the reader will be gratefully received, and gladly turned to account.

It may be mentioned, not only as an instance of the difficulties inherent in such a compilation as the present, but as a somewhat curious example of "printers' errors," that some of the "Dictionaries of Printers," "Memoirs of Printers," &c., mentioned in bibliographies and book-catalogues were found on examination to refer to Painters; and that "Typography" not infrequently is a misprint for Topography, an instance of the last being an entry under NICHOLS in Watts's "Bibliotheca Britannica." The explanation of these errors lies in the fact that the boxes in

the printers' case containing the types "a" and "r," and those of "o" and "y" respectively, adjoin each other, and the letters are therefore easily misplaced.

Had the Compilers realized at the outset half that their task might demand of them, they would never have had the courage to attempt it; but they were first stimulated by a belief in and experience of its usefulness, and their enthusiasm was sustained by the encouragement of those whose judgment they knew was entitled to respect. They may not yet speak of the completion of the undertaking, for this is but the first, and perhaps the smaller of the two volumes to which the work is intended to be confined; yet they are confidently pursuing their way.

In entering so fully as they have done into the origin and progress of this Contribution to the History of Printing, the Compilers have no desire to escape just criticism. Of its faults, both of omission and commission, they are very sensible; but they feel that they may fairly urge the novelty and the magnitude of the undertaking in extenuation of some of its shortcomings, and that they are entitled to such consideration as may attach to the fact that the labour was not only vast, but without prospect of pecuniary recompense.

74, GREAT QUEEN STREET, LONDON.

January, 1880.

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A Bibliography of Printing.



Observations sur l'Introduction au Catalogue d'Estampes de M. D. G. de A. 1861. 8vo.

The name of the author of this book, published under the above initials, is stated by the authorities of the British Museum to be Rocheaux, a printseller of Paris.

AA (C. van der). Iets over de Uitvinding en Voortgang der Boekdrukkunst. Utrecht : 1803. 8vo.

Chr. Ch. Hendrik van der Aa was an eminent Dutch Lutheran minister and theological writer, born at Zwoll, 25th Aug., 1718; died 1793, in which year he had celebrated the jubilee, or fiftieth anniversary of his ministry at Haarlem, when a

medal, by the artist Holtzey, was struck on the occasion. He devoted his leisure hours, however, to science, and was one of the secretaries of the Scientific Society (Maatschappij der Wetenschappen) established at Haarlem in 1752. The work named above treats of the discovery and progressive development of the Typographic Art.

AANMERKINGEN op de Gedenkschriften wegens het 4e Eeuwgetyde van de Uitvinding der Boekdrukkunst. 's Hage. 1824. 8vo.

Supposed to have been written by the Baron Westreenen van Tiellandt.

ABBOTT (Jacob). The Harper Establishment; or, How the Story Books are made. New York : 1855. 4to.

—— Franklin, the Apprentice Boy. New York : 1855. 16mo. pp. 160; woodcuts.

ABHANDLUNG von der Buchdruckerkunst, und einigen dahin gehörigen Stücken des Alterthums ; bei Gelegenheit des dritten Jubeljahres so in diesem Jahr wie in den meisten berühmten Städten Deutschlands, also auch u. s. w. in Bremen u. s. w. gefeyert worden. Bremen : 1740. 8vo.

A treatise on Typography and the early products of the printing-press.

ABNEY (Capt.). Instruction in Photography. London : 1874. Crown 8vo. pp. 168.

Contains, beside other matter, excellent instructions in Photo-Lithography and Zincography, and also a description of the author's method, called Papyrotype. This Manual was originally prepared for private circulation amongst the officers and men of the corps of Royal Engineers, and is essentially a work of a practical character.

ABOUT (Edmond). La Justice et la Liberté dans l'Industrie Typographique. Paris : 1865. 8vo.

ABOUT Printing. Article in *Fine Arts Quarterly Review*, June, 1866. pp. 145-160. London : 1866. Royal 8vo.

ABRANCHES. Catalogo alfabetico des Obras impressas de J. A. de Macedo. Por A[ntonio] M[anoel] de R[iego] A[branches]. Lisboa : 1849. 4to.

ACCOUNT. An Account of the Expence of Correcting and Improving Sundry Books. 4 pp. fo. About 1800. A pamphlet.

ACCOUNT of the Rise and Progress of the Dispute between the Masters and Journeymen Printers, exemplified in the Trial at Large ; with Remarks thereupon, and the Speeches of Messrs. Knapp, Raine, and Hovell, both on the Trial and at the time of passing sentence. With Notes and Illustrations upon the whole. Published for the benefit of the men in confinement. London : 1799. 8vo.

The five defendants, E. Atkinson, L. Ball, J. Turk, J. Warwick, and N. Lynham, were the Committee of the Society of Journeymen Pressmen, and the action was for interfering with the masters as to the number of their apprentices. The charge was proved, and each was sentenced to two years' imprisonment in Newgate. Lynham died in jail.

ACCOUNT. A short Account of the first Rise and Progress of Printing, with a complete list of the first books that were printed. London : [1763]. 32mo.

ACHARD. Epreuve des Caractères de l'Imprimerie d'Achard. Marseille : 1822. 8vo.

ACKERMAN (Rudolph).—See SENEFELDER.

ACKERSDYCK (W. C.). Iets over het nageslacht van den vermaarden Mentzischen boekdrukker Petrus Schöffer, naar's Hertogenbosch verhuisd, en al daar uitgestorven. Amsterdam : 1817. 8vo.

ACTS of Parliament relating to Printers.—See PARLIAMENTARY PAPERS.

ADAMS. Prof van Letteren die te bekomen zyn, by de Weduwe van Joannis Adamsz en Abraham Ente, Lettergieter in de nieuwe Lely-straat in de Batavier tot Amsterdam. [About 1660.] 4to.

Two large post broadsides, issued as typefounders' specimens, by Adams and Ente. They show eighteen founts of roman and italic, from double-pica to nonpareil, well cut.

ADAMS (Thomas F.). *Typographia*; or, the Printer's Instructor. A Brief Sketch of the Origin, Rise, and Progress of the Typographic Art, with Practical Directions for conducting every Department in an Office, Hints to Authors, Publishers, &c. Philadelphia: 1837, 12mo. pp. 380; 1845, 12mo.

ADAMSON (John). *Bibliotheca Lusitana*; or, Catalogue of Books and Tracts relating to the History, Literature, and Poetry of Portugal. Newcastle: 1836. 12mo.

Contains notices of the earliest Portuguese printers.

ADAMUS, M. *Vita J. Fausti typographi*; *Vita J. Froben*; *Vita J. Guttembergii*, ex variis auctoribus collecta. Articles in the *Vitæ Theolog.*, *Juriscons.*, *Philosoph.*, &c., of Adamus. Francofurti ad Moenum: 1706. Fo.

ADRIANUS. *Explicit Liber de Remediis fortuitorum Casuum, noviter compilatus et impressus. Colonie, per Arnoldum Therhoernen, finitus 1471.* 4to.

A book concerning the Remedies of Accidents, newly compiled and printed at Cologne, by Arnold Therhoernen. Interesting to printers as being (on the authority of the "Biblio-



theca Spenceriana") the first book printed with numbering of folios (not pages), the figures being placed in the end of the line on the middle of each right-hand page.

ADRY (J. F.). *Notice sur les Imprimeurs de la Famille des Elzéviros, par un ancien Bibliothécaire.* Paris: 1806. 8vo., pp. 60. Only fifty copies printed.

— *Catalogue chronologique des Imprimeurs et Libraires du Roy, publié par le Roux de Lincy.* Paris: 1849. 8vo.

Jean Félicissime Adry was a bibliographer and writer of considerable merit, born at Vincelotte, near Auxerre, in the year 1749. He became librarian in the *Maison de l'Oratoire*, at Paris, and on the suppression of this house devoted himself to study, maintaining himself by his literary labours. He died 20th March, 1818.

He left behind him several works in manuscript, one of them being the *Histoire de la Famille des Elzéviros*; another a "Dictionnaire des Graveurs et Peintres." For Memoir see "Annales Encyclopédiques," par Millin, 1818, ii. 321-323; "Biographie des Hommes Vivans," and Quérard, "La France Littéraire."

AEBI (J. L.). *Die Buchdruckerei zu Beromünster im funfzehnten Jahrhundert.* Eine Festschrift zur Jubelfeier im jahre 1870. Einsiedeln (Switzerland): 1870. 8vo. pp. 40. Two photographs and a facsimile.

A short history of the first Swiss printer and printing-house.

AFFÒ (Ireneo). *Saggio di Memorie sulla Tipografia Parmense del Secolo XV.* Parma: 1791. 4to.

AFFÒ (Ireneo). *Giunte e Correzioni dall' Avvocato Ang. Pezzana.* Parma : 1827. 4to.

Ireneo Affò was born at Busseto, in the duchy of Parma, in 1741, studied at Bologna, and entered the Franciscan order. In 1767 he was appointed professor of philosophy in the Convent of the Minori Osservanti at Parma, and in 1768 to the chair of philosophy in the public school of Guastalla. During his long residence in the latter city he ransacked its archives for literary and historical purposes. He was afterward appointed sub-librarian of the ducal library at Parma, and in 1785 he was made head librarian. He died in 1797,

having written more than one hundred separate works. The first of the works named above is An Essay on the Typography of Parma in the fifteenth century. Horne says that this is—"A work of great research. It is divided into two parts, the first of which discusses the history of printing at Parma; and in the second is given a chronological notice of fifty editions of the fifteenth century. Tiraboschi mentions Affò as one of the first geniuses of Italy." Of the Additions and Corrections by Pezzana, fifty copies were separately printed.

AITSINGER (Michael) Leo Belgicus. *Coloniae* : 1583.

Repeats the Haarlem Legend.

ALBERT (Andreas). *Der Maschinenmeister an der Schnellpresse.* Leipzig : 1853. 12mo.

This is a practical guide for pressmen and machine-minders.

ALBRECHT. *Proben der neuesten Schriften aus der Albrecht'schen privil. Hof-Buchdruckerei. Nebst einem Anhang, die Correcturzeichen der Buchdruckerei enthaltend.* Weimar : 1835. 8vo.

ALBRITIUS (H.). *Catalogus alphabeticè dispositus Librorum Typis et Sumptibus H. Albritii impressorum.* Venetiis : 1720. 12mo.

An alphabetical list of the books printed by Albritius, the celebrated Italian typographer.

ALBUM van Feestliederen en Gezangen, te zingen door de Typographische Vereenigingen, die deel zullen nemen aan de onthullings Feesten, op den 16den Julij, 1856, te Haarlem. Haarlem : 1856. Small 8vo.

A collection of fifty-two songs, cantatas, &c., in honour of Koster.

ALDEN (H. M.). *Why the Ancients had no Printing Press.* Article in *Harper's New Monthly Magazine*, vol. xxxvii. New York : 1868. 8vo.

——— *Origin of Printing.* Article in the same volume. New York : 1868. 8vo.

ALDEN Type-Composing Machine. An Article, with a View of the Machine, in the *Printer's Journal*. January 7, 1867.

ALKAN aîné. *Les Femmes Compositrices d'Imprimerie sous la Révolution Française en 1794, par un ancien Typographe.* Paris (Dentu) : 1862. Sm. 8vo.

A curious picture of the women printers of the time of the French Revolution, edited with notes by M. Alkan.

ALKEN (Henry). *The Art and Practice of Etching ; with Directions for other Methods of Light and Entertaining Engraving.* London : 1849. 8vo.

ALLAN. The Life of the late George Allan, Esq., F.S.A., to which is added a Catalogue of Books and Tracts printed at his Private Press, at Blackwell Grange, in the County of Durham. Edited by Robert Henry Allan, Esq., F.S.A. Printed for Private Use. Sunderland : 1829. 8vo. pp. 84. Portrait and Plate of Arms.

ALMELOVEEN (Theodoor Janson ab). De Vitis Stephanorum celeberrimum Typographorum Dissertatio epistolica, in qua de Stephanorum stirpe, indefessis laboribus, varia fortuna atque libris, quos orbi eruditorum officinæ emendatissime impressos unquam exhibuerunt, subjecto illorum Indice accuratius agitur : atque obiter multa scitu jucunda adsparguntur. Subjecta est H. Stephani Querimonia Artis Typographicæ. Ejusdem Epistola de statu suæ Typographicæ ad virum clarissimum Joan. Georg. Graevium. Amstelædami : 1683. Small 8vo. Title : Portrait of R. Stephens, with commendatory verse on back, pp. 212 ; Address to the Reader, pp. 2 ; Index librorum Stephanorum, pp. 83 ; Errata, 1 leaf.

An epistolary dissertation concerning the lives of the celebrated printers, the Stephenses, their labours, and the books which they have published, &c. &c. Theodore Janson von Almelooven was an eminent Dutch physician, but is remembered chiefly as a scholar and bibliographer. He was born July 24, 1657, near Utrecht, his mother being Mary Janson, daughter of the celebrated Amsterdam printer. As the latter had no male issue, the name of Janson was added to Almelooven. He died in 1712.

ALNANDER (Joannis O.). Historiola Artis Typographicæ in Svecia ; publica et solenni exercitatione sub moderamine celeberrimi viri M. Fabiani Törner, eloq. profess. regii et ord. Upsaliæ, anno 1722, mense Junio primum proposita. Nunc vero ob argumenti tum prestantiam, tum jucunditatem in Germania recusa. Rostochi et Lipsiæ : 1725. 12mo. pp. vi. 101, 4.

A short history of the Art of Typography in Sweden.

ALONNIER (Décembre). Typographes et Gens de Lettres. Paris : 1864. 12mo. pp. viii. and 332.

A most characteristic description of the life of printers, especially compositors, in France ; with an appendix of original poetry by French printers.

ALPHABET arabe, turc, et persan, à l'Usage de l'Imprimerie orientale et française. Alexandrie : an VI. (1798). 4to.

Specimens of founts of Arabic, Turkish, and Persian, for the use of the Oriental and French printing-office, Alexandria.

ALPHABETE Orientalischer und anderer Sprachen zum gebrauch für Schriftsetzer. Leipzig : 1843. 8vo.

Oriental and other alphabets, for the use of compositors.

ALPHABETICAL List of the Names of the several species of Writing Papers, Printing Papers, Copperplate Printing Papers, Wrapping-up Papers, &c. &c. ; with their Size and Value per Ream or Bundle, and the different Duties as laid thereon according to Act of Parliament passed in 1781. Broadside. April 25, 1781.

For fiscal reasons—then of great importance—the sizes of the papers are here specified with extreme minuteness.

ALTENBURG. Druckproben der Hofbuchdruckerei in Altenburg. Altenburg: 1828. 4to.

ALVIN. Les Commencements de la Gravure aux Pays-Bas. Bruxelles: 1857. 8vo.

AMADUTIUS (J. C.). Catalogus Librorum qui ex Typographia S. Congregationis de Propaganda Fide variis linguis prodierunt, cum prefatione. Romæ: 1773. 8vo. pp. 55.

Several editions of this Catalogue were issued—one in 1639; the above is the seventh; the eighth in 1782; ninth, 1793, pp. 31. Another, without the preface, was published, with the title "Elenchus Librorum," &c., 1817, pp. 23.

AMATEUR Printing. Specimens of Amateur Printing. These Specimens of Amateur Printing were effected by means of the ingenious little Press invented by Mr. Cowper and manufactured by Messrs. Holtzapffel & Co. [London]: 1840. 4to.

AMATI (Giacinto). Manuale di Bibliografia del Secolo XV. ossia notizia di tutti i libri rari e preziosi impressi dall' origine della stampa fino al 1500. Milano: 1854. 8vo.

—— Ricerche storico-criticò-scientifiche sulle Origini, Scoperte, Invenzioni e Perfezionamenti fatti nelle Lettere, nelle Arti, e nelle Scienze, con alcuni tratti biografici della vita dei più distinti autori nelle medesime. 5 vols. Milano: 1828–30. Royal 8vo.

The first of these works is a manual of which G. C. Trivulzio largely contributed, is devoted entirely to the history of the early days of printing. It contains many new and curious notices, which are not to be found elsewhere, relative to Italian Typography at Milan and other places in Italy.

AMBROSE (Joshua). Specimens of Wood Letter. Joshua Ambrose, Merton, Surrey, S. 4to.

AMERBACH (Joh.). Bibliotheca Amerbachiana. Basil.: 1659. 4to.

John Amerbach, a learned printer of the fifteenth century, was born at Rüttingen, in Suabia, and settled at Basle. He was the first who made use of the round Roman type instead of the Italic and Gothic. In 1489–95 he printed the first edition of the works of St. Augustine, which he edited himself, and the character used in it has since borne the name of "St. Augustine." He began the works of St. Jerome, but his death, which took place in 1515, prevented his finishing them, and he left them to the care of his sons, by whom they were published. The Bibliotheca Amerbachiana is among the books of importance in the history of printing, as it mentions many old editions not enumerated in bibliographical works. The library was founded by Erasmus, the celebrated reformer, and Boniface, son of Jean Amerbach, the executor of Erasmus.

AMERICA (Printing in). A series of articles in *Notes and Queries*, II. iv. 105, 126; iii. 286; III. v. 222; IV. vi. 358.

These articles present the early history of printing, publishing, paper-making, and journalism in the United States.

AMES (Joseph). *Typographical Antiquities*; being an Historical Account of Printing in England, with some Memoirs of our Antient Printers, and a Register of the Books printed by them from the year 1471 to 1600; with an Appendix concerning Printing in Scotland and Ireland to the same time. By Joseph Ames, F.R.S.,

and Secretary to the Society of Antiquaries. London: 1749. 4to.

Contains 598 pages, with six preliminary leaves, and fourteen leaves of index at end, not paged. Eight plates. The "Catalogue of English Printers from 1471 to 1600" was issued separately, on two leaves, 4to.

AMES (Joseph). *Typographical Antiquities; or an Historical Account of the Origin and Progress of Printing in Great Britain and Ireland, containing Memoirs of the Ancient Printers, and a Register of Books printed by them from the year 1471 to the year 1600.* Begun by the late Joseph Ames, F.R. and A.SS., and Secretary to the Society of Antiquaries. Considerably augmented, both in the Memoir and in the number of books, by William Herbert, of Cheshunt, Herts. 3 vols. 4to.

Vol. I., London, 1785, contains pp. xlv. and 684, five preliminary leaves, and a leaf of Index at end. Vol. II., London, 1786, pp. 685 to 1308, and a leaf of Index. Vol. III., London, 1790, pp. 1309 to 1875. The plates are the same as in Ames's original edition.

— *Typographical Antiquities; or, the History of Printing in England, Scotland, and Ireland, containing Memoirs of our Ancient Printers, and a Register of the Books printed by them.* Begun by the late Joseph Ames, F.R. and A. SS.; considerably augmented by William Herbert, of Cheshunt, Herts; and now greatly enlarged with copious Notes, and illustrated with appropriate Engravings; comprehending the History of English Literature, and a View of the Progress of the Art of Engraving in Great Britain. By the Rev. Thomas Frognall Dibdin. 4 vols. 4to.

Vol. I., London, 1810, contains pp. xx., 95, cxxxviii., and 390, with 15 plates. Vol. II., London, 1812, pp. v. and 614, with several insertions, as shown on directions for binder at end. Vol. III., London, 1816, pp. iii. and 615, with five plates. Vol. IV., London, 1819, pp. ii. and 623, three plates. Sixty-five copies were printed on large paper, with extra plates.

Joseph Ames, the celebrated typographical historian, was born at Yarmouth, January 23, 1688-9, and died in London, October 7, 1759. The *Typographical Antiquities* is the great storehouse for the History of English Printing. The original edition, for the time in which it appeared, is a very complete undertaking. Herbert was no less industrious than the original compiler, and from the many more sources of information opened to him than were available to Ames, he extended the work to three volumes. Nor did his industry stop there, as is evidenced by his copy of the book, now in the library of the British Museum, interleaved, and bound in six volumes, with a very large number of additions in manuscript. This copy was formerly in the possession of Dr. T. F. Dibdin, and was used by him in his enlarged edition of Ames—a work the magnificent promise of which he never fulfilled. The four volumes of Dibdin's edition describe only the printers of London, so that both Herbert's and Dibdin's editions are necessary to the student.—*see* LEWIS, Joseph.

AMORETTI (C.). *Lettera sull' Anno natalizio d' Aldo Pio Manuzio ed alcune Stampe Manuziane, diretta al Sig. Abate Gaetano Marini.* Roma: 1804. 8vo.

Carlo Amoretti was born at Oneglia, in the territory of Genoa, in the year 1740. He studied theology, and took the vows of the order of St. Augustine, but obtained license to renounce the sacred for a secular calling. In 1775 he began, in conjunction with Padre Soave, to publish a collection of the most interesting essays and memoirs of the European literati. He wrote many

works on art and antiquarian subjects, and edited in 1808 a periodical commenced by a literary society in Milan, called *Giornale della Società d'Incoraggiamento delle Scienze e delle Arti stabilita in Milano*, and contributed to it, among other papers, one of the first notices of the invention of lithography that appeared in Italy. He died 25th March, 1816. The work above named is a Letter on the Birthday of P. Mamozio (Aldus). For memoir, see Lombardi, "Storia della Letteratura Italiana del Secolo XVIII," Modena, 1828; "Life of Amoretti," by Weiss, in the Supplement to the "Biographie Universelle."

AMOUGIES (J. B. G. Camberlyn d'). *Ars Costeriana*. Gandavice: [1820]. 4to.

AMPLE Page of Knowledge, rich with the Spoils of Time; No. 1. Printed by Morison's Patent Ophine Process. [London.] 8vo.

AMPZING (S.). *Beschryvinge ende lof der Stad Haerlem in rijm bearbeyd, ende met veele oude ende nieuwe stucken buyten Dicht uyt verscheyde Kronijken . . . ende diergelijke Schriften verkaerd*. Mitsgaders P. Scriverii Laurekranz voor L. Koster, eerste vinder van der Boekdruckerye. Haerlem: 1616. 4to.—Second edition. Haerlem: 1621. 4to.—Third edition. Haerlem: 1628. 4to.

Samuel Ampzing was a Dutch Reformed minister and poet, who lived in the first half of the seventeenth century; born in 1591, he died July 29, 1632. He wrote the above-named "Description and Praise of the City of Haarlem," a minute description and history of that city, with twelve fine plates by J. Van der Velde, one giving a view of the market-place, with the house of Coster. He was a vehement partisan of his countryman's claim to the invention of printing, but forbears to enlarge on the subject, observing:—"Ik had hier nu gedacht daer heftig voor te strijden
Maer nu 'tons schrijver doet, so sta ik wat ter sijden";
"Warmly to fight for this I here had ta'en in hand,
But since Scriverius does't, aside I well may stand";—
And proceeds to add that he shall append the work of Scriverius to his own. The "Laure Crans voor Laurens Coster," or "Laurel Wreath for Laurens Coster," of Scriverius, was thus first printed in conjunction with Ampzing's work, and properly forms a portion of it.

AMSTEL. *See* PLOOS VAN AMSTEL.

ANASTATIC Printing. *Notes and Queries*, I. x. 288, 364, 423; xi. 52; xii. 154.

A discussion relative to Anastatic Printing, with a reference to certain books on the subject.

ANDENCKEN, gepriesenes, von Erfindung der Buchdruckerey wie solches in Leipzig beym Schluss des dritten Jahrhunderts von den gesammten Buchdruckern daselbst gefeyert worden. Leipzig: 1740. 4to. pp. lvi. 176.

The title bears a vignette showing the interior of a printing-office. The volume contains a full account of the public proceedings at Leipzig to celebrate the third centenary of the invention of printing, including orations in Latin by Fred. Menzius and J. A. Ernesti; in German by J. C. Gottsched and J. F. Mayer; and eulogistic Poems in Hebrew, Latin, German, &c. On page 93 is a short Latin poem by Emanuel Swedenborg.

ANDENKEN an das Fest vom 24. Juni als Gedächtnissfeier Gutenbergs und der Erfindung der Buchdruckerkunst. Lübeck: 1840. 8vo.

ANDREÄ. Proben aus der Schriftgiesserey der Andreäischen Buchhandlung in Frankfurt am Main. 1826, 8vo.; and 1834, oblong 8vo.

— *See* HANDBUCH.

ANDREWE (Lawrence). This printer, who was a native of Calais, was a man of learning, and the translator of various works, before he applied himself to the art of printing. His office was for some time situated at the Golden Cross, in Fleet Street, near the Fleet Bridge. The full titles of four of his books are set out in Herbert's edition of Ames; viz., the "Great Herbal," 1527; the "Book of Distillation," 1527; the "Mirror and Description of the World" and the "Directory of Conscience," both without date. The



LONDON: 1499—1527.

following is an heraldic description of the above device:—*St. Andrew Cross*, between A and L crossed saltirewise, the A surmounted with a cross. "The first typographers were accustomed to denote their publications by marks or vignettes, the invention of which is ascribed to the elder Aldus, whose example was soon followed by the most eminent printers. An acquaintance with these marks is useful to the bibliographer in order to ascertain the names of the printers of early works, especially where

those names have been concealed. But besides these vignettes, most of the ancient printers made use of monograms or ciphers containing the initial letters of their names or other devices curiously interwoven. The knowledge of these is essential to fix the identity of ancient editions in which the printer's name does not appear."—*Horné's Introduction*. Some particulars of Lawrence Andrewe and his productions will be found in *Notes and Queries*, 2nd series, vol. i. pp. 153, 180.

ANECDOTES of Books and Authors. London: 1836. 16mo.

Contains many anecdotes of printers and their relations towards authors; printers of bibles, Franklin, correctors of the press, printers' errors, Baskerville, the P. D., publishers, &c.

ANFANGSGRÜNDE der Buchdruckerkunst. Leipzig: 1743. 8vo.

A practical work, treating in a rudimentary manner of the processes of printing.

ANGUS (G.), the Printer, of Newcastle. *Notes and Queries*, III. xii. 446.

Particulars concerning this famous Northern printer. He produced large numbers of chap-books, ballads, &c., in the style of Catnach.

ANISSON-DUPERRON (Etienne Alexandre Jacques). Description d'une nouvelle Presse exécutée pour le service du Roi. Paris: 1783. 8vo.

This work, which was republished as a part of the following book, was originally published anonymously. It is not folioed, but consists of 36 pages and four plates.

——— Lettre du Directeur de l'Imprimerie Royale sur l'Impression des Assignats. Paris: 1790. 8vo. pp. 8.

——— Premier Mémoire sur l'Impression en Lettres suivi de la description d'une nouvelle presse exécutée pour le service du Roi, et publié par ordre du Gouvernement. Paris: 1785. 4to. pp. 40. 4 plates.

Anisson is the name of a family of distinguished printers at Lyons in the seventeenth and eighteenth centuries, six in all, who contributed greatly to revive the ancient reputation of their city for typography. The first was Laurent Anisson, échevin of Lyons, 1670. His son, Jean Anisson, was appointed by Louis XIV., in 1690, director of the Imprimerie Royale, an office he held until 1702. Etienne Alexandre Jacques Anisson-Duperron, grandson of Jean Anisson, was born at Paris in the year 1748. In 1783 he was appointed director of the Imprimerie Royale, and in 1790 published a letter on the printing of assignats. He was one of the victims of the revolutionary tribunal. The first-

named work, containing four plates, is a memoir on Letterpress printing and a description of the new press (which he calls the "presse à un coup," *i.e.* the one-pull press). This memoir was read by the author before the Academy in 1783, and published in vol. x. of "Mémoires de l'Académie des Sciences." The Messrs. Didot, however, claim the priority of invention (*see* Didot, "Épître sur les Progrès de l'Imprimerie," at the end of his "Essai de Fables Nouvelles," 1786, 12mo., p. 137). Other papers by this writer, or concerning his invention, may be found in the "Mémoires de Mathématique et de Physique," vol. x. pp. 613, 625, 627, 629.

ANLEITUNG zum Satz mathematischer Werke. Leipzig: 1872. 8vo. pp. 21.

Instructions in the composition of mathematical works.

ANLEITUNG zum Tabellensatz. Leipzig : 1872. 8vo. pp. 41.

A handbook to the composition of tabular matter.

ANLEITUNG zur Herstellung von Buchdruckplatten mittelst Zinkätzung. Leipzig. 8vo. pp. 28.

Instructions for the production of printing-plates by means of zincography.

ANLEITUNG zur Holzschnidekunst. Leipzig : 1873. 8vo. pp. 143.

An illustrated guide to the art of wood-engraving.

ANLEITUNG zur schriftlichen Geschäftsführung für Buchdruckereien. Durch Beispiele erläutert. Eisenach : 1844. 8vo.

ANMERKUNGEN von der allerältesten und ersten gedruckten Ausgabe der Lateinischen Bibel in der Königl. Bibliothec zu Berlin, und andern daselbst befindlichen alten Lateinischen Bibel-Ausgaben. [Berlin : 1747-8.] 8vo.

A series of three articles in the "Berlinsche Bibliothec," vols. i. and ii., on the first printed Latin Bible in the Royal Library at Berlin, and also remarks on other early printed Latin Bibles preserved there.

ANTIQUARIAN Researches among the early Printers and Publishers of Friends' Books. Extracted from the *American Friend*, published in Philadelphia. Manchester : 1844. 12mo. pp. 63.

Printing in the City of Brotherly Love had to contend with many difficulties in its establishment there. See PHILADELPHIA.

ANTIQUITY of the Art of Printing. *Gent. Mag.* xxii. 77.

An article in the form of a Letter to Mr. Urban, signed "Y. D.," which does not contain much original matter. Incidentally it refers to "the late attempts you have made in your magazine (1752) to revive the ancient art of cutting upon wood, than which a bolder or more spirited method of expression has not yet been invented, as the works of Albert Durer, Hugo de Carpi, Lucas of Leyden, Holbein, Ecman, &c., show."

ANTONELLI. Biografia del Cavaliere Giuseppe Antonelli, tipografo. Venezia : 1862. 8vo. Portrait.

ANTONELLI (Giuseppe). Ricerche bibliografiche sulle Edizioni Ferraresi del Secolo XV. Ferrara : 1830. 4to. pp. xii. and 115, with three plates of watermarks.

Intended as an introduction to the History of Printing in Ferrara, which the author never published.

ANTRIM. Pantography and the Science of Letters. Philadelphia : 1843. 16mo.

ANWEISUNG zum korrigiren, für diejenigen besonders brauchbar, die ihre Schriften selbst korrigiren wollen. Leipzig : 1819. 8vo.

APIANUS (Petrus). This printer was a distinguished mathematician and artist. He had a printing-press established in his house at Ingolstadt, and published several books,—some of them remarkable for their illustrations,—from 1526 to 1534. The device annexed is taken from the last page of the "Inscriptiones sacrosanctæ," 1534, folio. The title is in red and black, and there are numerous woodcuts; all the pages are surrounded by woodcut borders. The device represents a man working the "jack," an instrument for raising heavy weights, known in the very early

days of mechanics. It is curious to see it as annexed, nearly of the same form as is now retained in many countries.



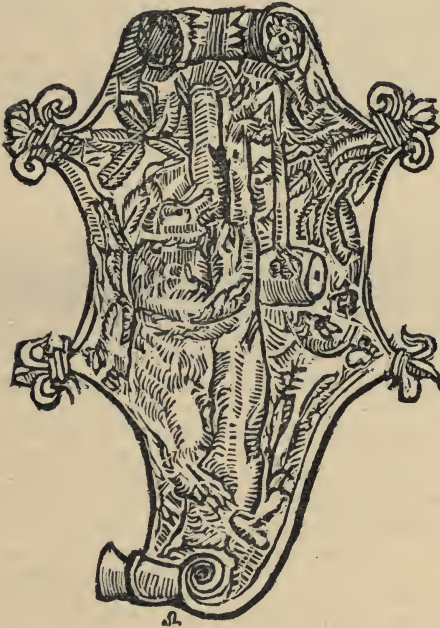
INGOLSTADT : 1526-1534.

APIARIUS (Mathias). This printer established himself at Strasburg in 1536, and removed to Bern in 1539. At the latter place he is supposed to have continued the practice of the art of printing to the close of 1540, and his principal works were issued from his press there. "Yet Bern is rather too important a town, in the annals of the Swiss press, to be passed over without some mention, however slight, of one of its ancient typographical artists. Take, therefore, the very singular and striking device—being a pun upon his own name—which we observe in the volumes of Apiarius. This device appears in one of those volumes entitled "Catalogus Annorum et Principum Geminus ab homine condito usque in præsentem, a nato Christo MDXL, &c., per D. Valerium Anselmam Ryd." 1540. Fol. It is the



STRASBURG, 1536.

frontispiece of the book; the text of which has a profusion of woodcut ornaments, especially of portraits, in the margin. These portraits are often repeated; and in point of style of art, and merit of execution, are much upon a par with those in Sebastian Munster's "Cosmographia Universalis."—*Dibdin's "Bibliographical Decameron,"* vol. ii. p. 202. The device is



BERN, 1539—1540 (?)

founded on the old fable of the Bees (apes, hence adopted by *Apianus*) and the Bear. The latter is climbing the tree in search of honey, while the bees are flying around; a mallet hangs from a branch. This printer did not use a motto.

APPEL au Monde civilisé pour célébrer dignement la Fête séculaire de l'Art de l'Imprimerie par l'érection d'un Monument en l'honneur de son Inventeur Jean Gensfleisch dit Guttemberg. Mayence : 1832. 4to. [A Prospectus.]

An address designed to aid in the erection of a suitable monument of Gutenberg. An account of the jubilee of the invention of printing, at which the monu-

ment here suggested was inaugurated, will be found in the *Foreign Quarterly Review*, vol. xxv. p. 446. See GUTENBERG STATUE.

APPLEGATH (Augustus) and COWPER (Edward). A Description of Applegath and Cowper's Horizontal Machine, and of Applegath's Vertical Machine for Printing the *Times*. Extracted from John Weale's "London and its Vicinity." London: 1851. 8vo. (A Pamphlet.)

Augustus Applegath, in conjunction with his brother-in-law and business associate, was the inventor of several of the most important improvements in printing machinery made during the present century. In 1827 they constructed a machine for the *Times* with four cylinders, printing from 4,000 to 5,000 per hour, and afterwards constructed a much improved machine, of which the above gives a description. The type is placed on a large cylinder revolving on a vertical axis. Their machine was superseded by that of Hoe. A full account, with views and sectional plans, of the *Times* machine, which was set up in 1848, will be found in "Bohn's Pictorial Handbook of London," p. 76. Applegath's various machines are described and illustrated respectively in the following:—
 "Repertory of Arts," second series, vol. 36, p. 69; enlarged series, vol. 20, p. 124;
 "Rolls Chapel Reports," eighth report, p. 123;
Newton's London Journal, vol. 4, p. 57; vol. 7, p. 7; vol. 8, p. 169; vol. 10, p. 14;
Newton's London Journal, conjoined series, vol. 1, p. 414; vol. 15, p. 440;
Patent Journal, vol. 2, pp. 484, 516, 527, and 550; vol. 3, p. 150;
 "Register of Arts and Sciences," vol. 1, p. 136; new series, vol. 6, p. 16;
Practical Mechanics' Journal, vol. 1, p. 248;
Artizan, vol. 7, p. 265;
Mechanics' Mag., vol. 57, pp. 19 and 22.
 These present, in the aggregate, a complete history and description of Applegath's improvements. Applegath died 9th February, 1871, at Dartford, aged eighty-four. In *Notes and Queries*, 4th series, vol. iii. p. 485, and vii. 153, will be found some particulars of the life of this inventor.

ARBER (Edward). See MILTON, and STATIONERS' COMPANY.

ARCHIMOWITZ (Th.). Neues französisches Stereotyp-Verfahren. Carlsruhe: 1856-8. 8vo.

— Die Papierstereotypie in ihrem ganzen Umfang im Grossen und Kleinen. Nach den neuesten Erfahrungen, Verbesserungen und Vereinfachungen. Carlsruhe: 1862. 8vo., woodcuts.

The first-named work treats of what was then known as "The New French Process of Stereotyping," that is, from paper moulds; and the second is a practical handbook for the *papier-mâché* process.

ARESTI. Lithozographia, or Aquatinta stippled gradations produced upon Drawings washed or painted on stone. Published by the Author, Joseph Aresti, Chromo-lithographer to Her Majesty, 61, Greek Street, Soho. London: 1856. 8vo.

ARETIN (J. C. F. von). Ueber die frühesten universalhistorischen Folgen der Erfindung der Buchdruckerkunst und den Nutzen ihrer näheren Kenntniss, vorgelesen in einer öffentlichen Versammlung der chur. Akademie der Wissenschaften. München: 1808. 4to.

An essay on the discovery, early days, and influence of the art of Printing. Translated into Dutch as follows:—

— Over den Oorsprong en Voortgang der Boekdrukkunst. Amsterdam: 1810. 8vo.

— Von den ältesten Denkmälern der Buchdruckerkunst in Baiern und dem Nutzen ihrer näheren Kenntniss, vorgelesen in einer öffentlichen Versammlung der churfürstlichen Akademie der Wissenschaften. München: 1801. 4to. pp. 39.

An account of the earliest specimens of Bavarian Typography

ARGELATI. *See* SAXIO.

ARGUES (Gerard d'). Manière de Graver en taille douce et à l'eau forte.

This is a practical manual of Engraving on Copperplate and of the Etching Process. The author, who was a geometrician, was born at Lyons in 1597, and died there in 1661.

ARRÊT du Conseil d'État, qui maintient et garde l'art de la Graveure de Taille-douce, au burin et à l'eau forte et autre manière telle qu'elle soit, et ceux qui font profession d'icelui, tant régnicoles qu'étrangers, en la liberté qu'ils ont toujours eue de l'exercer dans le royaume, sans qu'ils y puissent être réduits en maîtrise, ni corps de métier, ni sujets à autre règle, ni contrôle, sous quelques noms que ce soit. Du 26 Mai 1660. Paris. 4to.

ARRÊT du Conseil d'État, contenant divers Réglemens pour les Imprimeurs et Libraires et pour l'impression, vente, et débit des livres. Paris : 1699. 4to.

Decree of the State Council, containing various regulations for Printers and Publishers, and for the sale of books.

ARRÊT du Conseil d'État du Roy, qui ordonne à tous les Auteurs, Libraires, et Imprimeurs, de remettre sans frais aux Syndics et Adjoints des Livres et Imprimeurs, huit exemplaires en blanc des livres qu'ils imprimeront. Paris : 1704. 4to.

Proclamation by the King, ordering all Authors, Publishers, and Printers to send without expense to the Censors of Books and Printers eight copies of the books they print.

ARRÊT du Parlement, portant Défenses à tous Imprimeurs d'imprimer et exposer en vente aucuns ouvrages et autres écrits concernant les affaires publiques sans permission enregistrée au greffe. Paris : 1649. 4to.

Act of Parliament warning all Printers from printing and exposing for sale any works or other writings concerning public affairs without authority of the Censor of the Press.

ARS MORIENDI. Editio Princeps. Photographisches Facsimile des Unicum im Besitze von T. O. Weigel in Leipzig. Leipzig : 1869. Folio.

Twenty-four leaves. A photographic reproduction of the celebrated and unique copy of the first edition of the "Ars Moriendi," in the possession of Herr T. O. Weigel, of Leipzig, with an introduction by him treating on the history of early wood engraving. Only 100 copies were printed. The original was sold by auction in the collection of Mr. Weigel, in May, 1872, when it produced 7,150 thalers (about £1,400).

ART and Mystery of Printing. *Gent. Mag.* ii. 948.

A bald account, occupying two columns, of the origin of printing. It is reprinted from the *Weekly Register*, No. 126, for September 9, 1732. It adopts as authorities Dr. Wallis and Hadrianus Junius, but ends by referring the curious to "a book lately published entitled 'The History of Printing,' by the late celebrated Mr. Samuel Palmer; sold for the benefit of his family by Mr. Roberts in Warwick Lane."

ART of Printing (The). In the *Oxford Prize Essays*, vol. ii. p. 275. Oxford : 1836. 8vo.

ART (The) of Printing, Historical and Practical. Combining Historical Digest and Young Printer's Elementary Guide; being Easy

- Schemes for Economization of Labour. Manchester : published by the Author, 13, Nesbit-street, Hulme. Royal 32mo.
- ARTICLES des Statuts, Réglemens et Ordonnances faits et accordez entre les maistres tailleurs graveurs de la ville et fauxbourgs de Paris, pour être à l'avenir gardez et observez entr'eux, sous le bon plaisir de sa Majesté. 21 Juin, 1660. Paris : 1700. 4to.
- ARTIKEL über die Sparcasse des Buchdrucker-Vereins in Hannover zu^r Feier des Buchdrucker-Jubiläums im Jahre 1840. Hannover : 1838. 8vo.
- ARWIDSSON (Truls). Psalmi Davidici, idiomate originali Hebræo, adscripta ad latus literis Italicis vocum lectura, ubi simul supra syllabas tonicas accentuum usus in distinguendis membris et sententiarum spatiis ad sensum sacrum recte perspicendum perspicue monstratur. Stockholm : 1705. 12mo.

This is a very singular book, and one of the curiosities of music-printing. It is an endeavour to give what the author conceived to be the original music of the first seven of David's Psalms. The whole work was engraved on copper plates by himself, and besides giving a description of his mode of working, he announces his intention of publishing the whole Psalter on a similar plan. This, however, was frustrated by his death, in 1705. Arwidsson was born about the middle of the seventeenth century, at Westervik, studied at Upsal, and became copper-plate engraver to the Antiquarian Archives. He travelled abroad to improve himself in the art of engraving, on a stipend allowed by the Swedish government.

ARWIDSSON (A. I.). Bibliotek. Stockholm. 1848.

Adolphe Iwar Arwidsson, who was born at Padasjoki, in Finland, in 1791, was the curator of the Royal Library at Stockholm, and secretary of the Typographic Society of that city. He was a writer of authority on bibliographical subjects, especially upon the ancient manuscripts of his native country. He died at Wibourg, June 21, 1858.

ASHLEY (Alfred). Art of Etching on Copper. London : 1849. 4to. pp. vi. 18 ; with 14 plates.

ASSENSIO Y MEJORADA (Francisco). Geometria de la Letra Romana Mayuscula y Minuscula en 28 laminas finas, y su Explicacion. Madrid : 1780. Small 4to.

Title, pp. 72, and 28 engraved plates illustrative of the proportionate measurements of the Roman Capitals and Lower Case. This work is an elaborate attempt to fix the geometrical proportions of the letters.

ASSYRIAN PRINTING.—The illustrations annexed (which are copied from Hansard's "Typographia"), are interesting as exemplifying a process of printing which was practised long anterior to the invention of movable types. Printing, in fact, has its origin soon after the time of the Deluge, for the idea conveyed by the word—that of *pressure*, producing an image of something—was known to the Assyrians, whose antiquities are the most remote of any of which we have authentic records. In presenting these pictures, Hansard remarked that it is "very doubtful whether the utmost efforts of human skill will ever be able to explain their true signification." Within the last few years, however, great progress has been made in deciphering the cuneiform characters, and at least one authority on the subject—Mr.

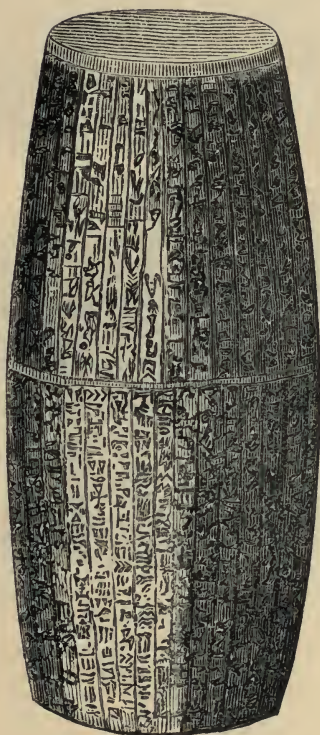


FIG. 1.—AN ASSYRIAN STAMPED CYLINDER.

George Smith, of the British Museum—has been able to interpret them to such a degree of perfection as to extract a connected account of events as remote as some of the earliest described in the Holy Scriptures. Hansard says that the Babylonians “were accustomed to imprint on their bricks certain allusions to astronomical phenomena, having some signal astrological import. Particular configurations of the heavens, which distinguish the several seasons, as they related to the business of husbandmen, might also be registered in this way, to serve as a sort of calendar; and some impressions are imagined to contain historical details relative to the founders of those stupendous structures originally composed of the bricks in question. Struck at once with a sense of the antiquity of these vestiges of art—of the numbers presented to view—and of the variety of devices they bear (for every furnace-baked

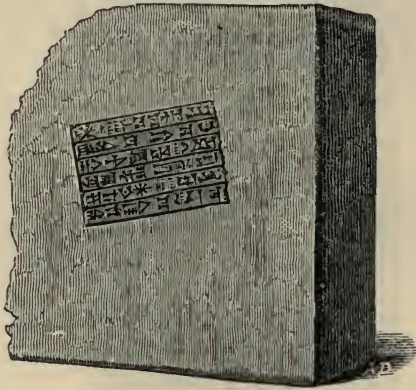


FIG. 2.—AN ASSYRIAN STAMPED BRICK, KNOWN AS
“NEBUCHADNEZZAR’S BRICK.”

brick found amidst those vast ruins is imprinted with some emblematical design), the spectator, in the moment of his astonishment, feels almost disposed to concur with Pliny in the opinion—*Literas semper arbitrator Assyrias.*” There are several specimens of these bricks deposited in the British Museum, in the Library of Trinity College, Cambridge, and in the East-India Company’s Museum, now called the India Museum, and located at South Kensington. Hansard went to Cambridge twice in order to satisfy himself that the blocks were identical with the originals, and to discover if possible the method by which the characters were impressed. He arrived at the conclusion that the whole of the brick was stamped at once; that it was not originally moulded with the inscription upon it, but that, as had been previously understood, the representations



FIG. 3.—ENLARGED REPRESENTATION OF THE INSCRIPTION ON NEBUCHADNEZZAR'S BRICK.

were impressed upon it while in a plastic condition; and, in short, that had a pigment been applied to the stamp, which was of course in relief, and the latter impressed upon paper or any suitable surface, the operation would have differed in no respect from that of printing. The small engraving (Fig. 2) gives an idea of the shape of the bricks and of the situation of the print. The corner of the brick has been accidentally broken off. The printing of the ancients, however, was not confined to bricks, for at the Trinity College Library in Cambridge there is a cylindrical article, composed of brick-earth, with inscriptions beautifully executed, which displays a higher development of the art. Hansard engaged Mr. Harraden to make a drawing of this extraordinary relic of antiquity, which is not less than 4,000 years old, and we present to our readers an engraving (Fig. 1) taken after this sketch. "Its rounded surface made it capable of containing a multiplicity of items in a much more compact manner than they could have been inserted on flat tablets; while its figure was perhaps the most substantial and the least liable to be injured by common accident of any that could have been devised." We have submitted the blocks to a gentleman at the British Museum, who has paid great attention to the subject of cuneiform alphabets, and he has pronounced them to be accurate copies of the originals. In Hansard the large block (which is a perfectly legible and decipherable representation of what is now known as "Nebuchadnezzar's Brick," found in the ruins of Babylon) is placed upright, which is incorrect, for the characters ought to be read across, in a horizontal direction, from left to right. We have also modified the position of the cylinder, which Hansard stands up on one end, and represented it in the manner in which similar cylinders are mounted by the authorities of the British Museum. An Account of the Assyrian cylinders, bricks, language, writing, and literature will be found in Mr. T. Nichols's "Handy-Book of the British Museum."

ASTLE (Thomas). *The Origin and Progress of Writing, as well Hieroglyphic as Elementary; illustrated by Engravings taken from Marbles, Manuscripts, and Charters, Ancient and Modern; also, some Account of the Origin and Progress of Printing.* London: 1784. 4to., pp. viii., xxv., 235.

The chapter on the Origin of Printing occupies 15 pages. Considerable stress is laid on the probability that printing originated in China.

— *The same.* Second Edition, with additions. London: 1803. pp. viii., xxiv., 240. Folio, large paper.

Thomas Astle was an eminent English antiquary, who paid especial attention to the deciphering of ancient manuscripts. He was Keeper of the Records, and was engaged in the preparation of the Catalogue of the Harleian Manuscripts at the British Museum. His library was acquired by the Royal Institution. In the *Monthly Review*, May, 1784, is a review containing some very acute remarks on the above work, and in the same Review for October, 1802, is a portrait and memoir of Astle.

ATHIAS (Joseph). *Proeven van Letteren die gesneden zijn door wylen Christoffel van Dijck, welke gegoten werden by Jan Bus, ten*

huysse van Sr. Joseph Athias, woonende in de Swanenburg-straet, tot Amsterdam. [About 1660.]

A demy broadside, exhibiting in four columns five founts Titling, sixteen Roman and Italic, eight Black, and two Music, all cut by Van Djick, and cast in the foundry of Joseph Athias by Bus. Van Djick's letters are enthusiastically mentioned by Moxon. Athias was a Jewish rabbi, type-founder, printer, and publisher of Amsterdam. He succeeded to the Elzevir Foundry, and in 1662-3

issued an edition of the Old Testament printed with Hebrew type specially cut by Van Djick, said to have been the most beautiful till then seen. The foundry on the death of Athias passed through several hands, and was purchased in 1767 by John Enschedé, of Haarlem, in which firm it still remains.—*Blades*. See ENSCHEDÉ.

ATKYNs (Richard). *The Original and Growth of Printing. A Broadside in two columns small type. Folio.*

This broadside bears no date, but the authorities of the British Museum assign it to the year 1660. Although the story alleged by Atkyns has been shown by Middleton and other writers to be apocryphal, it forms so important an episode in the History of Printing, that we feel justified in giving the following account of it:— After citing the authority of Stowe, Baker, and Howell that Gutenberg commenced printing at Mayence about 1459, and that Caxton brought it to England about 1471, Atkyns records the existence of a book printed at Oxford in 1468, and of a MS. among the Records of Lambeth House, of which he had been presented a copy, "though I hope, for publick satisfaction, the Record itself, in its due time, will appear." This MS. purports to show that Archbishop Bourchier moved Henry VI. to use all possible means to procure a "printing-mold," and gave 300 towards the 1,000 marks believed to be necessary to procure it by

drawing "off some of the workmen from Harlem, in Holland, where John Guttenberg had newly invented it, and was himself personally at work." The execution of the design was committed to Mr. Robert Turnour, a personal attendant of the king, who "took to his assistance Mr. Caxton, a Citizen of good abilities, who, trading much into Holland, might be a Creditable Pretence." One of the workmen, Frederick Corsellis, was at length induced to come to England, and was placed by the Archbishop at Oxford, where he worked "ten years before there was any Printing in Europe (except at Harlem and Mentz)." The remainder of the broadside is an attempt to show that from that time printing has been one of the prerogatives of the Crown in England.

This broadside was, by the addition of other relative matter, enlarged into the pamphlet of which the following is the title.

— The Original and Growth of Printing in England, collected out of History and the Records of this Kingdom; wherein is also demonstrated that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. London: 1664. 4to. pp. 24, with five preliminary leaves.

In the course of his dedication of this pamphlet to King Charles II., Atkyns says: "That printing belongs to your majesty, in your publique and private capacity, as supream magistrate, and as proprietor, I do with all boldness affirm, and that it is a considerable branch of the regal power will no loyal person deny. . . . That this power, which is intire and inherent in your majestie's person, and inseparable from your crown, should be divided, and devolve upon your officers (though never so great and good) may be of dangerous consequence. You are head of the church and supream of the law: shall the body govern the head? . . . Printing is like a good dish of meat,

which, moderately eaten of, turns to the nourishment and health of the body; but immoderately, to surfeits and sickness. . . . Cannot this abuse be remedied? . . . How were the abuses taken in Queen Elizabeth, King James, and the beginning of King Charles his time? . . . Was it not by fining, imprisoning, seizing the books, and breaking the presses of the transgressors by order of Council board?" An Epistle to the Lords and Commons which follows states that the author has "spent more than One Thousand Pounds in vindicating the King's Grant of Printing the Common Laws of England and His Lawful Power to grant the same."

ATKYNs (Richard). The Vindication of Richard Atkyns, Esq., as also a relation of several passages in the Western War wherein he was concerned, together with certain sighs or ejaculations at the end of every chapter. Dedicated to his particular friends, and to no other. London: printed 1669. 4to. 80 pp.

Atkyns was born in Gloucestershire in 1615, and his exertions to procure the establishment of the prerogative of the Crown in printing having failed, he fell from affluence to poverty, and is believed to have died in the Marshalsea a prisoner for debt, September 14, 1677. This

"Vindication" was published by him in consequence of the neglect of the king to second him in his efforts. His allegations were investigated in the course of a lawsuit reported in the "Journal of the House of Lords," vol. viii. p. 622, and vol. xi. p. 700.

— The King's Grant of Privilege for sole printing of Common Law books defended, and the legality thereof asserted. London: printed by John Streater, 1669.

This is a 4to. pamphlet of sixteen pages. It is catalogued at the British Museum as probably written by Richard Atkyns, and there is internal evidence supporting the supposition. It is printed in black letter, but the quotations and emphatic words, which modern printers would italicise, are here set in roman. The following is an extract: "The king can dispense with laws, can pardon offences, can license matters prohibited, can prohibit matters tolerated, and can privilege, restrain, or qualify new accidents, as he in wisdom and deliberation shall judge expedient and best for the public good, which judgment and deliberation is peculiar and proper to the king, who alone comprehendeth the estate of public things, and it is a duty and consequence of his supreme magistracy. Now printing

in every man's reason and observation is, and in the act for regulating printing is prefaced to be matter of public care and great concernment. . . . In the reign of King Henry VI., the art of printing was first invented. And, as some manuscripts relate, the same King Henry VI. purchased the first discovery of the art, and thereby became proprietor thereof at his own charge; whereby the same came to be taught and used in England, but for the printing of such matters only as the king licensed and privileged, and by the sworn servants of the king only, and in places appointed by the king, and not elsewhere." Atkyns's name is not mentioned, but the privilege of which he was then in possession was stoutly maintained.

AUCHINLECK Press. Lines on erecting a Printing-press in Barnsdale Poultry-yard, June 23rd, 1815. Twenty-two lines, small 4to.

This was printed at the "Auchinleck Press," erected at Auchinleck House, near Cumnock, Dumfriesshire, the seat of the late Sir Alexander Boswell, Bart., son of James Boswell, the biographer of

Dr. Johnson. A list of the productions of the Auchinleck Press will be found in Bohn's edition of Lowndes's "Bibliographer's Manual," vol. iv. p. 197.

AUDIFFREDI (J. B.). Catalogus Editionum Italicarum Sæculi XV. Romæ: 1794. 4to.

John Baptist Audiffredi, an able astronomer and mathematician, was born at Saorgio, near Nice, in Provence, 1714; died, 1794.

— Catalogus Historico-Criticus Romanarum Editionum Sæculi XVI. Rome: 1783. 4to.

A valuable work, illustrated with a fine quarto plate of printers' vignettes or marks, together with a specimen of the Lactantius printed at Subiaco, 1465. The "Specimen Historicum Typographiæ" of Laire is criticised. Some omissions of Maittaire, of Orlandi, and of Laire, are supplied, and Rive declared that Laire

was so deeply affected by the criticism of Audiffredi, that he quitted Italy in disgust; but it is necessary to say that Rive did not always maintain the dignity of his pen, and his bad temper often prompted his attacks upon contemporaries.—*Peignot.*

AUDIFFREDI (J. B.). *Catalogus Librorum typis impressorum Bibliothecæ Casanatensis præstantioribus, notis et observationibus illustratus.* 1762-88. 4 vols. folio.

——— *Catalogus Romanarum Editionum Sæculi XV.* Romæ: 1783. 4to.

——— *Lettere Tipografiche dell'Abate Nicola Ugolini.* 1778. 8vo.

A satirical attack on Father Laire, author of the "Historical Essay on the Roman Typography of the Fifteenth Century."

AUER (Alois). *Album der k. k. Hof- und Staatsdruckerei in Wien: Naturselbstdruck, Moose, glatte Steine, Versteinerungen, Spitzen und Stoffe: Verschiedenes.* Wien: 1853. Folio, 69 plates.

Collection of Specimens of the Imperial Royal Government Printing-office at Vienna.

——— *Das Benehmen eines jungen Engländers namens Henry Bradbury.* Wien: 1854. 8vo.

Treats on Nature Printing, which Henry Bradbury, who had been working some time at the Imperial Printing-office, claimed as his own invention.

——— *Discovery of the Natural Printing Process.* Vienna: 1854. Folio. pp. 75; plates. In English, German, Italian, and French.

An account of the discovery by which plates for printing copies of plants, materials, embroideries, &c., showing their natural textures, are produced in a rapid and simple manner without the aid of drawing or engraving. A great number of fine specimens are added on twenty plates; there are also six pages of facsimile letters of Henry Bradbury, who claimed priority in the invention; but, as Auer shows by producing these letters, Bradbury first saw the process at Vienna.

——— *Eigenthumstheil bei neuen Erfindungen, besonders bei dem in der k. k. Hof- und Staatsdruckerei in Wien entdeckten Naturselbstdrucker.* Wien: 1853. 8vo.

——— *Geschichte der k. k. Hof- und Staatsdruckerei in Wien. 2 Theile; 1, Geschichten; 2, Beschreibung.* Vienna: 1851. 8vo. Plates.

An illustrated history and description of the Imperial Printing-house at Vienna.

——— *Der polygraphische Apparat, oder die verschiedenen Kunstfächer der k. k. Hof- und Staatsdruckerei zu Wien.* Wien: 1853. 8vo. pp. 51; two unnumbered leaves, and 28 plates illustrative of the various modes of reproduction. Wien: 1855. 8vo.

A description of the different processes in use at the Imperial Royal Printing-office at Vienna.

——— *Ueber das Raumverhältniss der Buchstaben.* Wien: 1848. Imp. 4to.

Treats on type sizes, &c.

AUFBRUF um das herannahende Sæcularfest der Buchdruckerkunst durch Errichtung eines Monuments zu Ehren ihres Erfinders Joh. Gensfleisch zum Gutenberg würdig zu feiern. Mainz: 1832. 4to.

AURIVILLIUS (Carl). *Catalogus Librorum impressorum Bibliothecæ Regiæ Academiæ Upsaliensis.* Upsaliæ: 1814. 4to.

Contains notices of the early printers. bibliographer, and possessed a library containing about 7,000 volumes, which was always open to students.
 Carl Aurivillius was born at Stockholm, 16th August, 1717, and died at Upsal, 1786. He was an eminent linguist and

AUTHOR'S *Printing and Publishing Assistant*; including interesting Details respecting the Mechanism of Books. New York: 1839. 12mo.

——— *Printing and Publishing Assistant (The)*; comprising explanations of the process of printing, preparation and calculation of manuscripts, choice of paper, type, binding, illustrations, publishing, advertising, &c., with an exemplification and description of the typographical marks used in the correction of the press. London: 1839. 16mo. pp. 58.

Many similar publications to the above have been issued, but they are mostly of the nature of trade circulars and advertisements.



ABBAGE (Charles). On the Economy of Machinery and Manufactures. London: 1832. 8vo. Large paper.

Chapter XI. is entitled "Of Copying," and relates to the various processes of printing from cavities, such as copperplate, music-printing, &c., and printing from surfaces, such as wooden blocks, movable type, lithographic stone, &c.

A second edition, enlarged and revised, was published in 1835. The author was a well-known mathematician and writer on political economy. He invented a calculating machine, which was used for compiling "Tables of Logarithms," published in 1827 (8vo.). In the Introduction to this work will be found a lengthy description of the manner in which

the work was composed and corrected, as well as some practical hints on the best style of figures for setting up table-work. The book itself is printed on yellow paper, that colour being, as the author concluded after making an elaborate series of experiments, the least trying to the eyes of the reader. Mr. Babbage also considered that black figures on yellow paper were the most legible. He was understood to have been experimenting for some years on the invention of a type-composing machine. He was the author of the treatise on Machinery in the Bridgewater Series, which contains an eloquent eulogium on the advantages to human progress of the invention of printing.

BACHELIER. Spécimen de l'Imprimerie de Bachelier, 12, Rue du Jardinot. Paris: 1842. 4to. Paris: 1849. 4to.

In the preface it is stated that this establishment was founded in 1791 by Jean Marie Courcier, and that M. Bachelier, who was a relation of his, succeeded to its possession in 1822, after Madame Courcier. It is "entirely devoted to the production of books relative to science and art, especially those on mathematical subjects." The work consists of a series of specimen pages of the latter kind of works. M. Bachelier died about 1852.

BACHMANN (J. H.). Der Buchdrucker an der Handpresse. Leipzig: 8vo. pp. 109.

A practical treatise on presswork.

—— Leitfaden für Maschinenmeister an Schnellpressen. Ein Handbuch für jeden gebildeten Buchdrucker. Braunschweig: 1871.

Guide for machine-minders and steam-pressmen, elucidated by 41 woodcuts, reprinted from the *Journal für Buchdruckerkunst*. A second edition was issued in 1873.

BACHMANN (J. H.) Neues Handbuch der Buchdruckerkunst. Weimar : 1876. Cr. 8vo. pp. xiv. 405.

A compendious historical and practical handbook of type-founding, letterpress printing, steam printing, stereotyping, and of the reproductive processes—chalcography, lithography, chemistry, zincography, galvanography, &c.

—— Die Schriftgiesserei. Für Praktiker und Laien, insbesondere für Buchdrucker fasslich dargestellt. Leipzig : 1868. 4to. pp. 43.

A practical illustrated treatise on type-founding, especially as concerns the printer.

—— Die Schule des Musiknoten-Satzes. Ein praktischer Leit-faden zum Selbstunterricht. Leipzig : 1865. 4to.

An elaborate treatise on composition in music types, consisting of 78 large 4to. pages, with remarks on the configuration of the notes, the lay of the music-case, &c. A second edition was published in 1875.

—— Die Schule des Schriftsetzers. Ein Handbuch für Praktiker und Laien, insbesondere für Setzerlehrlinge. Braunschweig : 1858. 4to.

A handbook for compositors, particularly adapted for the use of apprentices ; a reprint from the *Journal für Buchdruckerkunst*.

The author of these works died at Berlin on the 25th July, 1876, aged 56. Up to the time of his death he had occupied the position of overseer of the Berlin

printing-house of W. Gronau. He was for many years a contributor to the Brunswick technical periodical, the *Journal für Buchdruckerkunst*, the editor of which, Herr Th. Goebel, gave an extended biographical notice of the deceased in the number for August, 1876.

BACK (Godefroy).

In the archives of the confraternity of St. Luke at Antwerp we read that G. Back, a binder of books, married, on the 19th of November, 1492, the widow of the printer, Van der Goes. After the marriage he continued the printing-office of his predecessor. The matrices of his types are preserved in the celebrated foundry of Enschedé at Haarlem. (See ENSCHEDÉ, A. J.) He lived in a house called the Vogelhuis, which had as a sign a cage of birds, and adopted the bird-cage as his device. It was altered several times, however. In 1496 the device consisted simply of G. B.; later on, the initials G. B. were replaced by a device of a bird ; and later still, the cage was again introduced. In some of his books, however, he used a device similar to

that of J. de Breda, of Deventer (q. v.). Back published a large number of good books during his typographical career, which ended with a work dated 25th November, 1511. He died in 1516. Accounts of the products of his press will be found in the articles of P. C. van der Meersch and of M. F. A. G. Campbell, in the *Bulletin du Bibliophile Belge*, tom. ii. pp. 236-249, and tom. iii. pp. 55-62. The opposite device is taken from one of Back's productions—a school book. The plate appears to have got broken during the printing ; we reproduce it as it appears, with the fracture across it. The design represented inside the cage is the letter M surmounted with the Burgundy device—a wand upholding a St. Andrew's cross.

BACKER (Aug. de). See RUELENS.

BADENSIS (Thomas Anselmus). Thomas Anselmus, or Anshelmus, Badensis, was, as the patronymic implies, a native of the Grand Duchy of Baden. Established in the Swabian town of Pfortzheim,

not very distant from his native province, he published there several books, and among them five successive editions (1502-1510) of the "Rationarium Evangelistarum," the quaint woodcuts of which are a close imitation of the block-book known as the "Ars Memorandi." In the colophon of "Magnencii Rabani Mauri de



ANTWERP: 1493-1500.. [Vide G. BACK, p. 26.



PFORTZHEIM: 1502—1526.

[Vide BADENSIS, p. 26.]

the art of printing was equally manifested by his selection (the first, I believe, upon record) of a press for his device, by the number of most admirably-useful works which he published, and by eating his Christmas dinner (as we must take it for granted he did) with his *three* sons-in-law, also printers of eminence, who partook of turkey and quaffed burgundy by the side of him! Happy banquet! where new works of curiosity or of interest were projected, anecdotes, perhaps, of Jenson, Gering, or Froben, imported, and avowals of friendship, or of enthusiastic attachment to the art which they professed, made and re-echoed the livelong night, even till the snow upon the surrounding country became tinged with the pinky light of the morning! To speak soberly, I told you, if you remember, that Ascensius chose a press for his device, but whether first at Paris, where he first commenced business, I am not able to speak with decision." Dibdin proceeds to describe two of the devices of Ascensius, one of which we are enabled, by the courtesy of Messrs. Clowes & Sons, to reproduce herewith. It will be noticed that the compositor on the right-hand side of the engraving holds the composing-stick in his *right* hand. The other device, which was first used by Badius in 1521, and which bears that date, corrects this error, but represents the compositor as a female. The press, it appears, became shortly afterwards a very usual ornament to the frontispiece of a book, and was adopted by Vascosan, Roigny, and others; yet Ascensius warns his readers "not to pay attention to works in which his name is surreptitiously introduced, but to

Laudibus Sanctæ Crucis,"
1503, fol., we read:—

"Sed patriam si vis: no-
menet artificis?"

Est natale solum Baden:
sedes mihi Phorcys:
Dicor et Anselmi Bib-
liopola Thomas."

In fact, Anselmus Badensis
seems to have been the
only printer in Pfortzheim
from 1502 to 1511.

BADIUS (Ascensius). Jodo-
cus Badius Ascensius was a
scholar, critic, and printer,
to whom the following
references are made in
Dibdin's "Decameron,"
vol. ii. p. 215:—"Few
characters stood upon
higher ground than did
this distinguished man,
and his enthusiasm for

look well after his device of the press." Ascensius commenced his career at Lyons as corrector of the presses of Trechsel and De Wingle, and afterwards married Thelif, the daughter of Trechsel. On the death of his father-in-law, he went to Paris with a view to establish himself as a printer there. At first he printed in conjunction with Petit, Bocard, Roche, and others, but soon afterwards began business on his own account. He returned to Lyons about 1516 or 1518, and from that time to his death, in 1535, was the intimate associate of the most distinguished literary characters of the day. He issued a number of editions of the best Latin



THE PRESS OF ASCENSIVS.

classics, and was a great admirer and imitator of Aldus, whom he equalled in diligence and perseverance. His decease was commemorated by numerous epitaphs, among them the following, Latinized from the Greek by Henry Stephens, the son of Robert :—

“ Hic, liberorum plurimorum qui parens,
 Parens librorum plurimorum qui fuit,
 Situs IODOCUS BADIUS est ASCENSIVS.
 Plures fuerunt liberis tamen libri
 Quòd jam senescens cœpit illos gignere.
 Ætate florens cœpit hos quòd edere.”



A full memoir of this celebrated printer will be found in Maittaire's "Annal. Typog.," vol. ii. p. 72. The inscription on the press is "Prelum Ascensianum,"—the Ascensian Press. The word "prelum," in Latin, is applied to the ancient wine-presses, after which, in fact, the first printing-presses were modelled. The platen came down with a dead weight, and there was no contrivance for enabling it to regain its position except by screwing it up again. The press of Ascensius continued in use with few, if any, improvements until the time of Blaew, and an idea of the next form of the printing-press may be obtained by examining that figured under the name FRANKLIN, *post.*

BÄDECKER (G. D.). Proben von Schriften aus der Buchdruckerei, Essen. 1802.

BÄDEKER (Karl). Die Einweihung der neuen Offizin von G. D. Bädeker in Essen am 26. September 1851. Essen. 8vo.

Account of the opening of the new offices of Bädeker, the printer of the celebrated Continental guide-books bearing his name.

BAER (Carl Ernst von). Bericht über eine typographische Seltenheit, die in der Bibliothek der Akademie der Wissenschaften gesucht wird, von dem Akademiker von Baehr, als Bibliothekar der ausländischen section der akademischen Bibliothek. In the *Bulletin de la Classe des Sciences de l'Académie Impériale de St. Pétersbourg*, Nos. 123, 124. 1849. 8vo.

An account of a typographic curiosity deposited in the library of the St. Petersburg Academy of Sciences, and which was subsequently missed. C. E. von Baer, the author, was the librarian of the foreign section of this library.

[BAER (F. C.)] Lettre sur l'Origine de l'Imprimerie, servant de réponse aux observations publiées par Fournier jeune sur l'ouvrage de Schoepflin intitulé: *Vindiciæ typographicæ*. Strasburg: 1761. 8vo.

BAGELAAR (E. W. J.). Verhandeling over eene nieuwe manier om Prentleckenigen. Harlem: 1817. 8vo.

BAGFORD (John). An Essay on the Invention of Printing. By Mr. John Bagford; with an Account of his Collections for the same by Mr. Humfrey Wanley, F.R.S. Communicated in two Letters to Dr. Hans Sloane, R.S. Sectr. In *Philosophical Transactions*, vol. xxv., page 2397 (London, 1705, 4to.).

Bagford ascribes the first invention of printing to Haarlem. Reprinted in Latin in Wolf, "Monumenta Typographica," and in "Memoirs of the Royal Society," v. 50. —See HARLEIAN MSS.

— Proposals for a History of Printing, Printers, Illuminators, Chalcography, Paper-making, &c. &c. On subscription, 10s., and 10s. more on the delivery of a volume in folio, containing about 200 sheets.

These Proposals were printed on a half sheet of foolscap, with a specimen on another, containing the "Life of William Caxton, first printer in the Abbey of Westminster, with a list of his books." There are several copies of these Propo-

sals in the British Museum, Harleian MSS., 5905. The following account of Bagford is taken from Dr. John Calder's Annotations on "The Tatler." The author says that Bagford "was no very common man, and there is but little known of him in print." John Bagford was born in London, in 1675. He was brought up to the business of a shoemaker, and published a curious and entertaining tract on fashions in shoes and the art of making them, which may be seen in the British Museum, Harleian MS., 5911. He seems to have been led very early to enquire into the antiquities of his own country, and the origin and progress of its literature. He possessed a great knowledge of old English books, prints, and other literary curiosities, which he carefully picked up at low prices, and re-sold. In this kind of traffic he spent much of his life, and travelled widely to carry it out. A number of booksellers gave him commissions, which he was remarkably successful in discharging. Many of his bills and accounts are preserved in the Harleian collection. He took especial pains to become acquainted with the history of printing, and the arts connected with it. Bagford did not confine himself solely to the theory of printing, for it appears that he practised the art. There is a card preserved in the Harleian MSS. which runs as follows:—"The noble art and mystery of printing being invented and practised by John Gottenburg, a soldier at Harlem, in Holland, anno 1440, King Henry VI., anno 1450, sent two private messengers with 1500 marks to procure one of the

workmen. They prevailed on one, Frederick Corsellis, to leave the printing-office in disguise, who immediately came over with them, and first instructed the English in the famous art, at Oxford, the same year, 1459." In the margin of the card is printed, in capitals, "Mr. John Bagford," and the four following lines:—
 "All you that walk upon the Thames,
 Step in this booth, and print your names,
 And lay it by, that ages yet to come
 May see what things upon the Thames were done."
 —Printed upon the frozen river Thames, January 18, 1715-16."

Bagford was much employed by Lord Oxford, Dr. John Moore, first bishop of Norwich, afterwards of Ely, Sir Hans Sloane, and other eminent collectors. It is believed that Dr. Moore procured for him an admission to the Charterhouse as a pensioner on the foundation. He died at Islington, May 15, 1716, aged 65, and was buried in the cemetery of the Charterhouse. In 1728, a portrait of him was engraved by Mr. George Vertue, from a picture by Howard. A memoir of Bagford will be found in Nichol's "Literary Anecdotes," vol. ii., p. 462, and some of his correspondence, with particulars of his proposals for the Life of Caxton and the History of Printing, in the "Illustrations of the History of the Eighteenth Century," vol. ii. 735; iv. 140, 144, 155, 198, 201, 210, 216, *et seq.* Dibdin's "Bibliomania" (pp. 316-331) contains also some interesting particulars of this singular man.

BAILLE (Lodovico). Vicende tipografiche di Sardegna. Cagliari: 1847. 8vo.

BAILLET (Adrien). Jugemens des Savans sur les principaux ouvrages des Auteurs. Corrigés et augmentés par M. de la Monnoye, de l'Académie Française. 7 vols. Paris: 1722.

Vol. I. contains the "Jugemens sur les principaux imprimeurs."

BAINE. A Specimen of Printing Types, by John Baine and Grandson in Co., Letter Founders. Edinburgh: 1787.

John Baine and Grandson established a type-foundry in Philadelphia at the close of the revolutionary war, the first successful attempt in America. The elder Baine died in 1790, and the grandson returned to England soon after.—*Blades.*

BAKER (Peter C.). European Recollections. An Address delivered before the New York Typographical Society on Franklin's Birthday, Jan. 17, 1861. Published by request of the Society. New York: 1861. 8vo.

Among the "Recollections" are those of a visit to the office of Messrs. Clowes & Sons, and the *Times*. The author contrasts American and English printing,

his preference being very decided for the former. He animadverts upon what he deems the tasteless, vulgar appearance of most English job printing.

BAKER (Peter C.). Franklin; an Address delivered before the New York Typographical Society, on Franklin's Birthday, Jan. 17, 1865. New York: 1865. 8vo.

This is an interesting sketch of the character of the American "Patriot, Philanthropist, Philosopher, Printer."

BAKER (W. S.). American Engravers and their Works. Philadelphia: 1875. 8vo. pp. 184.

Contains brief notices of the lives, and catalogues of the works of the chief American engravers, living and deceased. The information is compiled from original sources and personal inquiries.

— The Origin and Antiquity of Engraving, with some Remarks on the Utility and Pleasures of Prints. Philadelphia: 1872. 8vo. pp. 62. Second edition, with 23 Heliotype illustrations. Boston: 1875. Small 4to.

— William Sharp, engraver. With a descriptive Catalogue of his works. Philadelphia: 1875. 8vo. pp. 121.

Prefixes a heliotype reproduction of Sharp's productions in the possession of an engraved portrait of William Sharp. John S. Phillips, Esq., of Philadelphia, and it is the first descriptive catalogue of the works of this artist that has hitherto appeared. William Sharp was born in Chiswick, London, January 29, 1749, and died at Chiswick, July 25, 1824.

BALDINUCCI (Filippo). Cominciamento e progresso dell' arte di Intagliare in rame, con le vite de' molti più eccellenti maestri della stessa professione. Firenze: 1686. 4to. Milano: 1808. 8vo.

BALL (William). A brief Treatise concerning the regulating of Printing. Humbly presented to the Parliament of England. London: 1651. 12mo. pp. 35.

Proposing a number of restrictions and penalties upon the Press, which hath been "notoriously depraved by vaine, contentious, and seditious Persons; to the great confusion of Doctrinall Tenets, and Disturbance of State-Affairs."

BALLERSTEDT (Gustav). Vollständiges Handbuch der Steindruckerei. Quedlinburg und Leipzig: 1837. 8vo. pp. 48.

A handbook of Lithography, of no great value.

BALLHORN (Fried.). Alphabete Orientalischer und Occidentalischer Sprachen zum Gebrauch für Schriftsetzer und Correctoren. Leipzig: 1844. 8vo. Leipzig: 1856. 8vo.

The original edition, as above, contained 26 pages. A second edition was published by Brockhaus, of Leipzig, in 1852, consisting of 40 pages, several additional alphabets having been included, and the book has since gone through about ten editions. A copy of the work in the British Museum contains important corrections interpolated in MS., and some new alphabets. Another edition was published in 1856, extending to 56 pages; another in 1864. A translation into English was published by Trübner & Co., entitled:—

— Grammatography, a Manual of Reference to the Alphabets of Ancient and Modern Languages. London: 1861. 8vo.

This is a very useful book to the printer who has occasion to employ foreign or Oriental types. In some of the founts, the characters are numbered consecutively, and these numbers may be referred to instead of the letters themselves. This

plan of using reference numbers would, if generally adopted, be a great convenience to printers. If the types were numbered on the stem according to a plan previously understood, the most difficult foreign composition would be rendered as simple as a line of numerals. The author of the German original, Mr. F. Ballhorn, was one of the overseers at Mr. F. A. Brockhaus's printing-house, of Leipzig. It is stated that "the Grammatography is offered to the public as a compendious introduction to the reading of the most important ancient and modern languages. Simple in its design, it will be consulted with advantage by the philological student, the amateur linguist, the bookseller, the corrector of the press, and the diligent compositor." As a specimen of printing the book is very curious, for notwithstanding the multiplicity of the alphabets, they are all printed from separate metal types. Ballhorn died in 1873 or 1874.

BAMBERG. Fortsetzung der ältesten Buchdruckergeschichte von Bamberg. Article of 35 pages in *Litterarisches Magazin für Katholiken und deren Freunde*. Part 6 of vol. i. Coburg: 1795. 8vo.

A continuation of an account of the early printers of Bamberg, and of their works.

BANCELIN-DUTERTRE (Ch.). *Annuaire des Imprimeurs et des Libraires*. Paris: 1829. 12mo.

BANDINI (Angelo Maria). *De Florentina Juntarum Typographiâ, ejusque censoribus ex qua græci, latini, turci scriptores, ope codicum manuscriptorum a viris clarissimis pristinae integritati restituti in lucem prodierunt. Accedunt excerpta uberima præfationum libris singulis præmissarum*. 2 vols. Luce: 1791. 8vo.

Annals of the press of Giunta, the celebrated printer of Florence, Venice, and Lyons. Further accounts of this press will be found in Dibdin's "Decameron," Ebert ("Bibliographisches Lexicon"), and Renouard ("Annales des Alde").

BANDTKIE (George Samuel). *De Primis Cracoviæ in arte Typographica Incunabulis*. Cracoviæ: 1812. 4to. pp. 8.

— *Historia Drukarú Krakowskisch od zaprowadzenia druków do tego Miasta az do czasów naszych, Wiadomości o Wynalezieniu Sztuki Drukarskiej Poprzedzona*. Krakowie: 1815. 8vo.

— *Historia Drukarú w królestwie Polskiem i Wielkiem Xięstwie Litewskiem, jako i w Kraiach Zagranicznych, w których Polskie Dzieta wychodzily*. 3 vols. Krakowie: 1826. 8vo.

— *List of Printing-Offices in Poland before the year 1850*. In Krasinski's *History of the Reformation in Poland*. 8vo. 1838.

The author was the librarian of the University of Cracow, and author of a history of that library.

BANGS (Charles). *The Country Printer*. St. Louis: 1874.

BANKES (H.). *Lithography; or the Art of making Drawings on Stone for the purpose of being multiplied by Printing*. London: 1813. 8vo. pp. 23, with frontispiece.

BANKES (H.). *Lithography; or the Art of taking Impressions from Drawings and Writing made on Stone, with Specimens of the Art.* Second Edition, with considerable alterations. 1816. 8vo. pp. 28. Six plates.

A very early English book on the art of Lithography. It was published anonymously; but from an announcement at the end, to the effect that "the lithographic printing apparatus, with the stone and necessary materials," can be had of "Mr. Bankes, 148, New Bond-street," it is supposed that he was the writer; indeed, the book is attributed to him in the catalogue of the British Museum. In the opening, it is stated that "the art of taking impressions from drawings made on stone is *said* to have been discovered by a gentleman of Munich, M. Aloisius Senefelder, and by him communicated to Mr. André, who applied it to the printing of music with great success at Frankfort. Mr. P. H. André, his son, a merchant in London, first introduced the art into this country about the year 1801, and entered a caveat at the Patent Office, to secure, if necessary, the advantages of the exclusive exercise of the invention to himself; but he took out no patent, lest the process should be discovered by the specification he would be obliged to make." It proceeds to say that Mr. P. H. André communicated the capacities of the art to the most eminent masters in London, and obtained from them many fine drawings on the stone, which he proposed to publish in numbers. Being compelled to leave this country for Germany, he was succeeded in the practice of the art by

Mr. G. J. Volweiller, who had been an assistant to the elder Mr. André. Volweiller published a series of numbers from drawings by eminent masters (such as Benjamin West), but in consequence of their poor sale he returned to Germany in 1807. Since that time the process, says the author, had been wholly neglected in this country, except in so far as it was used, in a rough style, in the Quartermaster-General's Office, at the Horse Guards, for copying maps and plans. Mr. P. H. André introduced it as Polyautography, but Bankes says that he substituted for it the word Lithography. At this early time the ultimate application and the capabilities of the art seem not to have been discerned, as this book says, "It can never equal an engraving on copper for multiplying copies of writing, or, indeed, answer any purpose to which the graver is applied." The use of transfer-paper for drawing upon is mentioned. The six plates are executed in the most wretched manner, the last giving a view of the printing-press then used. It consisted of two cylinders, the upper one being turned by a handle, the stone passing between them; a screw in the head of the framework giving increased pressure. The arrangement was similar to that of the domestic wringing or mangling machines now in common use.

BARBER (John). John Barber, City Printer, Common Councilman, Alderman, and Lord Mayor of London. *An impartial History of his Life, Character, Amours, Travels, and Transactions.* London: 1741. 8vo.

John Barber, "City Printer," was the first of his craft who attained the dignity of Lord Mayor of London. The above curious (and scurrilous) work is contained in the library of the Corporation of London, Guildhall.

BARBERA (Piero). *Ricordi biografici di Vincenzo Batelli, tipografo Fiorentino.* Firenze: 1872. 8vo.

Reprinted from *L'Arte della Stampa*.

——— See CENNINI.

BARBIER (C.). *Tableau de Typographie confidentielle: application d'expédition française approuvée par l'Académie des Sciences pour sa grande simplicité et la facilité de sa mise en pratique.* Paris: 1831. A broadside.

[BARLETTI DE SAINT PAUL (F.).] *Nouveau Système Typographique, ou moyen de diminuer le travail et les frais de composition, de*

correction et de distribution, découvert en 1774, par Madame de * * *. Paris : 1776. 4to. Another edition, folio.

[BARLETTI DE ST. PAUL (F.).] Nouveau Système Typographique dont les expériences ont été faites en 1775 aux frais du gouvernement. Paris : 1792. 4to.

BARNHEIM. Catalogue of a Bibliotheca Typographica, sold by Auction at Berlin, 8 May, 1873.

This was a library of typographical works collected by Justice Councillor Barnheim during a period of nearly fifty years. Works on Bibliography and the Invention of Printing were in very large numbers.

BARTOLINI (Antonio). Saggio Epistolare sopra la Tipografia del Friuli nel Secolo XV. Aggiuntavi una lettera tipografica del Jacopo Morelli. Udine : 1798. 4to.

"An uncommonly splendid work, containing much curious information relative to the earliest printed books in the Venetian Friuli, and particularly at Udine. A letter is annexed from the celebrated bibliographer Morelli, describing an edition of Catullus, and another of Claudian de Raptu Proserpinæ, neither of which had before been noticed."—*Horne, Introduction to Bibliography.*

BARTOLOCCIUS (J.). Dissertatio de Origine Impressionis Librorum Hebræorum, deque Typographiis Judaicis, præsertim in Italia. Romæ : 1675. Folio.

Portion of his "Bibliotheca Magna Rabbinica" (Rome : 1775-93, 94 ; folio), Part I. pp. 432.

BARUFFALDI (Girolamo). Saggio della Tipografia Ferrarese dall' anno 1471 sino al 1500. Firenze : 1777. 8vo.

The period comprised is from the year 1471 to 1500. "A valuable work, and enriched with much literary information."—*Clarke's Bib. Misc.*, ii. 54.

BASAN (F.). Dictionnaire des Graveurs, anciens et modernes, depuis l'origine de la gravure, avec une notice des principales estampes qu'ils ont gravées, suivi des Catalogues des Œuvres de Jacques Jordaens et de Corneille Vischer. Paris : 1767. 3 vols. 12mo.
—Seconde édition, mise par ordre alphabétique, considérablement augmentée, et ornée de cinquante estampes par différents artistes célèbres. Paris : 1789. 2 vols. 12mo.

Some copies of the second edition were issued with a new title, dated 1809, to which was added "Notice Historique sur l'Art de la Gravure en France," by Choffard.

BASCHET (Armand). Aldo Manuzio. Lettres et Documents, 1495-1515, collectit et adnotavit. Venetiis : 1867. 8vo.

160 copies printed, not for sale. This book contains the result of some successful researches made by the author, in 1865, during a long sojourn at Mantua, among the archives of the princely house of Gonzaga, for reliques of the printer Aldus Manutius. It is dedicated to M. Henry Plon, of Paris. In the numbered copy belonging to the British Museum (No. 57) is inserted an interesting autograph letter of the author to "cher Monsieur Thompson," who is the assistant keeper of the manuscripts at the British Museum, and written from the Travellers' Club, London, dated May, 1871.

BASEL. Beyträge zur Basler Buchdruckergeschichte. Basel : 1840. 4to.

Contributions to the History of the Typography of Basle. Published on the occasion of the typographical jubilee of 1840 by I. Stockmeyer and R. Reber.

BASKERVILLE (John). This celebrated printer was born in 1706, at Wolverley, in Worcestershire. At the age of twenty he kept a writing-school in the Bull-ring, Birmingham, and afterwards engaged in the business of cutting letters on tombstones and memorials. He then adopted the trade of japanning, and was very successful; so much so, in fact, that he amassed a considerable fortune. About the year 1750, his artistic tastes and his love for



JOHN BASKERVILLE.

literature directed his attention to the art of printing, which he found in a very unsatisfactory condition. He began by establishing a type-foundry, and used unceasing efforts to excel all of the existing English foundrymen, who, with the exception of Caslon, were producing types of a very inferior kind. Baskerville engaged the best punch-cutters that could be had, and superintended their work with untiring care. He spent a sum of about £600 before

he obtained one letter that came up to his ideal. His type is admired for its elegance even at the present day, and books printed by him now bear a very high value. Baskerville made, not only his own type, but his moulds for casting, his chases, his ink, and his presses. He introduced great improvements in nearly every branch of printing, and produced many masterpieces of typography. The paper he used was of a fine, thick quality, rather yellow in colour. His ink had a rich purple-black tint, and great attention was paid to securing uniformity of colour throughout his books. His sheets had imparted to them a fine lustre by their being inserted, immediately they were taken off the tympan, between hot copper plates. The heat expelled the moisture, set the ink, and imparted a beautiful gloss simultaneously. Several of Baskerville's productions are exhibited to the public in show-cases at the British Museum; but the books are sadly discoloured now, and probably would give little satisfaction to their scrupulous printer. This result is probably due to this mode of hot-pressing. Baskerville's first production was a quarto Virgil, issued in 1756; and for several years he printed a number of extremely beautiful books, which attracted the attention of bibliophiles throughout the world, and brought him great celebrity. The monetary produce of his press, however, was not so satisfactory: the number of persons who could, at that time, appreciate his work was very limited, and the publishers were disinclined to cater for so few. He was University printer at Cambridge from 1758 to 1766. In 1762 Baskerville wrote to Horace Walpole complaining that "the booksellers did not choose to encourage him," and declaring that he was heartily tired of the business of printing, which he would wish never to have attempted. After 1765, little or nothing appeared from his press, and he wrote to Benjamin Franklin, then in Paris on a diplomatic mission, to see if the latter could dispose of his type for him. Franklin replied that the condition of France at the time was such as to prevent his making a purchase of the kind. Baskerville died January 8th, 1775, and in April of that year his widow relinquished the printing business. His type lay idle until 1779, when it was bought by M. de Beaumarchais, who, at vast expense, established a printing-office at Kehl, and lost an immense sum in printing a magnificent copy of the works of Voltaire. It is not known to us what ultimately became of the type; it is said to have been melted into bullets. It may interest our readers to know that the portrait annexed is printed from the original wood-block engraved for Hiansard's "Typographia," and, with several others from the same work, was most kindly lent to us by the author's son, whose liberality and courtesy we have great pleasure in gratefully acknowledging: it was copied from an oil-painting executed for the late Mr. Knott of Birmingham. A series of articles in *Notes and Queries* (I. iv. 40, 123, 211; v. 209, 355, 618; viii. 203, 349, 423) has set at rest several disputed points in the history of John Baskerville. G. C. says that he was informed in 1835 that the coffin containing the body of Baskerville was then lying in a timber-yard, under a pile of deals,

and asks if it is still (1852) in the same place; also, whether there are any authentic portraits, engraved or otherwise, of Baskerville. —Mr. St. Johns says that Baskerville was interred in grounds attached to the house in which he lived, near Easy-row, Birmingham. The land became valuable as a building site, and the body was removed, after lying there for nearly half a century. It was taken to the workshop of a lead-merchant named Marston, in Monmouth-street, Birmingham, and while there he (Mr. St. Johns) saw the remains, which were in a wooden coffin enclosed in one of lead. That was about 1826. The person who showed him the coffin was either Mr. Marston or one of his employés. The nose and lips of the body were gone, and two front teeth; but as to the latter, it was known who had them, and they would be restored. The shroud was perfect, but discoloured. About 1849, while in Birmingham, a snuff-box was shown to him, on the lid of which was a painted portrait of Baskerville, which fully agreed with the description given to him many years before by a person who had known the original.—CRANMORE quotes on this subject from Hansard's "Typographia," preface, xii. xiii.—Mr. William Cornish (of New-street, Birmingham) says that the body now reposes in the vaults of Christ Church, Birmingham.—RT. says that he had been in possession for many years of a manuscript written by a friend, to the effect that Baskerville, in his early days, cut inscriptions on tombstones, and quotes one of his inscriptions. [His window-sign, cut on slate in exquisite letters, was in Birmingham a few years ago.]—J. B. Whitborne says that there is a beautiful portrait of Baskerville in the possession of Messrs. Longman, Paternoster-row, painted by Gainsborough. Of this a private plate was engraved on copper, which he possesses, and which formed part of a proposed collection of portraits of Worcestershire worthies. He also remarks that in Merridew's "Catalogue of engraved Worcestershire Portraits" (p. 4), there is a reference to a woodcut from a portrait in the possession of the late Mr. Thomas Knott, of Birmingham. [This is the portrait copied by Hansard and reproduced above.]—ESTE refers to Pye's "Modern Birmingham" (1819), which speaks of a gravestone at Handsworth Church, cut by Baskerville, and with his name at the top as sculptor. [All traces now lost (1876).]—R. W. Elliot refers to Baskerville's burial in unconsecrated ground, and gives his epitaph, with a manuscript note relative thereto, in a book belonging to Archbishop Nares.—J. H. M. refers to the allusion to this matter in Nichol's "Literary Anecdotes."—B. H. C. refers to the account of the Birmingham Riots of 1791 in the *Historical Magazine*, vol. iii., which bears on the subject of Baskerville's residence and burial-place.—R. says that one of his great-uncles owned the Baskerville property; that Baskerville was actually buried in the grounds belonging to his house, and that it was solely owing to the growth of the town that his remains were disturbed. A biography of Baskerville is now (1876) in preparation by Mr. Samuel Timmins, of Birmingham, who has had special sources of information at his command.

BASKETT. A previous View of the Case between John Baskett, Esq., one of His Majesty's Printers, Plaintiff, and Henry Parsons, Stationer, Defendant. 4to. Edinburgh. Printed by James Watson, one of His Majesty's Printers. 1720. 4to. 35 pp. and appendix, 3 pp.

J. Watson, author of a "History of Printing," claimed, as printer to His Majesty in Scotland, the right of printing the Bible and of selling it anywhere in the United Kingdom. Henry Parsons was his agent. There can be little doubt that Watson wrote this clever tract, and his argument is that the Act of Union between England and Scotland having stipulated equality and complete freedom of trade between the two countries, Mr.

Baskett, King's Printer in England, while claiming the privilege of printing Bibles and selling them in Scotland, prosecuted Mr. Parsons for selling in England Bibles printed by Mr. Watson in Scotland. Incidentally is mentioned the fact of Baskett having leased the printing-house at Oxford for Bible-printing, as did also Thomas Guy (founder of Guy's Hospital) for a few years.—*Blades*.

BATE (John). Art of Engraving. In *Mysteries of Nature and Art*. London: 1634-5. 4to.

BATTENBERG. Fonderie Typographique de Battenberg, Graveur à Paris.

100 leaves, with engraved title. Printed for the Paris Exhibition of 1855.

BAUDOUIN (F. J.). Esquisse d'un Projet de Règlement pour l'Imprimerie, la Librairie, et autres professions y relatives, rédigée d'après les lois anciennes et nouvelles. Paris: 1810. 4to.

Draft of proposed legislation for the printing and correlated trades, digested in accordance with the old and new laws.

BAUDOUIN (P. A.). Anecdotes Historiques du Temps de la Restauration, suivis de recherches sur l'origine de la Presse, son développement, son influence sur les esprits, ses rapports avec l'opinion publique, les mesures restrictives apportées à son exercice. Paris: 1853. 8vo.

This consists chiefly of a synopsis of the press laws of France, and on the laws affecting printing, copyright, libel, &c. It treats the subject historically, and offers various suggestions for necessary reforms.

BAUER (E. Ch.). Primitiæ Typographiæ Spirensis, oder Nachrichten von der ersten und berühmten Drachischen Buchdruckerey in der Reichs-Stadt Speyer und denen in dem XVten bis zu Anfang des XVIten Seculi daselbst gedruckten merkwürdigen Büchern. Wie auch dem ersten und raren Speyrischen Neuen Testament. Speyer: 1764. 8vo.

A treatise on the earliest typography of Spire, and on the first and rare edition of the New Testament printed there. The first book printed at Spire was "Tractatus de quatuor Virtutibus cardinalibus," printed by H. Arimin, 1472.

BAUER (H.). Geschichte der Buchdruckerei im fränkischen Wirtemberg, namentlich Druckgeschichte Halls, von Hauser. In *Der*

Zeitschrift des Historischen Vereins für das Wirtembergische Franken. Vol. vi. part I. Künzelsau: 1862. 8vo.

History of Typography in Franconian Wirtemberg, with especial reference to the town of Halle.

BAUMGAERTNER (J. A.). Erwiderung des Aufsatzes in Nr. 22. des *Börsenblattes*, mit der Ueberschrift: Die sogenannte Hochdruck-Lithographie oder Viel Lärm um Nichts. Supplement to the *Börsenblatt für den deutschen Buchhandel*, &c. Number 22. 30. Mai, 1834. 4to.

Reply to a treatise entitled "The so-called Relief Lithography; or, Much Ado about Nothing," which appeared in an issue of the *Börsenblatt* for May, 1834.

BAUMGARTEN-CRUSIUS (L. F. O.). Festrede bei der Akademischen Sæcularfeier von der Erfindung der Buchdruckerkunst zu Jena. Jena: 1840. 8vo.

An oration delivered on the occasion of the centennial celebration by the Academy of Jena of the invention of printing.



OLMÜTZ, 1501-1502; BRESLAU, 1503-1505; FRANKFURT AN DER ODER, 1507-1514; LEIPZIG, 1514—

BAUMGARTEN (Conrad).

Baumgarten was the second printer established at Breslau, but he had before lived two years at Olmütz, and subsequently removed to Frankfurt an der Oder. The W on one of the shields is the initial of Wratislau, the Polish name of Breslau. The female saint on the other shield

shows the arms of the town itself. This device is to be found on "*Marci Tullij Ciceronis Epistolæ familiares*" (Wratislaviæ, 1505, 4to). At the end of the book are the arms of Poland—a white eagle displayed.

BAUR (F.), MALTEN (H.), WETTER (J.). Gedenkbuch der viertén Jubelfeier der Erfindung der Buchdruckerkunst in Mainz, 1840. Mainz : 1841. 8vo. pp. xxii. and 362 ; 4 plates.

Containing an historical account of the statistical description of Mayence in 1840 ; different localities at Mayence connected with the invention of typography ; an and, finally, an account of the festivities in connection with the jubilee celebrated essay on its influence on mankind ; a in the same year.

BAU-REDE gesprochen am 4. Julius 1822. Dem Bauherrn Herrn F. A. Brockhaus gewidmet, s. nota. 8vo.

BAUTZ (J. B. B.). Die Lithographie in ihrem ganzen Umfange. 2nd edition. Augsburg : 1836. 8vo.

A comprehensive treatise on Lithography.

[BAVEREL (J. P.) ET MALPEZ.] Notices sur les Graveurs qui nous ont laissé des Estampes marqués de Monogrammes, Chiffres, Rébus, Lettres initiales, etc., avec une description de leurs plus beaux ouvrages et des planches en taille-douce, contenant toutes les marques dont ils se sont servis ; suivies d'une table qui en donne l'explication. 2 vols. Besançon : 1807, 1808. 8vo. pp. xv. 360 ; 322, lix. ; 5 plates of engravers' marks.

BAZIN (A.). Révision du Tarif des Ouvriers Typographes. Un mot à M. Leneveux, retiré des affaires. 2nd edition. Paris : 1861. 8vo.

Some observations addressed to M. Leneveux on the Revision of the French printers' tariff.

BEADNELL (Henry). A Guide to Typography, in two parts—Literary and Practical ; or, the Reader's Handbook and the Compositor's Vade-mecum. London : 1859. Fcap. 8vo.

— A Key to one of the main Difficulties of English Orthography, being an Alphabetical Collection of nearly 3,000 words resembling others in sound, but differing in sense, spelling, or accentuation. London : 1867. 16mo.

— Orthographical Difficulties Elucidated. A work devoted more especially to an elucidation of the changes which words undergo in inflection and composition ; together with lists of the prefixes and affixes which occur in the English language, and explanations of their meaning, &c. &c. London : 1877. Small 8vo.

The two latter of the above works were written with especial reference to the requirements of the printer. The last treatise originally appeared in 1875-6, in the *Printing Times and Lithographer*.

The before-mentioned author served his time to the Printing business in the country ; but has been principal reader in the office of Messrs. Wyman & Sons for many years. In addition to being a writer on Printing, Mr. Beadnell has written a learned treatise on Greek Accentuation, and other works relating to philology, a science in which he is deeply versed. Like the majority of young people, Mr. Beadnell, in his earlier years, paid his *devoirs* to the Muses, and wrote, among other things, and published, a poem of several pages on a subject of domestic interest, which shows at least some signs of poetic power ; at a later period, in 1855, he produced a pamphlet showing the injustice of the then prevailing system of levying the income-tax, and advocating

the policy of remitting a portion of the income of small amounts from the purview of the tax. He received the thanks both of Mr. Disraeli and Mr. Gladstone for his suggestion, which was carried into effect by the latter. He also published, in 1868, another pamphlet, on the advantages to be derived by the State from Church Establishments, both from a political and a moral point of view. It

is seldom that so wide a range and so deep a knowledge are united in a working printer as in the subject of these comments, whose great industry and abilities are equalled by his modesty and worth. It may with truth be affirmed, that a printer's reader is "born, not made," and Mr. Beadnell is an example of a learned printer's reader of the very highest type.

BEAUMONT (Capt. Fred.), R.E. Report prepared by Order of the Council of Education, on the Printing and Paper-making Apparatus in the Paris Exhibition, 1867.

Reprinted in the *Printers' Journal*, new series, vol. i. pp. 9, 25, 40, 55, 71, 91, 108, 124, 155, 171, 314.

BEAUPRÉ. Notices bibliographiques sur les Livres de Liturgie des Diocèses de Toul et de Verdun imprimés au XV^e Siècle et dans la première moitié du XVI^e. Nancy: 1843. 8vo. pp. 74.

——— Notice sur quelques Graveurs Nancéens du XVIII^e Siècle. Nancy: 1862. 8vo.

——— Recherches sur les Commencements et les Progrès de l'Imprimerie dans le Duché de Lorraine et dans les villes de Toul et Verdun. Nancy: 1841-42. 8vo. pp. 187. 47 copies printed.

——— Recherches historiques et bibliographiques sur les Commencements de l'Imprimerie en Lorraine, et sur ses progrès jusqu'à la fin du 17^me Siècle. St. Nicolas-de-Port: 1845. 8vo. pp. vii. 541. One plate.

Only 300 copies printed. This admirable monograph, from the historical and literary interest given to it in the minuteness of its bibliographical details,

takes high rank among the many local histories of printing that have been issued. A supplement to the book was issued with the following title:—

——— Nouvelles Recherches de Bibliographie Lorraine. Nancy: 1855. 8vo.

Four chapters, the first treating of the years 1500-1550, in 52 pages; the second, 1550-1600, in 216 pages; the third, 1600-1635, in 88 pages; and the fourth, 1635-1700, in 64 pages, with four pages of index.

BECK. Schriftproben der Beck'schen Buchdruckerei in Nördlingen. 1854.

Specimens of the types used in the printing house of Beck, of Nördlingen.

BECKER (Carl). Jost Amman, Zeichner und Formschneider, Kupferfäzter und Stecher. Nebst Zusätzen von R. Weigel. Leipzig: 1854. 4to. 17 woodcuts.

A biography of Jost Amman, the designer, wood-engraver, and chalcographer. With additions by R. Weigel.

BECKER (F. P.). Specimens of Engraving by the Omnigraph. London: [1850]. 4to.

BECKER (Rod. Zach.). Gravures en bois des anciens Maîtres allemands, tirées des planches originales recueillies par Jean Albert de

Derschau, publiées avec un Discours sur la Nature et l'Histoire de la Gravure en Bois, en Allemand et en François. Three parts. Gotha : 1808, 1810, 1816. Folio.

BECKMANN (J.). Nachrichten von der Buchdruckerey zu Constantinopel. In *Hannoversches Magazin*, volume for 1768, pp. 385-394.

Treats on printing in Constantinople.

BEDFORD (H.). Douglas Jerrold ; a Lecture delivered March 30, 1870. London : 1870. 8vo.

The celebrated wit, Douglas Jerrold, was at one time a printer's reader in the office at which the present work is printed, and several amusing reminiscences of him will be found in this volume.

BEELOO (A.). Eeuwzang bij het Vierde Eeuwgetijde van de Uitvinding der Boekdrukkunst. In *Werken der Hollandsche Maatschappij*, vol. vii. part I. Leyden : 1824. 8vo. 20 pages.

BÉGAT (Prosper). Notice sur l'Imprimerie à Nevers. Nevers : 1864. 8vo.

BEICHLINGEN (Zacharias von). Fons Bibliothecarum inæstimabilis : das ist, Wahrer Unterricht von Ursprung, Fortgang, Lobe, Nothwendigkeit, Nutzen, Freyheit, Rechten und Gerechtigkeit der Buchdruckereyen oder derselben Officianten und Verwandten. Eisleben : 1669. 4to. 24 leaves.

Discusses the origin, progress, utility, &c., of printing.

BEIFREUDE über die Erfindung und den Wachstum der edelen Kunst der Buchdruckerei, bei Gelegenheit ihres zum dritten Mal gefeyerten Jubel-Festes, bezeuget von einem Liebhaber schöner Künster. Idstein : 1740. Folio.

This contribution to the history and progress of Typography was published on the occasion of the third jubilee of its invention.

BEKKER (Ernst). Das Buckdrucker-Wappen. Ein Versuch demselben seine ursprüngliche Gestalt und Bedeutung wieder zugeben. Als bescheidener Beitrag zur Verherrlichung Gutenberg's. Entworfen bei Gelegenheit der Inauguration seines Monuments am 14. August, 1837. Darmstadt : 1837. 8vo. Two vignettes.

An essay on the design and signification of the heraldry of printing, with an eulogium of Gutenberg on the occasion of the inauguration of a monument to him at Mayence.

BELINFANTE (J. J.). L. J. Coster, Uitvinder der Boekdrukkunst te Haarlem, omstreeks 1423. Oprigting van het Standbeeld tot Coster's Eere, der stad Haarlem aangeboden als hulde van Neerland's volk. Amsterdam [about 1820], 4to.; and Haarlem, 1857, 4to.

— Iets over de Verdiensten der Israëlieten ars Boekdruckers (s'Hage : 1859). 8vo. Privately printed.

BELL (John Gray).—*See* BEWICK.

BELLERMANN (C.). *Δωρον Βασιλικον*, oder das mehr als königliche, ja göttliche Geschenk der Buchdruckerey, deren Erfindung, Nutzen, Missbrauch und berühmtesten Meister, ingleichen der Historie von Erfindung der Druckerey. Erfurt: 1740. 8vo.

A treatise on the invention, utility, and abuse of the "divine" art of printing; with a list of celebrated printers.

BELLMONTANUS (N.). *Dissertatio Historica de Typographiâ*. Portion of his *Dissertationes Politicae*, pp. 96-107. Francofurti ad Moenum: 1628. 8vo.

BELOE (W.). *Anecdotes of Literature and Scarce Books*. 6 vols. London: 1807-12. 8vo.

The writer was an under-librarian at the British Museum, and says he "formed the determination of selecting such printed books as were the more extraordinary for their intrinsic value, or sought after for their rarity, and to give such account of them as might be interesting and useful both to the student and collector." While so engaged, some one to

whom he had entrusted valuable property in his custody, purloined many books, and absconded, whereupon the author was dismissed. Vol. II. treats of the Greek Books by Aldus, without a date, but before 1500, and a brief account of early printers is given. Vol. IV. comprises "miscellaneous remarks on Early Typography."

BELTZ (Julius). *Orthographie der Wörter von zweifelhafter Schreibart, wie sie gegenwärtig in der deutschen Sprache vorwiegend gebräuchlich ist. Ein Handbüchlein zunächst für Lehrer, Schriftsteller, Correctoren und angehende Langensalza*. 1867. 8vo. pp. iv. 96.

A handbook of orthography for the compositor and printer's reader.

BIENIEWSKI (Major). *Improvements in Printing*. London: 1854. 12mo.

The author strove for years to carry out his logotype system in London, but entirely without success, although he was aided by considerable resources and by influential friends. His plant was put up to auction not many years since, but we believe it did not secure a buyer.

He invented a composing-machine, which was tried at the office of Messrs. Clay, being pitted against a compositor, the latter gaining the victory for speed. The Major had a shop for several years in Bow-street, where he died, March 20th, 1867, aged 66.

BENSLEY (B.). *Specimens of Types*. Woking: 1842. 8vo.

BENSLEY (Thomas). *Notes and Queries*, I. v. 233.

A discussion having arisen as to the site of Dr. Johnson's house in Bolt-court, Fleet-street, Tee Bee says he is in a position to assure the correspondent that Dr. Johnson's house was burnt down in 1819, the premises having long previously been occupied by Thomas Bensley, the printer. The house of Johnson's friend Allen, the printer, was not destroyed by the fire; indeed, only one corner of it was injured, and it stands, with that exception, as it was built shortly after the great fire of London. Allen's house stands at the head of Bolt-court; Dr. Johnson's was to the left. On the site of the latter was erected, after the fire, a spacious printing-office, and both were then (1852) in the

possession of Mr. Tylor. The *Gentleman's Magazine* for 1819, part 1, p. 575, gives an account of the fire, and refers to the view of Dr. Johnson's house which appeared in the *European Magazine* in 1810. B. B. says that Bensley succeeded Allen in business in 1783. Somewhere about 1804 to 1807 Bensley purchased both houses at a sale by auction, but it was about 1814 when he obtained possession, and appropriated the two houses to his printing-office. It was there that steam printing was first practised. Bensley occupied the premises till the fire in 1819. His eldest son survived him, and succeeded to the business in 1820. He reconstructed the premises, but did not

build on the site of Dr. Johnson's house, though a part of it has since been altered. The property remains (1852) in Bensley's family. Tylor's office is described as being to the left, at the head of Bolt-court, approached through an iron gate and up a flight of stone steps.

BENTKOWSKY (F.). [Researches on the oldest books issued by J. Haller at Cracow. Warsaw.] 1812. 8vo. In Polish.

This work on the early press of Poland is divided into the following classes:— I. Books printed without date, place of impression, or name of printer. II. Books bearing date and place of impression, but without a printer's name. III. Books with place and printer denominated, but without date. IV. Books having place of impression, with the name of Haller as printer, and with date.

BENTLEY (Thomas). Verses to the Printing Press at Strawberry Hill.

Twenty-eight lines on a quarto sheet. Mentioned by Lowndes, but not in the British Museum. Printed August 25, 1757, by Muntz, at the Strawberry Hill Press.

— See STRAWBERRY HILL PRESS.

BEPALINGEN omtrent den Boekhandel en Drukkers in Nederland. Bijeenverzameld door J. H. D. Munnik. Joure: 1853. 8vo.

BEQUIGNOLE (J. C.). De Statu Typographiæ superiorum temporum ad hodiernum comparato Dissertatio. Halæ Salicæ: 1750. 4to.

BÉRANGER (Pierre Jean de). Ma Biographie, ouvrage posthume, avec un Appendice par Paul Boiteau. Paris: 1858. 8vo.

Pierre Jean de Béranger, the celebrated French poet, was the son of a poor, improvident Parisian tailor, who was negligent of his family, and lost in vain dreams of an illustrious ancestry. He was born in 1780, and died in 1857. At the age of about ten years he became tavern-boy to an aunt, who kept a small *cabaret* in the suburbs of Péronne. His pride rebelling against this duty, he entered the workshop of a jeweller, where he did not learn much; he then found a place as clerk to a notary, and next, being still quite a youth, he entered the employ of M. Laisnez. While working as a compositor in the printing-office of M. Laisnez, at Péronne, he published his first poems, the success of which induced him soon after to forsake his employment as a printer. Although he only spent two years of his life as a compositor, he was, however, always pleased to acknowledge his connection with typography, and, when able, was very ready with both advice and assistance for a distressed "typo." Béranger has described his own career thus far in a single line: "Garçon d'auberge, imprimeur, et commis." His autobiography is full of interest.—See Portrait given on page 46.

BÉRARD (Auguste Siméon Louis). Essai bibliographique sur les éditions des Elzevirs les plus précieuses et les plus recherchées, précédé d'une notice sur ces imprimeurs célèbres. Paris: 1822. 8vo. pp. 302. Frontispiece of the Elzevir Arms.

Only fifteen copies of this work were printed on *carré vélin*, and ten on *grand raisin vélin*. It was not issued for sale.

BERAUD (C.). Code de la Presse, ou Recueil méthodique des Lois et Réglements concernant les Imprimeurs en Lettres, les Fondateurs en caractères d'imprimerie, les Imprimeurs et Dessinateurs lithographiques, les Libraires, Auteurs, Graveurs, Journalistes, Editeurs, Crieurs d'écrits, Afficheurs, et les Délits de la Presse, etc., etc. Avec la Jurisprudence de la Cour de Cassation. Paris: 1834. 16mo.



PIERRE JEAN DE BÉRANGER, AFTER MACLISE.—See p. 45.

BERCEAU de l'Imprimerie, ou Additions et Remarques sur le livre de Beughem, intitulé : *Incunabula Typographiæ*. Portion of the *Singularités Historiques et Littéraires* of J. Liron. Paris : 1740. 12mo. Vol. IV., pp. 513-532.

BERGELLANUS (Joannes Arnoldus). *De Chalcographiæ Inventione, Poëma encomiasticum. Moguntia: 1541. 4to. 12 leaves.*

This is a poem containing 456 heroic verses on the origin of printing, to which the author assigns the year 1450, and indicates Strasburg as the locality of the first printer, Gutenberg, or at least as the place where he made his first attempts. He adds that Gutenberg worked more successfully at Mayence with the assistance of Fust, and especially of Schœffer, who cut the matrices and cast letters from them. The author of this book, Arnold de Bergel, was a corrector of the press. Marchand has reprinted his poem in page 21 *et seq.* of his "*Histoire de l'Imprimerie.*" It is also to be found in Wolf's "*Monumenta Typographica,*" i. 13, *et seq.*, and in Daunou, "*Analyse,*" pp. 47, 48. It has also been reprinted by Verderius, 1585; Beyerlinck and Tentzel, 1704; and Joannis (G. C.) *Scriptorium Historiæ Moguntensis, 1727, folio.*

BERGER (K.). *Vierte Säkularfeier der Erfindung der Buchdrucker-kunst. Ein Festdenkmal für Jedermann. Enthält die Feier in Basel, Berlin, Braunschweig, Bremen, Carlsruhe, Christiania, Dresden, Frankfurt-am-Main, Freiburg-im-Breisgau, Hannover, Heidelberg, Kopenhagen, Leipzig, Lörrach, Mainz, Strassburg, Stuttgart, und Philadelphia. Carlsruhe : 1840. 8vo.*

Gives an account of the different celebrations of the fourth centenary of the invention of typography, both in Europe and America.

BERGER-LEVRAULT (Vve.) & Fils. *Imprimeurs-libraires à Strasbourg. Notice. Strasbourg : 1867. 4to.*

Printed for the Exposition Universelle at Paris.

———. *Imprimeurs-libraires à Strasbourg. Notice. Strasbourg : 1863. 4to.*

Originally printed for the International Exhibition of London, 1862.

BERGMANN (Liberius). *Kurze Nachrichten von rigischen Buch-druckern überhaupt und den Stadtbuchdruckern insbesondere, von der ältesten bis auf die jetzige Zeit. Riga : 1795. 4to. pp. 22, with an appendix of 12 pp., containing specimens of types then in use at Riga.*

A description of the introduction of printing into Riga, and a narrative of the lives of all the succeeding printers until its publication.

BERICHT, stenographischer, der Verhandlungen deutscher Buch-druckereibesitzer im Saale des "Casino zum Gutenberg" in Mainz am 15. August, 1869, bei der Gründung eines Vereins deutscher Buchdruckereibesitzer. Leipzig : 1869. 4to.

An account of the transactions of a meeting of German master printers, held at Mayence in August, 1869, at which it was resolved to form a German Master Printers' Society.

BERICHT über die Nationaldruckerei in Lissabon, mit erklärendem Verzeichniss von den ausgestellten Producten auf der Weltausstellung in Wien, 1873. Lissabon : 1873. 8vo. 100 pp.

An account, in German and French, of the history and management of the National Printing-office at Lisbon, and its products exhibited at Vienna.

BERICHT van Uitgave en Proeve van bewerking einer beschrijving van boekdrukken en letter-gieten (by C. Ploos van Amstel). Amsterdam : 1766. 4to. pp. 39, with two plates.

BERICHT von Erfindung der Buch-Truckerey in Straszburg. Straszb. M. Carlen. 1640. 4to.

BERJEAU (J. Ph.). *Biblia Pauperum*, reproduced in facsimile from one of the copies in the British Museum, with an historical and bibliographical introduction. London : 1859. Folio, pp. 38. 36 plates.

The Introduction says : " Many bibliographers in the last, as well as in the present century, have mentioned or described the '*Biblia Pauperum*,' but they have left so many questions undecided that much remains to be said on this remarkable block-book ; for down to the present time the author who compiled it, the artist who designed the cuts, and the engraver, are equally unknown, and even the date of its publication is now more than ever uncertain." M. Berjeau, therefore, gives a short description of the book, and examines what evidence there is as to the writer and illustrator of the original manuscript,—who engraved it on wood

and printed it ; who painted the whole of its contents on the stained windows of the Convent of Hirschau ; what artists imitated, and sometimes copied it entirely, in their compositions ; and, lastly, what bibliographers have mentioned or described it, raising various conjectures or theories upon its name, its object, its author, and the time of its publication. The conclusion is arrived at that Laurence Coster was the engraver of the original edition ; that the designs were by John Van Eyck ; and that the text was drawn up by Vincent de Beauvais, the author of the *Speculum*.

— Le Bibliomane. London. 8vo. pp. 42. No. I., January, 1861 ; No. II., July, 1861.

" Une sorte de recueil destiné à nous faire connaître les trésors bibliographiques de la littérature anglaise."—*Preface*. In the same, mention is made of Sotheby's "*Principia Typographica*," in which it is said the author has piled a Pelion on Ossa

of typographic errors, of mistakes, of adventurous hypotheses, and of extraordinary blunders, and " défigurant avec un sangfroid si barbare tous les noms étrangers qui lui tombent sous la main." Only the two numbers above noted were issued.

— Le Bibliophile Illustré. London. 8vo. pp. 192. No. I., August, 1861, and published monthly to July, 1862. Royal 8vo.

The prospectus of the first volume of this magazine stated that it was to consist of reviews of rare and curious books, with facsimiles engraved on wood or on metal, in relief ; of short notices of celebrated printers, with their marks ; of engravings and descriptions of ancient and

modern bookbinding ; of rectifications of errors of collation, &c., in bibliographic works ; and the correspondence of book-lovers and collectors everywhere. The engravings as well as the text are by the same hand.

— Le Bibliophile. *Revue mensuelle illustrée des livres rares et curieux, des gravures anciennes, et des manuscrits*. Illustré. Vol. II. (No. 13, January, 1863, to No. 25, January, 1865.) Royal 8vo. London : 1867.

The prospectus of the second volume of this monthly review stated that it was intended to form a supplement to the "*Repertoire Bibliographique*," by L. Hain, in regard to the books printed in the fifteenth century ; to the *Catalogue of Books on vellum* by Van Praet ; to give facsimiles of the types used by all

the known and unknown printers of the fifteenth century, as well as of engravings, titles, printers' marks, and bookbinders' designs ; and a special bibliography of works relative to the occult sciences and to freemasonry. The magazine was discontinued at the end of the second volume.

BERJEAU (J. Ph.). *Canticum Canticorum*, reproduced in facsimile from the Scriverius copy in the British Museum, with an historical and bibliographical introduction. London: 1860. Folio, pp. 36, 16 pages of plates.

The Introduction gives an account of the canonical book known as the Canticles, or Song of Solomon, and a dissertation upon the meaning of it; whether—as now generally received—it contains mystical references to Christ and the Church, or whether it is simply a love-song to be sung at a bridal feast. The author proceeds to describe the celebrated block-book, and traces up its history, appending the opinions of paleotypographers upon it.

— Catalogue Illustré des Livres xylographiques. Londres: 1865. 8vo. pp. viii. 116.

Only 105 copies printed. This was compiled to supply the want then existing of a complete catalogue of the Block-books. It contains many reproductions in facsimile of the most characteristic features of the works of which it treats.

— Early Dutch, German, and English Printers' Marks. London: 1866. 8vo.

Consists of facsimile reproductions of early printers' marks. At the end there are alphabetical lists of printers, of towns, and of emblems; a list of books containing notices of printers; and a list of mottoes of printers. Only 250 copies were printed; the work being stated to be finished March, 1869. There are 100 designs, and 36 pp. of letterpress. It is now quite out of print, but the proprietors of this work have acquired from M. Berjeau nearly the whole of the blocks of the printers' marks contained in his book, and several more besides, all of which will be found in these pages, together with many other illustrations constituting important materials towards the yet unwritten History of Printing.

— *Geschiedenis van het heylighe Cruys*; or, History of the Holy Cross. Reproduced in facsimile from the original edition printed by J. Veldener in 1483. London: 1863. 4to., with xii. and 60 pages of preliminary matter.

The preface gives an account of Veldener's typographical labours in Holland, and of the famous block-book which is here reproduced by wood-engraving.

— *Mirabilia Romæ* (Reproduction of the Block-Book so called). *S. l. et a.*

The "*Mirabilia Romæ*," or the Wonders of Rome, was a kind of illustrated guide-book for the use of visitors to the shrines of ancient Rome. It is especially interesting as the type of the popular class of block-books, and an evidence that the works reproduced in xylography were not all of a theological or mystical character.

— *Speculum Humanæ Salvationis: le plus ancien monument de la xylographie et de la typographie réunies*. Reproduit en facsimile, avec Introduction historique et bibliographique. Londres: 1861. 4to. pp. lxxii. 33.

The Introduction has reference to the following questions:—1. Who was the author of the *Speculum*? 2. Who was the engraver of the *Speculum*? 3. Who was the printer of the *Speculum*? 4. In what order were the four Costerian editions of the *Speculum* produced? 5. Conclusion. The writer is, as is well known, a stout adherent of the Haarlem claims.

— See PERIODICAL PUBLICATIONS, BOOKWORM, and OTTLEY.

BERLIN. Katalog der Bibliothek des Vereins Berliner Buchdrucker und Schriftgiesser gegründet September, 1863. Berlin: 1872. 8vo.

pp. 92.—Erster Nachtrag des Katalogs, &c. Berlin : 1875. 8vo. pp. 93–132 and viii.

The above is an excellently compiled catalogue of the library of the Printers' Union at Berlin. The typographical literature, 136 numbers, occupies 13 pp. of the catalogue, and (215 numbers) 18 pages of the supplement.

BERLIN. Verzeichniss von Incunabeln, Aldinen, Etiennen, Elzevierien und andern werthvollen Werken, welche in der k. Bibliothek verkauft werden sollen. Berlin : 1851. 8vo. pp. 126.

BERNARD (Auguste Joseph). Antoine Vitré et les Caractères orientaux de la Bible Polyglotte de Paris. Origine et vicissitudes des premiers caractères orientaux introduits en France, avec un spécimen de ces caractères. Paris : 1857. 8vo.

— Les Estienne, et les types grecs de François Ier, complément des annales Stéphaniennes, renfermant l'histoire complète des types royaux, enrichie d'un spécimen de ces caractères, et suivie d'une notice historique sur les premières impressions grecques. Paris : 1856. 8vo. pp. 72.

The first part of this work is stated to have been extracted from the Bulletin de la Société de Protestantisme Française, 4 an., ch. 4 and 5.

— Les Estiennes.

Article in the "Biographie Générale," a few copies having been separately struck off.

— Geoffroy Tory, peintre et graveur, premier imprimeur royal, reformateur de l'orthographe et de la typographie sous François Ier. Paris : 1857. 8vo. pp. xvi. 246 ; 14 woodcuts in the text.

This is the first edition of this celebrated work. It is dedicated to Ambroise Firmin-Didot, who defrayed the expense of its publication, desiring to make known the history of one of the most illustrious

of French printers, as well as a king's printer, to which class M. Didot belonged. The author mentions that he was formerly an *employé* in the Didot printing establishment.

— Geoffroy Tory, peintre-graveur, premier imprimeur royal, reformateur de l'orthographe et de l'imprimerie sous François Ier. Deuxième édition, entièrement refondue. Paris : 1865. Royal 8vo.

This is an elegantly printed volume from the printing-office of M. Jouaust, rue St. Honoré, Paris. It is thus divided:—1. Biography; 2. Bibliography; 3. Iconography; with an appendix including a list of royal printers who practised in Paris from 1530 to 1650. The general contents include an account of the works written or annotated by Tory, the Books of Hours edited by him, his works printed for King Francis I., and the other works printed by Tory for various patrons. Then follow a description of the manuscripts illuminated by Tory, the works ornamented with en-

gravings by Tory and his pupils, and the trade-marks of publishers and printers signed with the cross of Lorraine. There are also given the verses in honour of Tory, a note on his printing-offices, on his introduction of the apostrophe, the accent, and the cedilla in the literature and printing of France, and memoranda on bookbinders and royal libraries. Tory is worthy of remembrance, not merely as an eminent printer, but as the writer of the *first technical* book on printing that was ever published. This was the book called Champfleury. See Tory.

— Histoire de l'Imprimerie Royale du Louvre. Paris : 1867. Royal 8vo.

The contents include: An historical précis of (1) the Greek types of Francis I.; (2) the Oriental characters of Louis

XIII.; (3) the establishment of the Royal Printing-office of the Louvre, and the Roman characters of Louis XIV.; a

chronological catalogue of printed books, and a supplement of those with uncertain dates; and an appendix containing the expenses of the Royal Printing-office from

1716 to 1736, the inventory of its contents, with a list of all its founts, made in 1691 and in 1791, and a list of its directors.

BERNARD (Auguste Joseph). *Historique de la Proposition du Congrès Typographique*. [Paris: 1855.] 8vo.

——— *Notice historique sur l'Imprimerie Nationale*. Paris: 1848. 16mo.

This little work is dedicated to Béranger. Its contents are: 1. Origin of the National Printing-office, formerly known as the Royal Printing-office; 2. History of the office up to the Revolution of 1789; 3. Reforms in the office, and its establishment as a Government printing-

office; 4. Its history under the Republic, the Empire, the Restoration and the Government of Louis-Philippe; 5. Its condition in 1848. There is an appendix containing the rules of the institution and the salaries of its officers, a list of its foreign types, &c.

——— *De l'Origine et des Débuts de l'Imprimerie en Europe*. 2 vols. Paris: 1853. 8vo. Part I., pp. xvi. 316, 13 plates of facsimiles; Part II., pp. iv. 468.

The first part treats of the invention and of the inventors of typography, chapters being devoted to—1. The first products of printing; 2. Laurence Coster and his school; 3. J. Gutenberg at Strasburg; 4. Gutenberg at Mayence; 5. Fust and Schœffer; 6. Schœffer and Conrad Fust. The second part treats of the spread of printing, and the first professors of the art in Germany, Italy, France, England, and Spain. The plates consist of facsimiles of original documents and of types taken chiefly from the originals in the "Bibliothèque Nationale," Paris. This is the principal work of its author, and is characterized by great clearness and precision. A review of the book, by M. Charavay, appeared in No. 136 of *L'Imprimerie* (Paris). In

the library of M. A. de Vries, of Haerlem, is a copy to which the following pieces are added:—

1. A. Bernard, *Avis aux possesseurs de ce livre, avec des tables, corrections, et additions*.
2. *Prospectus et annonce de cet ouvrage*, 2 pièces.
3. A. Bernard, *Lettre au Bulletin du Bibliophile Belge* du 10 Juin, 1853, contre une réclamation de M. Brunet.
4. A. Firmin-Didot, *Critique de l'ouvrage de M. Bernard dans l'Athenæum Française* du 9 Juillet, 1853.
5. A. Bernard, *Proposition d'un Congrès typogr. à tenir à Paris en 1855*.
6. ——— *Historique de la proposition du Congrès typogr.*

——— *Voyages Typographico-Archéologiques en Allemagne, en Belgique, en Hollande, en Angleterre, &c.* Bruxelles: 1853. 8vo. pp. 48.

Only 100 copies separately printed, from the *Bulletin du Bibliophile Belge*, 2nd series, vol. i. This is an account of two typographical-bibliographical excursions in the west of Europe, and especially on the borders of the Rhine, undertaken by the author with the view of collecting materials for his *History of the Origin of Printing*. He does not intrude his impressions of the countries and people visited, but confines himself to facts relative to printing or bibliography—the principal object of his peregrinations. He first of all visited the British Museum, but was prevented from seeing the libraries of Lord Spencer and Mr.

Perkins. Then he went to Lille, Brussels, Antwerp (he gives a good account of the Plantin printing-office), Rotterdam, Mayence, Strasbourg, Bâle, and Lyons.

The late Auguste Joseph Bernard was born at Montbrison, France, January 1, 1811. He was the son of a printer who carried on business in his native town, and he followed his father's profession. He devoted all his leisure moments to study in the libraries of the locality, and in 1835 produced the "*Histoire de Forez*." He wrote several works on local history and topography, but was better known as a bibliographer and a contributor to the literature of typography.

- BERNARDI (Jacopo). Michael Manzolo e l'Arte della Stampa nel Secolo XV. in Treviso. In "L'Arte della Stampa." Firenze: 1870. 4to.
- Vita di Giambattista Bodoni. Saluzzo: 1872. 8vo.
- ZENGHELLINI (Antonio) e VALSECCHI (Antonio). Intorno a Panfilo Castaldi da Feltre e alla invenzione di caratteri mobili per la Stampa, memoria e dissertazione. Milano: 1866. 4to.
- A dissertation on the alleged introduction into Italy of type-printing by Castaldi of Feltre.
- BERNER (F.). Die Druckerei in ihrem ganzen Umfange. 2 vols. Stuttgart: 1853. 16mo.
- BERNHART (J. B.). Das Druckjahres der Kosmographie des Ptolemaeus 1462; Namen der Buchdrucker des Joannis de Turrecremata explanatio in Psalterium Cracis impressa. Schreiberzüge im Theuerdank 1517. Kennzeichen und Alter von Gutenberg und Faust in Mainz gedruckter lateinischen Bibel. [München: 1804-5]. 8vo.
- BERNHART (Matthias). Meine Ansicht von der Geschichte der Entdeckung, Ausbildung und Verbreitung der Buchdruckerkunst. Bey Veranlassung des neu-entdeckten Kalenders, "ein Manung der Cristenheit widder die Durken," für das Jahr 1455. München: 1807. 8vo. pp. 46.
- Comprises a history of the invention and development of typography, with special reference to a recently discovered printed almanac for the year 1455.
- BERNSTORF (J. J.). Oratio de egregiis Typographiæ Commodis. Helmstadii: 1721. 4to.
- BERRI (D. G.). The Art of Printing. Second edition. London: 1865. Sm. 8vo. pp. 64.
- A guide, intended for the use of mere amateurs.
- BERTHIAUD. Nouveau Manuel complet de l'Imprimeur en taille-douce, rédigé par Boitard. Orné de planches. Paris: 1837. 24mo.
- BERTOLETTO (A.).—*See* CENNINI.
- BERTRAND-QUINQUET. Traité de l'Imprimerie. Paris: an VII. [1799]. 4to. pp. 288, with 3 preliminary leaves and 10 plates.
- Dedicated to P. Didot, "Premier Im- 1808, is only remembered by this work, pateur de l'Europe." Twenty pages which is a very ingenious and well-written are devoted to the history of printing, treatise on the origin, progress, and the remainder of the book being of a mechanism of printing. practical nature. Bertrand, who died in
- BESCHLUESSE der ersten National-Buchdrucker-Versammlung zu Mainz, am 11., 12., 13., und 14. Juni, 1848. Frankfurt-am-Main: 1848. 8vo.
- Resolutions passed at the first general meeting of working printers held at Mayence in June, 1848.

BESCHREIBUNG der elastischen Auftrage-Walzen in den Buchdruckereien, deren Anfertigung, etc. Leipzig: 1823. 8vo., 2 lithographic plates.

A treatise on the mode of making the then newly-invented printing-roller composition.

BESCHREIBUNG der Feier des vierten Säcular-Festes der Erfindung der Buchdruckerkunst in der Officin von L. W. Krause. Am 21. Juli, 1840. Berlin: 1840. 16mo.

An account of how the fourth centenary of the invention of printing was celebrated at the printing-office of L. W. Krause, in Berlin.

BESCHREIBUNG des vierten Säcularfestes der Erfindung der Buchdruckerkunst, gefeiert in der Offizin von Julius Sittenfeld. Berlin: am 28. Juni, 1840. 8vo.

An account of the fourth centenary of the invention of typography, as celebrated at J. Sittenfeld's printing-office, at Berlin.

BESCHREIBUNG der vierten Säcularfeier der Erfindung der Buchdruckerkunst, wie dieselbe den 24., 25., 26. Juni in Leipzig, 1840, gefeiert wurde. Leipzig. 8vo. Plate.

An account of the fourth centenary celebration at Leipsic of the invention of printing.

BESCHREIBUNG vollständige, und Sammlung alles dessen, was bey dem den 29^{ten} Junii, 1740, zu Coburg, wegen der vor drey hundert Jahren erfundenen edlen Buchdruckerkunst gefeierten Jubilæo, vorgefallen und abgehandelt worden. Coburg: 1740. 8vo.

An account of the third centenary celebration of the invention of typography in Coburg.

BESCHRIJVING, Korte, der Boeken door Lour. Jansz. Koster, te Haarlem, tusschen de jaren 1420 en 1440 gedrukt; alsmede van eenige merkwaardigheden tot de geschiedenis van L. J. Koster betrekkelijk, bij gelegenheid van het vierde eeuw-feest van de uitvinding der boekdruckerkunst, in de kerk der doopsgezinde gemeente aldaar ten toon gesteld op den 10 en 11 Julij, 1823. 8vo.

A short description of the books printed by Coster, at Haerlem, between the years 1420 and 1440, which were exhibited in the church of the Baptist Commune at Haerlem on the occasion of the fourth centenary of the invention of printing.

BESCHRIJVING, Korte en beknopte, der hedendaagsche Boekdrukkerye. Haarlem: 1780. 8vo.

A handbook of typography.

BESLEY (R.), General Specimen of Printing Types. London: 1847. 4to. Supplementary Sheets. 1848. 4to.

BESLEY & Co. (R.). New Specimens of Mathematical Combination Borders and other Typographical Ornaments. London: no date. 4to.

——— See REED & FOX.

Mr. ALDERMAN ROBERT BESLEY died on the 18th December, 1876, aged 83 years. He was a native of Exeter, but came to London in his youth, and entered the service of the celebrated Fannett Street Type-foundry. He travelled for

the foundry for some years, and afterwards became a partner, the house being long known as Thorogood & Besley. He was a Justice of the Peace, and had filled the office of Lord Mayor of London.

Mr. B. Fox was a practical type-founder, having originally been in the service of the firm as their chief punch-cutter. He became a partner of the late Mr. Alderman Robert Besley in the year 1849. When, in 1861, that gentleman retired from business, he was succeeded

by Mr. CHARLES (afterwards Sir Charles) REED, whose partner Mr. Fox then became; and in 1875 Mr. ANDREW HOLMES REED also was admitted into the firm, whose style was then, and still remains, REED & FOX. Mr. Fox died at his residence (19, Highbury New Park) on the 15th January, 1877, of heart disease, aged 65 years; thus surviving Mr. Alderman Besley, his late partner, only four weeks. Mr. Fox deservedly enjoyed a very high reputation as a punch-cutter.

BESNARD (J.). *Epreuves des Vignettes et Fleurons polytypes, gravés sur cuivres en tailles de relief, à l'usage de l'imprimerie.* Paris: 1812. Folio.

BESOLDUS (Christ.). *HENTÆ Dissertationum Philologicarum III. De Inventione Typographiæ.* Tubingæ: 1620. 4to.

Reprinted in Wolf's "Monumenta Typographica," Part I., pp. 171-208. This eminent lawyer and law professor was born at Tübingen, 1577, and died 1638. A list of the works he published is to be found in *Saxii Onomasticum*, and other authors, but it is incomplete, and the missing titles are given in a short notice in the *Bookworm*, June, 1870.

Christopher Besoldus is of opinion that we are not indebted to the Chinese for the discovery of typography, as they only practise block-printing—the Germans of the fifteenth century having no communication with that secluded people. He does not decide upon the respective claims of Strasburg, Mayence, and Haarlem.

BESSO (B.). *Le grandi Invenzione Antiche e Moderne.* Vol. i. part I., "La Stampa." Milano: 1870. 4to.

BETTONI (Nicolo). *Lettere Tipografiche da Milano.* Milano: 1821. 8vo.

——— *Memorie biografiche di un Tipografo Italiano.* Parigi: 1836. 8vo. —The continuation of this work was issued in French: *Mémoires Biographiques d'un Typographe Italien.* Paris: 1845. 8vo.

——— *Saggio di Guerra Tipografico, lettera alla vedova Pomba.* Milano: 1820. 8vo.

BEUGHEM (C. à). *Incunabula Typographiæ, sive Catalogus Librorum Scriptorumque proximis ab inventione typographiæ annis, usque ad annum Christi 1500 inclusive, in quavis lingua editorum: opusculum sæpius expetitum, notisque historicis, chronologicis et criticis intermixtum.* Amstelodami: 1688. 12mo.

BEWICK (Thomas). This celebrated wood-engraver was born August 12, 1753, and died Nov. 8, 1828. He has been styled "the Father of Modern Wood-Engraving," for after the art had been supplanted by copperplate-engraving in all good publications, and had fallen into such a state of decay that only the rudest and roughest forms of woodcuts were produced, he restored it to more than its pristine glory. In early life he displayed great skill in drawing, which led to his choice of copperplate-engraving as a business, and at the age of fourteen he was bound apprentice to Mr. Ralph Beilby, a copperplate-engraver. Some time afterwards, Dr. Charles Hutton, the mathematician, who desired

copperplates to illustrate a book on Mensuration, was advised by Mr. Beilby to employ woodcuts instead. This advice being taken, the mathematical illustrations were executed in wood



THOMAS BEWICK.

so satisfactorily by Bewick, that he directed his chief attention ever afterwards to the long-neglected art of wood-engraving. After his apprenticeship had expired, Bewick was made a partner in his master's business, and his brother John

became their apprentice. The publication of an edition of Gay's *Fables* afforded an opportunity to the Bewicks for displaying their talents in the higher branches of wood-engraving. One of these, the "Old Hound," obtained the premium offered by the Society of Arts in 1775 for the best specimens of wood-engraving. The publication of the "History of Quadrupeds," which, after being carefully prepared, made its appearance in 1790, was the means of introducing Bewick to a gentleman who possessed a museum remarkable for the number and variety of its specimens, living and dead, and of these Bewick was invited to make drawings, which tended greatly to enrich all his subsequent publica-



BEWICK'S BIRTHPLACE.

tions. His pictorial embellishments exhibit boldness of design, variety and exactness of attitude, correctness of drawing, and discrimination of general character. A spirit of life and animation pervades every figure, and thus a lively idea of each different animal is conveyed. A great and unexpected charm was attached to this *History of Quadrupeds*,—this was the profusion of vignettes and tail-pieces with which the whole volume was adorned. These exhibited remarkable delicacy of execution, inventive genius, and a skill in catching the very lineaments in which the peculiar expression of the species resides, such as was never before equalled. Under the auspices of William Bulmer, of the Shakespeare Press, the Bewicks embellished Goldsmith's "Deserted Village," Parnell's

“Hermit,” and Somerville’s “The Chase,” all of which met with success. In 1797 appeared the first volume of the “History of British Birds,” comprising the land-birds, the letterpress being furnished by Mr. Beilby. Before the publication of the second volume on British Water-birds, a separation of interests took place, so that its compilation and completion devolved on Bewick, who was assisted by a literary friend. In 1818 he published the Fables of Æsop, and two or three years afterwards a volume of Select



BEWICK'S WORKSHOP.

Fables. The number of blocks engraved by the Bewicks is almost inconceivable, and it is impossible to particularize here the various works which were embellished by Thomas Bewick and his pupils, of whom he had a continued succession. A list of Bewick's works, with specimens of many of them, will be found in “The Bewick Collector,” by the late Rev. T. Hugo. Some of his pupils have done him great honour, and contributed to carry the art of wood-engraving to a state of perfection at which he himself confessed he never supposed it was capable of arriving. We append several

interesting memorials of Bewick, reproduced from Jackson and Chatto's "Wood Engraving," by the kind permission of Messrs. Chatto & Windus. The first is a picture of Bewick's birthplace, a humble cottage at Cherry Burn, in the county of Northumberland, but on the south side of the Tyne, about twelve miles westward of Newcastle. His father rented a small colliery at Mickley Bank, in the neighbourhood of his dwelling, and it is said that, when a boy, the future wood-engraver sometimes worked in the pit. We take from the same admirable work a view of Bewick's workshop, in St. Nicholas's Churchyard, Newcastle. "The upper room, the two windows of which are seen in the roof, was that in which he worked in the latter years of his life. In this shop he engraved the cuts which will perpetuate his name, and there, for upwards of fifty years, was he accustomed to sit, steadily and cheerfully pursuing the labour that he loved. He used always to work with his hat on, and when any gentleman or nobleman called upon him, he only removed it for a moment on his first entering. He used frequently to whistle when at work, and he was seldom without a large quid of tobacco in his mouth. The prominence occasioned by the quid, which he kept between his under-lip and his teeth, and not in his cheek, is indicated in most of his portraits." There is a good bust of Bewick, by Bailey, in the library of the Literary and Philosophical Society of Newcastle. The best engraved portrait is said to be that of Burnet, after a painting by Ramsay. The portrait here given is from Jackson and Chatto, who describe it as "another attempt to perpetuate the likeness of one to whom the art owes so much."

BEWICK (T. & J.). *A Descriptive and Critical Catalogue of Works illustrated by Thomas and John Bewick, wood-engravers, of Newcastle-upon-Tyne; with an appendix of their miscellaneous engravings, brief sketches of their lives, and notices of the principal pupils of Thomas Bewick.* London: 1851. Imp. 8vo. pp. 79.

This catalogue was compiled by the late John Gray Bell, a bookseller and indefatigable collector of the works of the Bewicks. He for some time had a shop in Covent Garden, whence he removed to Manchester.

BEWIJZEN, *Geloofwaardige, dat de Boekdrukkunst te Haarlem is uitgevonden.* Midd.: 1806. 12mo.

BEYER (C.). *Praktisches Handbüchlein der Steindruckerei.* München: 1863. 16mo., 7 plates.

A practical handbook of lithography.

BEYSCHLAG (D. E.). *Beyträge sur Kunstgeschichte der Reichstadt Nördlingen.* 7 parts. Nördlingen: 1798-1801. 8vo.

Part I. treats on letter-cutting; II., on letter-cutting and book-printing; III., on book-printing and book-selling; IV. and V., on book-binding, paper, and the art of coining; VI. and VII., on the art of coining.

BEYSCHLAG (F. J.). *Spicilegium ad Zeltneri vitam J. Luftii*. Portion of his *Sylloge Variorum Opusculorum*. Halæ Suevor.: 1729. 8vo. Vol. I. pp. 369-445.

Hans Luft, Zeltner's life of whom is the subject of this article, was the printer of most of Martin Luther's original works, and of his translation of the Bible.

BEYTRAG, Magdeburgischer, zum Lobe Gottes wegen der erfundenen Buchdruckerkunst. Magdeburg: 1640. 4to.

The literal rendering of the title in English is, "A Magdeburg contribution to the praise of God, because of the invention of Typography."

BEYTRAG, Weimarer, zu feyerlicher Begehung des dritten hundert-jährigen Jubel-Festes einer wohlloblichen Buchdrucker-Kunst. Weimar: 1740. 8vo.

An account of the third centenary celebration, at Weimar, of the invention of typography, included in which are: Jacob Carпов's "Vergleichung der Kunst in Erfinding des Schreibens und der Buchdruckerey" and Wolffg. Adolph Schrön's "Kurtzer Entwurf der Historie von der Hoch-Fürstlich Sachsen-Weimarischen Hof-Buchdruckerey."

BIANCHI (Isidoro). *Sulle Tipografie Ebraiche di Cremona nel Secolo XVI*. Col Ragguaglio di un Salterio Ebraico stampato in detta Città nel secolo medesimo, dissertazione storico-critica. Cremona: 1807. 8vo. pp. viii. 56.

A Treatise on the Hebrew Typography of Cremona in the 16th Century, with a review of a Hebrew Psalter printed in that city in the same century.

BIANCHI (T. X.). *Notice sur le premier Ouvrage d'Anatomie et de Médecine imprimé en Turc à Constantinople en 1820, suivie du catalogue des livres Turcs, Arabes et Persans imprimés à Constantinople depuis l'introduction de l'imprimerie en 1726-27 jusqu'en 1820*. Paris: 1821. 8vo.

The latter list comprises 68 articles.

BIANCHINI (G.). *Apologia de le Stampe d'Italia, scritta in una lettera al Signor Giovanni Casotti*. In "Raccolta d'Opuscoli scientifici filologici." Vol. II. pp. 89-173. Venezia: 1729. 12mo.

A vindication of Italian typography, in the form of a letter to Sig. G. Casotti.

BIBLIA PAUPERUM nach dem Original in der Lyceumsbibliothek zu Constanz, herausg. von Laib und Schwarz. Zurich: 1867. Folio.

— Beschrijving van een nieuwlings ontdekt exemplar van de Biblia Pauperum en de Ars Moriendi. Amsterdam: 1839. 8vo.

A description of a copy of the celebrated Block-book now known as the "Biblia Pauperum," which, with a copy of that called the "Ars Moriendi," belonging to the late D. Groebe, bookseller, of Amsterdam, produced at his sale £25. Another reproduction of the "Biblia Pauperum" is described under the name of Berjeau (q. v.).

BIBLIOTHECA antiqua Vindobonensis Civica, seu Catalogus Librorum antiquorum cum manuscriptorum tum ab inventa Typographia ad annum 1560 typis excusorum. Viennæ-Austriæ: 1750. 4to.

A catalogue of the early printed books in the Vienna City Library.

BIBLIOTHECA instructissima, quem illustris quondam Comes de Palm collegerat particula, monumentorum quæ in Bibliotheca extant, typographicorum, sive librorum sæc. XV. editorum selectum, etc. In *Journal de la Littérature Etrangère*, 1812, p. 517.

A list of typographical monuments of the fifteenth century, in the library collected by the Count de Palm.

BIBLIOTHÈQUE des Aythevs, qui ont escript l'Histoire et Typographie de la France, divisée en devx parties, selon l'ordre des temps et des matières. Paris : 1618. 8vo. pp. 236.

The allusions to typography are regarded as curious and valuable.

BIDWELL (George H.). *Printer's New Handbook*: a treatise on the imposition of forms, embracing a system of rules and principles for laying the pages, applicable to all forms, with instructions for making margin and register, turning and folding the sheets, &c., and diagrams of all the standard forms, showing their relation to each other, with explanations of their variations and transpositions; also tables of signatures, &c., useful to compositors, pressmen, and publishers. New York : 1866. 18mo. pp. 110.

——— *Printer's New Handbook*. A treatise on the Imposition of Forms, with Tables of Signatures, &c. New York : 1875. 18mo. pp. 118.

This was first read as a paper before the New York Typographical Society and Printers of New York in 1865, and afterwards published. The second edition comprises a few slight alterations and additions. The treatise embraces a system of rules and principles for laying pages, applicable to all forms; and diagrams of all the standard forms, with explanations of their variations and transpositions. Also tables of signatures, showing the proper signatures and signature pages in all forms of book-work, with the quantity and sizes of paper necessary for any book, table of tokens of press-work, &c. It is the most exhaustive, though not the first book of the kind that has attempted to explain *the reason why* pages should be laid in certain positions. "Savage's Dictionary" and "Hansard's Typographia," written

by masters of the art, are copious in diagrams of almost every conceivable kind of imposition then in use; but the novice will turn over their leaves in vain for an exposition of the principles on which all impositions are founded. Mr. Bidwell begins his work with an explanation of technical terms and the principles of imposition, as presented in a simple form of four pages. From this diagram of four pages, he ascends to octavos, duodecimos, up to the highest possible forms, showing the analogy pervading all, and the simplicity of method, even in the largest forms. Each diagram is accompanied by explanations, interspersed with directions and suggestions concerning the making of margin, the most approved methods of folding, and the relative advantages of different kinds of imposition.

——— *The Prompt Computer*, for the use of Book, Newspaper, and Job Printers, in Computing Earnings of Employés. New York : 1875. Royal 8vo. pp. 80.

The author in his explanatory preface says: "The book comprises six series of tables, viz.: 1st. Tables of Measurements; 2nd. Tables of Weekly Wages; 3rd. Tables of Hourly Wages; 4th. Prices per 1,000 ems; 5th. Prices per page; 6th. Make-up. The measurements show the number of ems in any

measure from 14 ems up to 70 ems in a line, by gradations of one em, and from one line to 3,600 lines, reckoning by single lines up to 100 lines, and by hundreds above 100 up to 3,600 lines. No more than the addition of two numbers is necessary in any case within the limits of the tables; and as the number of ems

given above 100 lines is always even hundreds, the combination, when necessary, may readily be made. As an example, say you have 1,879 lines 27 ems wide; 1,800 lines is 48,600 ems, and 79 lines 2,133, making 50,733. The tables of weekly wages embrace fifty-two different rates, and range from \$3 to \$45 per week, by gradations of 50 cents per week up to \$12, and of \$1 per week above \$12; and by hours from a quarter of an hour to 120 hours. The tables of hourly wages embrace fifty-two different rates, and range from 11 cents to 74 cents per hour, by gradations of one cent per hour; and by hours from a quarter of an hour to 120 hours. The tables of prices per 1,000 ems embrace seventy-five different rates, and range from 20 cents to \$1, by gradations of one cent up to 88 cents and of two cents above 88 cents; and from the smallest fraction of a thousand under each price to 99,000 ems, or to 100,000 including the fractional parts. The tables of prices per page embrace 208 different rates, and range from 13 cents to \$2.20 by gradations of one cent per page; and from one-eighth of a page to 50 by single pages, and by fives above 50 to 110 pages, in the lower rates; from one-eighth to 62 pages in the medium rates; and from one-sixteenth to 54 pages in the higher rates. The prices of make-up embrace twenty-six different rates, and range from 4 cents to 29 cents, by gradations of one cent per page; and by single pages from 1 to 100, and above 100 by tens to 360."

BIDWELL (George H.). Treatise on the Imposition of Forms. New York : 1866. 12mo.

BIGNAN (A.). Epître à quelques ennemis des Lumières, sur la Découverte de l'Imprimerie, qui a obtenu l'Accessit au Jugement de l'Académie Française, dans la séance publique du 25 Août, 1829. Paris : 1829, 8vo. pp. 16. In verse.

BILDERHEFTE.—See LEMPertz.

BILLIG (J. C. G.). Guttenberg-Lieder. Weih-Gabe zur vierten Säcularfeier der Erfindung der Buchdruckerkunst (am 24. bis 26. Juni, 1840). Warburg : 1840. 8vo.

BINDER (E.) and ROHLACHER (C.). Der Steinüberdruck. Meiningen : 1851. 4to.

BINGER. Glyphographie uit het Etablissement van M. H. Binger. Amsterdam, (1854) 4to. pp. 17.

An account of the Glyphographic process as practised at Binger's establishment at Amsterdam, with numerous specimens of the work produced.

BINNY and RONALDSON. A Specimen of Metal Ornaments cast at the Foundry of Binny and Ronaldson. Philadelphia : 1809.

— Specimen of Printing Types from the Foundry of Binny and Ronaldson. Philadelphia : 1812.

Type-founding in America was first in America; they were followed in practised at Philadelphia, by Christopher 1816 and 1822 by the specimen-books Sauer, 1735, and the specimen-books of James Ronaldson, successor to Binny above described were the first issued & Ronaldson.

BIRCH-PFEIFFER (Charl.). Johannes Guttenberg, Original-Schauspiel in drei Abtheilungen. 2^e Auflage. Mit einer Ansicht der

Statue Guttenbergs in Mainz. Nebst einer kurzgefassten Geschichte der Buchdruckerkunst, von ihrem Ursprunge bis zur Gegenwart, und einem Programm der Festlichkeiten am 24. 25. und 26. Juni, in verschiedenen deutschen Städten. Berlin : 1840. 8vo.



COLOGNE: 1562-1592.

BIRCKMANN (Arnold and Frederick).

The above device is taken from the Cologne edition, dated 1592, in 4to., of "Joannis [Peacham] Archiepiscopi Cantuariensis Prospectiva," printed by Arnold Birckmann. In an oval border is the motto, "Villa semper nova sæpius proffero." The chief feature of the device is the hen under a tree, a figure used by many of the Mediæval printers both before and after the Birckmanns, and concerning which Dibdin, in the "Decameron" (vol. ii. page 103) has some humorous remarks. Frederick Birckmann published a fine octavo edition of the Latin Bible in 1526, on the frontispiece of which was a device consisting of a hen with five of her brood partly under her wings, and one on her

back. The motto attached to the device was :—

"Quoties volui congregare filios tuos,
Quem ad modum Gallina congregat
pulos suos."

Underneath these were also the lines :—

"Prostant in pingui Gallina, cum Ant-
werpia apud portam
Camera tum colonia circa templum
cathedrale."

The successors of the Birckmanns used a device in which a hen under a tree was the principal feature; but there was a scroll below, displaying the name of the founder of the house, Arnold Birckmann. The imprint used was, "Colonia: Apud Hæredes Arnoldi Birckmanni."

BIRRETA [or DE BIRRETIS] (Joannes Antonius). The first book issued by this printer was in partnership with Franc. Gyrardenghi, and dated 1486. The latter was established in the same place from 1480 to 1498. In the same year, 1480, Birretis published a few books on his own account, although the names of the two

partners remain associated on the books down to the year 1491. We append the device of J. A. Birretis, which consists of the monogram IAB surmounted by a Latin cross.



FAVIA, 1486-1492; VENICE, 1488.

BISHOP (John George). *Practical Printers' Companions*, designed and executed by John George Bishop.

These Companions consist of tables, printed on separate cards, useful in book-work, news-work, and job-work respectively. They are adapted to the Caslon-standard. The following is a synopsis of the tables:—

Book-work.—Table of widths to pica ems; the depth, pica ems, of 1,000 of various types; the number of pages which a sheet of one-sized type will make if set in a different-sized type; the number of pages, &c., that sheets of various types increase by the insertion of 4, 6, and 8 to pica leads; average number of words in lines of various types; average number of ems per 1,000 words; number of thousands in sheets of various types; schemes of imposition; table of signatures and folios.

News-work.—The number of ems in lines of various types in various widths; the increase in depths of various types when leaded; depth in pica of various numbers of lines of types in various widths; proportion of lines to thousands; average number of words in lines; prices per thousand.

Job-work.—Table of widths to pica ems; depths of 1,000 and 5,000 of various types; comparative depth of various types which set in the same width; increase in depth of matter when leaded; depth of types in inches; tables for giving out paper and cards; sizes of paper and cards; wood furniture, its bodies; scheme of galleys to pica ems for combination; broadside lengths; combinations of brass rules.

BLACKBURN (Henry). *The Art of Popular Illustration*. A paper read before the Society of Arts, March 10, 1875, and printed in the *Journal* of the Society, March 12, 1875.

This paper advocates the greater use of graphic illustration by automatic methods of engraving, in popular literature, especially periodical literature, and con-

tends that our present pictures are too elaborate and costly, which is a bar to their being multiplied to the extent that is desirable

BLADES (William). *Bibliotheca Typographica*. Published in the *Printers' Register*, 1875-6.

This is a list of publications in the English language, practical, historical, and biographical, which treat of letter-press-printing or printers. The order

adopted is chronological, and the annotations, which are original, are derived from a perusal of the books themselves.

——— A Catalogue of Books printed by or ascribed to the Press of William Caxton. London: 1865. 8vo.

This work contains a bibliographical collation of all the works printed by or attributed to Caxton. It is rendered especially useful by the fact that the present locality of the specimens is given, and to those in the British Museum the press-marks are added.

——— Common Typographical Errors, with especial reference to the Text of Shakespeare. An article in the *Athenæum*, January 27, 1872.

This article shows how the ordinary typographical accidents of composing may have altered the text of some of our standard authors, and how, for instance, a "case" in which some of the types were wrongly distributed may have led to errors and variations in the words com-

posed. Mr. Blades refers to three distinct classes of errors: 1. Errors of the ear, 2. Errors of the eye, 3. Errors of a foul case. To illustrate his views he gives a plan of the cases in use in the 17th century with the various ligatures, &c., now obsolete.

——— Du Castel's "Morale Prouerbes." With an Introduction by William Blades. London: 1859. 4to.

This is a reprint of Caxton's edition of Du Castel's "Moral Proverbs," one of the quaintest of his productions. The introductory essay describes the nature of the book, and points out its peculiar interest to bibliographers. The text is

printed from movable pewter types closely imitated from the original, and at the end are various explanations, a history of the circumstances under which it was printed, &c.

——— Early Greek Types of the Royal Printing-Office, Paris, and the Chancellor of Cambridge University.

Article in the *Bookworm*, January, 1869.

——— The Early Schools of Typography. An article in the *Bookworm*, March, 1870.

The author draws attention to some facts in "the celebrated cause of 'Mayence v. Haarlem,'" which he believes have not hitherto been taken into consideration, and suggests that the invention was truly but independently made at both places.

——— The First Printing-Press in England, as pictorially presented. An article in the *Bookworm*, October, 1869.

The writer criticises, "as an artisan who has paid some attention to the antiquities of his craft," the pictures which are in vogue of the origin of printing in this country, and exposes the anachronisms which characterize them.

——— The *Gouernayle* of Helthe. With an Introduction by William Blades. London: 1858. 4to.

A reprint of a Caxton recently discovered. In the Introduction Mr. Blades gives a bibliographical and typographical account of Caxton's work. The book itself is printed from movable types designed after the original, but cast in

pewter, in order that their appearance when printed may more closely assimilate to those of Caxton. At the end the poem is given in the ordinary Roman characters.

BLADES (William). How to Tell a Caxton, with some Hints where and how the same may be Found. London : 1870. 12mo.

The design of this little volume, as stated by its author, "is not to instruct the professed bibliographer, though even he may find a book of reference occasionally useful, but to draw attention to the existence of many collections of old books hitherto unexplored ; to induce owners of ancestral libraries, as well as all persons having access to old libraries, to com-

mence and carry through an earnest and systematic search for the precious relics of our earliest printed literature ; and lastly, to show that the search is not difficult, that it is full of interest, and that very important discoveries must be its reward if carried on energetically." At the end are fifteen plates illustrating the peculiarities of Caxton's type.

— The Life and Typography of William Caxton, England's First Printer. With evidence of his typographical connection with Colard Mansion, the printer at Bruges. Compiled from original sources. 2 vols. Vol. I. (London, 1861), pp. 298 ; Vol. II. London, 1863, pp. 312. 4to.

Many biographies of Caxton have been written, and will be found set out among the items of our Bibliography ; among the most important of them being those of Lewis, Oldys, Ames, and Dibdin. Mr. Blades, however, by his painstaking research, has cleared up many doubtful points in the career of our proto-printer, and his book is in every way worthy of the importance of its subject. It was understood, before the appearance of this book, that Caxton obtained his knowledge of printing from Ulric Zell, when at Cologne

with the Duchess of Burgundy ; but Mr. Blades shows, by a careful comparison of the types used and of various peculiarities, that the subject of his memoir learned the art from Colard Mansion, although he does not deny that Caxton may have been acquainted with Zell's productions. It seems Caxton found the money and Mansion the implements and skill. Caxton's first works were printed at Bruges. He probably came to this country in 1476.—See CAXTON.

— The Biography and Typography of William Caxton, England's first Printer. London : 1877. Medium 8vo. Plates.

This is, to a great extent, a reprint of the author's former work in two volumes. It traces Caxton's history and the influence which surrounded him in youth and manhood. It shows why he became a printer and of whom he learnt the art. There is a minute account of Caxton's printing-office and the typographical habits of his workmen. His types are classified, and their chronological sequence shown, and the great advantage,

bibliographically speaking, to be derived from their systematic study. All the books at present known to have issued from his press are described, and remarks made upon them, various minor matters being also treated. This edition was produced in connection with the Caxton Celebration, held in London in June, 1877, in commemoration of the Quarecentenary of Printing in England.

— A List of Medals, Jettons, Tokens, &c., in connection with Printers and the Art of Printing. London : 1869. 87 plates. 4to.

Only 25 copies printed. This is the nucleus of a contemplated work to be entitled, "Numismata Typographica, a descriptive catalogue of medals, medallions, jettons, historical seals, &c., belonging to printers or the typographic art." It was to treat : *a.* of Personal Medals, struck in honour of private printers or particular printing offices ; *b.* Medals of Corporations, with remarks on the origin and nature of these corporations of printers, and biographical notes on the printers composing them ; *c.* Medals of jubilees, centenaries, and other celebrations, with

a review of the fêtes, &c., held at different epochs throughout Europe in honour of the inventors or the invention of printing, from 1540 up to the present day, with a description of the medals struck on each occasion ; *d.* Jettons of commerce, or coins employed by printers as currency ; and lastly a supplement, comprising the medals of printers struck, not in their quality as typographers, but in honour of distinguished services in some other occupation ; such as those of Albert Duerer, the artist, Benjamin Franklin, the *savant* and statesman, &c.

BLADES (William). *The Literary Almanack*. London: 1875. 8vo.

This compilation (issued at the end of Southward's "Dictionary of Typography," 2nd edition) comprises a large number of dates of events connected with printing and publishing.

——— *Palæotypography*. A series of articles contributed to *Notes and Queries*, 1870.

The author points out a great deficiency in all bibliographical works, which deal only with the literary aspect of the science and those superficial features of the typography which force themselves upon the attention. No one, it is remarked, can extract from a book all it can reveal of its own origin unless he understands such matters as how punches

are made, how matrices are struck, how moulds are used, and how, as a result, types are cast. "To make progress in the classification of doubtful books, we must with loving perseverance compel them to yield up the internal evidence of origin which each one enfold in its leaves."

——— *Shakspeare and Typography: being an attempt to show Shakspeare's personal connection with, and technical knowledge of, the Art of Printing; also Remarks upon some common Typographical Errors, with especial reference to the text of Shakspeare*. London: 1872. 8vo.

This is an ingenious and curious work. The extraordinary variety and universality of Shakspeare's knowledge has afforded grounds for many conjectures concerning his origin; some persons finding in his works reason for believing he followed one occupation, and others another. Mr. Blades has searched Shakspeare for typographical allusions, and the result is almost sufficient to es-

tablish the assertion that Shakspeare was a printer! In that portion of the book referring to the corruptions in the text of Shakspeare, Mr. Blades has brought to bear his knowledge of the mechanical processes of the art of printing, and has thereby accounted for many variations that had hitherto proved close mysteries to non-technical annotators.

——— *Some Early Type Specimen Books of England, Holland, France, Italy, and Germany*. Catalogued by William Blades, with explanatory remarks. London: 1875. 8vo.

This is a series of notices of such type-founders' specimen-books, anterior to the year 1820, which the author has been able to meet with. The annotations are very interesting, and display considerable research.

——— *Typographical Notes. The Early Schools of Typography; the Enschedé Foundry*. London: 1870. 8vo.

This is a reprint of two articles originally published in the *Bookworm*, and referred to above.

Mr. Blades, who is a partner in a well-known printing-house in the city of Lon-

don, has for many years devoted himself to typographical research, and, in addition to his separately published works, contributes frequently to the technical and literary periodicals.

BLANC (Charles). *Traité de la Gravure à l'eau forte*. Paris: 1866. 8vo.

A practical treatise on the art of etching.

BLANCK (Johann Leonhard). *Bildnisse berühmter Künstler, Buchhändler, Buchdrucker und anderer Männer, welche sich sowohl in als ausserhalb Teutschland verdient gemacht*. Erster Theil. Nürnberg. 1725. Folio. 50 portraits.

BLANSCH (H. le). Beknopte en volledige Handleiding tot het overslaan van Drukvormen. s'Gravenhage : 1844. Oblong 8vo.

——— Hulde aan de Boekdrukkunst. Haag : 1847. 8vo.

BLEEKRODE (S.). Het Bankbillet. De Kunstbewerkingen en de Waarborgen voor zijne echtheid, volgens A. Smee en H. Bradbury behandeld. Amst. [1856]. 8vo. pp. 33. Two plates of specimen notes, and one of a bank-note printing-machine.

——— De Tentoonstelling te Londen. s'Gravenhage : 1853. 8vo.
A long account of printing-machines, &c., at the Exhibition of 1851.

BLICK, Ein, auf die Geschichte der Erfindung der Buchdruckerkunst. In *Sonntags-Blatt*. Nr. 14-17. Berlin, 1867. 4to.

BLIND (Printing for the). Key to T. M. Lucas's System of Reading for the Blind.

One copy dated May, 1853 ; one copy dated June, 1858. Both printed by W. M. Watts.

——— Key to T. M. Lucas's System of Reading for the Blind, as modified by the Committee in 1858, under the revision of the Rev. W. J. Gowing, M.A. With specimens of the printing.

——— Specimens of Printing, embossed by W. M. Watts, Crown Court, Pickett Place, Temple Bar.

The Lord's Prayer in modified Roman but an imperfect sense of touch, or are and in T. M. Lucas's system (2 varieties), employed in hard mechanical labour, and the alphabet and double letters. Mr. Watts printed many volumes in it, Lucas's System of Printing is an arbitrary one, and capable of easy acquirement, particularly by those who enjoy thirty-six volumes.

BLIND (Type for). Leer, en Leesboek. 4 parts. 1808. Small 4to.
Printed in embossed type.

——— See STEVENS.

BLON (J. C. le). L'Art d'imprimer les Tableaux. Traité d'après les écrits, les opérations et les instructions verbales de J. C. le Blon. Seconde édition. Paris : 1768. 8vo. pp. 180 and vi. Three folding plates.

The process described in this work is the subject of English Patent No. 423, of the year 1719. It is a method for printing paintings in their proper colours.

BLUMAUER (Alois). Die Buchdruckerkunst. Wien : 1786. 4to.
In verse.

BLUMENFELD (J. C.). Die drei Tage Gutenbergs in Strassburg. Strassburg : 1840. 12mo.

BOCHIUS (Joannes). Epigrammata funebra : ad Christophori Plantin. architypographi regii manes ; cum nonnullis aliorum ejusdem argumenti elogiis. Antverpiæ : 1590. folio. 9 leaves.

An extremely rare work on the death of the celebrated Antwerp printer, Plantin. Two portraits of the printer are attached, one engraved by Goltzius, the other by Boulonois.

BOCKENHOFFER (Joh. Phil.). *Brevis relatio de Origine typographiæ, ex Danico Latine versa.* In Wolf, "Monumenta Typographica," vol. ii. pp. 965-978. Hamburg: 1740. 12mo.

— *Exempla Literarum Typographicarum, quæ reperiuntur in Regiæ Majestatis et Academiæ Hafniensis Typographia.* Hafnæ: 1691. Folio.

BODEMANN (Eduard). *Xylographische und Typographische Incunabeln der Königlichen öffentlichen Bibliothek zu Hannover.* Mit 41 Platten typographischer Nachbildungen der Holzschnitte und Typenarten; und 16 Platten mit den Wasserzeichen des Papiers. Hannover: 1866. 4to.

The Incunabula in this Royal Collection comprise three block-books—*Biblia Pauperum*, *Speculum*, and *Ars Moriendi*; and 243 books printed before 1500. Four plates are devoted to each of the block-books, and the facsimiles of type, woodcuts, and water-marks are very numerous and admirably executed.

BODONI (Giambattista). *Essai de Caractères Russes gravés et fondus par Jean Baptiste Bodoni.* Parma: 1782. Folio.

— *Iscrizioni esotiche a Caratteri novellamente incisi e fusi.* Parma: 1774. 4to.

A collection of congratulatory stanzas, &c., on the occasion of the baptism of Ludovico, Prince of Parma.

— *Lettere al Marquis * * * sulla forma e numero de' caratteri tipografici.* Parma: 1785. 4to.

— *Manuale Tipografico.* Parma: 1788. 4to and 8vo.

Only 100 copies of each of these editions of specimens of the famous Bodoni Press were issued. The types represented are 100 Roman, 50 Italic, and 25 Greek. Of the octavo edition, six copies were printed on vellum.

— *Manuale Tipografico.* 2 vols. Parma (presso la Vedova): 1818. Royal 4to. pp. lxxii, 268 pages of type specimens; Vol. II., 279 pages of specimens.

At the beginning there is a fine steel-engraved portrait of the author, with the inscription beneath:—

"*Hic ille est Magnus, typica quo nullus in arte*

Plures depromsit divitias, veneres."

This work was intended by Bodoni to form his credentials to a place in the first rank of printers of his time. His death

occurring before its completion, it was finished by his widow as a worthy monument to his memory. More than 250 specimens of type and ornaments of all kinds are given, and the volumes present an idea of the richness and variety of the materials employed by the great Italian printer.

— *La Prefazione al Manuale Tipografico di Giambattista Bodoni, seguita da una Dissertazione estetica di Giuseppe Chiantore, edite per cura di Salvatore Landi.* Firenze: 1874. 8vo. pp. xvii. 73. Index, 1 leaf.

— *Medaglia d'onore decretata dal pubblico di Parma al celebre tipografo G. B. Bodoni.* Parma: 1806. Folio.

Account of a medal struck by the people of Parma in honour of Bodoni.

BODONI (Giambattista). Memorie aneddotate per servire un giorno alla Vita del Signor Giovanbattista Bodoni, tipografo di sua Maestà Cattolica e direttore del Parmense tipografico. Parma: 1804. 8vo. pp. ii. 186.

— Serie de' Caratteri Greci. Parma: 1788. 8vo. 30 leaves.

Separately printed, 150 copies, from the *Manuale Tipografico*.

— Vita del Cavaliere Giambattista Bodoni, Tipografo Italiano, e Catalogo cronologico delle sue edizioni, [by G. de Lama]. 2 vols. Parma: 1816, small 4to. Vol. I. Portrait, 6 prel. leaves, pp. 231; Vol. II. front., 9 prel. leaves, pp. 252.

The first volume contains the life of Bodoni, the second a list of the works issued from his press.

BODONI Number of *L'Arte della Stampa*. Florence: 1872.

This is a special number of the Italian typographical journal, consisting chiefly of a chronology of the *facta et gesta* of the great Parmesan printer. It was published *apropos* of the erection of a monu-

ment to Bodoni in Saluzzo, his native city, on the 20th October, 1872. A complete biography appeared in the same journal August 25, 1869.

BODONI Statue.

The following thirteen small books were published by different Italian publishing houses in commemoration of the unveiling of the statue of Bodoni, the printer:—

1. Dell' Invenzione di Stampa.
2. Vita di Bodoni.
3. Cenni su Bodoni.
4. Sonetto a Bodoni.
5. Epigramma poliglotta (in 11 languages).

6. Elogio biografico di Bodoni.
7. Il pio istituto di Milano a Saluzzo.
8. Inno musicato.
9. Epigrafe di Bodoni.
10. Cenni biografici.
11. Sestine per l'inaugurazione.
12. Gazzetta di Saluzzo.
13. Omaggio a Bodoni.

BOECKEL (E. G. A.). Die Buchdruckerkunst und die Kirchenverbesserung. Predigt am Reformationsfeste 1840 gehalten. Oldenburg: [1840]. 8vo. pp. 16.

BOECLERUS (Joannes Henricus). Oratio habita kalend. Octobr. anno 1640, cum publice Magistros et Baccalaureos crearet: in qua de Typographiæ, Argentorati inventæ, divinitate et fatis, sæculari pietate disseritur. [Printed at the end of Schmidt (Johannes) Gott zu Lob, Drey Christliche Predigten. Gotha: 1740.] 8vo. Also reprinted in Wolf, "Monumenta Typographica."

An oration pronounced in 1640, before the civic and university authorities of Strasburg, on the invention of typography in that city.

BOEDEKER (Hermann Wilhelm). Die Geschichte und hohe Bedeutsamkeit der Buchdruckerkunst. Auf Anlass der vierten Sæcularfeier ihrer Erfindung für die Hannoverschen Volksschulen dargestellt. Hannover: 1840. 12mo. pp. 32.

BOEHLAU (H.). Zur Geschichte der Hof-Buchdruckerei in Weimar. Weimar: 1858. 8vo.

BOEHMERT (Dr. V.). *Tarifbewegung und Arbeitseinstellung der Buchdruckerghilfen in Zürich*. Zürich, 1873. 8vo. pp. 42.

A history of the printers' strike at Zurich in 1873, its causes and consequences.

BOEKDRUKKUNST. 1423-1823 (Leyden, 1823). 8vo.

Reprinted from the literary review *De Weegschaal*, 1823, No. 1. It is founded on the memoir by the Baron d'Arétin on the early days of printing.

BOHN (Henry George). *The Origin and Progress of Printing*. A lecture delivered at Twickenham, April 8th, and repeated by desire at Richmond, April 21, 1857. [Privately printed by the Philobiblon Society, 1857.] 8vo. pp. 108; and list of members of the Philobiblon Society, 4 pp.

Mr. Bohn, the veteran publisher and bookseller, who was born January 4, 1796, has contributed much during his long, laborious, and useful life to the history of literature. Although this is believed to be his only direct contribution to typographical history, he has, in his edition of "Lowndes's Bibliographer's Manual" and his supplement to "Timperley's Cyclopædia," 1842, besides additions to the numerous books edited by

him, added much to the literature of our subject. His *Guinea Catalogue*, published in 1841, was up to that time the biggest advertisement ever put forward by a bookseller for the sale of his stock; and in the compilation of that immense volume, concerning which see some curious correspondence in the *Bookseller*, July to November, 1872, many interesting typographical facts and anecdotes were unearthed by him.

BOILDIEU. *Outillage typographique*. Paris: 1864. 4to. Cuts.

A catalogue of typographical materials manufactured by M. Boildieu, the celebrated press and machine-maker of Paris, who has made several improvements in the art of stereotyping.

BOITEAU D'AMBLY (Paul). *Produits de l'Imprimerie et de la Librairie* [Exposition Universelle de 1867]. Paris: 1867. 8vo.

A catalogue *raisonné* of the specimens of printing exhibited at the Universal Exhibition at Paris in 1867, by this extensive firm of publishers.

BOLT (H.). *Ars Typographiæ*. Harlem: 1765. 4to. pp. 8.

BONI (Mauro). *Lettere sui primi libri a Stampa di alcune città e terre dell' Italia superiore, parte sinora sconosciuti, parte nuovamente illustrati*. Venezia: 1794. 4to. pp. cxxxii.

Treats of the typographical monuments of Genoa in the fifteenth century; also of those of Pavia and Brescia.

BONNARDOT (Alf.). *Histoire artistique et archéologique de la Gravure en France*. Paris: 1849. Royal 8vo.

Three hundred copies printed, of which 15 were on *papier de Hollande*.

BONNÉ (D.). *Het Boekdrukken, boertende zamenspraak met Zang tusschen Klaas, een Zetter, en Jan, een Drukker. Ter Eere van den Uitvinder dier Kunst Laurens Janszoon Koster*. Dordrecht: 1823. 8vo.

A Dialogue in verse between Klaas, a Compositor, and Jan, a Pressman; written for the Coster Festival, 1823.

BONNEWELL (H.) and Co.'s *Specimens of Wood Letter, &c.* 4to. London, 76, West Smithfield: [186-].

Mr. W. H. Bonnewell's factory, now situate in the Old Bailey, is perhaps the largest in this country specially devoted to the production of wood letter.

BOOK of English Trades and Library of the Useful Arts. With Seventy Engravings. A new edition, enlarged. London : 1818. Small 8vo. pp. vi. 442.

This book was intended "to acquaint the rising generation with our various trades and their origin and history." It is illustrated with views of the several operatives at work in their particular avocations. Thus we have, *inter alios*, the bookbinder, the bookseller, the copperplate-printer, the engraver, the paper-maker, the printer, and the typefounder, all arranged alphabetically. The printer is pulling away at an old wooden press, and in the same apartment is shown a compositor at work on a case combining

the upper and lower cases that were in use at the time; the drawing of this, as of the press, showing that the illustrator did not possess much technical knowledge of printing. The author of the literary part of the book tells over again the Coster and Corsellis legends, and gives a very bald account of the art. The article on typefounding is better done, owing to the processes having made so little improvement for generations preceding.

BOOKSELLERS' Petition on the Cost of Printers', &c., Corrections of Certain Books. London : 1774. Folio, pp. 4.

The heading of this is as follows:—"In behalf of the Booksellers now petitioning the Honourable House of Commons for relief, it may be truly said that there is scarce an instance of a new edition of any living author's work printed without submitting it to his correction and improvement; for, though a bookseller buys an author's absolute right, yet he pays him for his trouble in correcting every edition, and in those works (as most are capable of some improvement) the authors sometimes receive, in the course of the sale, as much money for corrections and improvements as was at first paid for the copy. Many are a continual expense to the printers of them; every edition must be carefully corrected, and for dictionaries, lexicons, &c., some hundred pounds are often paid for their improvement." The following extract illustrates the character of this petition:—

Mr. Ainsworth for the first edition of his Dictionary	£666 17 6
Ditto's executors for the second edition	250 0 0
Ditto, to Dr. Patrick for his improvements, &c.	101 11 9
Ditto, to Dr. Ward, of Gresham College	26 5 0
The second edition cost ...	377 16 9
The third edition, to Mr. Kimber	21 0 0
The fourth edition, to Mr. Thomas	105 0 0
The fifth edition, to Dr. Morell	218 8 0
The folio edition, to Mr. Young	184 10 0
The octavo edition, to Mr. Thomas	156 18 0
Total paid since the first edition	1,063 12 9

BOOTH (Joseph). An Address to the Public on the Polygraphic Art, or the copying or multiplying pictures in oil-colours by a chemical and mechanical process, the invention of Mr. Joseph Booth, portrait-painter. London: printed at the Logographic Press. No date. 4to.—London: 1788. 8vo. pp. 21.

This is an eulogistic pamphlet written by the inventor, but it contains no account whatever of the processes or nature of his invention. It is stated that "the multiplying or copying pictures in oil-colours by a mechanical and chemical process, as invented by Mr. Booth, was at first styled 'Polyplasiosmos,' a Greek

word signifying multiplication. But the gentlemen who have united themselves with the inventor into a society for the purpose of protecting and patronizing this ingenious art, have determined to design it in future by the title of Polygraphic, a term which is calculated to distinguish it from other attempts at copying pictures."

BORAO (Géronimo). La Imprenta en Zaragoza, con noticias preliminares sobre la Imprenta en general. Zaragoza: 1860. 8vo. pp. 96.

The first book printed at Saragossa was "Manipulus Curatorum," printed by Mateo Flandro in 1475.

BORIES (J.) et BONASSIES (F.). Dictionnaire pratique de la Presse, de l'Imprimerie, et de la Librairie, suivi d'un Code complet, contenant les lois, ordonnances, réglemens, arrêts du conseil des motifs, et rapports sur la matière. 2 vols. Paris: 1847. 8vo. Vol. I. pp. ix. 611; Vol. II. pp. 552.

A practical dictionary of printing and publishing, with an exposition of the French laws relating to printing and publishing, arranged in the form of an encyclopædia.

BORSTIUS (Gerard). Oratio de Typographicæ laudibus. Amstel.: 1728. 4to.

BORY (J. T.). Les Origines de l'Imprimerie à Marseille, recherches historiques et bibliographiques. Marseille: 1858. Royal 8vo. Two leaves, pp. 177.

Only 100 copies printed. The work formed a series of articles in the *Revue de Marseille*, 1856-57, those articles forming 102 pp. of the book; the remainder consists of important additions, notes, and an appendix.

BOSS (Henry R.). Early Newspapers in Illinois. A Paper read before the Franklin Society of Chicago. Chicago: 1870. 4to. pp. vi. 48.

This volume, which is printed in magnificent style, in all the luxury of thick toned paper, wide margins, and rubricated initials, contains incidentally many curious facts concerning the early printers of that section of the United States. The author is Secretary of the Franklin Society of Chicago, and editor of its journal, the *Printing Press*.

BOSSCH (Hermann). Memoria Hieronymi de Bosch rite celebrata a D. J. van Lennep, et Carmen de Inventæ Typographiæ Laude Kostero Harlemensi potenter tandem asserta: auctore Hermanno Bosscha. Amstelodami: 1817. 4to.

BOSSE (Abraham). Traicté des Manières de Graver en taille douce, sur l'airin, par le moyen des eaux fortes et des vernix durs et mols. Ensemble de la façon d'en imprimer les planches, et d'en construire la presse, et autres choses concernans lesdits arts. Paris: 1645. 8vo. pp. 75, 19 plates.

This is the first edition of a work which is notable for its completeness for the time of its production, and for its plates, which have been reproduced by most subsequent writers on the art. A Dutch translation was issued at Amsterdam, 1662, 12mo. The second edition was issued in 1701, "augmentée de la nouvelle manière dont se sert M. le Clerc, graveur du Roi." The third edition bore the following title:—

— De la Manière de Graver à l'eau forte et à burin, et de la Gravure en manière noire. Paris: 1745. 8vo., with 19 plates.

The augmentations to this book were written by the celebrated engraver Cochin. A fourth edition was issued with the following title:—

— De la Manière de Graver à l'eau forte et au burin, et de la Gravure en manière noire. Avec la façon de construire les pressés modernes et d'imprimer en taille-douce. Nouvelle édition, augmentée de l'impression qui imite les tableaux, de la gravure en manière de crayon, et de celle qui imite le lavis. Paris: 1758. 8vo. pp. xxxii. 207, 21 plates.

— Sentimens sur la Distinction des diverses Manières de Peinture, Dessain, et Graveure, et des originaux d'avec leurs copies.

Ensemble du choix des sujets et des chemins pour arriver facilement et promptement à bien portraiture. Paris : 1649. 16mo. pp. xvi. 115 ; frontispiece and two plates.

Abraham Bosse was a French engraver, born at Tours, and was the first who gave lessons in perspective at the Academy of Painting, Paris. He died in 1660. He had great judgment in the art of engraving.

BOSTON Traveller. Description of the Daily *Evening Traveller* Buildings, and Great Power Press. Boston : 1852. 32mo.

BOSTON Type and Stereotype Foundry. Specimens of Printing Types. John G. Rogers, agent, Boston : 1828. 8vo.

The Boston Type and Stereotype Foundry is chiefly remarkable in the annals of American type-founding for the assistance it afforded to Starr and Sturdevant while they were experimenting upon the construction of a machine for casting type. Several machines were made for the company, and the system promised to be successful for a time, but the type was found defective, and after the loss of a large portion of their capital the company fell back into the old system of hand-casting.

BOUBERS (Jean Louis de). Epreuves des Caractères de la Fonderie. Bruxelles : 1777. 8vo, 128 leaves.

BOUCHEL (B.). Recueil des Statuts et Réglemens des Libraires et Imprimeurs de Paris. Paris : 1620. 4to.

BOUDON (J. A.). Spécimen des Caractères de l'Imprimerie de J. A. Boudon. Paris : 1837. 8vo.

[BOUFARTIQUE (H.).] La Typographie et les Arts qui s'y rattachent. Toulouse : 1868. 8vo.

Only 40 copies of this treatise on printing and the arts in connection with it were printed.

BOULARD (S.). Le Manuel de l'Imprimeur, ouvrage utile à tous ceux qui veulent connaître les détails des ustensiles, des prix, de la maintenance de cet art intéressant, et à quiconque veut lever une imprimerie. Paris : 1791. 8vo. pp. 100.

This was the first thoroughly practical book on printing which appeared in France. Several treatises on what may be called the æsthetics of the art had been published, and directions, more or less complete, for practising several departments of it. The work of Boulard has been the foundation of most of the succeeding French manuals.

BOULMIER (Joseph). Études sur le Seizième Siècle. Estienne Dolet, sa vie, ses œuvres, son martyre. Paris : 1857. 8vo. Portrait, pp. xv. 301, leaf at end with device of Dolet.

Five hundred copies printed. Dolet was burnt at Paris in 1546, in consequence of his refusal to retract heretical opinions expressed in a book printed by him.

BOUTIGNY (Ed.). Du Travail des Femmes dans les Imprimeries. Réponse à M. Ed. About et aux journaux *l'Opinion Nationale*, *l'Avenir National*, et *le Temps*. Paris : 1865. 12mo.

BOUTMY (Eugène). Les Typographes Parisiens, suivis d'un petit Dictionnaire de la Langue Verte Typographique. Paris : 1874. 8vo. pp. 52.

A very interesting and well-written pamphlet. The "Langue verte" is the slang of the Paris printers.

BOUTON (V.M.). *Traité Élémentaire et Pratique pour apprendre à graver sans maître.* Paris: no date. Crown 8vo. pp. 53, numerous woodcuts.



WILLIAM BOWYER THE ELDER.

BOWYER (William). *The Origin of Printing, in Two Essays*: I. The substance of Dr. Middleton's Dissertation on the Origin of Printing in England; II. Mr. Meerman's Account of the First Invention of the Art. An Appendix is annexed: I. On the first printed Greek books; II. On the first printed Hebrew books, with observations on some modern editions, and a collation from Walton's Polyglott of a remarkable passage as printed in Kings and Chronicles; III. On the early Polyglotts. London: 1774. 8vo. pp. xvi. 144.

The treatises of Middleton against the Corsellis theory, and of Meerman, are here abridged, with annotations by W. Bowyer and John Nichols, and a preface. A second edition was issued in 1776, with the following title:—

— The Origin of Printing, in Two Essays. I. The substance of Dr. Middleton's Dissertation on the Origin of Printing in England; II. Mr. Meerman's Account of the Invention of this Art at Haarlem, and its Progress to Mentz; with occasional remarks and an Appendix. Second edition, with improvements. London: 1776. 8vo. pp. xvi. 176.

— An Appendix to the First Edition of the Origin of Printing, containing the additional remarks which have been inserted in the second edition. London: 1776. 8vo.

This appears to have been issued in order that possessors of the first edition (1774) of "The Origin of Printing" might have the benefit of the annotators' researches during the two years that elapsed before the publication of the

second edition. It contains two preliminary pages of an "advertisement," contents, and pp. 145 to 183, the pagination being rendered continuous with that of the 1774 edition. Bowyer and Nichols state that they reprinted Meerman's pamphlet because they regarded it as giving "a clearer account [of the origin of printing] than any book hitherto published in this kingdom." . . . "Mr. Meerman very clearly fixes the first rudiments of the art to Laurentius, at Harlem; the improvement of it to Geinsfleisch the senior and his brother Gutenberg, *anglicè* Goodhill, assisted by the liberality of John Fust, at Mentz; and the completion of the whole to Peter Schœffer, in the same city. The claim of Strasburg is considered and evidently

overthrown." The same writers held the view that the Oxford Press was prior to Caxton's, but that Caxton was the first in this country to use fusile types. The book, although it has been robbed of its authority by modern researches, at the time of its publication brought in great praise to its compilers, the "learned printers" of the age. A notice of this edition was printed in the *Gentleman's Magazine*, 1777, vol. xlvii. p. 33, giving some interesting particulars of the Rev. Cesar de Missy, who, it is said, gave assistance in the work.

The unsold copies of the second edition were issued with a new title-page and "Supplement to the Origin of Printing," paged 176-300, in 1781.

BOWYER (William). Anecdotes, Biographical and Literary, of the late Mr. William Bowyer, printer, compiled for private use. London : 1778. 8vo. pp. 52.

Only twenty copies printed. In the preface to the Appendix to the Origin of Printing (see *suprà*), reference is made to the literary partnership and co-operation of Bowyer and Nichols in annotating the first edition of the work, and to the fact of the death, in the mean time (that is, between 1774 and 1776), of one of the

two friends, Bowyer. This pamphlet was written by the survivor, Nichols, and formed the nucleus of his valuable and interesting "Literary Anecdotes of the Eighteenth Century." It originally appeared as a series of articles in the *Gentleman's Magazine*, 1778, vol. xviii. pp. 409, 449, 513.

WILLIAM BOWYER, the eminent printer, was born in London in 1663. In 1679 he was bound apprentice to Miles Flesher, and in 1686 was admitted to the freedom of the Company of Stationers. His first printing-office was at the White Horse, in Little Britain, but before the end of 1699 he removed to Dogwell Court, Blackfriars. On May 6, 1700, he was admitted a liveryman of the Stationers' Company. He was one of the twenty printers allowed by the Court of Star Chamber. In 1712 his printing-office was burnt to the ground, all his types and presses destroyed, and his stock and manuscripts consumed in the flames. The loss was estimated at £5,146, and to indemnify him, a royal brief was granted, of which the clear amount was £1,514, from which Bowyer received £1,377, being a dividend of 5s. 4d. in the pound. His private friends then came to his assistance, and a paper was circulated, which commenced: "Whereas, by the providence of Almighty God, Mr. William Bowyer hath lately had his dwelling-house, his goods, his founts of letters, presses, and other utensils all suddenly destroyed by a sad and lamentable fire, inasmuch that he was not able to save either his own or his family's wearing-

clothes, and very little else of anything, to the ruin of himself and family, we whose names are hereunto subscribed, not knowing how soon it may be our own case, do, out of compassion to him, give and contribute the sums following," &c. From his own personal friends and others Bowyer received £1,162, making the total sum recouped to him £2,539. Bowyer then started in business again, and, in remembrance of these benefactors, had several pieces and devices engraved representing a phoenix rising from the flames. In 1722 he took into partnership his son, William Bowyer, whom Nichols, his biographer, describes as "confessedly the most learned printer of the age he lived in." The elder Bowyer died December 27, 1737. He had for many years been regarded as one of the foremost printers of his time, and his reputation was amply sustained by his son. He was buried in the church of Low Leyton, in Essex, where a monument was erected to his memory by his son, with an appropriate inscription written by the latter. In the stock-room at Stationers' Hall there was erected by his son a brass plate with an inscription commemorative of his loss by the fire and of the donations of the Stationers' Company and his

friends to repair his loss : beside it hangs a half-length portrait of Bowyer. The portrait we present was engraved for Mr. Hansard, and printed in his "Typographia." (See STATIONERS' HALL.)



WILLIAM BOWYER THE YOUNGER.

WILLIAM BOWYER, son of the above, was the most learned English printer of whom we have any account. He was born in Whitefriars, December 19, 1699, and educated, primarily at a private school at Cambridge, and afterwards at St. John's College, Cambridge. In June, 1722, he entered into his father's business of a printer, paying especial attention to the typographical accuracy of the productions issuing from his press. In 1726 he commenced a literary career, which has rendered his name distinguished among the authors of his native country. In 1729 he was appointed printer of the Votes of the House of Commons, an office which he held under successive Speakers for nearly fifty years. In 1736 he became a member of the Society of Antiquaries, to whom he had been appointed printer in the previous May. The Royal Society appointed him their printer in 1761, and he held the office, under five successive presidents, up to the date of his death. In 1766 he entered into partnership with John Nichols, and withdrew in some degree from the close application to business which he had previously continued. His new associate had been trained by him to the profession, and had assisted him for several years in the management of the business. In 1767 the firm was appointed printers of the Journals of the House of Lords and of the Rolls of Par-

liament. The office was now removed from Whitefriars to Red Lion Passage, and not without reluctance on the part of Bowyer, for he had lived there from his infancy. The new office had for its sign the "Cicero's Head," under which was inscribed, "M. T. CICERO, A QUO PRIMORDIA PRELI." Bowyer gave to the world several score of works of permanent value, on classical, theological, antiquarian, and controversial subjects. He remained a great reader and worker until a very short time before his death, which took place on November 18, 1777, aged 78. His two chief objects in the decline of his life were to repay the benefactions his father had received and to be himself a benefactor to the meritorious of his own profession. He made various bequests of large amounts for the benefit of decayed printers, which are now administered by the Stationers' Company. Both father and son were buried at Low Leyton, in Essex, in the church of which parish a neat monument is erected to his memory. Nichols relates, at p. 151 of his "Anecdotes," that Bowyer in 1740 purchased a monument, which he intended should serve both for his father and himself. The stone was completed except the inscription, and in that state was placed on the outside of the mason's house at Hampstead, where it remained till after having been exposed to the weather

for thirty-seven years, it was unfit for use. A bust of William Bowyer the younger is placed in Stationers' Hall. In 1798 Mr. Nichols presented to the Stationers' Company the quarto copper-plate, engraved by James Basire, of this bust, in order that an impression should be given to each annuitant under Mr. Bowyer's will. The portrait which we give here was engraved for Hansard's "Typographia."

BOXHORN (Marcus Zuerius). De Typographiæ Artis Inventione et Inventoribus, Dissertatio. Lugduni Batavorum: 1640. 4to. pp. 51.

A dissertation on the invention and first inventors of Printing, favouring the claims of Haarlem to be its birthplace. Reprinted in Wolf, "Monumenta Typographica," vol. i. pp. 813-865.

BOYER (M. H.). Histoire des Imprimeurs et Libraires de Bourges, suivie d'une notice sur ses bibliothèques. Bourges: 1854. 8vo.

BOZE (C. G. de). Observations sur quelques endroits des Annales Typographiques de Maittaire. In *Mémoires de l'Académie des Inscriptions*, vol. xiv. (Histoire), p. 227.

— Notice du premier Livre imprimé, portant une date certaine: Psalmorum Codex. Moguntia: 1457. In *Mémoires de l'Académie des Inscriptions*, vol. xiv. (Histoire), p. 254.

BOZZO (G.). Della Stamperia della Regia Università di Palermo. Palermo: 1850. 8vo.

An account of the printing establishment of the Royal University of Palermo.

BRAAM (W. van). Oratio de Arte Typographica. Dordrecht: 1723. 4to.

BRADBURY (Henry). Autotypography; or, Art of Nature-Printing. Printed for special circulation. London: 1860. 16mo.

— Lecture on Natural Printing at the Royal Institution, May 11, 1855. London: 1856. 8vo.

A translation of this pamphlet into German was made by Mr. Maurice, a reader at Messrs. Bradbury's, and issued by them. The German is described by one of our correspondents as very faulty.

— On the Security and Manufacture of Bank-notes. A lecture as delivered at the Royal Institution of Great Britain, Albemarle Street, Friday evening, May 9, 1856, His Grace the Duke of Northumberland, President, in the chair. London: 1856. 4to. pp. 30. 2 plates.

The author contends that bank-note forgeries were (1856) on the increase; that difference of opinion existed as to the soundest method to be employed for obviating it; that facilities were growing up to assist forgery; and that there was a tendency to employ that method of making notes which in reality is most exposed to the operations of the forger. He denies that a note can be made which is absolutely inimitable, but recommends a note which would make forgery not remunerative.—See BLEEKRODE.

— Printing: its Dawn, Day, and Destiny. London: 1858. 4to. pp. 40.

This was an address delivered at the Royal Institution of Great Britain, Albemarle Street, May 14, 1858, and in the words of the author, is "an attempt to illustrate, from a new point of view, the power and the spread of printing as an intellectual agent in the destinies of man." The author divides printing into six parts:

letterpress, intaglio or concave printing (steel printing upon steel to produce new plates), and electrotype, and describes their origin and progress.

BRADBURY (Henry). Specimens of Bank-note Engraving, &c. Printed for private circulation. London: 1860. 4to. At the end, with separate title, are "Specimens of Bank-note Paper by T. H. Saunders."

Mr. HENRY BRADBURY, who died by his own hand on October 8, 1860, was son of a member of the firm of Bradbury & Evans, printers, in Whitefriars, the style of whose house has since been changed to Bradbury & Agnew. He went into business on his his own account in Fetter-lane, his firm being known as Bradbury & Wilkinson. He claimed to have been the inventor of the process of Nature-Printing, but Mr. Alois Auer, the imperial printer of Vienna, who also laid claim to the invention, asserted that Mr. Bradbury got his ideas of it from having seen it in progress during a visit paid to his printing-house.—*See AUER.*

BRADSHAW (Henry). A Classified Index of the Fifteenth Century Books in the Collection of the late M. J. de Meyer, which were sold at Ghent in November, 1869. London: 1870. 8vo. pp. 28.

Mr. Bradshaw, librarian of the University of Cambridge, having been for some time occupied in the early typography of Holland and Belgium, was sent to the Meyer sale to purchase such specimens as he thought desirable for the Cambridge University Library. The result was that the museum of early printing at Cambridge came into possession of many important books, of which this pamphlet gives a bibliographical description. Appended to it are notes on the printer of the "Flores B. Augustini"; of the "S. Bonaventuræ Soliloquium"; of the "Teghen die strael der Minnen"; on printing at Zwolle; on the printer of the "Herbarius"—did Veldener return from Kuilenburg to Louvain?; on Gerard Leeu's edition of the "Historie van Sint Annen"; and on the two issues of the "Quodlibetica Decisio" of Michael de Insulis, printed by Thierry Martens.

——— List of the Founts of Type and Woodcut Devices used by printers in Holland in the fifteenth century. London: 1871. 8vo.

——— The Printer of the Historia S. Albani. With a photographed fac-simile. Cambridge: 1868. 8vo. pp. 16.

This treatise, by the learned librarian of the University of Cambridge, was intended to form the first of a serial publication called "Memoranda," but the plan was not carried out. The treatise, however, is complete in itself.

BRANCA (Carlo). Abbozzo Bibliografici di un vecchio Librajo. Milano: 1866. 4to.

——— Catalogo della sua Libreria, preceduto da brevi cenni bibliografici. Milano: 1844. 8vo.

Branca was a long-established bookseller in Milan, and these two works contain numerous important notes on the early history of printing in Italy.

BRANDENBURGH (H.). Letterproef der Boekdrukkerij. Workum: 1828. Small folio.

BRANDOLESE (Pietro). La Tipografia Perugina del secolo XV, illustrata del Signor Vermiglioli e presa in esame. Padova: 1807. 8vo.

BRUN (George). Civitates orbis terrarum. 4 vols. Coloniae: 1570-1558. Folio.

In the second volume, in the description of Haarlem, the author alludes to the legend attributing the invention of printing to that city.

BRAUN (Placidus). Notitia historico-litteraria de Libris ab Artis Typographicæ inventione usque ad annum 1500 impressis, in Bibliothecâ monasterii ad SS. Uldaricum et Afram Augustæ exstantibus. 2 vols. Augustæ Vindelicorum; 1788-89. 4to. Part I., pp. 208; part II., pp. 333.

Notice of seventy-five editions of the fifteenth century in the library of the monastery of Saints Uldaric and Afra, at Vienna, with eleven plates delineating the alphabets used by the several printers.



DEVENTER, 1485-1519.

BREDA (Jacobus de).

Jacobus de Breda established himself in Deventer about 1485, his first book being an edition of "Cordiale quatuor novissimorum," which appeared in that year. He published a second edition of it in 1486, a copy of which is in

the collection of M. le Senateur Vergaewen, at Ghent. There is indicated in the subscription of one of his books the place where he carried on his business, which was "in domo angulari platee pollis, que dicitur teutonice die Polstrate, juxta scholas" (at the end of the street called Polestrate, near the schools). His first books were printed with types like those used by Paffroed between 1477 and 1485. In 1489 he printed an edition of Boccaccio, for which he used four kinds of types. The device which we give above adorned many of his editions, and served as the model of those used by G. Back, of Antwerp. It was copied, also, by T. Petri van Os, of Zwolle, but the engraver who did it was less expert than he who was engaged by De Breda. Otherwise this printer has rarely illustrated his editions. In the "Epistolen ende Evangelien" of 1493 there is a plate representing the entry of Christ into Jerusalem, which was one of a series of sixty-six

plates, illustrating the gospels, published about 1480 by G. Leeu. Deventer does not appear to have possessed any school of engravers of its own. Renouvier, in his History of the Origin of Engraving in the Low Countries, passes the place over in silence. Dibdin, in the "Bibliographical Decameron," pp. 285-296, and Sotheby in "Principia Typographica," vol. i. pp. 178, 179, both think that in an edition of the Orations of Philippe Béroalde, printed without date, there is a device containing a roll, on which is inscribed the name of Jacob de Breda, printed in movable characters. Holtrop thinks that the portrait accompanying it is that of the printer himself. The device of De Breda which we reproduce represents the emblems of the four Evangelists, and between them the sacred monogram, I H S. Before 1500 another printer commenced in this city, named Théodore de Borne.

BREDE (C. L.). Einige Schriftproben nebst Verzierungen. Offenbach: [1828]. 8vo.

BRÉGEAUT (L. R.). Manuel complet, théorique et pratique, du Dessinateur et de l'Imprimeur Lithographe. Troyes: 1834. 18mo.

——— Nouveau Manuel complet de l'Imprimeur Lithographe. Nouvelle édition, très augmentée par M. Knecht et M. Jules Desportes, directeur du journal *Le Lithographe*. Ouvrage orné d'un atlas. Paris: 1850. 18mo. pp. 401.

BREHM (C.). Gründliche Bericht von Erfindung der edlen und hochnützlichen Buchdruckereykunst auf das nunmehr 200jährig eingetretene Jubel-Fest. Dresden: 1640. 4to.

An essay on the origin of printing, written for the festival to commemorate its two hundredth birthday. Translated into Latin as follows:—

——— Expositio Inventionis Artis Typographicæ latine reddita a J. G. Sucksdorfio. In Wolf, "Monumenta Typographica," vol. i. pp. 930-969.

BREITKOPF (Bernard Christopher). Schrift-Probe . . . welche in Herrn Bernard Christoph Breitkopfs Schriftgiesserey allhier befindlich sind. Leipzig: 1739. 8vo.

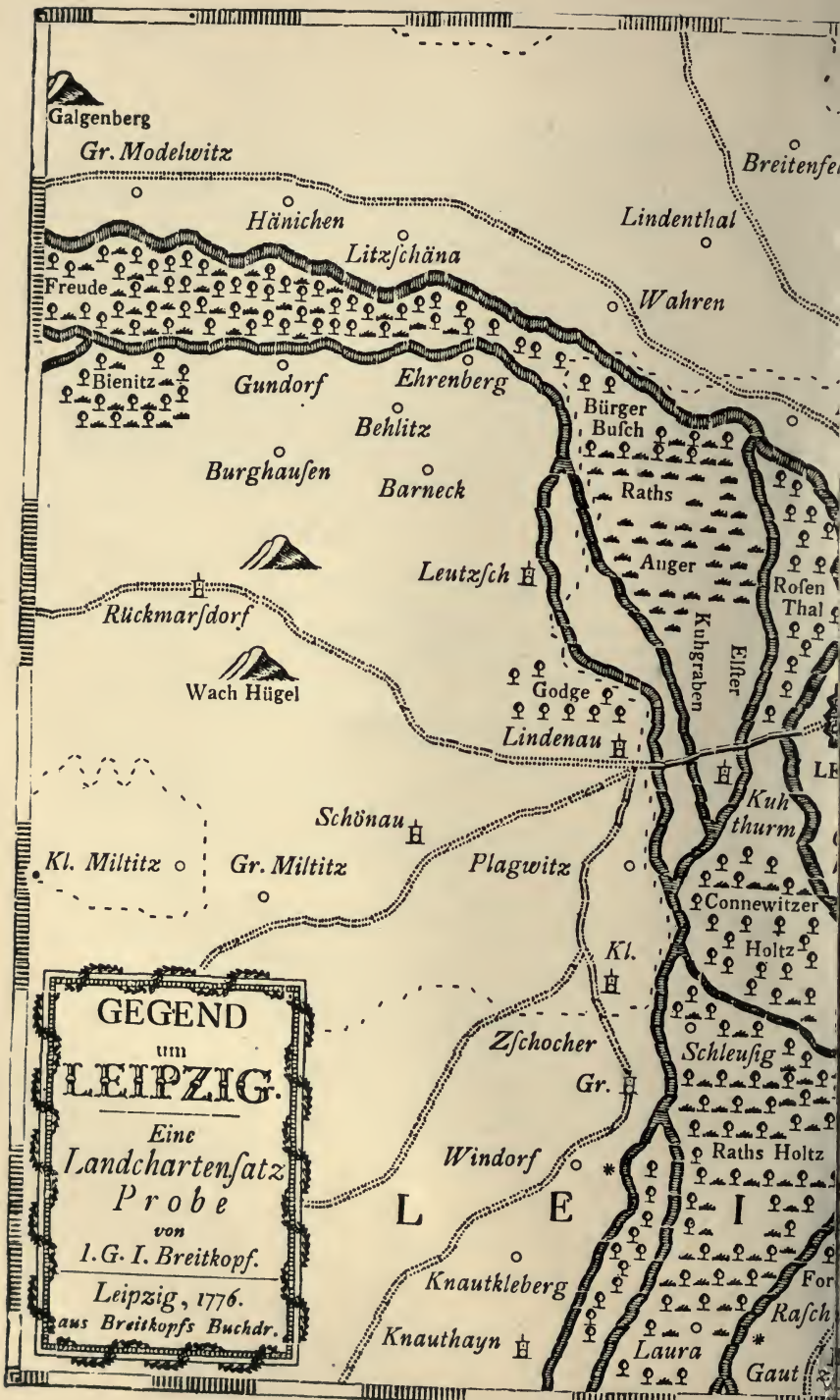
This is a specimen book of the Breitkopf foundry. "In the preface we read that 'men should note that in this Foundry of B. C. Breitkopf all the types have been cut in steel,' meaning that they engraved all their own punches, and did not buy 'strikes' from other foundries. There are twenty-two founts of Gothic letter, eight titling caps, ten Roman, with an italic to each, two Hebrew, and three Greek. The names of the various punchcutters are mentioned; viz., Joh. Peter

Artopäus, And. Koler, of Nurenberg. Christian Zingk, of Wittenberg, and Joh. Caspar Müller, of Leipzig."—*Blades*.

Bernard Christopher Breitkopf founded this business in 1719. He was a clever journeyman printer who had come poor into Leipzig. In 1765 Goethe went there as a student and formed the acquaintance of Breitkopf, who was as good a musician as a printer. Goethe's earliest poems were set to music by Breitkopf's son, the author of the works to be next mentioned.

LIBRARY
OF THE
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CALIFORNIA

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TYPE-PLAN OF THE ENVIRONS OF LEIPZIG



BREITKOPF (Johann Gottlieb Immanuel). Beschreibung des Reichs der Liebe, mit beygefügter Landcharte. Ein zweyter Versuch im Satz und Druck geographischer Charten durch die Buchdrucker-kunst. Leipzig: 1777. 4to.

——— Der Quelle der Wünsche. Zum Neuenjahr. Nebst einer Landcharte. Leipzig: 1779. 4to.

Of the two above-described humorous pamphlets, the first was written, drawn, composed, and printed within three days, on the occasion of a wedding.

——— Exemplum Typographiæ Sinicis, figuris characterum e typis mobilibus compositum. Lipsiæ: 1789. 4to.

Specimens of Chinese type in movable characters.

——— Nachricht von der Stempelschneiderey und Schriftgiesserey. Leipzig: 1777. 4to.

——— Ueber den Druck der geographischen Charten, nebst beigefügter Probe einer durch die Buchdruckerkunst gesetzten und gedruckten Landcharte. Leipzig: 1777. 4to.

A description of an invention for printing maps with movable type. Breitkopf claimed to have been the inventor of map-printing by the use of types, or what is known as "typometry." William Haas, a type-founder of Basle, appears to have previously published a method somewhat similar, but Breitkopf had been experimenting on the matter for some twelve years previously, and it was only his dissatisfaction with the result obtained that induced him to keep his achievements to himself. We reproduce a type-map by Breitkopf, which certainly deserves to rank among the curiosities of printing. It is a most ingenious performance, and the original letterpress was composed exactly a century ago—in 1776. A second part was subsequently published, with the following title:—

——— Zweiter Versuch des Satzes geographischer Karten durch die Buchdruckerkunst. Leipzig: 1778. 4to.

——— Ueber die Geschichte der Erfindung der Buchdruckerkunst. Bei Gelegenheit einiger neueren darüber geäußerten besonderen Meynungen. Nebst der vorläufigen Anzeige des Inhaltes seiner Geschichte der Erfindung der Buchdruckerkunst. Leipzig: 1779. 4to.

The History of the Invention of Printing announced in this work was never published.

——— Ueber die Schriftgiesserey und Stempelschneiderey. In *Neue Bibliothek der schönen Wissenschaften*, vol. xxi. Berlin: 1778. 8vo.

——— Versuch, den Ursprung der Spielkarten, die Einführung des Leinenpapieres, und den Anfang der Holzschnidekunst in Europa. Leipzig: 1784. 4to. Title and dedication, 2 leaves; pp. 136; 14 plates placed in accordance with list on pp. 126–128. — Theil ii. Beyträge zu einer Geschichte der Schreibekunst, so wie der Schönschreibekunst . . . nebst einer Geschichte der Malerei in den Handschriften. Aus des Verfassers Nachlasse herausgegeben und mit einer Vorrede begleitet von J. C. F. Koch. Leipzig: 1801. 4to. pp. xxii. 218.

A learned and practical treatise on the origin of playing-cards, the introduction of paper made from linen into the various countries of Europe, and the invention of wood-engraving, with many citations of authority for the statements made. The plates are very curious.

J. G. I. BREITKOPF was an eminent printer, type-founder, and bookseller, of Leipzig, where he was born in 1719 and died in 1794. The art of map-printing with movable types mentioned above was invented simultaneously, in two different towns, by Breitkopf and by Wilhelm Haas, the type-founder of Basle (see PRINTING TIMES AND LITHOGRAPHER, June 15, 1875). In the essay on the History of Playing Cards he treats only on their origin, and that of linen paper; the latter part of the work, on the invention of engraving on wood, was finished before his death, but had a posthumous publication. He introduced great improvements in letterpress music-types about the year 1754; indeed, he is said to have been "the first to cast, about 1748, the music in type now so common." The specimen-book of the firm of Enschede & Co., Haarlem (*q. v.*), seems, however, to disprove this statement, and gives to J. M. Fleischman, of Nuremberg, the credit of having first engraved, in 1760, movable music type. The Electoral Princess of Dresden was so much pleased with his plan that she gave him the music of a drama of her own composition to print. In this music type the notes were each composed of separate pieces. (PRINTING TIMES AND LITHOGRAPHER, October, 1875, article on Music Printing.) In *Notes and Queries*, ser. i. vol. vi. p. 291, Mr. W. Sparrow Simpson, B.A., asks what is the date of the invention of printing music by movable types. Hone's "Everyday Book" (i. 185) refers to Breitkopf as the inventor. Mr. Simpson, however, says he has in his possession a book printed

by John Daye in 1582, in which he says he has "caused a new print of note to be made, with letters to be joined to every note, whereby thou mayest know how to call every note by its right name." The notes are of the lozenge-shape. The correspondent asks, When did this form supersede the black, solid note of rectangular outline? When did it in turn give way to the modern musical notation? What are the first printed examples of the three methods of notation? To this query no answer has been given. He also improved the shape of the German characters. At the time of his death his office was one of the largest in Germany. His son, Christoph Gottlob, grandson of the founder of the firm, entered into partnership with Gottfried Christoph Härtel, and carried on the business until his death in 1800. M. Härtel then acquired it, and it is still in existence, under the title of Breitkopf & Härtel. In January, 1869, there was celebrated the 150th anniversary of its foundation. It has, in the meantime, so extended its field of operations as to include letterpress-printing, lithography, stereotyping, and electrotyping, bookselling, publishing, type-founding, music-printing and publishing, and the manufacture on a large scale of pianofortes. The present actual owners of the business are the youngest son of Gottfried Härtel, Councillor Raymond Härtel, and two grandsons of the former from their mother's side, viz., Wilhelm Volkman and Dr. Georg Oscar Immanuel Hase. The offices were removed in 1867 to the Nürnberger Strasse.

BREITKOPF und HÄRTEL, Buchdrucker, Buch- und Musikalienhändler in Leipzig. Aus den Papieren des Breitkopf und Härtel'schen Geschäftsarchivs. (Sonderabdruck aus der "Allgemeinen Deutschen Biographie.") Leipzig: 1875. 4to.

A monograph of the family of Breitkopf & Härtel, from the pen of Dr. Oscar Hase.

——— Proben neuer Schriften aus der Schriftgiesserei. Leipzig: (1840?). 8vo.

Specimens of new letters from the foundry of Breitkopf & Härtel.

BRENTON (James J.). *Voices from the Press; a Collection of Sketches, Essays, and Poems by Practical Printers.* New York: 1850. 8vo. pp. iv. 312.

This contains many creditable literary compositions, especially when it is known that all the contributors were, either at the time or formerly, working men. The only articles of a technical character are: "The Press," by J. R. Trumbull; the

"Four Printers' Monument," by B. P. Shillaber; "The Press," by W. O. Bourne; "Franklin," by Bayard Taylor; "The Genius of the Press," by Edward A. McLaughlin; "Address before Boston Typographical Society," by B. P. Poore

"Eminent Printers," and "Conservative Power of the Press," by C. C. Hazewell; "The Old Ramage Press," by W. O. Bourne; "The Old Printer," by B. P. Shillaber; and an "Epitaph on a Printer," by E. A. M'L. There are biographical notices of the contributors, many of which are very interesting.

BREVIÈRE (A.). *De la Xilographie ou Gravure sur Bois*. Rouen : 1833. 8vo.

BRIEF Discourse concerning Printing and Printers. *Aliis servimus, nosmetipsos conterimus*. London : 1663. 8vo. pp. 24.

"Complains that printers are oppressed by the stationers, who pay them starving prices for their work, and this is the reason why no good printing is seen in England. The remedy is to honour printers as they do in foreign countries."—*Blades*.

BRIGHTLY (Charles). *Account of the Method of Casting Stereotype*, as practised by Charles Brightly. Bungay : 1809. 8vo. pp. 60. 3 plates.

The author was a member of a firm of printers at Bungay, who were largely engaged in the production of popular literature at a low cost. They were among the first to adopt stereotyping, and at some risk, for the printers of the day were violently opposed to what they regarded as exceedingly inimical to their interests. The system followed by Charles Brightly was that of Lord Stanhope, with some slight variations.

BRILL (E. J.). *Het gehed des Heeren, in veertien talen. Strekkende tot proeve van Letters, van het gewoon Europeesch karakter afwijkende*. Leiden : 1855. 4to.

The Lord's Prayer in fourteen Oriental languages, issued as a specimen of Brill's Oriental types.

— *Proeve van Letteren der Boekdrukkerij van E. J. Brill te Leiden*. 1859. 8vo.

Specimens of the types used by Brill, printer at Leyden, and successor to the old firm of S. & J. Luchtmans in the same city.

BRIMMER (George). *The Composing Room ; a Serio-Comico-Satirico-Poetico Production—oh!* In three cantos. By George Brimmer, M.L.U.C., Imposer, Corrector, Locker-up, Layer-up, and Distributor of Types at some of the Principal Offices in the Metropolis of Great Britain. London : 1835. Demy 8vo. 92 pp.

This poem abounds in the slang of the printing-office, and gives a very vivid picture of the manners and customs of the compositors of the period. It is very smartly written.

BROCKETT (J. T.). *Hints on the Propriety of Establishing a Typographic Society in Newcastle-upon-Tyne*. By J. T. Brockett. 1818.

Two hundred copies printed. The society was founded in the same year, and between 1818 and 1857 it appears, from Bohn's edition of Lowndes (1864), to have issued about ninety separate volumes. Among them are Brockett's "Memoir of Bewick," and his edition of Willet's "Origin of Printing," Willet's "Observations" (see MURRAY, John), Santander's "Historical Essay" (see HODGSON, Thomas), Ged's "Memoirs" and "Hodgson on Stereotype Printing,"—all of which will be found in their alphabetical order in this list.

— *Memoir of Thomas Bewick. With a descriptive Catalogue of his Works*. Newcastle-on-Tyne : 1830. 8vo.

Contains a portrait and woodcuts. Twenty-five copies only were printed, at the instance of the Newcastle-on-Tyne Typographical Society.

BROCKHAUS (F. A.) in Leipzig, Buchhandlung, Buchdruckerei, Schriftgiesserei, Stereotypengesserei, Stahl- und Kupferdruckerei, Maschinenwerkstatt. [1860]. 4to. pp. 12.

In French and German. A history of the house of Brockhaus, and account of several industries.

— Proben der Holzschnitt-Illustrationen in Leipzig in Bleiabgüssen und Kupferniederschlägen zu beziehen. 1873. 8vo.

Specimens of engraved illustrations in stereo and electrotype.

— Proben der Schriftgiesserei und Buchdruckerei. Leipzig: 1847. 8vo.

BROCKHAUS (Heinrich Eduard). Friedrich Arnold Brockhaus,—sein Leben und Wirken, nach Briefen und anderen Aufzeichnungen geschildert von seinem Enkel Heinrich Eduard Brockhaus. Mit einem Bildniss, vols. i. and ii. Leipzig: 1872-75. 8vo.

Account of the life and works of F. A. Brockhaus, the type-founder and printer of Leipzig, by his grandson, who, with his brother, now conducts the business. A third volume is in course of publication.

BROECKX (C.). Lettre à M. le Docteur P. J. van Meerbeeck de Malines sur une publication de R. Dodoens, inconnue des Bibliophiles. Anvers: 1862. 8vo. pp. 16.

— Notice sur un Livre de Médecine prétendument imprimé en 1401. Anvers: 1847. 8vo. pp. 21.

BRÖNNER (H. L.). Proben der neuen Antiqua, Cursiv und Fraktur Schriften. Frankfurt: 1826. 8vo.

BROFFERIO (Angelo). Cenni Storici intorno all' Arte Tipografica e suoi progressi in Piemonte, dall' invenzione della Stampa sino al 1835. Milano: 1876. 8vo.

BROGIOTTI (Andreas F.). Indice de' Caratteri con l'Inventori e Nomi di essi esistenti nella Stampa Vaticana e Camerale. Roma: 1628. 8vo. pp. 74, printed on one side only.

Sixty-seven specimens of types in European and Oriental languages of all descriptions, also musical types, in the printing-office of the Vatican.

BROOKFIELD (Rev. W. H.). Paris Exhibition: Reports on Classes. Printing and Books, Class VI. (Reprinted in *Illustrated News*, August 17, 1867.)

This contains a full account of the system of management prevailing in the 1867, as manifested by the exhibits of the French printing-offices, and a careful estimate of the condition of printing in that year. A description is given of the celebrated office of Mame, at Tours (*q. v.*).

BROTHERLY Meeting of the Masters and Workmen-Printers, began November 5, 1621; the first Sermon being on November 5, 1628; and hath been continued by the Stewards whose names follow in this Catalogue, to this present 2nd of May, 1682.

Fragments of a broadside in the British Museum. Mr. Arber ("Transcript of the Registers of the Stationers' Com-pany," vol. i.) gives further particulars concerning this feast. He discovered a complete copy of this document among

the Bagford collection (Harleian MSS.). Moxon's "Mechanick Exercises," vol. ii., number xxiii., p. 363, gives an account of the "Brotherly Meeting," which, it appears, consisted of a feast, partaken of both by the London masters and journeymen, at Stationers' Hall, every year. There were four stewards appointed, two of them masters and two of them journeymen; and the guests paid 2s. 6d. each to defray the expenses. The feast was generally kept about May-day, and the proceedings commenced in the morning with divine worship at some church, a sermon being afterwards preached suitable to the occasion. On returning to Stationers' Hall various amusements were provided. The dinner

followed, the masters, wardens, and "grandees" of the company occupying places at an upper table. At the end, a plate was sent round "to collect the benevolence of charitable minds towards the relief of printers' poor widows." At the same time the stewards distributed "a catalogue of such printers as have held Stewards ever since the feast was first kept, viz., from the year of Christ 1621." The broadside described above is one of these catalogues, which was delivered to the guests at the meeting of May, 1682. After dinner, stewards were elected for the ensuing year, and various convivial ceremonies took place. The proceedings ended with "music, songs, dancing, farcing, &c."

"BROTHERS OF COMMON LIFE," or "Common Lot."

This Brotherhood, according to Holtrop ("Monumens Typographiques"), introduced printing into Brussels about 1476. The first book with a date that is known to have proceeded from their press is the "Gnotosolitos," a large volume in folio, containing about 1,000 pages. It is dated 25th May, 1476. The last book with a date printed by the Brotherhood is "Pars hiemalis Ordinarii ecclesie Leodiensis"; it is dated 1487. The Brotherhood possessed only three kinds of types. In the imprint of the "Gnotosolitos" it is stated that the work "ex originali ipsius auctoris manu exarato effigiatum est." Lambinet has interpreted the passage as implying that the type with which the book was executed was engraved after the original writing of the author. But Holtrop believes that the words meant simply that the book was printed from the manuscript written by the author himself. The types used by the Brotherhood resemble very much those of Arnold Therhoernen at Cologne, and it is probable that they were made by him, especially as the Order had an establishment in that city.

The book entitled "Legendæ Sanctorum Henrici Imperatoris et Kunegundis Imperatricis," of 1484, is the only book to which the Brothers put their name thus: "Impresse in famosa civitate Bruxellensi, per fratres communis vitæ in Nazareth." It is also the only book of theirs that was ornamented with engravings. Plates 62 and 63 of Holtrop give facsimiles of their types.

This Brotherhood, known as "Fratres Vitæ Communis," which is better translated the "Fraternal Community," was an order instituted under the rule of St. Augustine. The founder was Gerard Groot (the latter word being a Dutch

adjective signifying "Great"), born 1340, died 1384. The generally-received statement is that he received a superior education at Paris, but fell into dissolute habits, from which an earnest word of warning from a fellow student aroused him as by a miracle. He thenceforth devoted himself to reclaiming men of evil lives, and was so successful in his labours that he founded at Deventer the *Fratres Vitæ Communis*, devoted to like duties, who lived with one heart, one soul, and one common property, under the obligation to support themselves by transcribing the Scriptures and other holy works. Gerard Groot's biographer, Thomas à Kempis, however, gives a somewhat different account of his early career. He says: "Non Christi gloriam querebat, sed magni nominis umbram sequens, famam potissimum curabat humanam." The patents of successive Popes confirmed and extended the privileges of the Order, and in 1402 it possessed seven monasteries. Their productions illustrate the stage of transition between the ancient scribe and printer, by showing how naturally one succeeded to the other. The priesthood were at that time the chief custodians of learning; being intrusted by the Popes with the copying of the Scriptures and of ecclesiastical works, as well as the bulls and edicts of the Church authorities. The monasteries also contained registers in which were entered accounts of public events, the royal succession, the accounts of the clergy, their succession in office, the deliberations of their councils, &c.—in brief, the current history of the times. In his "Lettres d'un Bibliographe," Mons. J. P. A. Madden—formerly Professor of Mathematics of the University of Paris, who is the possessor of a fine library of valuable books—gives some



"BROTHERS OF COMMON LIFE," BRUSSELS, 1476-1484.

learned bibliographical information concerning the Brothers, both as calligraphers and typographers. The device preceding is found on the last page of the "Legendæ Sanctorum Henrici Imperatoris et Kunegundis Imperatricis," Brussels, 1484. It consists of the Eagle, crowned

and displayed, supporting a shield with the arms of Brabant quarterly, with a river in bend, and star. The inscription at the bottom is interesting as a specimen of the style of calligraphy of the period.

BROTIER (Gabr.). Vie de H. L. Guerin. Paris: 1788. 8vo.

BROU (Charles de). Marques d'Imprimeurs. [Bruxelles: 1850.] 8vo. pp. 8.

Only 25 copies reprinted from the *Bulletin du Bibliophile Belge*.

— Quelques Mots sur la Gravure sur Bois au Millésime de 1418. Bruxelles: 1846. 4to. pp. 18. 7 plates.

On the authenticity of the date of 1418 on a woodcut discovered at the bottom of an old coffin. Prior to its discovery, the earliest known wood-engraving was the famous St. Christopher of 1423.

— Recherches bibliographiques sur quelques incunables précieux de la bibliothèque du Duc de Arenberg. Bruxelles: 1849. 8vo. Facsimiles of printers' marks, &c.

BROWN (Orren L.). Types; a Description of Brown's Patent Type-setting and Distributing Machine. Boston: 1870. 8vo.

BROWNE (Alexander). Ars Pictoria; or, an Academy teaching Drawing, Painting, Limning, Etching; to which are added 31 copper-plates. London: 1675. Folio.

BRUCE (David). Typefounding in the United States. An article, reproduced from the *Typographic Messenger*, in the *Printer's Journal*, vol. i., New Series, p. 219.

BRUCE (David and George). Specimens of Printing Types. New York: 1815. 8vo.

The Bruce type-founding is one of the most important establishments of the kind in New York. It was established by David Bruce, born 1770, in Scotland, and died 1857, at New York. He served his apprenticeship to the printing business in Edinburgh, emigrated to the United States in 1793, and found employment in New York as a pressman. In 1806 he started, in conjunction with his brother George, a printing-office, and while conducting it became interested in what was then the new art of stereotyping. He went to England in 1812 to learn the process, but could not obtain much information concerning it. He returned to New York, and began experiments which resulted in his being able to establish the system in his adopted country. The

above was the first specimen-book issued by the firm. Some years afterwards they relinquished the printing business, and devoted themselves to type-founding in connection with stereotyping. David Bruce, junior, his son, invented in 1838 the type-casting machine which is now generally used throughout America and Europe. George Bruce, brother of David, carried out the laborious and expensive task of harmonizing and graduating the size of the different bodies of type as they ranged in the eleven series from pearl to canon, and introduced the body called "agate," which is largely used by the American newspapers. In 1863 he was elected president of the New York Type-Founders' Association, and filled the office up to his death in 1866.

BRÜCKNER (G.). Geschichte der Erfindung der Buchdruckerkunst, zur 400-jährigen Güttenbergsfeier oder zum Culturfest der

- Menschheit im Jahre 1840, für Volk und Jugend. Schleusingen: 1840. 8vo.
- History of the discovery of printing, written for the festival to commemorate the 400th anniversary of Gutenberg's invention.
- BRUÈRE (T.). *Le Polypotype, ou Histoire de l'Imprimerie sous la figure d'un monstre.* Paris: 1827. 8vo. pp. 56.
- BRUGSCH (Henry). *Mémoire sur la Réproduction imprimée des Caractères de l'ancienne écriture démotique des Egyptiens.* Berlin: 1868. 8vo.
- *Ueber Bildung und Entwicklung der Schrift.* Berlin: 1868. 8vo. pp. 32. One plate.
- BRUILLOT (François). *Dictionnaire des Monogrammes, Marques figurées, Lettres initiales, Noms abrégés, etc., avec lesquels les peintres, dessinateurs, graveurs, et sculpteurs ont désigné leurs noms.* Nouvelle édition, revue, corrigée, et augmentée d'un grand nombre d'articles. Munich: 1832, '33, '35. Vol. i. pp. 454; vol. ii. pp. 440; vol. iii. pp. 195.
- BRUN (J. Ant.). *A Plan for the Detection and Prevention of Forgery, by which the Bank may be enabled to exhibit to the Public the proofs of the forgery of its notes without offering any advantage to forgers.* Followed by a demonstration proving the existence of a radical but curable evil attached to the present mode of relief in recovering bank-notes. Translated from the French. London: 1818. 8vo. pp. 34.
- Describes a new method of printing bank-notes in partially invisible and sympathetic inks, and an improved method of making paper, to prevent forgery.
- BRUN (Marcelin). *Manuel pratique et abrégé de la Typographie Française.* Paris: 1825. 12mo. — Second edition. Bruxelles: 1826. 12mo. pp. 233.
- This little work, published and printed by the firm of Didot père et fils, is a practical typographical manual, treating of every branch of composition and press-work. It is quite a gem from a typographic point of view. Firmin Didot superintended the printing, and the book possesses the singular feature of not containing one divided word throughout.
- *Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich; aus dem Französischen, mit Zusätzen, Anmerkungen und Zeichnungen von W. Hasper.* Carlsruhe und Baden: 1828. 8vo. pp. iv. 252, and five leaves representing cases as made up in different countries.
- A German translation of the preceding, with additions by Hasper.
- *Articles: Calcographie, Lithographie, Imprimerie, Imprimerie en taille-douce, Imprimerie mécanique.* In "Dictionnaire des Arts et Manufactures," 2 vols. Paris. Imp. 8vo. Several editions.

BRUNET (Gustave). *Firmin-Didot et sa Famille.* Paris : 1870. 4to. pp. 15.

A memoir of the celebrated French family of printers. A beautiful steel engraved portrait of Firmin-Didot forms the frontispiece. See account of the Didots in the PRINTING TIMES and LITHOGRAPHER, March, April, and May, 1876; also DIDOT, in this Bibliography.

— Imprimeurs imaginaires et Libraires supposés. *Etude bibliographique, suivie de recherches sur quelques ouvrages imprimés avec des indications fictives de lieux, ou avec des dates singulières.* Paris : 1866. 8vo. pp. xii. 290.

The nature of this curious volume is indicated by the title. At the end the author says: "We know of few books printed in England with fictitious imprints or falsified localities. The liberty which the press enjoys there renders unnecessary the adoption of a subterfuge of the kind. The first editions of the Scriptures in the common language of

the people were strictly proscribed, and their publishers were compelled to adopt a disguise. Some copies of the New Testament, produced by Tyndall in March, 1530, had the names of printers who were not in existence; they were printed clandestinely in Germany, and are now excessively rare."

— *Recherches sur diverses Editions Elzéviriennes, faisant suite aux Etudes de MM. Bérard et Pieters, extraites des papiers de M. Millot.* Paris : 1866. 8vo. pp. 188.

Contains a full account of the celebrated printing-house of the Elzévir, as well as of their first productions. 257 copies printed.

BRUNET (Jacques-Charles). *Manuel du Libraire et de l'Amateur de Livres.* Cinquième édition originale, entièrement refondue et augmentée d'un tiers par l'auteur. 6 vols. Paris : 1860-65. Royal 8vo.

Brunet's Manual has long been recognized as a standard necessary to all in any way connected with bibliography, and is of itself a model of bibliography. The first five volumes consist of a general alphabet of books in all languages, with interesting notes, quotations of value or of prices realized at sales. At the end of the fifth volume is a notice of the Books of Hours printed at Paris at the end of the fifteenth and part of the sixteenth cen-

turies. Interspersed throughout the work are numerous marks of printers and publishers. The sixth volume is a Table of 31,872 titles of books, the majority of which are not described in the preceding five volumes. Being arranged in order of classification, this Table is exceedingly useful, the additional titles being those of books described as useful books but of ordinary price, and not worthy of being placed in the class of rare books.

BRUYN (Hendrik) en Comp. *Verbeterde Letterproef waar in verscheide nieuwe Schriften.* Amsterdam : [1810]. 8vo.

Specimens of new type from the foundry of H. Bruyn & Co.

BRUYN (G. W. van Oosten de). *De Stad Haarlem en hare geschiedenis.* Haarlem : 1765. Folio. Portrait of Coster, engraved by Houbraken.

History of Haarlem, introducing an account of the alleged invention of printing by Koster.

BRYAN (Michael). *A Biographical and Critical Dictionary of Painters and Engravers, from the revival of the art under Cimabue and the alleged discovery of engraving by Finiguerra to the present*

time, with the cyphers, monograms, and marks used by each engraver. 2 vols. London: 1816. 4to.—New edition, revised and enlarged, and continued to the present time, comprising above one thousand additional memoirs and large accessions to the list of pictures and engravings. By George Stanley. London: 1849. Imp. 8vo. pp. 938. Plates of monograms.



BASLE: 1536-1565.

BRYLINGER (Nicolas). This device is taken from the title-page of "Pantaleonis Henrici, Prosopographiæ Heroum atque illustrium Virorum totius Germaniæ," 3 vols. folio, 1565. This curious book is full of portraits, most of them fancifully drawn, and the same portrait is often used for several men. The profile portrait of Frobenius, for instance, is bearded, and not at all like the medal struck in honour of this eminent printer. The portrait of Gutenberg in vol. ii. is given as the portrait of "Gisbertus Longolius, professor Coloniensis," in vol. iii., and very likely in several other places. Brylinger must have printed a considerable number of books. His device consists of an hour-glass held by a lion, surrounded by two other lions in various attitudes.

BUCHDRUCKEREIEN, Die, der Schweiz. Mit erläuternden und ergänzenden Anmerkungen. Eine Gelegenheitsschrift zur Feier des

- 4ten Jubelfestes der Erfindung der Buchdruckerkunst, herausgegeben von P. W. St. Gallen : 1836. 8vo.
- Account of printing in Switzerland, written for the fourth jubilee of the invention of the art.
- BUCHDRUCKERFEST, Das, in Stuttgart. Gefeiert den 24. Juni, 1840. In schwäbischem Dialekte vom Verfasser der Schrift : "Der Bauer beim Schillersfest." Stuttgart : 1840. 8vo.
- BUCHDRUCKERKUNST und -Schriftgiesserey, mit ihren Schriften, Formaten und allen dazu gehörigen Instrumenten abgebildet auch klärllich beschrieben. Mit einer Vorrede von G. F. Kappens. 2 vols. Leipzig : 1740.
- BUCHDRUCKZEICHNUNG, Die, oder Glyphographie. Enthaltend eine Beschreibung dieser neuen Erfindung nebst Anleitung für Künstler. Mit zahlreichen Buchdruckzeichnungen. Leipzig : 1846. 4to.
- Description of the then newly-invented glyphography.
- BUCHHAENDLER-ALBUM. Portrait-Galerie verdienter und namhafter Buchhändler, Buchdrucker, Kunst- und Musikalienhändler aus älterer wie neuerer Zeit. Mit begleitenden biographischen Skizzen. Leipzig : 1868. 4to.
- A series of portraits of booksellers, printers, engraving and music dealers of past and present times, with biographical sketches. Published in numbers.
- BUCHHOLZ (Carl). Humoristische Reise-Skizzen eines wandernden Typographen. Siegen : 1862. 8vo.
- The tales of a travelling printer, the narrative frequently verging on the coarse.
- BUCH- UND GESCHÄFTSFÜHRUNG, Die, für Buchdruckereien. Anleitung zur doppelten Buchhaltung. Leipzig : 1868. 4to.
- Guide to double entry book-keeping for the printing house. Reprinted from the *Archiv für Buchdruckerkunst*.
- BUCKINGHAM (James Silk), Autobiography of, including his Voyages, Travels, Adventures, Speculations, Successes, and Failures, faithfully and frankly narrated, interspersed with characteristic sketches of public men with whom he has had intercourse, during a period of more than fifty years. With a portrait. 2 vols. London : 1855. 8vo. pp. xv. 400 ; xii. 424.
- James Silk Buckingham was a remarkable London printing-offices and at the Clarendon Press, Oxford. He sought to set up an interesting account of his career. Their chief value, in a typographical aspect, is the reminiscences contained of Buckingham's experiences as a printer in several London printing-offices and at the Clarendon Press, Oxford. He sought to set up a press in India, but was compelled to quit the country by the East-India Company, who at that time virtually wielded supreme power.
- [BULLET (J. B.).] Recherches historiques sur les Cartes-à-jouer, avec des notes critiques. Lyon : 1757. 8vo.
- BULMER (William). This celebrated printer was born in Newcastle-on-Tyne, and early formed a friendship with Thomas Bewick, the wood-engraver, which lasted throughout their lives. (A good

memoir of Thomas Bewick, the elder of the brothers Bewick, with a portrait, is given in the *Gentleman's Magazine*, vol. xcix. pp. 17 and 132). Bulmer was apprenticed to Thompson the printer, at Newcastle, but on the completion of his service went to London. He became acquainted with George Nicol, bookseller to King George III., who was then projecting the magnificent national edition of Shakespeare which he had suggested to the Boydells.



W. BULMER.

Premises were engaged in Cleveland Row, St. James's, and the "Shakespeare Press" was established under the style of W. Bulmer & Co. "This establishment," says Dibdin, "was unquestionably an honour both to the founders in particular and the public at large. Our greatest poet, our greatest painter, and two of our most respectable publishers and printers, were all embarked in one common white-hot crucible, from which issued so pure and

brilliant a flame on fusion that it gladdened all eyes and hearts, and threw a new and revivifying lustre on the threefold arts of Painting, Engraving, and Printing. The nation appeared to be not less struck than astonished, and our venerable monarch, George III., felt anxious, not only to give such a magnificent establishment every degree of royal support, but, infected with the matrix and puncheon mania, he had even contemplated the creation of a Royal Printing-office within the walls of his own palace." The first number of the "Boydell Shakespeare" appeared in January, 1794, and at once established Bulmer's fame as the first practical printer of the day. In Dibdin's "Bibliographical Decameron," vol. ii. pp. 384-395, there is a list of the books printed at the Shakespeare Press, with bibliographical and critical remarks. Next to the "Shakespeare," the edition of Milton, 3 vols. fo. (1793-1797) is considered the finest production of Bulmer's office. These two books are represented in the portrait annexed, which was engraved for Hansard's "Typographia." In 1795 he printed a 4to. edition of Goldsmith's and Parnell's poems, dedicated to the founders of the Shakespeare printing-office, Boydells and Nicol. The advertisement says that the volume, with others, are "particularly meant to combine the various beauties of printing, type-founding, engraving, and paper-making, as well as with a view to ascertain the near approach to perfection which those arts have attained to in this country, as to invite a fair competition with the best typographical productions of other nations." Bulmer goes on to say that "the ornaments are all engraved on blocks of wood by my earliest acquaintances, Messrs. Bewicks, of Newcastle-upon-Tyne and London. They form the most extraordinary effort of the art of engraving upon wood that ever was produced in any age or in any country. Of the paper, it is only necessary to say that it comes from the manufactory of Mr. Whatman." This work was highly appreciated by the public, and produced a clear profit to the printer of £1,500. Stimulated by this great success, in 1796 Bulmer issued an illustrated 4to. edition of Somerville's "Chase." In 1804, the Goldsmith, Parnell, and Somerville were reprinted in an 8vo. volume, for Cadell & Davies, who had purchased the blocks. Bulmer afterwards printed the second, third, and fourth volumes of Dibdin's edition of Herbert & Ames's "Typographical Antiquities" in two colours, the first volume being printed by William Savage, the author of "Decorative Printing" (*q. v.*). Bulmer also printed the "Bibliotheca Spenceriana," in 4 vols., as well as the "Bibliographical Decameron," which was the finest of all of Dibdin's works from a typographical point of view. We cannot give here anything like a list of the books that proceeded from this famous press. We may mention, however, that Bulmer had the honour of printing Wilkins's Sanskrit Grammar, a quarto volume of 662, xx. pages, with three pages of copperplates added, containing the compound consonants, beautifully executed and most exquisitely printed. This, we believe, was the first Sanskrit Grammar printed in Europe. The punches were designed and cut by the author himself, and the beauty of the characters is highly

creditable to his ingenuity. The date of the book is 1808. After continuing in business for about thirty years, Bulmer retired in 1819 with a well-earned fortune. His successor was William Nicol, the only son of his old friend. Bulmer died at Clapham Rise, on the 9th September, 1830, aged 74, and was buried in St. Clement Danes' churchyard in the Strand. A careful and appreciative review of the works of Bulmer, with an account of his life, was given in the *Gentleman's Magazine*, October, 1830, p. 305, *et seq.* It occupies upwards of ten columns, and is accompanied by a fine lithographed portrait, painted and drawn on stone by James Ramsay, with a facsimile of his autograph. The editor (who was familiar with Bulmer) says that the latter is superior to the wood-engraving in Hansard, which we reprint; while as to the portrait in the "Decameron," it is "not recognizable, having been taken when Bulmer was a young man."

BUNEMANN (Joseph Lewis). *Catalogus Manuscriptorum membranaceorum et chartaceorum.* Mindæ: 1752. 8vo.

Included in this Catalogue of Manuscripts is "Catalogus Librorum ab Inventa Typographia usque ad annum 1500, et inde usque ad annum 1560, et ulterius impressorum rarissimorum."

——— *Notitia Scriptorum editorum atque ineditorum Artem Typographicam illustrantium, intermixtis passim observationibus literariis, ordine alphabetico, in memoriam Sæculi Tertii ab inventa Typographia decursi, occasione Actus oratorii a sedecim juvenibus lectissimis anno 1740 die Maii decima habendi. Exhibit, ac summos atque optimos quosque Patronos et Fautores ed eos benevole audiendos devotissime invitat.* Hanoveræ: 1740. 4to.

BUNIVA (Mich. Franc.). *Igiene de' Tipografi.* Torino: 1825. 8vo.

BURBURE (Léon de). *Sur l'Ancienneté de l'Art Typographique en Belgique.* 8vo. pp. 8.

Reprint from the *Bulletin de l'Académie Royale de Belgique.*

BURCKHARDT und HAGENBACH. *Festreden bei der vierten Säcularfeier der Erfindung der Buchdruckerkunst in Basel gehalten im Münster daselbst von den Herren Antistes Burckhardt und Professor Hagenbach den 24sten Juni, 1840. Nebst einer Beschreibung des Festes.* Basel [1840]. 4to. pp. 50.

BURDICK (W.). *An Oration on the Nature and Effects of the Art of Printing, delivered in Franklin Hall, July 5, 1802, before the Boston Franklin Association.* Boston, Mass.: 1802. 8vo. pp. 31.

BURE (William Francis de). *Museum Typographicum, seu Collectio in qua omnes fere libri in quavis facultate ac lingua rarissimi notatuque dignissimi accuratè recensentur.* Paris: 1755. 12mo.

William Francis de Bure was an eminent bookseller at Paris; he died in 1782. Only twelve copies of the work named above were printed, for distribution among the friends of the author.

BURGES (Francis). Some Observations on the Use and Original of the Noble Art and Mystery of Printing. Norwich: 1701. 8vo. pp. 17.

The first book that was ever printed in Norwich, according to the *Harleian Miscellany*. It is republished in the latter collection, vol. iii. pp. 154-157, prefaced to it being the following statement: "The author of this little piece was Mr. Francis Burges, a printer, who first carried that art and mystery to Norwich; but meeting with small encouragement and great opposition (as if he had brought an additional expense to the city), he published this by way of apology. In the first place showing that he broke not in upon any other person's property, that his trade was of great use in a trading place, a great means to promote piety, and a certain method to do good to several other trades, because under the printer, the bookseller, bookbinder, joiner, smith, &c., may hope to reap advantage." Burges says: "To whom the world is indebted for this excellent invention we do

not certainly know, this being one of the *inventæ adespota* of the 'masterless inventions,' of which the only reason that can be assigned is: 'Laus veterum est meruisse omnis præconia famæ, et sprevisse simul——'"

'Brave men more studious were, in former days,
Of doing good than of obtaining praise.'

The author "will not pretend to determine" whether to Germany or Holland is due the honour of the invention.

Although the *Harleian Miscellany* gives this book the credit of being the first printed at Norwich, the art was practised there more than a century earlier by the Dutch, who, in 1568-1572, fled their country in consequence of the tyranny of Alba. The works printed by them are of excessive rarity.



LONDON: 1533-1544.

BYDDELL (John). This printer, whose name is otherwise spelled Bedel, also bore the name of Salisbury, which is given as an *alias* in the colophon of one of his books. He was publishing in 1535, and his first residence was at the sign of "Our Lady of Pity," next Fleet Bridge, but he afterwards removed to the "Sun," near the Conduit, perhaps the old dwelling-place of Wynkyn de Worde, for whom he was an executor. He used several devices, a copy of one of which is annexed. It consists of a parallelogram contained within one line. It is cut upon a black ground; his initials are enclosed by flourishings, and his name at full length placed at the bottom of the whole. The device sometimes contains only the heart-shaped figure in the centre, with the cross and J. B.; and such is the one given by Ames, but that which we reproduce is complete, and includes the small device as well.

BYLAERT (J. J.). *Nieuwe manier om Plaet-Tekeningen in t'Koper te brengen.* Leyden : 1772. 8vo.

— Nouvelle Manière de graver en Cuivre des Estampes coloriées ; de façon que, quoique imprimées dans une presse ordinaire, elles conserveront l'air et le caractère du dessein. Traduit du Hollandaise par L. G. F. Kerroux. Leyde : 1772. 8vo.



LONDON : 1566-1587.

BYNEMAN (Henry). This printer was an assistant or *employé* of Reynold Wolfe, whose device of the brazen serpent he used in some of his books. He rose to much eminence in his art. He lived in Thames Street, near Baynard's Castle, and at the sign of the "Mermaid," in Knight Rider Street. His motto was "Omnia tempus habet." He met with great encouragement from Archbishop Parker, who allowed him to have a shop or shed at the north-west door of St. Paul's, at the sign of the "Three Wells." He died in 1583, and left Denham and Newbury his assignees. His usual device is a mermaid in an oval cartouch; but we find the one annexed on the title-page of a very rare translation of "The First Foure Bookes of Virgil's *Æneis*," by Richard Stanyhurst, printed, in 8vo., 1583, by "H. Bynneman, dwelling in Thames-streate, neare unto Baynardes Castell." The same device was used by several other London printers, and among them by Ralph Newbery and Thomas Este. Bynneman had another office in Knight Rider Street, at the sign of the "Mermaid," which explains his using the other device, with the motto around it, "Omnia tempus habet." The device is the doe, passant, on a half wreath; in a border the motto, "Cerva charissima et gratissimus hinnulus prod."



(R. M.). Almanach de l'Imprimerie et de la Librairie pour 1819. Paris : 1819. 8vo.

CABALLERO (Raymundo Diosdado). De prima Typographiæ Hispanicæ Ætate Specimen. Romæ : 1793. 4to.

— De Prima Typographiæ Hispanicæ Ætate Specimen. Breve examen acerca de los primeros tiempos del Arte Tipografico en España, version Castellana por D. Vicente Fontan. Madrid : 1866. 8vo. pp. 170.

Raymundo Diosdado Caballero was a Spanish theologian of the order of the Jesuits, born 1740, died 1820. Expelled from Madrid on the suppression of his order, he found a refuge in Rome, where he devoted himself to literature. Among

his many works the above is an important one, in which he demonstrated the fact that there was a printing-office in Valencia in 1474, and estimates the number of books printed in Spain in the fifteenth century to be 310.

CABRERA NUNEZ DE GUZMAN (Melchor de). Discurso legal, historico y politico en prueba del Origen, Progressos, Utilidad del Arte de la Imprenta. Madrid : 1675. Folio.

CÆSAR (Kaiser), Nicolas.

Two celebrated printers were established at Cologne in 1518, Quentel and Cæsar. The latter printed "Hermanni Buschii Pasiphili Vallum Humanitatis," 4to., which concludes with this singular colo-

phon : "Impressum per Nicolaum Cæsarem Francum Orientalum Coloniae, in vico qui venter felis, vulgo Katzenbach (Catsbelly) dicitur." The device of Cæsar annexed is copied from "Joannis Pici

Mirandulæ Epistolæ" (Cologne: 1518), 4to., with the same colophon as the pre- feathers, crest, and elaborate mantles, surmounts a shield with the three crowns



COLOGNE: 1518.

ceding. A similar device was used by in chief, the rest of the escutcheon blank ;
J. Koelhoff. It consists of the arms of rabbits on the foreground.
Cologne,—a king's helmet, with peacock

CAILLE (Jean de la). *Histoire de l'Imprimerie et de la Librairie.*
Paris: 1689. 4to.

The author was a printer and book-seller in Paris, where he died in 1720. A new edition of this work, for which large collections had been made, was projected, but never issued. Some additions were, however, distributed, in 1694,

among those who possessed the work, and these additions, which are the best portion of the work, were largely improved by the researches of Chevillier, whose history was published in that year.

CAILLAUT, or CAYLLAUD (Antoine).

A Paris printer of the fifteenth century. He had another printer's mark, which he used more frequently than the

present one. It is to be found in Brunet, "*Manuel du Libraire*," iii. 1301, and represents Saint Antony with his un-

avoidable swine. It is headed Antonius. The book described in Brunet as bearing
and on both sides laterally is repeated the mark is "Le Livre de Bonnes Meurs"



PARIS : 1483-1503.

"Antoine Cayllaud," with the initials (Paris: 1487. 4to.). Caillaut printed in
A. C. on a stone at the foot of the Saint. Paris from 1483 to 1503.

CAMBIAGI (Francesco). Cenni storici della Stamperia granducale.
Firenze: 1846. 4to.

CAMBRIDGE University Printers.

The art of printing was at a very early period of its history introduced into Cambridge, as will appear from the fact that in 1521 John Siberch settled there, and styled himself the first Greek printer in England. There is not much Greek matter in his books, however, and none of them were entirely composed in that language. The city is chiefly distinguished in the annals of printing, however, for its University Press, which owes its origin to a patent, granted by Henry VIII, in July, 1534, which authorized the University for ever to have three stationers or printers of books. In accordance with this patent three printers were appointed, named Sperring, Godfrey, and Nicholson. Subsequent monarchs have confirmed, and in some cases modified, the terms of the authority, but the line of

Francis Buck...	1630
Roger Daniel ...	1632
John Legate ...	1650
John Field ...	1655
John Hayes ...	1669
Matthew Whinn, M.A. ...	1669
John Peck, M.A. ...	1680
Hugh Martin, M.A. ...	1682
Dr. James Jackson ...	1683
Jonat. Pindar ...	1685
H. Jenkes ...	1693
Corn. Crownfield ...	1706
Jos. Bentham ...	1740
John Baskerville ...	1758
John Archdeacon ...	1766
John Burgess ...	1793
John Deighton ...	1802
Ri. Watts ...	1802
John Sm'th ...	1809
J. W. Parker ...	1836



CAMBRIDGE: 1606-1614 (circa).

privileged typographers has been continued ever since, and we present a list from authentic records, of the names of the "University Printers." It is believed, however, that Thomas Thomas (1583) was the first printer who actually carried on the processes within the University.

CAMBRIDGE UNIVERSITY PRINTERS.

Nic. Sperring, Garratt Godfrey,	
Segar Nicholson ...	1534
Nic. Pilgrim, Ri. Noke ...	1539
Pet. Shers ...	1546
John Kingston (of London) ...	1577
Tho. Thomas, M.A. ...	1583
John Legat ...	1588
John Porter ...	1593
Cantrel Legge ...	1606
Thomas Brooke, M.A. ...	before 1614

Leonard Green ...	1622
John Buck, M.A., and Tho. Buck	1625
Partnership of the University with	
Mr. G. Seeley and Mr. C. J.	
Clay, M.A. ...	1854
Partnership of the University with	
Mr. C. J. Clay on resignation of	
Mr. Seeley ...	1856

Several of these were men of eminence and learning. Among them may be named John Legate, "citizen and stationer of London." In 1606 he used the device of the "Alma mater Cantabrigiæ," and round it the words "Hinc lucem et popula sacra." We annex a copy of this device, which has also been used by subsequent printers. John Legate died in 1626. Several of the University printers also have been benefactors to

the various learned corporations of the city. Among them was Thomas Buck, who left a will bequeathing a sum of money to St. Catharine's Hall (of which he had been a scholar) to purchase books. He died in 1688. This formed the nucleus of the Library of St. Catharine's College, which is still maintained. It contains many examples from the presses of the early printers. The librarianship was appropriately held in 1874-5 by the Rev. W. T. Southward, M.A., Fellow of St. Catharine's College, the son of a Liverpool printer, and younger brother of Mr. John Southward, a printer and writer on printing. He has since resigned the office. A catalogue of the fifteenth-century printed books in the Library of Trinity College, Cambridge, by Robert Sinker, M.A., Librarian, was published in 1876. The University Printing-office is now called the "Pitt

Press." The new buildings composing it were opened April 30, 1834, with great ceremony by the Marquis Camden, who printed, from a press erected in the hall, a small sheet in Latin, a description of the building and an eulogy on the statesman William Pitt. They form a large erection on the west side of Trumpington-street, extending round the three sides of a square; the principal front, in the Gothic style of architecture, being surmounted with a lofty tower. The University Press is now managed, under a deed of partnership, by Mr. Charles John Clay, M.A., of Trinity College, son of Mr. Richard Clay, the eminent printer of Bread-street-hill, London; and the superintendence of the Press, on the part of the University, is committed by the Senate to Syndics, appointed from time to time for this purpose.

CAMBRUZZI (P. M.). *History of Feltré (Italy).*

A manuscript written in the seventeenth century by P. M. Cambruzzi, and still preserved in the library of the Seminary of that city, which advocates the claims of Castaldi as the inventor of typography.

CAMPBELL (M. F. A. G.). *Annales de la Typographie Néerlandaise au XV^e Siècle.* La Haye: 1874. 8vo. pp. 630.

Supplementary to the works of Maittaire, Panzer, and Hain. The first part of this work contains the titles of incunabula in alphabetical order; the second part consists of an alphabetical table of Dutch typographers, with a list of the

works issued from their presses. The author is the sub-librarian, and colleague of Mr. Holtrop, the librarian of the Royal Library at the Hague, and the latter passes a high eulogium on his labours in his "Moumens."

CAMPBELL (R.). *The London Tradesman; being a Compendious View of all the Trades, Professions, Arts, both Liberal and Mechanic, now practised in the cities of London and Westminster.* London: 1747. Crown 8vo. pp. xii., 340.

A highly interesting book, giving an insight into over 350 different trades and professions as carried on in this metropolis. Amongst others the typefounder, printer, engraver, papermaker, bookseller, stationer, &c., are included. In each case the hours of work, the rate of

wages paid, and other data are given. The author says, "a compositor may earn a guinea a week if he is expert in his business, and a pressman may get as much, but that both of them idle away much of their time."

CAMUS (Armand Gaston). *Histoire et Procédés du Polytypage et de la Stéréotypie.* Paris: an X. [1801]. 8vo. pp. 135; 3 leaves of specimens.

— *Mémoire sur l'Histoire et les Procédés du Polytypage et de la Stéréotypie.*—*Mémoire sur l'imprimerie des cartes géographiques et de quelques autres objets en caractères mobiles.* Avec planches. Paris: 1798, 8vo.; 1802, 8vo.

— *Mémoire sur les Progrès, l'État actuel, et le Perfectionnement de l'Imprimerie.* Paris: 1798. 4to.

CAMUS (Armand Gaston). *Mémoire sur un Livre allemand, intitulé "Theuerdank." Où l'on examine si ce livre a été imprimé avec des caractères mobiles ou avec des planches gravées en bois?* 3 plates and facsimile.

— Notice d'un Livre imprimé à Bamberg en 1462 par Albert Pfister. Lue à l'Institut National. Paris: an VII. [1799]. 4to. Large paper. 5 plates of facsimiles.

The curious work mentioned in the above title, the subject of which is "The Four Histories of Joseph, Daniel, Judith, and Esther," was discovered by a German clergyman of the name of Steiner, and was first described by him in the *Magasin Historique-Littéraire Bibliographique* (Chemnitz: 1792), but Camus's memoir is replete with curious matter, and is illustrated with facsimile cuts.

Armand Gaston Camus was a performer of some importance in the great drama of the French Revolution, being a deputy in the National Convention. Subse-

quently he was elected a member of the Institute, where, faithful to his republican ideas, he recorded his vote against the establishment of Napoleon I. as Consul for life. He was a bibliographer of high reputation. His work on Stereotyping and Polytyping was first published in the "Mémoires de l'Institut."

A memoir of Camus, who is described by Dibdin ("Bibliomania") as a good scholar and an elegant bibliographer, will be found in "Les Siècles Littéraires de France."

CANENSIUS (Michael). *Index Editionum quæ Romæ primum prodierunt post divinum Typographiæ inventum, a Germanis opificibus in eam urbem advectum.* (In his *Vita Pauli II.*) pp. 105-288. Romæ: 1740. 4to.

CAPELLE (P.). *Manuel de la Typographie Française, ou Traité complet de l'Imprimerie. Ouvrage utile aux jeunes typographes, aux libraires et aux gens de lettres.* Paris: 1826. 4to. pp. 92, and large sheet of specimens of type of Didot and Mole.

An uncompleted work. The author was a government inspector of printing and publishing.

CAPIALBI (Vito). *Memorie delle Tipografie Calabresi; con appendice sopra alcune biblioteche di Calabria, ed un discorso sulla tipografia Monteleonese.* Napoli: 1835. 8vo.

— *Notizie circa la Vita, le Opere, e le Edizioni di Messer Giovan Filippo da Legname, Cavaliere Messinese e tipografo del secolo XV.* Napoli: 1853. 8vo.

CAPITAINE (Ulysse). *Bibliographie Liégeoise. 16^e Siècle.* Bruxelles: 1852. 8vo. pp. 39.

— *Nouvelles Recherches sur les Impressions Liégeoises du XVI^e Siècle.* [Bruxelles: 1862.] 8vo. pp. 7.

The preceding pamphlets are reprints from the *Bulletin du Bibliophile Belge*. Of the first 200 copies were issued, and of the second 25 copies.

— *Nouvelles Recherches sur les Imprimeurs de Namur.* Bruxelles: 1853. 8vo.

CAREY (Annie). *The History of a Book.* London: 1873. 8vo., pp. 176.

A popular account of the processes of printing, engraving, paper-making, and bookbinding, with some details of the history of those subjects. It is chiefly intended for the instruction of juveniles.

CARINI (F.). Istruzioni sopra l'Arte tipografica per uso della gioventù Siciliana. Palermo : 1840. 4to.

CAROVÉ (F. W.). Die Buchdruckerkunst in ihrer weltgeschichtlichen Bedeutung. Siegen und Wiesbaden : 1843. 8vo. pp. 88.

An eloquently written pamphlet on the origin of printing, Gutenberg, and the consequences of his invention, &c.

CARPOVIUS (Jac.). Vergleichung der Kunst in Erfindung des Schreibens und der Buchdruckerey. Weimar : 1740. 4to.

Carpovius, a Lutheran theologian, was born in 1699, and died at Weimar in 1768. He was a member of the Academy of Berlin, and wrote several controversial works on theology. The above is a treatise on the advantage to art in the discovery of letters and of printing.

— See BEYTRAG, Weimarischen.

CARTON (C.). Colard Mansion et les Imprimeurs Brugeois du XV^e Siècle. Bruges : 1848. 8vo.

The printing-office of Colard Mansion at Bruges is that in which William Caxton is said to have learnt the elements of his art.

CARUTTI (Domenico). Lorenzo Coster. Notizia intorno alla sua vita ed alla invenzione della tipografia in Olanda. Torino : 1868. 4to.

CASALI (Scip.). Annali della Tipografia Veneziana di Francesco Marcolini da Forlì. Forlì : 1861. 8vo. pp. xvii., 344.

The title-page bears a vignette portrait of Francesco Marcolini, and a different portrait forms a tailpiece on the last page.

CASE, The, and Proposals of the Free Journeymen Printers in and about London. A broadside, dated Oct. 23, 1666.

In the British Museum. From this it appears that the entire number of working printers who had served a regular apprenticeship in and near London amounted only to 140 ; but there were various "interlopers," as they are designated, and this paper is a remonstrance against the propriety of employing them.

CASE (The) of the Free-Workmen-Printers relating to the Bill for restraining the great Licentiousness of the Press. Broadside.

The workmen think that the great number of apprentices causes men to want employment, and therefore to be driven to illegal work, there being over 140 workmen-printers now in London.

CASLON (William).

WILLIAM CASLON, the first great type-founder that this country produced, and who was called by Rowe Mores the "Corypheus of Letter Founders," was born in 1692, at Hales Owen, in Shropshire. He died January 23, 1766. He was apprenticed to an engraver of gunlocks and barrels, and after his term of apprenticeship followed his trade in Vine-street, near the Minories. He evinced much genius in engraving ornamental devices on the barrels of fire-arms, and occasionally made blocking tools for book-

binders and for chasers of silver plate. While he was thus engaged, some of his book-binding punches were noticed for their neatness and accuracy by John Watts, an eminent printer of the day, who thought that Caslon might be able to improve upon the existing type-punches, which were then of a very unsatisfactory character. With this view, Watts took Caslon under his patronage, and, after introducing him to the leading printers, supplied him with the means of beginning a type-foundry. The elder

Bowyer accidentally came across some remarkably neat lettering on a book by Caslon, and formed his acquaintance. He took him to James's foundry in Bartholomew Close, for Caslon had up to that time never seen any portion of the process of letter-founding. He was then asked if he thought he could undertake to cut types, and Caslon took a day to consider the matter. The result was that he entered upon the business, Bowyer lending him £200, Bettenham £200, and Watts £100. With this assistance Caslon applied himself assiduously to his new pursuit. In 1720 the Society for Promoting Christian Knowledge, desiring to print a New Testament and

his name at the bottom of his specimen, and this was so well executed that Palmer encouraged him to complete the fount. Palmer got into difficulties, and Caslon had to find out a new patron, and it was then that Watts and the others befriended him. In 1722 Caslon cut for Bowyer the beautiful fount of English used in printing Selden's works, and the Coptic types for Wilkins's edition of the Pentateuch. In spite of all the difficulties which Caslon encountered, he brought the art of type-founding to a perfection previously unattained, and rendered English printers entirely independent of the Dutch, from whom they had previously obtained all their best founts. From 1720 to 1780 few



WILLIAM CASLON I.

Psalter in Arabic, engaged Caslon to cut the fount. This was completed, and gave great satisfaction. It is worthy of notice that while the circumstances of the first Caslon's introduction to the type-founding business are given as already stated in the "Memoir of William Bowyer," by Nichols, the latter, in his "Literary Anecdotes of the Eighteenth Century" (vol. ii. p. 355), gives a different version of the affair. He says that it was Palmer, the reputed author of the "History of Printing," that first induced Caslon to turn to punch-cutting in general; for, although he had been engaged in making this fount of foreign characters, he did not intend to pursue the trade. He cut, however, a line of pica Roman letter for

works of importance were printed with the types of any other foundry, and his productions are in demand to this day. He was not less esteemed for his eminence in his art than for the worthiness of his private character. His first foundry was in a small house in Helmet-row, Old street; he afterwards removed into Ironmonger-row; and, about 1735, into Chiswell-street, where the foundry was carried on at first by himself and afterwards in conjunction with William, his eldest son, whose name first appeared in the specimen of 1742. In 1750 Caslon was appointed a magistrate for Middlesex, and he then retired from business. He lived at what was then a country house at Bethnal Green, where he died, aged

74. He was buried in St. Luke's churchyard, Old-street Road, in the parish where all his type-foundries were situated. A monument to his memory is thus inscribed:—

W. CASLON, Esq., ob. 23 Jan., 1766, æt. 74; also

W. CASLON, Esq., son of the above, ob. 17 Aug., 1778, æt. 58.

In No. 1 of *Caslon's Circular*, issued by the Chiswell-street foundry in January, 1875, is reprinted what is called "the very able and correct account of the Founder of our House, which appeared (Oct. 1874), in THE PRINTING TIMES AND LITHOGRAPHER." Some very interesting reminiscences of Caslon will be found in Dibdin's "Decameron," pp. 379—380. Caslon left two sons. William, the elder, succeeded him in Chiswell-street; and Thomas, the younger, became an eminent bookseller in Stationers'-court. In the *Universal Magazine* of 1750 there is a view of Caslon's type-foundry, with portraits of six of his workmen. No. 3 is Jackson and No. 4 Cotterell.

The next owner of the Caslon foundry, WILLIAM CASLON II., was taught the business by his father, and maintained, but did not increase, the good name the foundry had acquired in the hands of his father. He had two sons, William and Henry. He died intestate in 1778, when his property was equally divided between his widow and his two sons. WILLIAM CASLON III. undertook the management of the business until 1793, when he disposed of his share to his mother and his brother Henry's widow. Henry Caslon died in 1788. He left one son, to whom, and to his widow, he left his share of the foundry. In October, 1795, Mrs. William Caslon, senior, died, and owing to some uncertainties in her will the foundry was, by order of the Lord Chancellor, put up to auction in March, 1799, and bought by the widow of Mr. Henry Caslon for £520. This lady carried on the business with spirit and intelligence, and had many new founts cut; but after a time her failing health compelled her to take a partner, Nathaniel Catherwood, who improved the character of the foundry, which, during the few years previously, had been somewhat declining. Mrs. Caslon died in March, 1809, and Catherwood in June of the same year. Mrs. Caslon's son, Henry, now undertook the management of the foundry, going into partnership with John James Catherwood, brother of Nathaniel

Catherwood. This partnership was dissolved in 1821, and Henry Caslon carried on the business alone until 1822, when he admitted into partnership Martin William Livermore, who for many years had been the foreman and manager of the mechanical department.

The Caslon Letter Foundry in Chiswell-street, having been carried on by father and son and sons' sons to the fifth generation, this celebrated type-founding dynasty terminated with Henry W. Caslon. Ill-health for some time previously had prevented him from taking an active part in the business of the foundry, and he died on the 14th July, 1874, at Medmenham. Within a stone's throw of the pretty cottage in which the last of the Caslons spent the closing months of his life, is the picturesque church, in which has been erected to his memory by his workmen—some of whom had been employed in the Caslon foundry upwards of fifty years—a Memorial Window in commemoration of their affection and esteem for a kind and generous employer. The subject of the window is "Christ Feeding the Multitude," and a brass briefly records the circumstances attending its erection. Mrs. Cookesley, sister of the late Mr. H. W. Caslon, the only living member of the Caslon family, is without issue. In July, 1873, upon the illness of Mr. H. W. Caslon compelling him to retire, the management of the business devolved upon Mr. T. W. Smith, under whose auspices it still flourishes. The latest development of this famous foundry is a branch establishment in Paris, under the management of Mr. Henry Tucker, the editor of a printers' journal published in Paris, entitled *La Typologie-Tucker*. We conclude this somewhat lengthy notice with the expression of the hope that the career of the present proprietors of the foundry in Chiswell-street may be as successful and as honourable as that of their distinguished predecessors.

The portraits of Caslon I. and Caslon III. are Dallatype reproductions of those given in Hansard's "Typographia," and are taken by the kind permission of the author's son, T. C. Hansard, Esq., whose courtesy the compilers of this work have had previous occasion to acknowledge.

As being curious and interesting we give below a line of Old Black, which is printed from types and the punches for which were amongst the earliest cut by William Caslon I.

William Caslon, Type-Founder.

WILLIAM CASLON III., already mentioned as having sold his share of the paternal foundry to his mother and sister-in-law, purchased Jackson's foundry on the death of the latter, and transferred

father. Hansard in speaking of him says that he introduced the pierced matrices for large types, which he called the "Sanspareil," and which were regarded as the greatest improvement in



CASLON III.

the plant from Dorset-street to Finsbury-square. The foundry was afterwards removed to Dorset-street. This Caslon is the first, of modern times at least, who was honoured with the title of Typefounder to the King. In 1807 he relinquished business in favour of his son, WILLIAM CASLON IV., who had previously been in partnership with his

the art of type-founding of the time. In 1819 William Caslon IV. disposed of his foundry to Blake, Garnett, & Co., of Sheffield, who subsequently styled themselves, in their specimen-books, "successors of William Caslon," whither the whole stock was removed, and it formed the nucleus of the present well-known foundry of Stephenson, Blake, & Co. (*q. v.*).

CASLON. Specimens of the ancient Caslon Printing Types, engraved in the early part of the last century. By William Caslon. (1716); comprising a complete series of Roman and Italic, Blacks, Greeks, Hebrews, Saxon, Anglo-Saxon, Gothic, Coptic, Ethiopic, Armenian, Arabic, Syriac, Etruscan, Persian, Russian, &c. No date. 8vo.

This specimen-book contains the following founts:—Eight titling letters, from double pica 2-line to nonpareil 2-line; roman display letters, with italics, &c., complete, 9 founts, from 5-line pica to great primer; body type, viz. English, pica, small pica, long primer, bourgeois, brevier, nonpareil, and pearl-nonpareil; 8 kinds of black, between 2-line great primer and brevier; 9 kinds of Greek, from English to diamond; 3 of Hebrew, from bourgeois to diamond; and one each of the sorts mentioned on the title-page.

These types, and imitations of them, were nearly exclusively adopted in this country until the year 1725, when their style was subjected to certain alterations, and finally developed into our modern Roman style. During the last few years, however, the "old style" of character has again come into fashion. In the year 1843, Mr. Whittingham, of the Chiswick Press, waited upon the late Mr. H. W. Caslon to ask his aid in carrying out the then new idea of printing in appropriate type "The Diary of Lady Willoughby,"

a work of fiction, the period and diction of which were supposed to be of the reign of Charles II. The original matrices of the first Caslon having been fortunately preserved, Mr. Caslon undertook to supply a small fount of great primer. So well was Mr. Whittingham satisfied with

the result of his experiment, that he determined on printing other volumes in the same style, and eventually he was supplied with the complete series of all the old founts. Then followed a demand for the old faces, which has continued up to the present time.

CASLON. A Specimen by William Caslon, Letter-Founder in Chiswell Street, London. A Broadside. Large Post. 1734.

This is the first specimen issued from the famous Caslon foundry. In the full-length portrait of Caslon, the original painting of which is in the possession of the present firm, its founder is depicted holding a copy of this broadside.

— A Specimen of Printing Types, by W. Caslon & Son, Letter-Founders in London. Printed by Dryden Leach. London: 1763. 8vo. 36 leaves, printed on one side.

This is the earliest known date of an English specimen-book. The library of the American Antiquarian Society, Worcester, Mass., possesses the only copy that is known with this date; it was given by the founder of the Society, Isaiah

Thomas, the celebrated printer, and was in all probability an "advance" copy, those for England not having been issued until the next year. It appears to be identical with the 1764 book, of which there are several copies in England.

— A Specimen of Printing Types, by W. Caslon & Son, Letter Founders in London. Printed by Dryden Leach. London: 1764. Small 4to. 36 leaves, printed on one side.

"This new Foundry was begun in the year 1720, and will (with God's Leave) be carried on, improved and enlarged by William Caslon & Son, Letter-Founders

in London. *Soli Deo Gloria.*" This was the first type-founder's specimen-book issued in England.

— A Specimen of Printing Types, by William Caslon, Letter-Founder. Printed by John Towers. London: 1766. Small 4to. 38 leaves, printed on one side.

This was issued by Caslon II., and the same pages were used in 1770 as a portion of Luckombe's *History of Printing*, pp. 134-173.

— A Specimen of Printing Types, by William Caslon, Letter Founder to His Majesty. Printed by Galabin & Baker. London: 1785. Royal 8vo.

Thirty-five pages, printed on one side, of type specimens, much the same as in the previous edition; with 25 pages of ornaments and flowers. This book was issued by the son of the first Caslon. There is a whole page of introductory remarks, and on page 44, "This Foundry

was begun in the year 1720, and will be carried on, improved and enlarged, by William Caslon, Letter Founder, Chiswell-street, London." A specimen in large post folio, 8 pages, was also printed this year for insertion in Chambers's *Cyclopædia*.

— A Specimen of Large Letters by William Caslon. London: 1785. Folio. 2 pp.

These sheets exhibit types in metal of the following sizes:—19 line, 16 and 13-line pica caps; 11, 9, and 7-line pica, with lower-case and figures. A copy is preserved in the British Museum.

CASLON. A Specimen of Printing Types. By William Caslon, Letter-founder to His Majesty. 6 pp. fcap. folio. 1785.

The founts represented are; 5 and 4-line pica, 2-line double pica, 2-line great primer, 2-line English, 2-line pica, 2-line small pica, 2-line long primer, 2-line brevier, French canon; 2-line double pica, 2-line great primer, 2-line English, 2-line pica, double pica, roman (2 founts); double pica italic; paragon roman, italic; great primer roman, italic; great primer body, English roman; large-bodied English roman; English roman, 1 and 2; English italic; pica body, English roman. In Greeks: double pica, great primer, English, pica, small pica, long primer, brevier, and nonpareil. Hebrew; 2-line great primer, 2-line English, double pica, great primer, great primer with points, English, English with points, pica, pica with points, small pica, long primer,

brevier. This enumeration indicates the growth of the foundry.

There is another copy of the same date in the British Museum, to which are appended specimens of the following foreign characters: Syriac, English and long primer; Arabic, English; Armenian, pica; Samaritan, pica; Gothic, pica; Coptic, pica; Ethiopic, pica; Etruscan; Saxon, English, pica, long primer, brevier; Black Letter, 2-line great primer, double pica, great primer, two kinds of English, small pica, long primer, and brevier. There are also flowers (borders), large and small music, double pica script, and some little blocks of ships—very extraordinary examples of naval architecture.

— A Specimen of Cast Ornaments on a New Plan. By William Caslon, Letter-founder to His Majesty. London: printed by J. W. Galabin. 1786. 8vo. pp. 18.

On the third page is an address, dated from Chiswell-street, July 20, 1786:—"Mr. Caslon having at length completed, with infinite attention and at an inconceivable expence, a plan he has for some years had in contemplation to improve the beauty of printing by the assistance of such typographical embellishments as should nearly equal copperplates, and at the same time be considerably more reasonable than the most contemptible woodcuts, he submits to the candour of the world in general, and to his more immediate patrons, literary and professional gentlemen in particular, a specimen of Cast Ornaments, which he is persuaded will be found to answer a variety of useful

purposes, and greatly to exceed everything of the kind heretofore seen in this or any other country. The acknowledged judgment of those to whom this specimen is most particularly submitted happily precludes Mr. Caslon from the disagreeable necessity of minutely expatiating on the utility of what he offers to their attention, and he doubts not that the Chiswell-street foundry will, as well in this as in all other respects, enjoy the distinguished and unrivalled favour with which it has for so many years been invariably honoured." Then follow impressions of 65 cuts, all vignettes, the prices varying from 6d. to 7s. each.

— A Specimen of Printing Types, by William Caslon, Letter-founder to the King, Salisbury-square, London. January, 1798. 8vo.

This was issued by William Caslon III., who retired from Chiswell-street, and purchased Mr. Jackson's foundry in 1792.

— A Specimen of Cast Ornaments, by William Caslon, Letter-founder to the King. London: printed by C. Whittingham. 1798. 8vo.

— Specimen of Printing Types by Caslon & Livermore, Letter-founders, Chiswell-street, London. Bensley, printer, 1834. 8vo.

— A Specimen of Printing Types of the Caslon and Glasgow Letter-foundry, Chiswell-street, London (H. W. Caslon & Co.). London: 1857. 8vo.

The introductory address says,—“In press printers, merchants, and others, soliciting the renewed favours of letter-

H. W. Caslon & Co. would observe that

every effort continues to be made by them for the introduction of typographical improvements in manufacture and design." There is also an address inside, dated January, 1854, calling attention to "the new specimen-book, which has been entirely reprinted, and contains the most recent and improved founts of the Caslon and Glasgow letter-foundries, lately united under the combined superintendence of Henry William Caslon and Alexander Wilson. The important step of purchasing a great portion of the long-established Glasgow letter-foundry of Alexander Wilson & Sons, Great New-

street, London, was taken with a view of combining in one foundry whatever distinguished the two houses in their individual capacities, and also to give to the printing trade the advantages necessarily resulting from the united practical experience of their principals." There is a list added of printing materials, it being stated that "this branch of the business is under the superintendence of J. S. Cook, son of the late Thomas Cook, of Brookstreet, Holborn"; and it refers to his well-known experience and ability in manufacturing these materials.—*Vide* Cook, *postea*.

CASTALDI (Panfilo).—*See* BERNARDI, CAMBRUZZI (P. M.), CORNO (Antonio del), PHILOBIBLON SOCIETY, SCARABELLI.

The printers, and many of the bibliographers, of Italy allege that Panfilo Castaldi was the inventor of printing, by suggesting to Gutenberg and Fust the idea of employing movable type.

This Italian legend (which has in reality no better foundation than that of the Haarlem legend) states that Castaldi was born of a distinguished family of Feltre, in the early part of the fifteenth century, and achieved a literary reputation by 1456. He became one of the most eminent scholars of his time, being especially well versed in the Italian and Latin languages. He was also a poet of some merit; but the chief grounds on which his claim on the regard of posterity is based are of a different kind.

About the middle of the fifteenth century he began to teach grammar, and acquired in a short time so great a reputation that students not only from all parts of Italy, but from other countries, attended his lectures. It occurred to him, while expounding the national and ancient classics, that although Italy possessed many men whose works were likely to be of the highest advantage in influencing the advance of humanity, but few copies of them could be obtained, and only at a very dear rate. Castaldi accordingly devoted all his energies to the discovery of some art which would popularize literature, and enable all to possess the various products of the world's literature. He succeeded at last in making movable letters, first of all in wood, by means of which words could be composed and then printed on paper, and thus several copies could be obtained of the same original at slight expense or trouble. A little anterior to this epoch, Gutenberg, Fust, and Schoeffer, in Germany, were making their costly attempts at printing; not, however, with movable letters, but with engraved wooden blocks, a procedure the

employment of which involved much time and labour. It now happened that Fust, who had heard of Castaldi's reputation as a teacher, came to him for instruction in Italian, and learning from him, at the same time, the secret of his movable types, appropriated it without thanks or acknowledgment. Another statement, made at a commemoration in 1868, is that Gutenberg so became introduced to Castaldi, and learned the secret of printing. The name of this illustrious Italian (according to the legend) has thus been passed over without notice to our own times; and "the merit of one of the most magnificent of modern discoveries has been attributed in its entirety to one to whom it belonged but in part, the more easily since in Italy there have never been wanting those to whom the national glory is of no concern."

A splendid statue of Panfilo Castaldi, by the sculptor Corti, was erected at Feltre in 1868, referring to which an Italian journal says:—"If now the skilful hands of Corti have raised an enduring memorial of Castaldi in his native city, this is owing to the unwearied solicitude of that eminent lover of letters the Cavaliere Jacopo Bernardi, and to the journeymen printers of Milan, who gathered sufficient funds for the erection of this monument to the founder of their art. Castaldi's title to the honour due for his invention is still contested, more particularly by the Germans. It cannot be wondered at that they should be so unwilling to let go any part or parcel of an honour so distinguished; but we do wonder that Italians can be found who would deny an Italian honour to Italy. Whose arguments can be fairly opposed to those made use of by Bernardi, Valsecchi, and Zanghellini? Or how can the matters contained in Cambruzzi's unpublished history of Feltre be explained away? What reason could this historian

have had for attributing to Castaldi the invention of movable types, if this were not a fact? No one wishes to deprive the three Germans of the honour fairly due to them—the honour, that is to say, of having made the primary experiments, and of having continued their researches with most exemplary perseverance, and at a great personal sacrifice, and of having been the first to bring Castaldi's work to perfection. But it is going too far to attribute to them the honour of an invention which is not theirs, and without which Gutenberg and his associates could not, at least for some time, have carried out their intentions." Castaldi is said to have died in the year 1470. An Italian picture of "Panfilo Castaldi explaining the Art of Printing to Young Gutenberg, about the year 1430," was exhibited at the Caxton Celebration, 1877. In 1868 a medal was struck in honour of Castaldi at Milan, the engraver being Calvi, who also designed the commemoration medal of the Congresso Tipografico at Feltre in the same year. In 1869 a commemorative medal was struck for the second typographical congress and exhibition of fine printing at Bologna. The design consisted of a printing-machine, upon which the sun was shining; upon the rays are the names Gutenberg—Castaldi.

It happened that, in 1877, a lady, who claims to be a descendant of Castaldi, repeated this story in the *Times*, *apropos* of the Caxton Celebration. This evoked a letter in reply from Colonel Yule, C.B., who had, some years previously, investigated the Castaldi theory. We extract some of Colonel Yule's statement, which conclusively and finally disproves the Italian claims:—

"This story of Castaldi was first made known to a limited circle of English readers by the late Lord De la Zouche, better known as the Hon. Robert Curzon, in certain essays on early printing in the publications of the Philobiblon Society. His authority was a paper by a gentleman of Feltre, contained in a Venetian newspaper called *Il Gondoliere*. This paper was founded on two passages, which were evidently drawn from the same source. One is found in an unpublished History of Feltre written late in the seventeenth century by a Franciscan, P. Antonio Cambruzzi; the other in a printed book by the Count Antonio del Corno, called 'Memorie Storiche della Città di Feltre,' Venice, 1710. The first is the more full of the two:—'This year

(1456) Marco da Lezze succeeded to the Government of Feltre, and at the same time flourished there, among the most eminent citizens, Panfilo Castaldi, jurist and poet, who, as we gather from the ancient memorials of our native city, invented printing, the noblest and most excellent art of all that were ever invented. From him Fausto Comesburgo [a translation of *Burggraf*?], who was living with him at Feltre to learn Italian, acquired the art, and after his return to Germany practised the same in the city of Mentz, whereby he gained with some people the credit of being the first inventor. What he did, however, indeed invent was the damping of the paper to facilitate the impression of the types.' The '*antiche memorie*' of Feltre, to which Cambruzzi refers as his authority, if they were written, have all apparently disappeared. Certainly none such have been adduced in evidence. In this passage, moreover, it will be seen, we find nothing about 'movable types'; nothing about broadsides alleged to have been printed in 1426; nothing about anything that happened in 1426; and as to the printed sheets alleged to be preserved at Feltre, we now hear nothing, and it may be safely asserted that none such exist. Mention of Castaldi and his invention by his contemporaries none of his advocates have produced. The legend is but a duplicate of that of Laurence Koster at Haarlem, who also has his statue there. In both legends the ubiquitous John Faust robs the true discoverer of his invention."

All this in substance was printed in a note to Colonel Yule's "Marco Polo" (1st edit., 1871). The note was translated and published at Venice in 1872 by Signor G. Berchet; but this challenge to the propagators of the patriotic romance has never brought one into the lists to uphold it.

The statue at Feltre already referred to bears, among other inscriptions of like tenour, these words:—"A Panfilo Castaldi, scopritore generoso de' caratteri mobili per la stampa, Tributo d'onore tardissimo Italia porge"—*i.e.*, "To Panfilo Castaldi, the illustrious inventor of movable printing-types, Italy renders this tribute of honour too long deferred." This statue was the result of a diligent and systematic propagation of the story in Northern Italy, and the chief contributors to it were the working printers of Milan.

CASTELEYN (Abraham). A reprint of the first number of *Weekelycke Courant van Europa*, printed by A. Casteleyn, 8 Jan., 1656. Haarlem: 1856. 4to.

Casteleyn was a printer at Haarlem, and was the founder of this *Courant*, which has since been continued in unbroken sequence, and is the most widely circulated of the Dutch journals. Messrs. Enschedé, of Haarlem, the present proprietors, printed in 1856, the second centenary of the paper, this facsimile, from the original matrices still in their possession.

CATALOGUS van voorwerpen ingezonden ter algemeene typographische tentoonstelling gehouden te Haarlem, bij gelegenheid der plegtige onthulling van het metalen standbeeld van Lourens Janszoon Coster. Haarlem : 1856. 8vo.

CATHERINOT (Nicolas). *Annales Typographiques de Bourges*. Bourges : 1683. 4to. pp. 8.

——— *L'Art d'Imprimer*. Bourges : 1685. 4to.

Catherinot considers Gutenberg and Schœffer to have been the inventors of printing at Mayence, about the year 1455. Nicolas Catherinot, a jurist and philologist, was born 1628, died 1688. He published a number of pamphlets on, among other subjects, the history and antiquities of Berry, his native province, with the ultimate intention of writing a complete work on the subject, but his

fragmentary manner of publication did not meet with success, and his contemporaries did not esteem his works as much as the succeeding generations. They are now eagerly sought for. Clément, in his "*Bibliothèque Curieuse*," gives a list of them to the number of 182. "*L'Art d'Imprimer*" was reprinted in Wolf, *Monumenta Typographica*.

CAVATTONI (Cesare). *Due Memorie intorno l'antica Stampa Veronese*. Verona : 1853. 8vo.

CAXTON (William). *Ars Moriendi*. 4to.

Printed in 1869 with the Caxton types of V. Figgins.

——— *Curial*. Folio.

Traced and printed by Mr. G. I. F. Tupper, in 1877.

——— *Dictes and Sayings of the Philosophers*. A fac-simile reproduction of the first book printed in England by William Caxton, in 1477. London : 1877. Small folio.

A photo-lithographic fac-simile, published at the time of the Caxton Celebration, by Mr. Elliot Stock. An Introduction by Mr. William Blades is prefixed.

——— *Fac-similes of Examples from the Press of William Caxton at Westminster*. By F. C. Price. London : 1877.

A series of fac-similes copied by hand, and then transferred to stone. The edition consisted of only 125 copies. The first is a reproduction of the Indulgence granted in favour of Symon Mountfort and Emma his wife, taken from the unique original preserved in the British Museum, and believed to bear the earliest instance of printed initial letters in England. The second plate is the well-known Handbill Advertisement, issued before 1480. Then follow six plates, forming the epilogue to the first edition of the "*Dictes or Sayengis of the Philosophers*," from the copy in the British Museum, to which

is prefixed a printed copy of the Colophon to Earl Spencer's copy of the first edition. The facsimiles include a picture of the woodcut of the Crucifixion, which is found as a frontispiece to the "*Fifteen O's and Other Prayers*," from the unique copy in the British Museum. There is, too, a facsimile of the drawing contained in the Lambeth copy of the "*Dictes*," as engraved by Strutt in his "*Regal and Ecclesiastical Antiquities of England*." To these facsimiles Mr. Price has prefixed a brief treatise upon the life and times of Caxton.

——— *Fifteen Oes*. London : 4to.

A reproduction in photo-lithography by Mr. S. Ayling, issued in 1877, from the unique copy in the British Museum.

CAXTON (William). *Game of Chesse*. London: 1855. Small folio.

This reprint of the second edition of Caxton's famous work was issued by Mr. Vincent Figgins, son of Vincent Figgins, the originator of the well-known type-founding firm of V. & J. Figgins (see *post*). It included the twenty-three original illustrations, some of which, however, are merely repetitions. In cutting a special fount of type after the original, "which is a mixture of black letter and the character called *secretary*," Mr. Figgins says, "As I found the black letter and its approximations predominate, I have endeavoured, while keeping between the two signs, to adhere more closely to the black letter." Mr. Figgins discovered a variety of form in several of the letters, which led him to conclude that the type of the original was not cast from a matrix, but cut by hand, an opinion which had been entertained before, but was not generally accepted. The reasons in support of this view are very clearly stated by Mr. Figgins, and are based on his actual experience as a practical typefounder. The edition reproduced is that printed at Westminster (not the first edition printed abroad), the copy in the King's Library at the British Museum being taken as a guide. The paper for the reproduction was made expressly for it, with the reed and watermarks imitated from the original. At the end are eight pages of remarks on the book by Mr. Vincent Figgins. Then follows a list of the works ascribed to Caxton; a list of the places where, and the persons by whom, the art of printing was practised at the time Caxton commenced it in England; and a synopsis of the characters and combinations used in the "*Game of Chesse*," which we have reproduced on page 117; and an advertisement of this fac-simile reproduction, from which it appears that the proceeds of the sale were generously devoted to the Printers' Almshouses at Wood Green, Tottenham.

——— *Gouvernayle of Helthe and the Medicina Stomachi*. 4to.

Printed in 1858 with the types cut by the late V. Figgins for his reprint of the Chess Book.

——— *Gouvernayle of Helthe*. 4to.

A fac-simile of page 1, taken from the copy in the possession of Earl Dysart by G. I. F. Tupper.

——— *Horæ ad usum Sarum*. First edition. 8vo. Facsimile by G. I. F. Tupper.

In this fac-simile the binding, as well as the print of the original, is imitated.

——— *Horæ ad usum Sarum*. 8vo. Third Edition. Facsimile by G. I. F. Tupper.

Taken from the unique fragment in the British Museum.

——— *Moral Proverbs of Chrystine of Pise*. Folio.

Printed in 1869 with the types of V. Figgins.

——— *Ovid*; Six books of Ovid's *Metamorphoses*. Translated by William Caxton. 4to. Roxburghe Club: 1819.

Printed from a MS. in the Pepysian Library, Cambridge.

——— *Servitium de Transfiguratione Jhesu Christi*. 4to. Facsimile by G. I. F. Tupper.

Taken from the unique copy in the British Museum.

——— *Servitium de Visitatione Beatæ Mariæ Virginis*. 4to. Facsimile by G. I. F. Tupper.

Taken from the unique copy in the British Museum.

——— *Statutes of Henry VII.*, in exact fac-simile from the very rare original printed by Caxton in 1489. Edited by John Rae. London: 1869. 4to.

Traced by hand on transparent lithographic transfer-paper, and printed from stone, 1860.

Several of the preceding reproductions are executed by Mr. Tupper, who has achieved quite an unique reputation as a Caxton copyist. The fidelity of the facsimile is most remarkable. Some were done by the photo-lithographic process, each page being separately photographed, and the image taken on a prepared gelatinous sheet. This is transferred to stone and printed. The objection to this process is that nothing is omitted and the modern scribbling on a page must be reproduced as well as the text; also, iron moulds and worm-holes are greatly exag-

gerated, and a crease in the paper appears as a black line. Another way is with facsimile type cut on purpose; but, generally speaking, it is very unsatisfactory. The best way is by careful and slow tracing through transparent paper, and then transferring to stone. When done conscientiously this is the most faithful of all, but its cost, as compared with the other processes, is a great hindrance to its use. Some of the facsimiles printed in the late Mr. Vincent Figgins's Caxton type were done at the expense of Mr. W. H. Rylands, of Warrington.

CAXTON (William). Life of William Caxton, with an Account of the Invention of Printing, and of the Modes and Materials used for transmitting knowledge before that took place. London: (1832.) 8vo. pp. 32.

— La Vie et les Ouvrages de W. Caxton, premier imprimeur anglais. [Paris:] 1844. 8vo. [Extract from the *Revue Britannique*, Mars, 1844.] By A. J. V. le Roux de Lincy.

— Who was Caxton? William Caxton, Merchant, Ambassador, Historian, Author, Translator, and Printer. A Monograph. [By R. H. Blades.] London: 1877. 8vo. pp. 47.

This *brochure*, the preface of which is signed R. H. B., was published *à propos* of the Caxton, Celebration of 1877, and was intended to give, in a cheap and concise form, a sufficiently accurate and complete account of the life and the works of the first English printer. It is mainly founded on Mr. William Blades' large work on the same subject, but on the important point as to who taught Caxton the art, the author is at direct variance with him. Speaking of Mansion's type, the author says, "With all respect and deference to the judgment of so distinguished an authority, we venture to submit that it requires only a slight

examination and comparison of the two types to show that they could not have been cut by the same hand." It is therefore concluded that Ulrich Zell was Caxton's preceptor, for, "in comparing Caxton's first type with Ulrich Zell's, it will be found that several of the combination letters and others are almost identical." Colard Mansion's services, however, were afterwards, it is admitted, enlisted for the production of some of the type brought over to England. The book is obviously intended principally for the general reader, and hence it avoids technical or bibliographical details. Its author is the brother of Mr. W. Blades.

— See BLADES (William), HOLBEIN SOCIETY, JONES (J. W.), KNIGHT (Charles), (LEWIS (John), MIDDLETON (C.), STEPHENSON.

WILLIAM CAXTON, our English prototypographer was born, as he himself tells us, "in Kente in the Weeld," but the date of his birth cannot be ascertained. Although in after-life he maintained intimate and honourable relations with the magnates of England and Burgundy, he was not of patrician birth. His parents, however, seem to have given their son a good education for the times, and he says, "I am bounden to pray for my fader and moder's souls, that in my youthe sent me to schoole, by whiche, by the suffraunce of God, I gete my living, I hope truly." Soon after he was fifteen, he was apprenticed to Robert Large, mercer, of London, whose confidence and friendship he enjoyed till the day of his master's death.

Robert Large was a notable man among the mercers, having been Lord Mayor and Sheriff. Caxton was necessarily brought in contact with men of mark and station, and was thus induced to learn French, then the official language of the English Court, and the common medium of intercourse with foreign traders. He also had access to his master's library, and there acquired that fondness for letters which never forsook him. It is possible, also, that the fact of his employer trafficking in books may have given a bent to his literary inclinations. His master dying in 1441, bequeathed to him 20 marks (about £150), then considered a large sum, and a sufficient proof of the esteem in which Caxton was held by him.

In 1441 Caxton left England, and "continued for the space of xxx yere, for the most part in the contres of Brabant, flandres, holand, and zeland." He has not assigned any reason for leaving England, and it is thought by some that he went to what was then the only country at peace in Europe, on account of the civil war raging between the rival houses of York and Lancaster. The Low Countries were then also the wealthiest part of Europe, and enjoyed the greatest degree of civil liberty. Bruges, the city in which he resided for the larger portion of these thirty years, was the great commercial city of the age, the home of artists, and the seat of the manufacture of costly books. By others it is thought that as it was the custom in those days for young men in his position to be sent to some foreign town to obtain experience in trade, Caxton may have been sent with this motive. He had issued out of his apprenticeship about 1446, and became a freeman of his guild. It appears that he entered into business on his own account soon after. How Caxton was employed for about twenty years is not known, but that it was certainly with honour, and perhaps profit, is evident from the fact that in 1462 he was governor of the English Trading Company, acting under a treaty then in force between the two countries. He was about this time styled master and governor of the English merchants, and officiated also as a judge in a suit. In 1464 he was joined in a commission with Richard Whitehill, "to continue and conclude a treaty of trade and commerce" between Edward IV. of England and Philip, Duke of Burgundy, in which document they are called "ambassiatores, procuratores, nuncios, et deputatos speciales." The court to which he was accredited was not inferior in dignity to that of any contemporary potentate, and Philip was the ablest sovereign of his day. Attached to his court was a priest named Raoul le Fevre. The duke, wishing to institute the famous Order of the Golden Fleece, charged Raoul to compose a romance on the destruction of Troy, which event was then supposed to be intimately connected with the founding of the kingdom of France. Raoul's book was much admired, and all the courtiers wanted copies. The new art of printing was then called into requisition, and, while the book was in the first flush of popularity, Caxton undertook to translate it into English. This he began in March, 1468, but after writing five or six quires, he wearied of the task and abandoned it. Philip died a few months after Raoul's book ap-

peared, and he was succeeded by his son, Charles the Rash, who, the year after, married Margaret, sister of the King of England. This lady, hearing of Caxton's project of translating the History of Troy into her own language, interested herself in the matter, and commanded him to continue and finish the task. The book is a stout quarto of about 320 pages, and Caxton's task is a very remarkable one; but it was surpassed by what he afterwards accomplished. In March, 1471, he was in the service of the Duchess, receiving a yearly salary and other benefits. The nature of his occupation, however, is very uncertain. About this time he became associated with Colard Mansion, the printer of Bruges, and seems to have supplied him with funds to carry on his printing-office. This is, however, open to discussion, and the authorities on the point, such as Madden, Bernard, and Blades, maintain different views. The foreign writers allege that Caxton learned the art and obtained his types from Ulrich Zell, who was the first printer at Cologne. Mr. Blades's views on the interesting point of the initial steps in Caxton's typographical career are worthy of being quoted in full—"Caxton, having finished, and been rewarded for his trouble in translating 'Le Recueil' for the Duchess of Burgundy, found his book in great request. The English nobles at Bruges wished to have copies of this the most favourite romance of the age, and Caxton found himself unable to supply the demand with sufficient rapidity. This brings us to the year 1472 or 1473. Colard Mansion, a skilful calligrapher, must have been known to Caxton, and may even have been employed by him to execute commissions. Mansion, who had obtained some knowledge of the art of printing, although certainly not from Cologne, had just begun his typographical labours at Bruges, and was ready to produce copies by means of the press, if supported by the necessary patronage and funds. Caxton found the money, and Mansion the requisite knowledge, by the aid of which appeared 'the Recuyell,' the first book printed in the new type, and, moreover, the first book printed in the English language. This probably was not accomplished until 1474." Caxton determined to print his translation, and superintended personally its execution. There is a copy of this book in the Library of George III. in the British Museum. At the conclusion of the second book Caxton says that it was "begonne in Brugis, and contynued in gaunt, and finished in Coleyn, in time of the troublous world,

and of the great deuysions being and reynynng as well in the royaumes of England and fraunce, as in all other places universally through the world—that is to wete the yere of our lord a thousand four hundred lxxj.” The work ends thus:—“And for as moche as in the wryting of the same my penne is worn, myn hand wery, and not stedfast, myn eyen dimed with ouermoche lokyng on the whyt paper, and my corage not so prone and ready to labour as it hath been, and that age crepeth on me dayly, and feebleth all the bodye—Therefore I have practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte, after the manner and forme as ye may here see, and is not wroten with penne and ynke as other booke been whiche booke I presented to my sayd redoubted lady as a fore is sayd. And she hath well accepted hit and largely rewarded me.”

No sooner was Caxton's first book completed than he began another. The work he selected was a French translation of a little treatise in Latin, which he entitled “The Game and Playe of the Chesse,” and dedicated to the Duke of Clarence, Earl of Warwick, and brother of the King of England. It is not a book on chess-playing, but a dry moral treatise on the philosophy and symbolism of chess; it was the second book printed in English; a copy of it, bequeathed by the Right Hon. Thomas Grenville, is also in the British Museum. Intending to return to his native country, Caxton employed Mansion to cut and cast for him a fount of types similar in style to those already used in his books. After an absence of about 35 years in the Low Countries, Caxton, in 1475, or early in 1476, returned to England, “laden with a more precious freight than the most opulent merchant-adventurer ever dreamt of, to endow his country with a blessing greater than any other which had ever been bestowed, save only the introduction of Christianity.” He immediately set up his press at Westminster, in the precincts (not in the chapel) of the abbey. In 1477 he issued a collection of witty sayings and proverbs, entitled “The Dictes and Sayinges of the Philosophers,” which was the first book printed in England. After this there followed, and in remarkably quick succession, a large number of important works, a list of which is given below. Among them was a second edition, with woodcuts (which the first, or foreign, edition had not), of the “Game of the Chesse.” This book was reproduced in facsimile by Mr. Vincent Figgins, as already stated, in

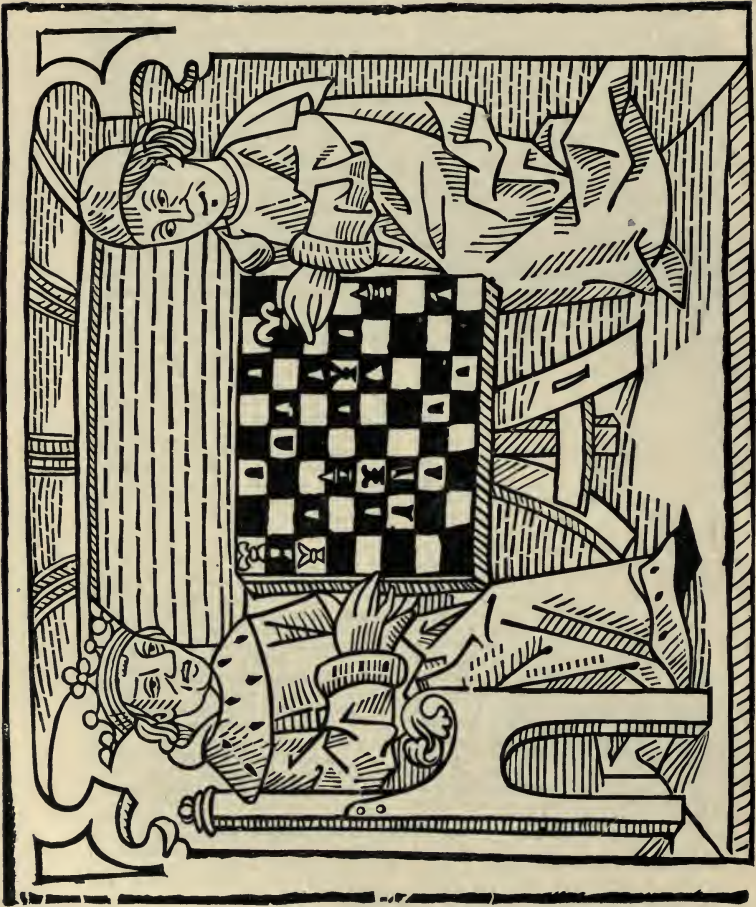
May, 1855, and we are indebted to his nephew, Mr. James Figgins, jun., for the annexed block of one of the facsimile illustrations.

Caxton's introduction of the new art into London is not referred to in any known contemporary document, but he evidently appreciated the advantages of royal favour. We read that he presented one of his books at a special interview to Edward IV.; that Count Rivers, brother to the Queen, assisted him in making translations, and that he dedicated books to the Duke of Clarence and the Prince of Wales. He nowhere makes it appear that he thought he was practising a great art, and he cannot have conceived the future that was in store for printing. He did not suspend his labours till death overtook him, and he lived to see competitors, and the art thoroughly established in his native country. In 1491 he translated the “*Vitas Patrum*,” which was printed afterwards by Wynken de Worde, his apprentice and coadjutor, who in the colophon tells us that it was finished “at the laste daye of hys [Caxton's] lyff.” The exact date of his death is unknown, but it is surmised to have occurred about the close of 1491. He was buried in St. Margaret's, Westminster, which adjoins the walls of the abbey. In 1820 the Roxburghe Club erected in that church a tablet to his memory, with the following inscription:—

To the Memory
of WILLIAM CAXTON,
Who first introduced into Great Britain
the Art of Printing,
And who, A.D. 1477, or earlier,
Exercised that art
In the Abbey of Westminster;
This Tablet
In remembrance of one
To whom
The literature of his country
Is so largely indebted,
Was raised
Anno Domini MDCCCXX.
By the Roxburghe Club.
Earl Spencer, K.G., President.

The monument was executed by Westmacott the younger; a vignette of it will be found in Martin's “*Catalogue of Privately Printed Books*.”

Caxton's Type.—We present our readers with some fac-similes of one of the founts of type used by Caxton; that, namely, in which the “*Game of Chesse*” was printed, and which is called by Mr. Blades “*No. 2*.” The letters were copied and cut by Mr. Vincent Figgins



BLOCK FROM "THE GAME OF THE CHEESE."

(From the late Mr. Vincent Figgins's *Reproduction of Caxton's Work.*)

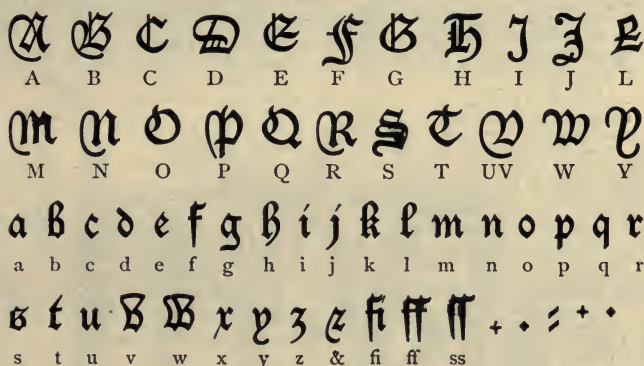
for his reproduction already referred to. There were, however, various ligatures employed which are not here shown.

In a little work issued by Mr. Blades, it is shown that certain measurements will enable any one, whether acquainted with the Old English or Gothic characters or not, to tell a "Caxton." The test is founded on the fact that in the early days of the art of printing, each printer made his own types, or had them specially cut and cast

The following will show at once that any book is *not* a Caxton:—

- a. If it possess a title-page.
- b. If there be any roman or italic type in it.
- c. If there are any commas of the ordinary shape (,).
- d. If there are catchwords.

Mr. Blades expresses his firm opinion that many Caxtons are in existence which remain to be identified.



EXAMPLES OF CAXTON'S TYPES.

for him, and it was almost a physical impossibility that the types of any two printers should be identical in size. If we measure the depth of a number of lines together, the question of printing can be at once decided.

Caxton used six kinds of type, of two of which there were minor modifications, so that altogether he may be said to have had eight founts. They may be numbered, according to their use chronologically, in the following order:—

No.	Lines.	Ins.
I.	22 measure	5½
II.	20	5½
III.	(used only for head lines) 20	5½
IV.	(or, another casting, 4 ins.) 20	3½
V.	20	4½
VI.	22	5½

The figures given above are taken from a copy of Mr. Blades's work in the British Museum, which has been corrected in MS. by the author.

The Caxton Press.—The following is a complete list, arranged alphabetically (derived from Mr. Blades's "Biography and Typography of William Caxton"), of the works hitherto discovered, attributed to the press of William Caxton, with the date of their issue:—

Advertisement as to Sale of "Pyes of Salisbury use" (About 1477-78)	
Æsop, Fables of	1484
Ars Moriendi	1484?
Art and Craft to Know well to Die	1491?
Arthur, Noble Histories of	1485
Aymon, Four Sons of	1489
Blanchardin and Eglantine	1489?
Boethius de Consolacione Philosophiæ	ante 1479
Bonaventure, Speculum Vitæ Christi, 1487?	2nd edition. 1488?
Book of Courtesy	1491?
Carmelians (P.), Lex Perelegantissimæ Epistolæ	1483
Catherine, Life of St.	1493?
Catho, ante 1479; 2nd edition, ante 1479; 3rd edition	1481?

- Caton 1434?
 Cessolis (J. de), Game and Play of the Chesse, 1475-6?;
 2nd edition 1481?
 Charlemagne's Life of Charles the Great 1485
 Chartier (A.), The Curial ... 1484?
 Chastising of God's Children... 1491?
 Chaucer's Queen Anelida and False Arcyte ante 1479
 — Book of Fame 1484?
 — Canterbury Tales, 1478?;
 2nd edit. 1484?
 — Temple of Brass ... ante 1479
 — Troylus and Creside ... 1484?
 Chivalry, Order of 1483-85
 Christyne de Pisan's Moral Proverbs 1478
 — Fayts of Arms 1489
 Cicero, Tully of Old Age ... 1481
 Commemoratio Lamentationis, sive Compassionis Beate Marie in morte filii..... 1491?
 Cordyale, or the Four Last Things 1479
 D'Ailly (Pierre), Meditacions sur les Sept Pseaulmes Penitenciaulx 1478?
 Deguilleville (G. de), Pilgrimage of the Soul 1483
 Dicles and Sayings of the Philosophers [18th Nov.], 1477;
 2nd edition, 1480?; 3rd edition 1490
 Directorium, seu Pica Sarum (about 1477-78); 2nd edition, 1487?; 3rd edition 1489?
 Doctrinal of Sapience 1489
 England, Chronicles of, 1480;
 2nd edition 1482
 — Description of Britain .. 1480
 Ghostly Matters 1490?
 Godfrey of Boloyne 1481
 Governal of Health..... 1489?
 Gower's Confessio Amantis .. 1483
 Higden (R.), Polychronicon .. 1482
 Horæ (a fragment), 1488?; another fragment 1490
 Horæ ad usum Sarum, 1478?;
 2nd edition, 1480-83; 3rd edition 1490?
 Indulgences issued by John Kendal in 1480 by authority of Pope Sixtus IV., 1480;
 another version, 1481; another version 1481?
 Infancia Salvatoris 147-
 Latour (Landry), Knight of the Tower 1484
 Lefevre (R.), Les Fais et Prouesses du Noble et Vaillant Chevalier Jason..... 147-
 — History of Jason..... 1477?
 — Recueil des Histoires de Troyes 1476?
 — Recuyell of the Histories of Troy 1474
 Legrand (J.), Book of Good Manners 1487
 Les Quatre Derrenieres Choses Advenir 1476?
 Lydgate (J.), The Chorle and the Bird, ante 1479; 2nd edition ante 1479
 — Cura Sapentiae, or Court of Sapience..... 1481?
 — The Horse, the Sheep, and the Goose, ante 1479; 2nd edition ante 1479
 — Life of Our Lady 1484?
 — Stans Puer ad Mensam, ante 1479
 — Temple of Brass... ante 1479
 Mirkus (J.), Festial, 1483;
 2nd edition 1491?
 Mirrour of the World, 1481;
 2nd edition 1490?
 Paris and the Fair Vienne 1485
 Prayers (Deathbed) 1484?
 — The Fifteen Oes 1491?
 Psalterium 1480-83
 Reynard the Fox, 1481; 2nd edition 1489?
 Royal Book or Book for a King 1488?
 Russell (J.), Propositio 147-
 Saona (G. de), Fratrisc Laurentii Gulielmi de Saona Margarita eloquentiae castigatæ ad eloquendum divina accommodata 1479-80?
 Sermons, Four, 1483; 2nd edition 1491?
 Servitium de Transfiguratione 1491?
 — de Visitatione B. V. M., 1481-83
 Statutes of Henry vii. 1489?
 Virgil, Eneydos..... 1490
 Vocabulary, in French and English 1483?
 Voragine (J. de), Golden Legend, 1484?; 2nd edition, 1487?; 3rd edition 1493
 Winifred, Life of 1485?
 Caxton's Device.—We annex a woodcut reproduction of Caxton's device executed by Mr. J. Ph. Berjeau, and lent to us by Mr. Blades. It is found only in certain of Caxton's books, namely, those issued after 1487. It was not, therefore, until nearly the close of Caxton's typographical career that he adopted this device.
 In regard to the signification of the device much uncertainty has prevailed. Mr. Blades's views on the matter, as given in his "Biography and Typography of William Caxton," are as follows:—
 "The common reading, *CC. C. 74*; meaning William Caxton, 1474, is, I think, correct, and we may dismiss, as unworthy of serious notice, the suggestions that the figures should be reversed to read 1447, or that the 74 or 47 refer to



Caxton's age, and not to a particular year. "The problem to be solved is, does the design mean 74, and, if so, why did Caxton use the year 1474 on his device? Bibliographers have hitherto assumed that it must be in reference to the introduction of printing into England, and quote the colophon to the first edition of the 'Chess-Book' in support of the argument. But, as already shown, the date of the 'Chess-Book' refers to the translation of the work, the printing having been certainly accomplished at Bruges, and probably in 1476; Caxton's settlement at Westminster not having

—all which circumstances might lead him to look back upon 1474 as an epoch to be commemorated.

"The theory has been started that the so-called figures are not meant as such, but are only a fanciful interlacement of lines, such as may often be seen in fifteenth-century merchants' marks; that Caxton did not make his figures like these, nor would he have used Arabic figures, but full Roman numerals, for any date he wished to note. In fact, that this design is simply Caxton's trade-mark, which he used as a merchant, revived with ornamentations. The reader must judge for



DEVICE COMMONLY ATTRIBUTED TO CAXTON.

occurred until late in that year or in 1477. On the whole it seems most natural that a date used in that manner would refer to some turning-point in Caxton's typographical career; and I therefore believe that the old reading of 1474 is correct, and that the reference is to the date of printing 'The Recuyell,' which, although translated in 1471, was circulated for a considerable time in manuscript only. Caxton certainly learnt the art while assisting to print this book; it appears also from his description that it was the first-fruit of his authorship, and, at the same time the first book printed in his native language

himself; certainly, in the form adopted by Wynken de Worde, who used them all his life, the 74 are much less like Arabic figures than in Caxton's device." Mr. Blades continues:—"The opinion that the interlacement is a trade-mark only is much strengthened by the discovery of its original use. In 1487, Caxton, wishing to print a Sarum Missal, and not having the types proper for the purpose, sent to Paris, where it was printed for him by W. Maynyal, who, in the colophon, states plainly that he printed it at the expense of William Caxton, of London. When the printed sheets reached Westminster, Caxton, wishing

to make it quite plain that he was the publisher, engraved his design and printed it on the last page, which happened to be blank. This is the first occasion on which it is known to have been used."

Professor J. P. A. Madden, in his "Lettres d'un Bibliographe," expresses the opinion that the two small letters outside the *W*, 74 C. are an abbreviation of the words "Sancta Colonia," an indication that a notable event in the life of Caxton was represented by the year 1474

one, although somewhat similar in composition. In the "Biography and Typography of William Caxton" it is stated that it was first seen in a book called "The Chastising of God's Children," and that it is certainly not earlier than 1491. We give opposite a copy of this device. Wynken de Worde, successor of Caxton, used a modification of his master's device.

Caxton's Portrait.—There is a singular history attached to the reputed portraits of the first English printer. Ames, in his "Typographical Antiquities" (1749),



CAXTON'S PORTRAIT, FROM AMES'S "TYPOGRAPHICAL ANTIQUITIES."

and the city of Cologne. This, he believes, would also seem to authorize the conjecture that in that place he produced his first book. The professor differs from Mr. Blades in believing that Caxton and Mansion were "fellow-apprentices at Cologne," in the sense of both learning the art from Ulric Zell, and fellow-labourers at Bruges.

Several writers, among them Ames and Herbert, have copied as Caxton's a device which Mr. Blades says he never used. It is much smaller than the genuine

gives as a portrait of Caxton the block which we reproduce.

Herbert, in his re-issue (1785), of Ames's work, says:—"The old woodcut of Caxton, with some others to follow, Mr. Ames bought at the decease of the late Earl of Oxford; collected, as he imagined, by Mr. Bagford, and these drawings were seen at Sir Hans Sloane's, Bart., done by William Faithorne."—*Typ. Antiq.* vol. i. p. 70.

Dibdin, in revising Herbert's edition of Ames (1810), says:—"Bagford had ima-

gined that the English edition of Jason, of 1472, exhibited a legitimate likeness of him; but there is no portrait whatever in the copy here referred to; nor, indeed, is there any authentic representation of his head extant. This may not be considered very surprising, when the earliest known specimen of portrait-painting in Great Britain, is of the date of Richard III.'s reign. But fancy is seldom backward to supply what truth has denied; accordingly, a portrait of Burchiello, the Italian poet, from a small 8vo. edition of his work on Tuscan poetry, of the date of 1554, was inaccurately copied by Faithorn for Sir Hans Sloane, as the portrait of Caxton.* Lewis, however, was resolved to improve upon the ingenuity of his predecessor by adding a thick beard to Burchiello's chin, and otherwise altering his character; and in this form the Italian poet made his appearance upon copper as Caxton, prefixed to the *Life of our Printer*.† This portrait afterwards served for the work of Ames and Herbert, not, however, before a miniature copy of it had graced the frontispiece of Marchand's '*Histoire de l'Imprimerie*'"

We append a copy of the portrait given by the Rev. J. Lewis, of Margate, in his memoir of Caxton. In the Print Room of the British Museum there is an impression of a woodcut which belonged to Bagford, and is exactly similar to that given by Ames, and which he evidently copied. We have also found there the copperplate portrait referred to by Dibdin. It is inscribed: "William Caxton, who first practiced the Art

of Printing in England in 1471"; and at the foot is the imprint:—"Engraved and published, according to the Act, by J. Lockington, Shug-lane, price 6d."

We may here state, in giving this portrait, that we intend in our "*Bibliography*" to reproduce the whole of the interesting series contained in the "*Typographical Antiquities*." Dibdin says of them (*Typ. Antiq.* vol. i. p. 36):—"Ames seems to have been very solicitous about obtaining the printers' portraits; although he was not very nice or skilful in passing a judgment upon their authenticity. In a letter from him to Maurice Johnson, a copy of which is preserved in the Sloanian MSS., numbered 5,151, he says that Sir Anthony Westcomb promised to look out a head of Pynson in his possession. He likewise states that he had got together heads of Caxton, Wynken de Worde, Grafton, Day, Wolfe, and Wight; that he had some copies of rebuses, &c., which were Bagford's, and communicated to him by Thomas Baker of Cambridge, who had copied and sent to him what Bagford had collected on English printing." A small volume, containing the original drawings here referred to, with some other pictorial illustrations of typography, is in the British Museum.

"Ames gives some other heads with the name of Faithorne; but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son."—Walpole's edition of "*Vertue's Catalogue of Engravers*," 8vo., 1794, p. 98.

* A particular account of all the early editions of Burchiello will be found in the last (8vo.) edition of Haym's "*Notizia De' Libri Rari Italiani*," vol. ii. 128, Nos. 1, 2, and 3, and of the first two editions (1475-7), in Santander's "*Dict. Bibliogr. Choisi*," vol. ii. 253. There is the same cut of what is above said to be a portrait of Burchiello in the "*Zucca*" of Doni, printed at Venice, 1551, 8vo., where it is introduced as illustrative of the dress of a Florentine, with the *capuchin* and *becca*—the turban or cap, and garter or streamer—so that probably even the portrait of the Italian poet may be an ideal one.—*Typ. Antiq.* vol. i. p. cxxviii.

† Among the Sloanian MSS., marked 5,151, there is a copy of a letter by Ames to Lewis (as it would appear from the sequel), in which the former mentions that Lord Oxford, the patron of Bagford, had been offended by some one having written under this portrait of Caxton, "*Bagford, invenit*." Lewis thus vindicated himself in reply, "I meant no reflection on Bagford by having it engraved under Caxton's head, '*Bagford inv.*' I had seen the same done by others. . . . The reason of which I was told was to show that it was not done from any original picture. But I am truly sorry that anything I have published has given offence to his lordship or any one else.—J. LEWIS." (From the original letter in the possession of Mr. Nichols.) Ames, who seems to have taken the head more faithfully from Faithorne, published it as a woodcut in his "*Typographical Antiquities*," with the portrait adopted by Lewis, expunging the subscription of Bagford's name, and gave permission to have the former inserted in the *Gentleman's Magazine*, where a criticism is subjoined in praise of his work. I have an incorrect copy of the former portrait engraved by one Lockington, prefixed to the late Mr. Reed's copy of "*Rowe Mores's Dissertation on Founders and Founderies*,"—*Typ. Antiq.* vol. i. p. cxx. ix.



CAXTON'S PORTRAIT, FROM LEWIS'S "LIFE OF MAYSTER WYLLYAM CAXTON."

CAXTON and the Art of Printing. London: 1850. 12mo. pp. 192.

A volume forming part of a series of monthly volumes issued by the Religious Tract Society.

CAXTON CELEBRATION.—Catalogue of the Loan Collection of Antiquities, Curiosities, and Appliances connected with the Art of Printing, South Kensington. Edited by George Bullen, Esq., F.S.A., Keeper of the Printed Books, British Museum. London: 1877. 8vo. pp. xix. 472.

— A Guide to the Objects of Chief Interest in the Loan Collection of the Caxton Celebration, Queen's Gate, South Kensington, London: 1877. 8vo. pp. 32.

In the year 1847 the late Dean Milman, then Canon of Westminster, projected a movement to the memory of Caxton, but it was only partially successful, and resulted in a small addition to the funds of one of the trade charities. This was felt, by many literary men and others, to be a very unsatisfactory state of things, and from time to time suggestions were made in the newspapers and periodicals (especially in *Notes and Queries*) for a national recognition of the services of our first English printer. In 1874, particularly, there were published several letters to the same end, written under the mistaken notion, which had been completely refuted thirteen years previously, (viz. in 1861, when Mr. Blades' "Life" was published), that 1874 was the quarcentenary of the introduction of the art into England. Among those who were under this impression was Mr. Hodson, the Secretary of the Printers' Pension Corporation, and his letter appeared in the *Printing Times* of that date, which pointed out the error involved. Subsequently Mr. Blades addressed himself to the subject, and effectually quashed the project, suggesting, however, that in 1877, the true quarcentenary of Printing, an adequate and worthy celebration of the event should take place.

As the year 1877 was also the jubilee anniversary of the principal trade charity (the Printers' Pension, Almshouses, and Orphan Asylum Corporation), it was determined to associate the Caxton Celebration with that event, and to apply any funds that might accrue from it to that purpose. Mr. Hodson, therefore, acted as secretary, and his zeal and energy, contributed materially to the realisation of the project.

A provisional committee was formed, which elected a general committee, and enlisted the aid of certain distinguished persons as patrons of the undertaking. Among these were Her Majesty the Queen, H.R.H. Prince Leopold, the

Archbishops of the two provinces, the Duke of Devonshire, Earl Spencer, Earl Stanhope, and several City Companies, including the Stationers'. The hall of the Stationers' Company had been placed at the disposal of the Exhibition, but it was found too small to accommodate the large number of exhibits that were offered. The Royal Commissioners of the 1851 Exhibition then accorded the use of the Western Galleries at South Kensington, where the Exhibition took place.

The main feature of the Celebration was to collect together and exhibit to the public as many copies of the works of Caxton as could be procured by loan from the various public libraries and the libraries of noblemen and gentlemen known to be in the possession of such treasures. Other objects of kindred interest, such as block-books and the books printed by Caxton's predecessors or contemporaries, were also brought within the scope of the Exhibition. Altogether, as many as 190 "Caxtons" were contributed—a number such as never before were gathered together, nor are likely to be again. Subsidiary to these in the plan, yet not second in interest to the general public, were a number of typographical antiquities and specimens of machinery and material. The whole was classified as follows:—

- A. William Caxton and the Development of the Art of Printing in England and Scotland.
- B. Development of the Art of Printing in Foreign Countries.
- C. Comparative Development of the Art of Printing in England and Foreign Countries, illustrated by specimens of the Holy Scriptures and Liturgies.
- D. Specimens noticeable for Rarity or for Beauty and Excellence of Typography.
- E. Specimens of Printing, including Newspapers.
- F. Printed Music.

- G. Book Illustrations and other Specimens of Engraving, Printing in Colours, and other Processes.
- H. Portraits and Autographs of Distinguished Authors, Type-founders, Printers, and Booksellers.
- I. Books relating to Printing.
- K. Curiosities and Miscellanies.
- L. Type and other Printing Materials.
- M. Stereotyping and Electrotyping.
- N. Copperplate-printing, Lithography, and Photography.
- O. Paper and Paper-making.

On the 10th of June a "Festival Service" was held in St. Paul's Cathedral, when the Rev. Canon Barry, Chaplain to Her Majesty, preached a sermon on the passage (1 Cor. i. 27) "God hath chosen the weak things of the world to confound the things which are mighty." On the 30th of the same month the "Opening Festival" took place. It consisted of the formal opening by the Right Hon. W. E. Gladstone, and a *déjeuner* afterwards. The Archbishop of York offered up a special dedicatory prayer, after which Sir Charles Reed read a short account of the origin of the movement. At the breakfast, Mr. Gladstone proposed the toast of "The Memory of William Caxton, the first English Printer," and delivered a fine speech on the benefits to humanity which had resulted from the introduction of printing. Sir Charles Reed proposed the toast of "The Printers of Great Britain and the Continent," to which M. Chaix, of Paris (delegated by the Paris Printers' Society), Herr Th. Goebel, editor of the Hanoverian *Journal für Buchdrucker-kunst*, and Mr. George Spottiswoode responded for the printers of their respective nationalities. These speeches were reported verbatim in the *Printing Times and Lithographer*, vol. ii. pp. 139-142. The Exhibition remained open for nine weeks, and was finally closed on Saturday, the 1st of September, 1877.

The Catalogue cited above is not merely an interesting memento of the Celebration, but a compilation containing a large amount of valuable bibliographical information. Mr. George Bullen, of the British Museum, acted as general editor. In Class A, Mr. W. Blades, besides cataloguing all the Caxtons and contemporary English-printed books, wrote a notice of Caxton himself, of his relations with Colard Mausion, and his introduction of the art of printing into England. In Class B, Lord Charles Bruce (brother to Earl Spencer) catalogued the block-books and early printed books of foreign countries, commencing with the first

printed book, the Gutenberg or Mayence Bible of 1455, and prefixed to the list an account of the development of the art of printing in foreign countries. Valuable information relating to the efforts of the printers at Utrecht and Alost was supplied by Mr. Bradshaw, of the University Library, Cambridge. In Class C, Mr. Henry Stevens, a great authority in biblical bibliography, catalogued the unique series of Bibles exhibited, and wrote a most important introduction to the same, in which he treats at large of the often-discussed question, "Where and by whom was the Coverdale Bible printed?" and detailing his recent discovery of the relations between Jacob van Meteren, the Antwerp printer, and Coverdale. In Class D, Mr. Kershaw, Librarian of the Lambeth Library, catalogued the specimens noticeable for rarity or for beauty and excellence of typography. In Class E, Mr. Tuer catalogued the various specimens of printing by steam, &c. The large and interesting collection of newspapers was catalogued by the owner, Mr. Wm. Rayner. In Class F, Messrs. Littleton, Cummings, and Barrett catalogued the remarkable specimens of music-printing from the earliest times, and an introduction by Mr. Barrett was prefixed. In Class G, Mr. Reid, Keeper of the Print-room of the British Museum, catalogued the woodcuts, copperplates, and other engravings, and Mr. Daniel Grant supplied a very slight introduction. In Class H, the various portraits, &c., were catalogued by Mr. Blades. In Class I, Mr. Overall, Librarian of the Guildhall Library, catalogued the various books relating to printing. In Class K, the curiosities and miscellanies were catalogued by Mr. Brabrook. In Class L, Mr. Talbot Reed gave an account of the Rise and Progress of Type-founding in England. Mr. A. C. J. Powell treated of the instruments and appliances of the letterpress printer, and described the processes and specimens of stereotyping, electrotyping, copperplate printing, lithography, and photography. In Class O, the specimens of paper and water-marks were catalogued and described by Mr. Brabrook. In several classes, also, Mr. R. E. Graves, B.A., of the British Museum, gave valuable assistance and advice. It was not until the eve of the close of the Caxton Exhibition that the complete catalogue was ready. On the day of the opening of the Exhibition Mr. Gladstone was handed a "Rough Proof" issue, of which less than 100 were printed; subsequently, a "Preliminary Edition" was produced, and this was virtually the

only Catalogue procurable during the Exhibition; but it was of no use as a catalogue. It was sold for 1s. Of the third issue, being the first complete Catalogue, we have given the collation above. This edition was sold for 2s. 6d., and only a comparatively small number of copies was printed. A large paper edition of the catalogue was also issued after the close of the Exhibition, and was issued to

CAXTON Memorial Bible. Oxford: June 30th, 1877. 32mo.

This Bible, held up by Mr. Gladstone at the Caxton *déjeuner* as "the climax and consummation" of the art of Printing, was printed at Oxford, bound in London, and delivered at the South Kensington Exhibition Buildings literally within twelve consecutive hours. The book was printed from movable types set up a long time ago, and not used for years; to guard against any fraud hereafter, it was thought best to take the forms of an edition that was entirely out of print. The printers commenced to make their preparations soon after midnight, and the printing actually commenced at two a.m.; the sheets were artificially dried, forwarded to London, folded, rolled, collated, sewn, subjected to hydraulic pressure, gilded, bound, and taken to South Kensington before two p.m. on the day of the Caxton Celebration. The book consists of 1,052 pages 16mo., minion type, and is bound

CAXTON'S Printing Office. *Notes and Queries*, I., ii. 99, 122, 142, 187, 233, 340.

This discussion throws some light on the disputed question as to the locality of Caxton's printing-office at Westminster. The late Dr. E. F. Rimbault brings forward evidence to show that Caxton's office was not in Westminster Abbey, but somewhere near it. Mr. John Gough Nichols refers to an article of his own on the subject in the *Gentleman's Magazine* of April, 1846, and a reference to it in the same magazine of June, 1850, p. 630. He shows that Dr. Rimbault's conclusion had been

CAXTON submitting his first Proof-Sheet. *Notes and Queries*, I., ii. 398, v. 349.

This is a reference to the historical accuracy of Walker's engraving, taken from Doyle's picture of Caxton submitting his first proof-sheet to John Esteney, Abbot of Westminster, in 1477. H. H. says that the likeness of the abbot is taken from his brass in Westminster Abbey.

CELEBRATION of the Invention of Printing, Articles on. *Notes and Queries*, I., iv. 148, 276.

These articles refer to a suggestion that as the invention of the art of printing could not be assigned to any particular year, but rather the *decennium* 1450 to

in Turkey morocco, bevelled boards, flexible back, gilt-lettered on back and outside cover, with the arms of the Oxford University in gold on its obverse side; and is free from the "set-off" or blemish which its hasty production might well have excused. It contains an explanatory inscription and title: "In memoriam Gul. Caxton," with the occasion and date of the edition printed at the bottom of each of its thirty-three sheets. The edition consisted of 100 numbered copies. The idea of producing the Bible under the circumstances originated with Mr. Henry Stevens, F.S.A., a most eminent Bibliographic authority on the subject of Bibles, who catalogued, arranged, and described the splendid collection in the Caxton Exhibition. The work was printed for presentation only, and copies of the "Caxton Bible" are unattainable, the edition having been immediately allotted.

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anticipated by himself. He asks as to the derivation of the word "chapel," Is it peculiar to printers and this country, or is it used in other trades and on the Continent? In a second communication he attempts to elucidate the monogram of Caxton, and in a third he refers to the charges made against him in the course of the discussion by a correspondent "Arun." Mr. John Cropp participates in the discussion.

1460, the quarentenary celebration should take place between 1850 and 1860, and that it should assume the form of a subscription to defray the expense of

publishing on a large scale a book of facsimiles of early typography, to be sold at a cheap rate, with such prefatory matter as should form an accurate popular history of the art. A complaint is made that during the thirty years previous to 1850 the study of the history of early printing had been deplorably neglected.

CELLEZ (Henry). Code annoté de la Presse en 1835. Recueil complet des Lois, Decrets, Ordonnances, Réglemens, Avis du Conseil d'Etat sur la Presse périodique, la Librairie et l'Imprimerie, la Propriété littéraire, les Gravures et Dessins, la Liberté théâtrale, la Procédure sur toutes les matières, de 1789 à Septembre 1835 inclusivement, indiquant toutes les Dispositions abrogées ou en vigueur, les Arrêts de la Cour de Cassation, et la Concordance des Textes. Paris: 1835. 8vo.

— Mémoire pour la Chambre des Imprimeurs de Paris sur la question d'indemnité en cas de suppression des Brevets d'imprimeurs. Paris: 1867. 4to.

CELLINI (Mariano). Nota dei Lavori della Tipografia Galileana e, per incidenza, Cenni sull' Origine della Stampa e storia di detta Tipografia. Firenze: 1862. 4to.

CENNI sulla Invenzione della Stampa e Inaugurazione delle Statue di Guttemberg in Magonza e Strasburgo, con note aggiunte. Forlì: 1841. 8vo.

[CENNINI (Bernardo)]. Quarto Centenario Cenniniano. Firenze: 1871. 8vo.

Cennini was the first to introduce the art of printing into Florence; and this volume, printed in celebration of the fourth centenary of the first book which he printed (Virgil, with commentary of Servius, 1471) contains the following essays:—"Le Feste del IV. Centenario Cenniniano," by P. Barbera; "Bernardo Cennini e il suo tempo," by A. Bertolletto; "Un Pensiero alla Stampa," by C. Fontanelli.

CENNO di alcuni Giureconsulti e chiari uomini di Chavasso; della primeria Stamperia ivi aperta nel 1486, e di parecchie opere legali stampate in essa città. Chavasso: 1827. 8vo.

CERCLE de la Librairie, de l'Imprimerie, de la Papeterie et de toutes les Professions qui concourent à la publication des œuvres de la littérature, des sciences, et des arts. Année 1860. Paris. 8vo.

— Catalogue du Cercle de la Librairie, de l'Imprimerie, et de la Papeterie. Vienna: 1873.

This is the catalogue of the French exhibits in paper, printing, and publishing in the Vienna Exhibition of 1873. It is a very beautiful volume. Each exhibitor has a page to himself, each page being surrounded with a shaded rule, so that on opening the book two tablets, right and left, seem to start up from it. These latter are printed on a ground of very pale buff, round which is an Oxford framing in carmine. M. Claye, of Paris, was the printer.

— Comptes rendus des Assemblées générales du Cercle de la Librairie, de l'Imprimerie, et de la Papeterie des années 1865-67. Paris. 8vo.

CERTAIN and necessary Method of regulating the Press (A). 1 page folio with endorse. No date.

CERTAIN necessary Method of regulating the Press (A). Circa 1700.
1 page folio broadside.

The two preceding broadsides (which are preserved in the British Museum) contain proposals that every printer should take out an annual license to authorize him to print.

Printing was taken under the patronage and control of the State in 1483, when a statute (1 Rich. III. c. 9) was passed imposing certain restrictions on merchant strangers, but it was expressly stated not to be in impediment to any one for bringing into the realms any books written or printed, or any printer of such books for the exercise of his occupation here.

The first instance of an exclusive privilege to print a book was in the year 1518, when Richard Pynson, who succeeded Faques as King's printer, printed a book, in the colophon of which this fact is recorded.

The statute referred to above was re-

pealed in 1534 by 25 Hen. VIII. c. 15, at the instance of the bookbinders, who complained that so many books were printed abroad in the English language, and sent to England bound, that their business was taken out of their hands. In this Act it is stated that there had come into this realm a great number of printed books, although there were within the realm "a great number of cunning and expert in the said science or craft of printing."

Several attempts were made afterwards to revive this prerogative, or to substitute for it a license. The above propositions were issued with this view.

Until 1640, notwithstanding, the Crown exercised an unlimited authority over the press, which was enforced by summary powers of search, confiscation, and imprisonment. (*Vide* Willes, J. Millar v. Taylor, 4 Burrows's Reports, 2312).

CERUTI (Antonio). Lettere inedite di dotti Italiani des Secolo XVI, tratti degli autografi della biblioteca Ambrosiana. Milano : 1867. 8vo.

Contains four letters from Paulus Manutius, printer, to G. V. Pinelli, written in 1560.



COLOGNE : 1517-1536 ; MARPURG : 1536-

CERVICORNUS (Eucharius).

This printer was first established at Cologne, where he printed from 1517 to 1536. Then he went to Marburg, where

he printed in 1536, and very likely afterwards, although we have no information about it—Panzer's "Annals" only coming

down to the year 1536. The book from which the above device was copied is "Pii Papae II. Epistola ad Turcos." Colonia: 1532. 8vo. It is found on the title-page and reverse of the last leaf, and consists of the caduceus on an ornamented shield. The city of Cologne, designated "Colonia" in the imprint of the above work, was also described as Colonia Agrippina, Colonia Claudia, Colonia Vbiorum or Vbii. It was amongst the very first towns to adopt the

art of printing. The earliest books known to have issued from its press are those of Ulric Zell, who was followed by Arnold Therhornen, De Olpe, and J. Koelhoff. Marburg, whither Cervicornus afterwards removed, called also Marpurghum, Marburgum, or Martisburgum, is a German town, the capital of Upper Hesse. The art of printing is supposed to have been introduced there about 1527.

CERUTI (Paolo). *Biografia Soncinate*. Milano : 1834. 4to.

A notice of the Hebrew printing-press at Soncini, and a list of the books printed there.

CH (E.). *Considérations sur l'Etat actuel de l'Imprimerie et sur l'Emploi immodéré des Mécaniques dans les arts industriels*. Paris : 1830. 8vo.

CHABERT *Histoire résumée de l'Imprimerie dans la Ville de Metz jusqu'au 19^e siècle*. Metz : 1851. 4to.

CHABERT (L.). *Séréotypie et Polytypie*. Paris : 1829. 4to.

CHAIX (A.). *Statistique de l'Imprimerie en France*. Paris : 1875. Sm. 8vo. pp. 6.

Consists of statistics of printing in France, under three divisions—Books, Newspapers, and Official Documents. The places where these were issued are classified and arranged according to their importance, and there is a synopsis at the end of the publications of the principal

centres from 1864 to 1874. The matter was originally published in the chronicle of the "Bibliographie de la France," its compiler, M. Chaix, of the celebrated Paris printing firm of Chaix & Co., being the selected reporter of a commission nominated to study the subject.

CHAIX & Co. (A.). *Statuts de la Caisse de Secours et Règlement de la Participation dans les Bénéfices et de la Caisse de Prévoyance et de Retraite de l'Imprimerie et de la Librairie centrales des Chemins de Fer*. Paris : 1875. 8vo. pp. 56.

These are the rules and regulations of certain benefit societies and charitable funds in connection with the great Paris railway-printing establishment of A. Chaix & Co., known as the "Librairie Centrale des Chemins de Fer." These

societies are formed of the employés, and have for their object to afford assistance in sickness and in cases of accident. The pamphlet contains several "allocutions" by M. Chaix himself on the objects and progress of the several societies.

CHALLEN (Howard). *The Philadelphia Directory of Publishers, Printers, Manufacturing Stationers, and Dealers in Fancy Goods*. Philadelphia, U.S.A. 1873. 8vo.

CHALLONER (Edward). *A Plea for a New Factory Act*. London : 1871. 4 pp. tract.

An argument by a printer's reader for an extension of the Factory Acts, which would bring within their application adults as well as youths, and illustrated by the alleged "wrongs" of printers' readers.

CHALMERS (George). *The Life of Thomas Ruddiman, M.A., the Keeper, for almost fifty years, of the Library belonging to the*

Faculty of Advocates at Edinburgh, to which are subjoined new Anecdotes of Buchanan. London: 1794. 8vo.

Ruddiman began life as a printer, and this work gives a list of the books which he printed. He was both author and printer of the well-known "Rudiments of the Latin Tongue" bearing his name.

CHAMBERS (William). Memoir of Robert Chambers, with Autobiographic Reminiscences of William Chambers. 3rd edition. Edinburgh: 1872. 8vo.

This is the memoir of two brothers who have become famous in connection with popular literature. It also gives an account of the origin of the great printing-house of Chambers in Edinburgh.

CHANTEAU (Maur. de). De la Corporation des Imprimeurs, Libraires, et Relieurs de la Ville de Metz. Mémoire. Metz: 1867. 8vo.

"CHAPEL": The Printers' Hierarchy. *Gent. Mag.*, x. 239.

An extract from *The Craftsman*, No. 725, May 24, 1740, in the form of a letter "to Caleb D'Anvers, Esq.," unsigned. The writer says that he wonders that none of the authors who had published such learned discourses in defence of the liberty of the press, and upon the usefulness of the art of printing, have given us an account of the "hierarchy"—for so he calls it—of a printing-house. He goes on to say that the first press in England was set up in a chapel in Westminster, or some other religious house, from which the part of a house which is assigned for printing has been ever since called a chapel, and constituted in an ecclesiastical manner, with divers religious rites and ceremonies.

"When a printer first sets up, if it is in a house that was never used for printing before, the part of it designed for the purpose is consecrated, which is performed by the senior freeman in the master's employ, who is the father or deacon of the chapel; and the chief ceremony is drinking success to the master, sprinkling the walls with strong beer, and singing the cuz's anthem, at the conclusion of which there is a supper given by the master.

"All the workmen are called *chapelionians*, who are obliged to submit to certain laws, all of which are calculated for the good of the whole body, and for the well carrying on of the master's business. To the breach of these laws is annexed a penalty, which an obstinate member sometimes refuses to pay, upon which it is left to the majority of the chapel whether he shall be continued any longer a chapelionian; and if his sentence is to be discontinued, he is then declared a *brimstone*, that is, an excommunicated person, and deprived of all share of the money given by gentlemen, authors,

booksellers, and others to make them drink, especially that great annual solemnity called the Way-Goose Feast. Whilst he continues in this state, he can have no redress for any mischief that is done him; so that in a short time he is glad to pay the penalty which he had incurred, and a discretionary fine besides, to reconcile himself to the chapel.

"When a boy is bound apprentice, before he is admitted a chapelionian, it is necessary for him to be made a cuz or deacon, in the performance of which there are many ceremonies. The chapelionians walk three times round the room, their right arms being put through the lappets of their coats; the boy who is to be made a cuz carrying a wooden sword before them. Then the boy kneels, and the father of the chapel, after exhorting him to be observant of his business, and not to betray the secrets of the workmen, squeezes a sponge of strong beer over his head, and gives him a tile, which is generally that of a *Duke* of some place of the least importance near which he lives; such as those of Rag-fair, Thieving-lane, Puddle-dock, P-ssing-alley, and the like. This being done, the father of the chapel gives the boy an account of the safety he will enjoy by being made a cuz, which is, that whatever accident may happen to him, no ill consequence will attend it; such as the falling from an house or into the Thames, &c.

"Whilst the boy is upon his knees, all the chapelionians, with their right arms put through the lappets of their coats as before, walk round him, singing the cuz's anthem, which is done by adding all the vowels to the consonants, in the following manner: 'Ba—ba; Be—be; Bi—bi; Ba—be—bi; Bo—bo; Ba—be—bi—bo; Bu—bu; Ba—be—bi—bo—bu; and so through the rest of the consonants."

The editor of the *Gentleman's Magazine* adds the following footnote to this passage :—

"The anthem, as printed above in the *Craftsman*, conveys a wrong notion of the manner of singing it, which is by distinctly sounding first the consonant, then the vowel, and afterwards both together ; this is followed by repeating the syllables joined, and therefore should be expressed thus : B a, ba ; B e, be ; B i, bi ; Babebi ; B o, bo ; Babebibo ; B u, bu ; Babebibo-bu ; in like manner, C a, ca ; &c. To put a favourable construction on his printers omitting to correct it, we may suppose that they were not well pleased with his making public their ceremonies, so little to their advantage.

"There are several other solemnities

CHAPEL Rules. Messrs. Wyman & Sons, 74-75, Great Queen-street, Lincoln's-inn Fields, W.C. 1875. 16mo. pp. 8.

These are the rules made and agreed to by the compositors of, we believe, the oldest printing-office in the metropolis. They embody the results of the practical experience of several generations of workmen, and exemplify the regulations deemed necessary in a large office for the maintenance of discipline and the protection of the interests of the men, as between themselves. There were, undoubtedly, formerly many customs in the printing-office that were "more honoured in the breach than in the observance," yet it may be said, as Clare has it—

"Old Customs ! Oh, I love the sound ;

However simple they may be ;

What'er with time hath sanction found,

Is welcome, and is dear to me."

The best account of the old customs of the printing-office is that given by Moxon

of the same kind belonging to a printing chapel, but these are sufficient to show the sacred institution of it, and the reverence that is due to it."

A good account of the present customs of the Chapel will be found in Hansard's "Typographia" ; and Timperley gives an extract from Brimmer's comic poem of "The Composing-room." Moxon has treated the subject at great length, and has been since copied by quaint Randle Holme and all subsequent writers.

An article in *Notes and Queries*, I. iii. p. 7, properly observes that the term "chapel" is applied, not to the place of the printing-office, but to any formal gathering of the persons working in it.

in his "Mechanick Exercises" (1683). Randle Holme, "gentleman sewer in extraordinary to his late Majesty King Charles II.," enters almost as fully into the subject in his "Academy of Armory" (1688) ; and the titles of both works will be found in this Bibliography under the headings of their respective authors. Readers who are not able to consult these very rare books will find Moxon's account of the trade customs reprinted in Hansard's "Typographia," together with other matter ; and (very incorrectly) in Ringwalt's "American Encyclopædia of Printing." Randle Holme's account is partly reprinted in Hone's "Everyday Book," vol. i. p. 1133, vol. ii. p. 627. A comparison of these with "chapel rules" such as those of Messrs. Wyman's workmen, is not less curious than instructive and suggestive.

CHATTO (William Andrew). A Treatise on Wood-Engraving, Historical and Practical. With upwards of 300 illustrations, engraved on wood by John Jackson. London : 1839. 8vo. pp. xvi. 751. Second edition, with a new chapter on the Artists of the present day, by Henry G. Bohn, with 145 additional wood-engravings. London : 1861. 8vo. pp. xvi. 664.

Preface, dated London, 5th December, 1838, is signed by W. A. Chatto ; and there is an introductory address, dated 15th December, 1838, signed by John Jackson. This and Ottley's book (see OTTLEY) may be taken as the standard works in English on wood-engraving. The following is a synopsis of the contents :—Antiquity of engraving ; progress of wood-engraving ; the invention of typography ; wood-engraving in connection with the press ; wood-engraving

in the time of Albert Dürer ; further progress and decline of wood-engraving ; revival of wood-engraving ; artists and engravers on wood of the present day. There is appended a full description of the practice of wood-engraving. Incidentally there are given some useful remarks on printing woodcuts ; for, as Mr. Bohn justly says, "A good engraving without good printing is like a diamond without its polish." The chapter on the invention of typography,

which, together with all the historical portion of this work, was written by Mr. Chatto, is extremely well done.

The respective shares of Jackson and

Chatto in the origination or compilation of this work were the subject of much disagreement, and caused the issue of the following pamphlet :—

CHATTO (William Andrew). A Third Preface to "A Treatise on Wood-Engraving, Historical and Practical," exposing the fallacies contained in the first, restoring the passages suppressed in the second, and containing an account of Mr. John Jackson's actual share in the composition and illustration of that work. In a Letter to Stephen Oliver. By Wm. A. Chatto, author of the first seven chapters of the work, and the writer of the whole, as originally printed. London : printed for the Author. 1839. 8vo. pp. 36.

— The History and Art of Wood-Engraving, with Specimens of the Art, Ancient and Modern. London : 1848. Folio. 55 wood-engravings ; text, 28 pp. Republished the following year, with extra illustrations and the following title :—

— Gems of Wood-Engraving from the *Illustrated London News*, with a History of the Art, Ancient and Modern. London : 1849. Folio. 93 plates ; text, 28 pp.

The chief value of this work consists in its plates, reprinted from the *Illustrated London News*, which show the perfection that the art of wood-engraving, as applied to pictorial journalism, had attained in 1849. The sketch of the history and processes of the art is slight, but in-

teresting. It originally appeared in the *Illustrated London News* between the 20th of April and the 6th of July, 1844. The illustrations of this portion are mostly given, in smaller size, in Chatto and Jackson's "Treatise."

— Facts and Speculations on the Origin and History of Playing Cards. London : 1848. 8vo. pp. viii. 343.

William Andrew Chatto was born at Newcastle-on-Tyne in the year 1799, and his first work, entitled "Rambles on the Border of Northumbria and," was published, under the pseudonym of "Stephen Oliver," in 1833. It was followed in 1834 by "Scenes and Recollections of Fly Fishing," of which little volume Professor Wilson remarked in *Blackwood*, "it is inspired with the right spirit, and must have a place in every library—shelf Walton." In the same year he published "A Paper: of Tobacco, by Joseph Fume, illustrated by Phiz," and in 1835, "The Angler's Souvenir, by P. Fisher," a very elegant volume, with steel engravings after Cooper and Topham. In 1839 he was editor and part-proprietor of *Puck*, a comic illustrated paper, which was published daily at three-halfpence. This venture was then in advance of the

requirements of the time, and was conducted for some months only at a loss, although in the present era of penny daily papers such an undertaking would probably meet with better support. It may be considered to have been the precursor of *Punch*, which was started in 1841, when Tom Taylor, Horace Mayhew, Sterling Coyne, and many others who had been contributors to *Puck*, joined the staff of *Punch*.

W. A. Chatto passed the latter years of his life in the Charterhouse, which he entered on the nomination of the late Marquess of Lansdowne. He died there in 1865.

His eldest surviving son is Mr. Andrew Chatto, senior partner in the firm of Chatto & Windus, publishers, of 75, Piccadilly, who assumed the business on the death of the late John Camden Hotten.

CHAUBRY DE TRONCENORD (M. le Baron). Notice sur les Artistes Graveurs de la Champagne, lue dans la séance du 1^{er} Juillet, 1857. Châlons : 1858. 8vo.

— See SUTAINÉ (Maximilien).

CHELSUM (James), D.D. A History of the Art of Engraving in Mezzotinto, from its origin to the present time, including an account of the works of the Earliest Artists. Winchester : 1786. 8vo. 2 leaves, pp. 100; index, &c., 6 leaves.

Dr. James Chelsum, a learned English divine, was born at Westminster about 1740, and died 1801. He says that the art of engraving in mezzotint had within a few years previously attained to so high a degree of perfection that its history may justly claim to be separately recorded. In England especially it ought not to pass without dis-

ting notice, for in this country it has been chiefly cultivated, has received its highest improvements, and therefore deserves the name of "the English manner." The work treats of the nature of the art of mezzotint, its supposed origin and invention, and of the several successive artists who have practised it.

CHEVALIER (Michel). Reports on Printing and Publishing at the Paris Exhibition of 1867. Edited by P. Boileau. Paris : 1868.

CHEVALLIER (A.). Sur les Maladies des Imprimeurs. In *Bulletin de la Société d'Encouragement pour l'Industrie Nationale*, p. 187 et seq. Paris : 1835. 8vo.

CHEVALLIER (J. B. A.) et LANGLUMÉ (—). *Traité complet de la Lithographie, ou Manuel du Lithographe, avec des notes de MM. Mantoux et Joumar.* Paris : 1838. 8vo. pp. xvi. 272.

This work is the combined production of M. Chevallier, a chemist and professor in the Ecole de Pharmacie in Paris, and of M. Langlumé, a lithographic printer. It contains, also, notes by two lithographic printers, MM. Mantoux and Joumar. The book obtained in 1830 the prize of the "Société d'Encouragement." It gives, first of all, an abstract of the French laws relating to copyrights, de-

signs, &c., and then presents a history of the discovery and progress of the lithographic art. The remainder of the book is devoted to a practical account of the different processes. There are several plates of presses, machines, &c., and a variety of recipes for making inks. It was in its day probably the most complete practical handbook of lithography that had been published.—See RICHMOND.

CHEVILLIER (André). *L'Origine de l'Imprimerie de Paris, dissertation, historique et critique, divisée en quatre parties.* Dans la I. on voit son Établissement qui fut fait par des gens de l'Université, c'est-à-dire, par les soins de la Société de Sorbonne; avec l'Histoire d'Ulric Gering, le premier Imprimeur de Paris. La II. contient des Reflexions sur les Livres imprimez par Gering, et quelques Remarques curieuses touchant les Imprimeurs, et sur la matière d'Imprimerie. La III. découvre l'origine de l'Impression Grecque et Hébraïque, qui fut établie à Paris par le soin des Professeurs de l'Université. Dans la IV. on fait voir les Droits que l'Université a eus sur la Librairie de Paris, devant et après la découverte de l'Imprimerie. Paris, 1694. 4to. 4 preliminary leaves, and pp. 448.

Andrew Chevillier was an eminent French writer, born at Pontoise 1636, died 1700. To him is due the conservation of the copy of the "Speculum Humanæ Salvationis" now in the National Library at Paris: he bought it for a small sum among a quantity of old books. Dibdin ("Bibliomania") says that "this

is a work of great merit, and is generally found upon every bibliographer's shelf. Baillet had supplied the author with a pretty strong outline in his short outline of Parisian printers. All the copies of Chevillier's book which I have seen are printed upon what is called foxey paper."

CHEVREUI. (Michel Eugène). *Considérations sur la Reproduction, par les procédés de M. Niepce de Saint-Victor, des images gravées, dessinées ou imprimées.* Paris: 1847. 8vo.

——— *See NIEPCE DE SAINT VICTOR (C. M. F.).*

——— *Des Couleurs et de leurs applications aux arts industriels, à l'aide des cercles chromatiques.* Paris: 1864. 4to. pp. 28, 27 plates.

The second article treats of "Construction en Chromochalcographie," and gives an interesting account of the mode adopted by M. Digeon in engraving and printing the chromatic circles in the work. M. Digeon was not the inventor

of the system of reproducing water-colour diagrams by the combination of four steel engraved plates, which were printed on the copperplate-press, but the author says that he brought the art to a perfection unknown before.

CHOFFARD (Pierre Philippe). *Notice historique sur l'art de la Gravure en France.* Paris: 1804. 8vo.

Choffard, a French engraver, was born at Paris, in 1730, and died there 1809. Engaged from the age of ten in the service of a map-engraver, he devoted his attention to more artistic work, and to his

fancy we owe many of the charming vignettes to be found in the French books of that period. This Notice was reprinted in Basan's "Dictionnaire des Graveurs." (*See BASAN.*)



GENEVA: 1635.

CHOUËT (Petrus and Jacobus).

The device here reproduced was found on a fragment of the title-page, printed in black and red, of a Latin book in 4to. Above the device are the two lines, "Quid in hac omnium postrema editione presti-

tum, proxima post Capitulum Indicem pagina docebit." Under the device, "Genevæ, apud Petrum et Jacobum Chouët," 1635. This emblem of Arion was used before by Hieronymus Gemu-

sæus, at Basle, 1506; Georgius Rhau, Wittenberg, 1533, and Johanne Oporinus, Basle, 1543 to 1585. Chouët was one of the French refugees who were driven out of their own country, and settled at Geneva, in Switzerland. So also were the Estiennes, the De Tournes, from Noyon, Jean Crespin of Arras, and Jean Durant of Châtillon-sur-Seine. The city of Geneva is also written Gebenna, Avrelia Allobrogvm, and Colonia Allobrogvm. The first book printed there, according to Panzer, was "Le Livre des Sains Anges," 1478, printed by Adam Steinschawer. Brunet, however, prints the name Steinschaber.

CHRONOLOGICAL (A) Series of Engravers from the Invention of the Art to the beginning of the present century. Cambridge: 1770. 12mo.

CHRYSANDER (Dr. Friedrich). A sketch of the History of Music-Printing from the fifteenth to the nineteenth century. [Articles in the *Musical Times*, No. 414 *et seq.* London: 1877. 8vo.]

CHRYSANDER (Wilhelm Christian Justus). Hypomnema historico-philologicum de primo scripto Arabico quod in Germania typis excusum est. Halæ: 1749. 4to. pp. iv. 36.

The author was the "pastor-collaborator" at a religious house at Amsterdam, and this pamphlet gives an account of the first Arabic types that were cast in Germany. It was printed at the Amsterdam Jewish Oriental Typographical Institute.

CICERO. Officia Ciceronis, Leerende wat yeghelijck in allen staten behoort te doen, bescreuen int Latijn door den alder welsprekensten Orator Marcum Tullium Ciceronem, ende nv eerst vertaelt in nederlantscher spraken door Dierick Coornhert. Haarlem. 1561. Small 8vo.

This Dutch translation of the "Offices" of Cicero is important to the historian of typography, for the reason that in his dedication to the burgomaster, sheriffs, and councillors of Haarlem, Coornhert makes the first attribution of the invention of printing to Haarlem. He says that the discovery was made there, although in a crude manner, anterior to the perfection to which it was subsequently brought at Mayence. Although Coornhert's notice was written 120 years after the death of Koster, whose name is not men-

tioned by him, it is the first indication on the subject, and therefore renders the work of value and interest. Van Hulthem, in his "Bibliotheca Hulthemiana"; Wetter, in his "Kritische Geschichte"; Ruelens, *Bibliophile Belge*, vol. iii.; and J. H. Hessels, in his translation of Van der Linde's work, "De Haarlemsche Costerlegende"; and De Vinne, "Invention of Printing"—all refer to this work, and make critical remarks on it.—See also KOSTER (Laurens).

CICOGNARA (el Commendatore Leopoldo). Lettera intorno ad alcune nuove Scoperte e Pratiche applicate all' Arte dell' Intaglio e dell' Impressione. n.d. 8vo.

— Memorie spettanti alla Storia della Calcografia. Prato: 1831. 8vo. pp. 262 and folio atlas of plates.

The first part treats of Nielli, with eight plates; the second of playing cards; the third of lithography and siderography. Many interesting documents on the subject are included in the Appendix.

CIRIER (N.). L'Œuvre typographique, offert aux hommes de lettres. Paris: 1839. 8vo.

A satire on the correction of proofs, with a plate.

[CLARK (Henry).] Four Years in the States. By a Journeyman Printer.

A series of articles in the *Cottager and Artisan* for 1871, vol. xi., describing the adventures of an English compositor in the United States between 1857 and 1861. It gives an agreeably written account of many cities and places of interest, and is well illustrated with views of scenery, &c. Technical details of the printing art in America are, however, very scant, as

they would be out of place in a journal intended for general circulation. The author seems to have been satisfied with the way in which he was treated, and closes his papers by asserting that there is remunerative work there for any steady and competent English-trained printer. Mr. Clark is on the staff of the Religious Tract Society.

CLARKE (Adam). A Bibliographical Dictionary, containing a Chronological account, alphabetically arranged, of the most curious, scarce, useful, and important books in all departments of literature, which have been published from the infancy of printing to the beginning of the nineteenth century. 6 vols. Liverpool: 1802-4. Small 8vo. large paper. The Bibliographical Miscellany, or Supplement to the Bibliographical Dictionary. 2 vols. London: 1806. Small 8vo., large paper.

The second volume contains a history of printing, list of authors on bibliography and typography, towns where printing was first carried on, &c. Dr. Clarke is in favour of Gutenberg, and states that he commenced his experiments at Stras-

burg between 1430 and 1448, with the assistance of John Mentel and others. An account of the Life and Bibliographical Labours of Dr. Adam Clarke is contained in the "Life of Adam Clarke, LL.D." (London: 1833. 8vo., 3 vols.).

CLARKE (W.). Repertorium Bibliographicum; or, Account of celebrated British Libraries, with the Dialogue in the Shades, and Rare Doings at Roxburghe Hall; a Poem. London: 1819. 8vo., large paper.

In the "Dialogue in the Shades," Caxton is one of the speakers, and there is a vignette illustrating the Dialogue; of this vignette twelve copies were struck off, with a variation from those printed in the book.

CLAROMONTIUS (Gothofredus). In statuam laureatam quam collegium medicum sub auspiciis amplissimorum consulum civitatis Harlemensis Laurentio Costero viro consulari, typographiæ inventorii primo, in horto medico Harlemensi erexit mdcccxiii. Amstelædami, 1723. 4to.

This is the title of a poem in Latin consisting of 18 lines and beginning:—

Quam statuum medio Medicorum
cernis in horto
Costeri effigies est rediviva senis.

The title makes one page, and the poem (in Great Primer) the third page of a foolscap sheet; the whole being printed in gold. The copy before us is in fine preservation, and none of the letters are even tarnished.

CLAYE (Jules). De la question d'Augmentation du Salaire des Compositeurs typographes. Lettre à M. le rédacteur en chef du journal *Le Courrier du Dimanche*. Paris: 1861. 8vo.

In 1850 the Paris printers published a kind of memorial, entitled "Commission des Ouvriers Compositeurs de Paris" (Paris: 1850. 8vo.), and their demands for an increase of wages gave rise to a discussion, continued for several years,

and conducted at times with much acrimony. The letter of M. Claye refers to this subject, and it evoked several replies, some of which were published in pamphlet form in the "Brochures Ouvrières" of M. Poulet-Melassis.—*See* COUTANT.

CLAYE (Jules). *Manuel de l'Apprenti Compositeur*. Paris : 1872. 8vo

—— Second edition. Paris : 1874. 8vo.

M. Claye is a well-known Parisian printer, who founded a school for instruction in typography as a profession. It is attended by youths of good education and position, and all pains are taken to instruct them thoroughly. The above

work is a thoroughly practical one, and contains the result of the author's great experience as a printer. This ancient house changed hands in 1877, and now bears the designation of A. Quantin et Cie.—See QUANTIN.

CLEEF (P. M. van). *Handboek ter beoefening der boekdrukkunst in Nederland, voorafgegaan van eene beknopte geschiedenis dezer kunst*. 'sGravenhage : 1844. 8vo. pp. 259. Woodcut portrait of Koster.

Handbook of the Practice of Printing in the Netherlands, with a brief history of the art.

CLEMENT-JANIN. *Recherches sur les Imprimeurs Dijonnais, et sur les Imprimeurs de la Côte d'Or*. 1873. 8vo.

CLERGET (Charles Ernest). *De l'Ornementation typographique*. Vienne : 1859. 8vo. [In French and German.]

—— *Motifs d'Ornements du XVI^e Siècle, ou Matériaux rares et inédits pour toutes les professions qui ont l'ornement pour base ou pour auxiliaire*. Paris : 1840. 4to.

The title of a periodical publication, only two numbers of which appeared. The examples are addressed to engravers of typographic designs, lithographic artists, bookbinders, and other artisans.

CLESSEN (Wilhelm Jeremias Jacob). *Drittes Jubel-Fest der Buchdrucker-Kunst, oder Christliches Denck- und Danckmahl dem allerhöchsten Gott zu Ehren, wegen der vor dreyhundert Jahren erfundenen und bisher erhaltenen edlen Buchdrucker-Kunst. Worinnen von Erfindung, Ausbreitung und Verbesserung, vom Nutzen, Lob und Fürtrefflichkeit, vom rechten Gebrauch und Missbrauch derselben gehandelt wird*. Gotha : 1740. 8vo. pp. 52, 197, and eleven pages of Index.

Three books on:—I. the commencement, propagation, and amendment; II. the universal and indescribable usefulness; and III. on the abuse and proper use of printing, preceded by a preface by G. C. Rieger, Pastor of St. Leonard, Stuttgart.

CLEYN, alias Schwab (Johann).

The first book issued at Lyons by this printer is dated 1478, and he printed there for eight successive years. On next leaf is his device, found on the last leaf of a book dated 1514. It consists of the emblem of the globe and cross, with the monogram I.C. His last book was dated 1529. Lyons was anciently written Lugdunum. The first book printed there was "Cardinalis Lotharii Tractatus quinque";

the imprint being "Lugduni, Bartholomæus Buyerius, 1473." 4to. A copy of this book is in the Grenville Library at the British Museum, and another formed part of the Spencerian Library at Althorp. Panzer does not, however, mention this publication, although he gives the names of above two hundred and fifty works which were printed at Lyons during the 15th century.

CLEYN. LYONS, *Et al.* : 1478-1529.

CLOWES & SONS. A Description of their Printing-office, with a Memoir of the late William Clowes, the founder of the establishment. London : [1840.] 8vo. pp. 87.

A reprint of articles in the *Quarterly Review* and "Days at the Factories," for private circulation only.

CLYMER (George). The Patent Columbian Printing Press. [1818.] 4to. pp. 16 ; one copperplate.

This is the address issued by the inventor of the Columbian press to the printers of London. It is dated July 4, 1818, and begins : "Much as my predecessors have done towards improving and perfecting that most important machine the printing press, it is evident from the corroborating testimonies annexed, that if I have not yet brought it to the greatest possible perfection, I have approached much nearer than any who have preceded me." A list is given of the offices where the press is in operation, beginning with Andrew Strahan & Co.'s, His Majesty's printers, New Street Square. The inventor claims that "the mechanical principles, which by its peculiar construc-

tion co-operate in producing the impression, preclude all former presses from standing in competition with it." He says that his press is superior on the ground alike of superabundant power and mechanical precision of impression, and greater facility in working the largest forms. At the end is an address from American printers to their English brethren, on the occasion of Mr. George Clymer's visit to Europe, 1817, and a list of prices, from which we learn that a super royal originally cost £100, and a double royal £125. The following are, in substance, respectively French and German versions of the preceding :—

— Lettres testimoniales, et autres pièces probantes, à l'appui de la



supériorité, l'utilité, et la durée de la Presse à imprimer appelée Columbian Presse, ou Presse Américaine. London : 1822. 8vo.

CLYMER (George). Ueber die von G. Clymer in Philadelphia erfundene Patent-Columbia-Press. Braunschweig : 1828. 4to.

George Clymer, the inventor and manufacturer of the Columbian press, was descended from a Swiss family, who left Geneva, and settled in Pennsylvania before the revolution of 1776. The name appears among the signatures to the Declaration of Independence. During his youth George Clymer showed remarkable mechanical skill in the construction of a plough, on a new and improved principle, and which attracted the attention of scientific men. He was then put to carpentry and cabinet-making, but afterwards turned his attention to the study of hydraulics, and soon excelled his

predecessors in the construction of a pump. For this invention he obtained a patent at Washington, and subsequently one in England. The crude and defective condition of the printing-press next occupied his attention, and he ultimately produced the Columbian, which he introduced here, as has already been seen, in 1817. For this invention he received a gold medal of the value of 100 florins from the King of the Netherlands, and a valuable present from the Czar of Russia. George Clymer died in London on the 27th August, 1834, at the advanced age of 80 years.

COBBETT (G. T.). The Master Printer's Handbook of Prices adapted for the use of Printers, Lithographers, Bookbinders, and Stationers. Birkenhead : 1860. Crown 8vo.

COCHET (l'Abbé Jean Benoit Désiré). Histoire de l'Imprimerie en Dieppe. Dieppe : 1848. 8vo. pp. 44. Fifty copies printed.

CODE de la Librairie et Imprimerie de Paris, ou conférence du règlement arrêté au conseil d'état du Roy, le 28 Février 1723, et rendu commun pour tout le Royaume, par arrêt du conseil d'état du 24 Mars 1744. Avec les anciens ordonnances, édits, déclarations, arrêts, réglemens et jugemens rendus au sujet de la librairie et de l'imprimerie, depuis l'an 1332 jusqu'à présent. Paris : 1744. 12mo.

COGAN (Thomas), M.D. The Rhine : or a Journey from Utrecht to Frankfort, 1791-2. 2 vols. London : 1794. 8vo.

Written in the form of epistolary communications, letters 38 to 41 forming a disquisition on the history of the discovery of printing. Translated into Dutch as follows :—

— De Rhyu of Reis van Utrecht na Frankfort, hoofdzaaklyk langs de oevers van den Rhyu. Uit het Engelsch. Haarlem : 1800. 8vo. pp. 636.

COGGESHALL (W. T.). The Newspaper Record, containing a complete List of Newspapers and Periodicals in the United States, Canada, and Great Britain ; together with a Sketch of the Origin and Progress of Printing, with some facts about Newspapers in Europe and America. Philadelphia : 1856. 8vo. pp. xiv. 194.

COLLECTION des Lois relatives à l'Imprimerie et à la Librairie. Amsterdam : 1811. 8vo.

The laws promulgated by the government of Napoleon I. In French and Dutch.

COLLINS (H. G.). On Electro-block Printing, especially as applied to engraving or reproducing any printing surface or original drawing.

[A paper read before the Society of Arts, and published in their *Journal*, Dec. 7, 1860.]

Mr. George Cruikshank, the veteran etcher, presided, and with Messrs. Le Keux, George Smith, Michael Hanhart, and other authorities on engraving and printing, took an active part in the discussion on the merits of the invention which ensued. The first published example of an electro block or printing

surface made from a larger engraving without the intervention of a draughtsman or engraver, was the frontispiece illustrating a tale entitled "A Christmas Hamper" (Routledge), by the late Mark Lemon, the editor of *Punch*, who took a great interest in the invention. The process is no longer practised.

COLOGNE CHRONICLE. Die Cronica van der hilliger Stat Coellen. Coellen: 1499. Folio. In black letter. Title, 11 pages of register, and 350 numbered leaves.

On folios 311 and 312 is a long account of the origin of printing, a portion of which we present in its original:—

"In den iaeren uns heren do men schreyff mcccc. do was eyn gulden iair, do began men tzo drucken ind was dat eyrste boich dat men druckde di Bybel zo latijn, ind wart gedruickt mit eynre grouer schrift as is die schrift dae men nu Myseboicher mit druckt. Item wie-woil die kunst is vonden tzo Mentz, als vursz up die wijse, als dan nu gemeynlich gebrucht wirt, so is doch die eyrste vurbildung vonden in Hollant vyss den Donaten, die daeselfst vur der tzeit gedruickt syn . . . Mer der eyrste vynder der druckerye is gewest eyn Burger tzo Mentz ind was geboren va Straissburch, ind hiesch joncker Johan Gudenburch."

It may be roughly translated as follows:—

"In the year of our Lord known as mcccc, which was a golden year, the people began to print, and the first book printed was the Bible in Latin, and it was printed with a larger type than that they print missals with. Although this art has been invented in Mentz, viz., the style now commonly used, the prototype of it, however, was found out in Holland, for the Donates, which were printed there long before . . . Moreover, the first inventor of printing has been a citizen of Mentz, and he was born at Straissburch, and was named Sir Johan Gudenburch."

COLOMB DE BATINES (Vicomte P.). Lettres à M. Jules Ollivier, contenant quelques documents sur l'Origine de l'Imprimerie en Dauphiné. Gap: 1835. Royal 8vo.

—— Matériaux pour servir à l'Histoire de l'Imprimerie en Dauphiné. Gap: 1837. Royal 8vo.

COLOPHON, derivation of the word. *Notes and Queries*, xi. 49.

Colophon is derived from a city of that name in Ionia, one of the places that contended for the honour of being the birthplace of Homer. The Colophonians were excellent horsemen, and generally turned the scale on the side on which they fought; hence a proverb "to add a Colophonian"; that is, to put a finishing

touch to an affair. In the early days of printing, the last thing printed at the end of the book was called the Colophon. The same phrase was used by the Romans, as well as Erasmus, whose words are "Colophonem addidi," "I have put a finishing touch to it."

COLOSI (Gius.). Lettera a Sig. Franc. Lao sul miglioramento della Stampa in Sicilia, con quei mezzi che presenta. Palermo: 1857. 8vo.

A letter on the improvement of printing in Sicily.

COLUMBIUS (Johannes).

The device of this printer represented the Phenix with an open book, on which are inscribed Alpha and Omega, the first

and last letters of the Greek alphabet, and under it a scroll with the inscription "Renovabitur." The annexed reproduc-

tion of the device is taken from the title-page of "Johannis Dallæi de Jejuniis et Quadragesima. liber" (Deventer, 1654, 8vo.).



DEVENTER: 1654.

COMBE (Charles), M.D. A Catalogue of his collection of prints, formed with a view to elucidate and improve the History of Engraving from the earliest period of the art till the year 1700. London: 1803. 8vo.

COMI (Siro). Memorie bibliografiche per la storia della tipografia Pavese del secolo XV. Pavia: 1807. 8vo. pp. xxxii. 142.

The author was a native of Pavia, where he was born 1741, and having filled the office of keeper of the archives of the city and university, he died in the same

city 1821. The above work is a bibliographical memoir on the typographical history of Pavia in the fifteenth century.

COMMELIN (Jerome).

Jerome Commelin was born at Douay, in France, but was not established there as a printer. Having embraced the Protestant creed, he was obliged to leave his native country, and settled at Geneva, where he began to print in 1560. Thence he took up his residence in Heidelberg, where he had been called by the Elector Palatine to superintend his library. He printed a great number of books which do not bear his name, but are easily traced to him by the device on their title-pages. Several of the books issued from his press are thus inscribed:—"Ex officina Sant-Andreana"; others merely bear the words, "Apud Commelinum." Not only was Commelin a distinguished printer—a rival of the Aldi and the Estiennes,—but he was a very learned scholar. He published all the works of St. Athanasius and St. John Chrysostom, often himself supplying what was wanting in their works. He died in the full vigour of his manhood, towards the end of the year 1597, leaving to his successor Bonuttius to finish his well-known edition of "Apollodorus." An edition of

Chrysostom, 1596, contains a much more elaborate device than that annexed, the garland being supported by two female figures, representing on one side Justice, and on the other, Religion. This device was partly borrowed by Hollar for the use of Roger Daniel, printer to the University of Cambridge, with the motto, "Hinc lucem et pocula sacra." The portrait of Commelin is given as a frontispiece to the "Bibliographie Douaisienne," by H.R. Duthilleul, Paris, 1835. The book from which the annexed device is taken is the "Rerum Britannicarum," Heidelberg, 1587. The same device, but of a smaller size, was used later at Leyden, by Isaac Commelin, probably a relation of Jerome. It consists of an emblem of Truth in her Glory, holding the sun in her right hand, and in the other an open book and a palm, the whole in a fruit and flower garland, secured with a scroll bearing the inscription:—

ΑΛΗΘΕΙΑ ΠΑΝΔΑΜΑΤΩΡ.

This is the original model of the Cambridge University device. (See CAM-

BRIDGE UNIVERSITY PRINTERS.) Hei- Duchy of Baden; the name was anciently
delberg is a university city in the Grand written Heidelberg.



GENEVA : 1560 ; HEIDELBERG ; 1587-1597.

COMPLETE (The) Aquatinter ; being the whole process of Etching and Engraving in Aquatinta ; the use of aquafortis, with all the tools necessary. London. 4to.

COMPOSITOR'S Guide to the London Printing-offices. Containing a List for the use of those in search of employment, and other useful information. London : 1870. 32mo.

This contains a list of the London printing-offices ; gives the approximate number of men employed in each of the principal offices ; and also a list of the periodical publications composed there. Issued by the London Society of Compositors as an aid to journeymen seeking employment at ease in the metropolis.

COMPOSITORS' Library (Catalogues of the), and other Publications.—
See SOCIETIES.

COMTE (Florente le). Cabinet des Singularitez d'Architecture, Peinture, Sculpture, et Graveure. Paris : 1699-1700. 3 vols. 8vo.

CONFERENZA tra i Signori Prof. A. Migliorino e il Bibliografo G. Mira sopra la stampa, se prima in Messina o contemporaneamente in Palermo sia stata introdotta. Messina : 1874. 8vo.

Account of a controversy between Signors Migliorino and Mira as to whether printing was not introduced into Messina at the same time that it was into Palermo.

CONFESSORIALE, ou Beichtspiegel nach den Zehn Geboten, reproduit en facsimile d'après l'unique exemplaire conservé au Muséum Meer-manno-Westreenianum, par E. Spanier. Avec une Introduction par J. W. Holtrop. La Haye : 1861. 8vo. pp. 16, and eight leaves of facsimile in lithography.

Reproduction of a German block-book in the Meerman collection.

CONGRÈS des Imprimeurs de France. Extrait du rapport de la commission chargée d'examiner le projet de loi sur la presse. Paris : 1867. 4to.

CONNOR (James) & Sons. Specimens of Plain and Ornamental Printing Types, Borders, Ornaments, Rules, &c., made at the type and electrotype foundry of. New York : 1859.

CONNOR (James). Specimen Book from the foundry of James Connor's Sons, New York.

James Connor, the founder of the firm, was born in 1798, in the State of New York, and died May 30, 1861. Since his death the firm has been conducted by his sons. James Connor served his apprenticeship on a New York newspaper, as a compositor. He afterwards worked for several years in book-printing houses, among them in that of Mr. Watts, who was one of the first, in conjunction with Mr. Foy, to introduce stereotyping into the United States. Subsequently he started a stereotype foundry on his own account, afterwards adding a type-foundry. He was very successful as a letter-founder, and introduced many improvements into the business, as well as many new styles and faces. His greatest achievement, however, was the produc-

tion of matrices by electrotyping. His first experiment was the reproduction of an engraved copper-plate, and he was so successful that his process was described in many of the European scientific journals as a very remarkable accomplishment. He afterwards managed to obtain by precipitation a complete alphabet of matrices from a fount which he had cut in steel. It was the first application of electricity to the type-founder's art, and has been the forerunner of a similar system now adopted all over the world. Great improvements were successively made, and the firm now possesses many sets of matrices that claim to be hardly distinguishable from those made from steel punches or strikes.

CONNEXIONAL Punctuation oratorically extended, its adoption advocated, and its utility shown. By a Type-Corrector. Lancaster : 1864. 12mo. pp. 24.

The first sentence, which is printed thus, explains the aim of the book :—

Connexional Punctuation (equally, I presume, to every language applicable, and alike in each when perfect counterparting the combinations of elo-

quence,) is a subject of a character may-I-say-? "so delicate," if not to-many actually of aversion, that some interesting remarks, prefatory to a plea for its amendment, may be as indispensable as advantageous.

CONSTANTIN. Spécimen des Caractères de la Fonderie de T. Constantin aîné et Constantin jeune, à Nanci. Metz : 1830. 4to.

CONSTANTINOPLE. Printing at Constantinople. *Gent. Mag.*, lv. 310. An account of the opening, early in 1785, of a printing-office in Constantinople.

CONTRACT of Association between Montano, Filippo Lavanio, and Crestoforo Waldarfer. Milan : 1869.

This is a copy of a document, discovered among the archives of Milan, between the persons named, who founded the first printing-office in that city.

Up to 1869 it was quite unknown, but was brought forward through the exertions of Professor Berlan, of Venice, and the painter Yior.

COOK (J. S. & Son). Specimen Book of Plain and Ornamental Brass Rules, Circles, Ovals, &c. Demy 8vo.

Mr. Cook was the first to introduce brass instead of type-metal space-lines, and we believe also the first to carry out a suggestion made by T. S. Houghton, in

his "Printer's Every-Day Book," that the printers' brokers should supply brass rule ready cut to standard ems. (*See CASLON, "Specimens," 1857.*)

CORBELLI (A. Grafen S.). Ueber den Einfluss der Typographie auf die Wissenschaften. Den 25sten Marz, 1779. Munchen. [In Memoirs of the Bavarian Academy, vol. iii.]

CORBELIJN (A.). Proef. Vlissingen : 1784. 8vo.

A notice of the printing-house of Corbelijn, with specimens of his types.

CORNEY (Bolton). Printing in 1449 and Shakespeare. Articles in *Notes and Queries*, iv. 344 ; v. 117.

These articles raise the question whether Shakespeare was guilty of an anachronism in making Cade accuse Lord Treasurer Say of having set up a printing-house. It is shown that the reference to printing was not contained in the original copies of Henry VI., and is therefore no argu-

ment against Caxton's claim to be the proto-typographer in England. The reference to the paper-mill in the same speech of Cade is, however, an undoubted *lapsus calami* on the part of the dramatist.

— The Caxton Coffin. Articles in *Notes and Queries*, I. iv. 250, 270, 292, 312, 340 ; v. 3.

A suggestion for a suitable Caxton Memorial, recommending also an assemblage of notes on the life and works of Caxton, designed to correct current errors, and to indicate probable sources of information of his having caused printing to be used in 1449. In the articles to which this gave rise, some curious information was elicited as to the number

of copies Caxton was accustomed to print ; the meaning of Caxton's device ; and his biographers, it being shown that before the time of "Ames's Typographical Antiquities," Leland, Bale, Stow, Pits, Fuller, Nicolson, Middleton, Birch, Oldys, Lewis, and Tanner wrote on the subject. Bolton Corney spent his latter years in the Charterhouse.

CORNO (Antonio del). Memorie della Citta di Feltre. Venezia : 1710. 4to.

One of the Italian authorities on the alleged invention of printing by Castaldi.

CORRAUD DE BREBAN. Les Graveurs Troyens. Recherches sur leur vie et leurs œuvres, avec facsimile. Paris et Troyes : 1868. 8vo. pp. 94.

Only 170 copies printed of this work, which gives a list, with biographical notices, of all the engravers of Troyes, in chronological order, as well as those to

whom is assigned an origin in the same place. At the end is a plate containing representations of the marks or monograms of the engravers referred to.

— Recherches sur l'Établissement et l'Exercice de l'Imprimerie à Troyes. Contenant la Nomenclature des Imprimeurs de cette ville depuis la fin du 15^e siècle jusqu'à 1789, et des notices sur leurs productions les plus remarquables, avec facsimile. Troyes : 1839. pp. xii. 65. — 2^e édition, corrigée et augmentée. Paris : 1851. 8vo. pp. xii. 84. — 3^e édition, revue et considérablement augmentée d'après les notes manuscrites de l'auteur, par Olgar Thierry-Poux, de la Bibliothèque Nationale. Paris : 1873. 8vo. pp. 200.

Illustrated by a number of facsimiles from the books printed at Troyes. These are executed on wood, and printed in the text. They include the marks or

devices of all the printers coming within the subject of the work, and are accompanied by full biographical notices.

CORRECTOR, der bey Buchdruckerey wohl unterwiesene, oder : Kurtzer Unterricht für diejenigen, die Werke, so gedruckt werden,



corrigen wollen. Herausgegeben von D. H. H. Franckfurth und Leipzig: 1739. 8vo. pp. 64. With an Appendix: Ehren-Gedichte auf die Edle freye Kunst-Buchdruckerey, &c. pp. 44.

CORSELLIS. Collection de Lettres, copies authentiques, déclarations, et notices en 1756 et 1757 sur l'imposture fameuse du falsaire G. Smith, à Amsterdam et la Haye, qui fabriqua une édition de Plinii Epistolæ, avec souscription (Oxonix: Corcellis, 1469. Hedwigii liber 16, ibidem 1470, etc.), et trompa Mr. P. van Damme et autres en Angleterre. Recueillie et conservée pour prouver son innocence à la falsification, et annotée par Mr. v. Damme. 12 pièces. Manuscript.

A very curious collection, containing, of P. Burman, secretary; copy of a de- amongst others, seven letters from Smith claracion by Meerman, etc. It formed to Van Damme; a forged or fabricated Lot No. 181 at the sale of Dr. A. de letter of the Earl of Pembroke; a letter Vries, at Haarlem, in 1864.

COSTER (Laurens Janszoon). *See* KOSTER.

COTTON (Rev. Henry), D.C.L. A Typographical Gazetteer at- tempted. Oxford: 1825. 8vo. pp. xvi. 219.—Second edi- tion. Oxford: 1831. pp. xviii. 393.—Third edition. Oxford: 1852. 8vo.

——— Second series. Oxford: 1866. pp. xvi. 377.

This is a standard work of reference, and has always enjoyed great authority. The names of the towns are arranged in alphabetical order, and the circumstances attending the introduction into them of the art of printing; the earliest products of their presses, and biographical refer- ences to early printers, are given in a succinct manner. As appendices are given: *a.* An Index of Pseudonyms, disguised, falsified, or fictitious places, with the earliest dates of the books from each; *b.* The names of certain academies which sometimes are found on the titles of books, without further specification of the place to which they belong; *c.* An enumeration of the books printed on vellum which are contained in the Bod-

leian Library, arranged in the order of their dates; *d.* A chronological arrange- ment of the places at which the art of printing is known to have been exercised. The Second Series, which the author terms his farewell contribution to biblio- graphical literature, was written when he was in his seventy-seventh year. It does not presume to call itself a "History of Printing," as the author says "that large and important branch of the history of literature remains yet to be written." By the time the present Bibliography is finished, its compilers hope that they will have materially assisted the labours of whoever shall undertake this formid- able but interesting task in the future.

COTTRELL (Thomas). A Specimen of Printing Types. By Tho. Cottrell, Letter Founder in Nevil's-court, Fetter-lane, London. 8vo. [1770?] 26 leaves, and a folding plate of flowers.

"This Foundry was begun in the year 1757, and will (with God's Leave) be carried on, improved and enlarged by Thomas Cottrell. N.B. Served my apprenticeship to William Caslon, Esq."

COURTNEY (R. J.). Brande's Dictionary of Science, Literature, and Art. 3 vols. London: 1875. 8vo.

The following articles were written by the late Mr. R. J. Courtney, formerly superintendent of Messrs. Spottiswoode & Co.'s printing-office, New-street-square: Correcting, Printing, Press,

Stereotyping, Nature-printing, Printing-machine, Bibliography, Paper, Type, Printing-ink, Type-metal, and Printing-balls or rollers.

COUTANT. Du Salaire des ouvriers Compositeurs. Tarif des prix de main d'œuvre. Réponse à la brochure de M. J. Claye, maître imprimeur. 2^e édition. Paris : 1861. 8vo. pp. 35.

One of the Brochures Ouvrières, written by a working compositor, and dated October 27, 1861. It is addressed to the master printers of Paris, and claims an advance of wages for the journeymen.—See CLAYE (J.), *ante*.

COWELL (S. H.). A Brief Description of the Art of Anastatic Printing, and of the uses to which it may be applied, as practised by S. H. Cowell, Ipswich, Suffolk, with full instructions for using the Anastatic Ink, and making Drawings for Transfer. Ipswich : 1868, 8vo.; 1872, folio.

Anastatic Printing (from *Anastasis*, resuscitation, raising again) is a process for producing facsimile copies of manuscript, or printed documents or engravings, and was invented by Rudolf Appel, a Silesian, about the year 1840. It was soon after made public, and Faraday explained the process at the Royal Institution on the 25th April, 1845. It has since transpired that a similar process had been employed in England some time before the invention was made known.

The invention was improved and extended by Strickland and Delamotte in 1848. The process is analogous to lithography, but a zinc plate is employed instead of a stone. Mr. Cowell, who died in 1875, was perhaps the only person in this country who practised the method as a matter of business; though it has been extensively used by amateurs, and is still carried on by Mr. Cowell's successors.

COWIE (George). Job Master-Printer's Price-Book. London : 1838. 8vo.

— Cowie's Printer's Pocket-Book and Manual, containing the Compositors' and Pressmen's Scale of Prices, agreed upon in 1810, and modified in 1816; the newsmen's scale; numerous valuable tables; all the schemes of impositions, from folio to hundred-and-twenty-eights inclusive; the Hebrew, Greek, and Saxon Alphabets, with plans of the respective cases; an explanation of mathematical, algebraical, physical, and astronomical signs; to which is added a table for giving out paper, and a useful abstract of the various Acts of Parliament connected with the trade; also a list of master printers, arranged on a new plan, and corrected to the present time. London : 8vo. n. d.—Second edition, with alterations and additions: 1866, 16mo. [Issued with a different title-page. The list of master printers is omitted, and there are some alterations on p. 94.]

The author was a printer in Newcastle-street, Strand. The title of his book gives a sufficient epitome of its contents.

COWPER (Edward). On the Recent Improvements in Printing. [Excerpt from the *Quarterly Journal of Science*, 1828.] pp. 9.—See also APPLLEGATH.

CRAIG (William Marshall). A Course of Lectures on Drawing, Painting, and Engraving, considered as branches of Elegant Education. Delivered in the Saloon of the Royal Institution. London : 1821. 8vo. Plates.

CRAIK (G. L.). The Pursuit of Knowledge under Difficulties. 2 vols. London : 1857. 12mo.

Typography is an art the acquirement of which has been a source of much difficulty to many of its professors. Mr. Craik gives many instances of the difficulties encountered by several eminent printers on their road to fame.

CRANIER. *Épreuves des Caractères gravés et fondus par Cranier.* Paris : 1828. 4to.

CRAPELET (G. A.). *Des Brevets d'Imprimeur, des Certificats de Capacité, et de la nécessité actuelle de donner à l'Imprimerie les réglemens promis par les lois ; suivi du Tableau général des Imprimeries de toute la France en 1704, 1739, 1810, 1830, et 1840.* Paris : 1840. 8vo. pp. iv. 92.

This is an exposition of the French Press Laws, with some statistics intended to show their practical effect. The author complains bitterly of the restrictions placed on printing by the French authorities.

— De la Profession de l'Imprimeur, des Maîtres Imprimeurs, et de la nécessité actuelle de donner à l'Imprimerie les réglemens promis par les lois. Paris : 1840. 8vo. pp. 130.

The following is an epitome of the contents of this standard work: Part I. treats of the enthusiasm of the first printers towards the typographic art; the prerogatives that they enjoyed in virtue of their profession; the early printers of the Universities; a list of some families of printers who were ennobled, or had titles and dignities conferred upon them; a sketch of President Hénault and of Marshal Fabert; the business of printing in modern times; some ancient institutions which regulated the Press; origin of the French *Chambre Syndicale*; ancient usages and customs of printers; the confraternity of St. John Porte-Latine; the protection and encouragement given to printers in France from the time of Louis XII. to that of Louis XVI.; the settlement of the number of printers in Paris in 1686; the Delphin editions, and how they were executed by the different printers of Paris invited to assist; Madame Dacier and her contributions; the letters patent of Louis XIV., instituting

a royal printer for the city of Amiens; the Code, as it related to printing and publishing; J. B. Coignard, the founder of the prize for Latin eloquence in the University; cultivation of printing by the princes and ladies of the Court. Part II. treats of the antiquity of certain families of printers; the poem of Claude Louis Thiboust, entitled "Typographiæ Excellentia"; of the book of Dominique Fertel, called "La Science pratique de l'Imprimerie"; the verdict of the Jury of the Exhibition of 1801 in regard to printing; the works of Pierre and Firmin Didot; the actual state of printing, and means of reforming certain evils existing at the time of publication. At the end is a list of printers and publishers of Paris of whom there are engraved portraits, with short biographical and critical notes; a general list of Parisian printers, from 1469 to 1789; and a list of 36 printers carrying on business in Paris in the latter year.

— Des Progrès de l'Imprimerie en France et en Italie au XVI^e Siècle, et de son influence sur la littérature; avec les Lettres Patentes de François I^{er} en date du 17 Janvier, 1538, qui instituent le premier Imprimeur Royal pour le Grec. Paris : 1836. 8vo. pp. ii. 52.

The author says that it was during the 16th century, and from the time of Francis I., that typography began to exercise so vast an influence on civilization, and in that century it received its highest development both in France and Italy. The greatest potentates, the most eminent men, emulated each other in their eulogy of the art, but agreed in regarding it as a gift from God. The darkness of ignorance was dissipated by the

light shed on the world by the publication of the Greek and Latin classics. Multitudes of men of eminence devoted to its practice their lives, their talents, and their fortunes. Of these he gives short sketches, and an enthusiastic description of their works. The notes contain much historical and bibliographical information. In 1821 the Rev. T. F. Dibdin wrote a reply (in 8vo.) to the preface of this work.—See DIBDIN.

CRAPELET (G. A.). *Études pratiques et littéraires sur la Typographie. A l'usage des gens de lettres, des éditeurs, des libraires, des imprimeurs, des protes, des correcteurs, et de tous ceux qui se destinent à l'imprimerie. Tome premier.* Paris : 1837. 8vo. pp. iv. viii. 408.

Only one volume of this work was published. It is devoted entirely to the history and literary aspects of printing, especially printing in Paris, of which the first chapter treats at great length. The portion devoted to correction of the press

is the most noteworthy feature of the book. It shows the system pursued by the first printers, reviews the correctness, or otherwise, of their books, and gives a variety of practical instructions to be followed in the reading-closet.

— Robert Estienne, Imprimeur Royal, et le Roi François I^{er}. *Nouvelles recherches sur l'état des lettres et de l'imprimerie au XVI^e siècle, avec sept planches d'ornemens typographiques des Estienne et autres imprimeurs contemporains.* Paris : 1839. 8vo. pp. 68.

A letter addressed to M. Villemain, Minister of Public Instruction and Grand Master of the University. It deals with an incident referred to, but at much less length, in Crapelet's "Progrès de l'Imprimerie." The woodcut reproductions

of vignettes and initials are beautifully executed, and the critical remarks accompanying each may be commended to typographical designers and letter-cutters.

CRAS (Henry Constantine). *Eulogium Johannis Meermani. Amstelædami et Hagæ : 1817.* 8vo. pp. x. 125.

There is a fine copperplate portrait of the author on the title-page, engraved by W. van Senus.



LONDON : 1583-1607.

CREEDE (Thomas).

This printer lived at the sign of the Catherine Wheel, near the Old Swan, in Thames-street, in 1594, and frequently put

to his books the annexed device, which is an emblem of Truth, crowned and flying naked under a hand issuing from the

clouds, striking on her back with a rod, and with the motto round it, "Veritas vivescit vulnere," with a fault in the spelling, and between the legs of the figure the initials, T.C. Creede also used the device of a griffin sitting on a stone, to which is chained a round ball, winged. He was made a freeman of the Stationers' Company in 1578, on the nomination of Thomas East. Warton, in his "History of English Poetry," quotes from the Register of the Stationers' Company, March roth, 1594, "to T. Creede"—"Mother Reddcape, her last will and testament, conteyning sundrye conceived and pleasant tales, furnished with much

varyetic to move delighte." The British Museum has the edition of 1599, "printed by Thomas Creede," with the preceding device, which is not mentioned in Lowndes. In the Records of the Stationers' Company it is stated that in 1595 Creede was fined 2s. 6d. for having kept an apprentice, without enfranchising him, after the proper term of servitude, and that this printer was also bound over in the penalty of £40 *not* to teach a person named the art of printing. A tolerably full list of Creede's works will be found in Herbert's "Ames," vol. ii. p. 1279; and also in Arber's "Transcripts," vol. i.

CRESWELL (Rev. S. F.). Collections towards the History of Printing in Nottinghamshire, with an index of Persons and Subjects. London: 1863. 8vo. pp. 44.

"This tract," says the author, "contains an experimental catalogue of books, pamphlets, and single sheets printed and published in Nottingham only. I hope to be able to give, at some future time, a

similar list for the other towns in the county, as well as an account of the newspapers." The titles are given in full, and bibliographical and biographical notes are appended.

CREVENNA (Pierre Antoine). Catalogue raisonné de la Collection des Livres de M. Crevenna, négociant à Amsterdam. 6 vols. Amsterdam: 1776. 4to.

This collection passed into the hands of the son, Bolongari, in whose lifetime it was sold by public auction. "It seems to have been the ruling passion of B. Crevenna's life to collect all the materials, from all quarters, which had any connection, more or less, with the origin and progress of printing, and it is forever to be regretted that such extensive materials as those which he had amassed, and which were sold at the sale of 1793,

should have been dissipated beyond the hope of restoration."—Dibdin ("Bibliomania")—See Peignot's "Diet. de Bibliologie," iii. p. 100, and his "Curiosités Bibliographiques," p. 139. A catalogue of a second portion of his library, also sold by auction, was issued in 1789, 5 vols. 8vo.; and a third catalogue in 1795, his death having taken place at Ronie in October, 1792.

CRISP (William Finch). An Easy Catechism of Punctuation for the Use of Newspaper Correspondents, Printers, Juvenile Students, &c. 1875. 32mo.

— The General Printers' Book of Practical Recipes, &c. Great Yarmouth: n. d. 8vo. pp. 17. London: 1875. 8vo. pp. 17.

— The Printers' Business Guide and General Price List. London: 1866. Crown 8vo.

— The Printers', Lithographers', Engravers', and Bookbinders' Business Guide and Ready-Reckoned General Price Lists; to which are added Legal and Commercial Information, Miscellaneous Recipes, and Practical Advice for every member of the Combined Trades. 4th edition. London: 1873.

The two title-pages above recorded are respectively those of the first and fourth editions of one book. Several editions have appeared under the latter title.

Mr. Crisp is a printer at Great Yarmouth, and his book purports to give a list of the prices which the printer should charge for different jobs, such as cards, bill-heads, posters, &c. Along with these are a few trade recipes, and some items of information derived from the handbooks, and other more or less trustworthy sources.

CRISP (William Finch). *The Printers' Price List.* 1867.

A demy sheet, containing prices of jobbing work, sizes of paper, type, &c.

——— *The Printers' Sheet of Imposition Schemes and Directions for Making-up Furniture for Proper Margins.* Great Yarmouth: 1869. Broadside.

——— *The Printers' Universal Book of Reference and Every Hour Office Companion.* An Addendum to the *Printers' Business Guide.* London: 1874. 8vo.

CROMPTON (J. W.). *Report on Printers' Strikes and Trade Unions since January, 1845.* London: 1860. 8vo. pp. 16.

This report was prepared by the author, a barrister, for the National Association for the Promotion of Social Science, at the request of their committee on Trades' Societies. It forms one of several similar reports contained in a volume of pp. 652.

Mr. Crompton's report is painstaking and accurate, so far as it goes, and comprises a good deal of statistical information relating to the printing business in the United Kingdom.

CUMBERLAND (George). *Hints to Various Modes of Printing from Autographs.* [*Nicholson's Journal*, vol. xxviii. p. 56.] 1811. 8vo.

CUMMINS (R.). *The Pressmen's Guide.* Containing valuable instructions and recipes for pressmen and apprentices in city and country printing-offices. Brooklyn: 1873. Square 12mo. pp. 51.

CUMPLIDO (Ignacio). *Tipo que contiene parte de los Caracteres y demas Útiles de la Imprenta de Cumplido.* Mexico: 1836. 8vo.

Specimen book of the printing-house of Cumplido, in Mexico.

CUSSET. *L'Imprimerie à l'Exposition Universelle de 1867. Compte rendu.* (Publication de la Société fraternelle des Protes de Paris.) Paris: 1868. 8vo.

CYCLOPÆDIA.

To give a list of the works under this general title which contain articles on our subject would be to reproduce the titles of all the Cyclopædias that have been issued, from that in 2 vols. folio (1728) to the "Encyclopædia Britannica" last published. All of them have articles under

the several headings—Printing, Typography, Stereotype, Lithography, Engraving, Etching, &c. &c., upon which we are working, and all of them are more or less compilations from the better-known text-books.



AEHNERT (Johann Carl). Fürschrift zum Akademischen Buchdrucker-Postulat. 1746 : 4to.

DAHL (Johann Conrad). Die Buchdruckerkunst, erfunden von Johann Gutenberg, verbessert und zur Vollkommenheit gebracht durch Peter Schöffer von Gernsheim ; Historisch-kritische Abhandlung. Mit dem Bildniss Peter Schöffers. Mainz : 1832. 8vo. pp. 55.

—— Peter Schöffer von Gernsheim, Miterfinder der Buchdruckerkunst. Eine historische Skizze ; mit einer kurzen Geschichte der Erfindung jener schönen Kunst überhaupt. Wiesbaden : 1814. 8vo. pp. 23, with folding genealogical table.

—— The same, in French. Wiesbaden : 1814. 8vo.

—— Article on the History of Printing ("Buchdruckerkunst"). 9½ pages in the "Allgemeine Encyclopædie der Wissenschaften und Künste," von J. S. Ersch und J. G. Gruber, vol. xiv. Leipzig : 1825. 4to.

DANNA (Casimiro). Dell' Arte tipografica festeggiata in Saluzzo e Mondovi nell' Ottobre del 1872. Memorie e discorso. Mondovi : 1872. 8vo.

DARSTELLUNG der Feier des Gutenbergfestes zu Erfurt, am 26. und 27. Julius, 1840. Auf den Wunsch der Theilnehmer vom Comité zusammengestellt. Erfurt: 1840. 8vo.

DA SILVA (Joaquim Carneiro). Breve Tratado theoretico das letras typograficas, offerecido a sua Alteza real o Principe Regente nosso Senhor. Lisboa: 1803. 4to.

DAUNOU (Pierre Claude François). Analyse des Opinions diverses sur l'Origine de l'Imprimerie. Paris: an XI [1803]. 8vo. pp. 138. Paris: 1810. 8vo.

— Another edition.

This work, which formed a paper read before the Institut National des Sciences et Arts, was first printed in the fourth volume of its *Mémoires* (1802). It was translated into German by M. Schrettinger, and in that form appeared in the "Beiträge zur Geschichte und Litteratur," vol. v. München: 1805. 4to. An interesting memoir of the author appears in "Lettres sur les Contes des Fées; notices biographiques," by C. A. Walckenaer (Paris: F. Didot, 1862, 8vo.), pp. 299-344. This memoir, which deals both with the life and works of Daunou, was read at the meeting of the French Institute, July 31, 1841.

Daunou was born August 18, 1761, at Boulogne-sur-Mer. He was admitted a brother of the Oratorians in 1777.

DAVENPORT (S. T.). Engraving and other reproductive Art Processes. [In the *Journal of the Society of Arts*, January 13, 1865.] London: 8vo.

— Engraving. [In "British Manufacturing Industries," edited by G. Phillips Bevan, pp. 75-124.] London: 1876. Crown 8vo.

— Second edition, pp. 95-144. London: 1877.

The late Mr. Samuel Davenport was an amateur of much experience. The history begins with the Deluge, and embraces typography, lithography, chalcography, and all allied or correlated arts.

DAVIDSON (Ellis A.). A Chat about Printing. The Exhibition Number of *Little Folks*.

This is a special number of a serial published by Messrs. Cassell, Petter, & Galpin, and circulated during the London International Exhibition of 1872. It treats of the following: "Who invented Printing?" stencilling, block books, the first type-printer (said to be Laurence Coster, of Haarlem), invention of metal type, the first printed Bible, Peter Schœ-

DAVIDSON (Thomas).

The exact period when Davidson began to exercise his art in Edinburgh is un-

known. Nor is it known how many works he printed, for only three perfect

from his youth up he was distinguished for his exemplary piety, his studious habits, and his receptive mind. He passed through the stormy days of the first French revolution, and was arrested and thrown into prison, but was soon acquitted. Subsequently he rose to great eminence, and was made a peer of France in 1839. Some years before, he had been appointed "Garde générale des Archives du royaume," and had special opportunities of pursuing his studies in biography and literary history, to which he devoted many years. He contributed no less than seventy memoirs to the "Biographie Universelle," among them being the lives of several eminent printers. He died June 20, 1840, and was buried in the cemetery of Père-la-Chaise, Paris.

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specimens of different works have been preserved, and the fragment of a fourth. To him was granted, in 1541, by James V., King of Scotland, a special license for printing the new "Actis and Constitutions of Parliament maid be the Rycht Excellent Prince, James, the fift King of Scottis, 1540." The Acts, however, were

made in 1821 by Mr. S. R. Maitland. The device, which we reproduce, displays a shield containing the printer's initials, T. D., linked with three pheons (the armorial charges of the Davidsons). The shield is suspended from a tree bearing large cones. Three owls are sitting among the branches, and another at the foot of the



EDINBURGH: 1541.

not printed till towards the end of 1541; and though the frontispiece has 1540 on it, it is evident that it had been cut before and used for other books. The best-known of his works is the "History and Cronikles of Scotland," a magnificent specimen of early British typography, but unfortunately without date. A reprint was

stem. The supporters are hairy men, whose hands hold both the shield and the belt which sustains it. The ground of the device is black speckled, but the field of the shield is white. In a compartment below is the Christian name of the printer in full, but only the first two letters of his surname, viz., THOMAS DA

DAVIES (Robert). A Memoir of the York Press, with notices of Authors, Printers, and Stationers in the Sixteenth, Seventeenth, and Eighteenth Centuries. Westminster: 1868. 8vo. pp. vi. and 397.

The records of the city of York show that Frederick Freese, a Dutch printer, was living there in 1497, but no remains of his work are known. The appendix gives *in extenso* the wills and inventories

of effects of early printers—Wanseford (1510), John Foster (1616), &c.; with many very curious and interesting details.

DAVY (Rev. William). A System of Divinity, in a Course of Sermons. 26 vols. Lustleigh, Devon. Printed by himself; 14 copies only. 1796-1807. 8vo.

This extraordinary work derives its claim to a place in our Bibliography, and a record in the history of printing, from the fact that the author was his own compositor, printer, and binder. Of the fourteen copies which were printed, three were imperfect, and one having been deposited in Exeter Cathedral Library, the remaining ten, after reserving one for himself, Mr. Davy says "will be disposed of,

after public Review, pro Bono Publico, as the Bishops shall appoint, whom the present Bishop of Salisbury, late Bishop of Exeter, hath engaged to consult for the Purpose. In the main while, one Copy will be left at each University for public Inspection." The numerous errata in the twenty-six volumes are corrected by means of printed slips pasted over the original text.

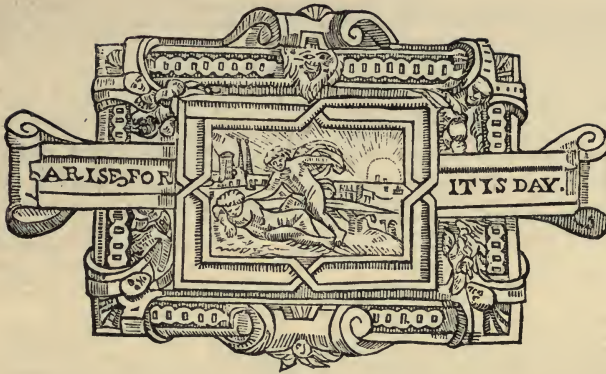


LONDON: 1577.

DAWSON (Thomas).

This printer lived at the "Three Cranes" in the Vintry, in 1577. One of his devices was the Three Cranes in a vineyard, and another the monogram T.D. surrounded by various allegorical figures. We reproduce the latter. Dawson was made free of the Stationers' Company, February 18, 1568, and carried on business for about 22 years, and pro-

duced about 33 separate works. He was Master of the Stationers' Company in 1615, and gave, on July 12, 1616, "twenty shillings towards making up the stairs in the garden up to the city wall." He was succeeded by his son, Thomas Dawson, jun., and Henry Disley, who were made free of the Stationers' Company July 6, 1589.



LONDON : 1546-1584.

DAY (John).

John Day, Daye, or Daie, was born in office adjoining the city wall, and printed Dunwich, in Suffolk. He is supposed to extensively. He had, at the same time,



JOHN DAY.

have been descended from a good family. His first printing-office was near the Holborn Conduit, and about 1549 he removed into Aldersgate, where he had an shops in different parts of the metropolis, where his books were on sale. It is probable that during the reign of Queen Mary he discontinued printing, and

turned his attention to effecting improvements in the art; for his productions afterwards were greatly in advance of his previous efforts. The first Saxon types were cut by him about 1567, and he brought the Greek types, as well as italic, to great perfection. His founts were of great excellence, and he had a large assortment of them. Day was one of the original members of the Stationers' Company, but it is not known from whom he learned the art of printing. On beginning business he printed chiefly in conjunction with Seres, but this partnership did not exist after 1550. Day was the first person admitted into the livery after the renewal of the Company's charter by Philip and Mary. He was warden in 1564, '66, '71, and '75, and master in 1580. He died July 23, 1584, after having followed the business of a printer about 40 years. Some interesting particulars of his career will be found in the Introduction to vol. i. of Arber's "Transcripts of the Registers of the Stationers' Company." He was buried in the parish church of Bradley Parva, in the county of Suffolk, where,

DAY with the Printers (A). An article in the *People's Magazine*, April, 1868, reprinted in the *Printers' Journal*, new series, vol. i. p. 229.

DAY (W. J.). A Series of Tables invented and arranged for the use of the Practical Printer; to which is appended the Scale of Prices for Compositors' work. London: 1841. 8vo. pp. 32.

This work includes tables of the price of any number of letters; of proportion, width, and depth of type; of comparative depth of type; for casting-up works; comparative value of type; comparative quantity of type; scale of prices; table of advances and deductions; and table of

against the north wall of the chancel, is a stone tablet erected to his memory, with a brass and some doggerel lines about "the Daye that darkness could not blind, when Popish fogs had overcast the sun," &c. In Herbert's "Ames," vol. i. pp. 616 to 680, there is an account of Day's productions ranging between 1546 and 1584. He was succeeded by his son, Richard Day, a liveryman of the Stationers' Company. The books printed by him or his assigns bear dates from 1584 to 1597: a list of them is given by Herbert, vol. i. p. 683. His device, given above, is very quaint, and evidently a pun upon his name, in accordance with the custom which prevailed among the early typographers. It also referred to the "Protestant Reformation," but the allusion is somewhat far-fetched.

We give above a portrait of Day, reproduced from Ames's "Typographical Antiquities," in reference to which Dibdin says that "it is probable that Day's portrait is the first legitimate resemblance of the physiognomy of one of our old printers."

DEAN (William). On Xylography, or printing from the natural surface of woods. A paper read before the Society of Arts, January 27, 1869. Printed in the *Journal* of the Society, January 29, 1869.

DEARBORN (N.). American Text-book of Letters. Boston: 1846. 4to.

DEBRAY (N. A. G.). Tableau des Libraires et Imprimeurs des principales Villes de l'Europe. Paris: 1804. 12mo.

DE CARRO (Jean).—See WINARICKY (Charles).

DÉCLARATION du Conseil d'État du Roy, rendue en faveur de la communauté des maîtres graveurs de la ville de Paris. Du 28 Juin, 1705. Paris. 4to.

Ordering six master engravers to be added to the Community, and that the fund they bring in go toward the balance due to the exchequer; also that the operative engravers were only to work under the master engravers.

DÉCLARATION du Roy donnée à Fontainebleau le 2 d'Octobre, 1701. Portant Règlement pour les Libraires et Imprimeurs. Grenoble: 1701. 4to.

DECREE (A) of Starre Chamber, for the Reformation of divers Disorders in printing and uttering of books. June 29, 1566.

Whoever prints anything against any injunction or ordinance set forth by the Queen's authority shall be imprisoned and thenceforth never use the "feat" of Printing. The Wardens of the Stationers' Company to search printing houses, and "to open and view all packs, dryfats, maunds, and other things wherein books may be contained."

This decree is stated by Hansard ("Typogr.," p. 170) to have been printed by John Audeley. We believe there is no copy in the British Museum.

DECREE (A) in the Starre Chamber, for the redressing of the abuses in Printing. 27 Junii, 26 Elizabethæ [1584].

Reprinted by Mr. J. P. Collier, in his "Illustrations of Early English Popular Literature," as "from a contemporary copy."

DECREE (A) of Starre Chamber, concerning Printing, made the eleventh day of July past, 1637. London: 1637. 4to. pp. 62.

This decree compels every printer to place his name on everything he prints; restricts the number of master printers to twenty; no printer, except the master and wardens of the Stationers, to keep more than two apprentices and two presses, and they only three; there are to be four letter-founders and no more; that one copy of every publication shall be sent to Stationers' Hall for the use of the Bodleian Library, Oxford. Reprinted by Edward Arber, and also in "Memoirs of Thomas Hollis" (p. 641), and many other works.

DEECKE. Einige Nachrichten von den im XV^{ten} Jahrhundert zu Lübeck gedruckten niedersächsischen Büchern. Lübeck: 1834. 4to.

An account of the books printed at Lübeck in the fifteenth century.

DE FONTENELLE (Julia) et POISSON (P.). Manuel complet du Marchand Papetier et du Régleur, contenant la connaissance des papiers divers, la fabrication des crayons naturels et factices gris, noirs, et colorés; celle des encres à écrire, ordinaires et indélébiles; des encres d'imprimerie, de lithographie, d'autographie, et de la Chine; des encres de couleur et de sympathie; la préparation des plumes, des pains et de la cire à cacheter, de la colle à bouche, des sables, etc. Ouvrage indispensable aux administrations, manufactures, etc. Paris: 1828. 18mo. pp. x. 399; 1 folding table and 2 plates.—Nouvelle édition, entièrement refondue et ornée de figures. Paris: 1854. 18mo.

This work forms one of the series of practical technical handbooks known as the "Manuels-Roret."

DEGEORGE (Léon). La Maison Plantin à Anvers. Brussels: 1877. 8vo. pp. iv. 67 and 45, and table des matières, pp. ii.—Deuxième édition, augmentée d'une Liste Chronologique des ouvrages imprimés par Plantin à Anvers de 1555 à 1589. Bruxelles: 1878. pp. iv. 67 and 127.

On the 2nd August, 1875, negotiations were concluded whereby M. Edouard Moretus, then owner of the ancient printing-office and dwelling-house of Plantin, at Antwerp, ceded it, in consideration of a sum of 1,200,000 francs, to the authorities of the city, to be maintained by them in perpetuity as a public museum.

The property thus transferred contains

perhaps the most remarkable collection of typographical antiquities extant. It ranges over a period of more than three centuries, many of the objects dating from 1555. They include the types, presses, and miscellaneous appliances of the great "architypographer," as well as those of his successors, the family of Moretus, whose genealogy extends from

1543 down to the present day. In addition, there are preserved all the correspondence, account-books, and archives of the house; copies of all the products of their presses, and a variety of curious historical documents, autographs, ornamental manuscripts, &c., as well as a valuable library amounting to many thousand volumes, and comprising several unique specimens of fifteenth-century typography. The above work, of the first edition of which only 150 copies were printed, gives a complete inventory, as well as a descriptive account of every part of the Plantin Museum, together with a valuable series of historical documents, some of them hitherto inedited, relating to Printing. It contains a portrait of Christopher Plantin, a genealogical table of his family and descendants, a plan of the Plantin *hôtel*, an engraving of one portion of it, and an authentic copy of the device used by the celebrated printer. The book is dedicated to M. Emmanuel Rosseels, director-administrator, and M. Maximilien Rooses, curator and librarian (or "bibliothécaire archiviste") of the Plantin Museum.

The additions in the second edition comprise (1) a chronological list of printers who distinguished themselves in the town of Antwerp during the 15th, 16th, 17th, and 18th centuries; (2) memoranda disproving the idea of Plantin having been originally of noble birth; (3) the testimony of Arias Montanus as to the personal character and worth of Christopher Plantin; (4) an account of the nomination of Plantin, by a council of theologians summoned by the Duke of Alva, to the office of "archi-typographe," the duties of which post were found alike so invidious and impracticable that Plantin asked to be relieved of his functions in 1576; (5) notes as to the various places of abode of Plantin in Antwerp; (6) some interesting details relating to the Plantin press after his death; and a Chronological List, which occupies 73 closely-printed pages, of works printed by Plantin at Antwerp from 1555 to 1589.

See PLANTIN; also "Plantijn en de Plantijnische Drukkerij" (Brussels: 1877), written by M. Maximilien Rooses; and RUELENS-DE BAEKER.

DELABORDE (Henri). *La Gravure depuis son origine*. Articles in the *Revue des Deux Mondes*, December 1 and 15, 1850, and January 1, 1851. Paris. 8vo.

DELAISTRE (L.). *Notice nécrologique sur feu Jean-Louis-Toussaint Caron, graveur*. [Paris: 1847.] 8vo.

Extract from the "Mémoires de la Société libre des Beaux-Arts."

DELALAIN (A. H. Jules). *Historique de la Propriété des Brevets d'Imprimeur*. Paris: Octobre, 1869. 8vo.—2^e édition, revue et augmentée. Paris: Décembre, 1869. 8vo. pp. 63.

The author signs himself "Imprimeur," consists of an elaborate review of the influence upon the press of France of successive decrees for the regulation of printing. The book

— Législation de l'Imprimerie d'après la nouvelle Loi de la Presse, suivie d'un tableau des cas de responsabilité et de pénalité auxquelles sont soumis les imprimeurs. Paris: 1868. 12mo. pp. 40.

— Rapport présenté au nom de la Commission nommée par l'association des Imprimeurs de Paris pour examiner les produits typographiques admis à l'Exposition universelle, et lu dans la séance du Lundi, 11 Février, 1856.

— Rapport sur les produits typographiques à l'Exposition Universelle de 1855. Paris. 8vo.

— Recueil de Documents officiels relatifs au Régime de l'Imprimerie. Paris: 1867. 8vo.

DELAINE (A. H. Jules). Tableau des Imprimeries en lettres ex-
stantes en France au 1^{er} Janvier, 1867. 8vo.

——— Tableau des Responsabilités et Pénalités auxquelles les maîtres-
imprimeurs sont soumis d'après la législation actuelle. Nos. 1
and 2. 8vo.

——— La Typographie française et Étrangère à l'Exposition Uni-
verselle. Paris : 1855. 8vo.

M. Delaine was the printer to the University of Paris, president of the Congress of Printers of France, formerly president of the Chamber of Printers of Paris and of the Publishers' Club, an officer of Public Instruction, and a Chevalier of the Imperial Order of the Legion of Honour. His office was in the Rue des Écoles, opposite the Sorbonne.

DE LA MOTTE (P. H.). On the various Applications of Anastatic
Printing and Papyrography. With illustrative examples. London :
1849. 8vo.

DELANDINE (Antoine François). Histoire abrégée de l'Imprimerie,
ou Précis sur son origine, son établissement en France, les divers
caractères qu'elle a employés, les premiers livres qu'elle a produits,
les inventions successives qui la perfectionnèrent, ses ornemens, les
noms de ceux qui l'introduisirent dans les principales villes de
l'Europe, et les ouvrages remarquables dont elle fut l'objet.
Paris : [1814]. 8vo. pp. v. 176.

One hundred copies only printed. The work forms the introduction to the cata-
logue of printed books in the Public Library of Lyons, of which the author was
librarian, and was separately printed as above for his friends.

——— Mémoires bibliographiques et littéraires. Les anciennes biblio-
thèques de Lyon, l'Arbre de la Reconnaissance, le Tombeau de
Brignais, l'histoire des manuscrits, les bains Romains de Bar-sur-
Aube, le passage d'Annibal, des Gaules en Italie, l'écriture et le
papier chinois, l'V'king, l'augurat et le pontificat d'Auguste, la
sépulture de Canon, les tombelles de Champagne, une olle de
Ceylan, le repos des morts et le monument de Villette, le papillon,
symbole égyptien, la mosaïque de Lyon, le culte de Mars dans
les Gaules, le séjour de César et de Labiénus dans la même con-
trée, un temple de Druides, les sacrifices sanglans, manuscriptiana,
les médailles satyriques, les antiquités de feurs, la justification de
Medée, les figures panthées, et l'histoire abrégée de l'imprimerie.
Paris : 1817. 8vo.

The author was a corresponding member of the London Society of Antiquaries, a
member of the French Institute, and of the Academy of Lyons.

DE LA RUE (Thomas). Report of the Juries of the Great Exhibition,
1851 (Printing and Stationery). London : 1851. 8vo.

Thomas De la Rue died June 7, 1866, at his residence in Westburne-terrace, in his seventy-fourth year. He was the founder of the house which bears his name. He began his career as a printer, and subsequently he made use of his special knowledge of printing in improve-
ments in the manufacture of playing-cards. About 1820 he published the New Testament printed in gold, now a very scarce work, and on the occasion of Her Majesty's coronation the *Sun* newspaper was by his aid printed in gold. He was deputy-chairman and joint reporter of

Class XVII. in the Exhibition of 1851, and the report of that class is mainly from his pen. In the Universal Exhibition of Paris in 1855 he was also a juror, and then received the decoration of a Knight of the Legion of Honour.

DELEMER. Recueil des Caractères de la fonderie des Frères Delemer. Bruxelles : 1820. Folio.

DELESCHAMPS (Pierre). Des Mordants, des Vernis, et des Planches dans l'Art du Graveur ; ou, Traité complet de la Gravure. Paris : 1836. 8vo. pp. xv. 271.

A practical work on every branch of the art of engraving for the copperplate, lithographic, and letterpress printing processes. It includes stereotyping and automatic or chemical engraving in relief, as well as machines for the purpose of making engravings, pantography, diagraphy, glypography, electrotypography, and a variety of other curious processes. At the end are four folding plates of the appliances, apparatus, &c., described in the book. The French Society for the Encouragement of National Industry awarded the author its medal of honour in 1835 for a new etching process which he invented.

DELESSERT (Benjamin). Notice sur la Vie de M. A. Raimondi, graveur Polonais, accompagnée de reproductions photographiques de quelques-unes de ses estampes. Paris : 1853. Folio.

DELITZSCH (F.). Der Flügel des Engels. Eine Stimme aus der Wüste im 4. Jubelfestjahre der Buchdruckerkunst. Dresden : 1840. 8vo. pp. vii. 91.

DELPIT (Jules). Origines de l'Imprimerie en Guyenne. Bordeaux : 1869. 8vo.

DELPAT (G. H. M.). Dissertation sur l'Art typographique. Contenant un aperçu historique de ses progrès durant le XV^e et le XVII^e siècles, et des recherches sur l'influence de cet art sur les lumières de l'espèce humaine. Mémoire qui a remporté le prix proposé en 1816 par la Société Provinciale des Arts et des Sciences à Utrecht. Utrecht : 1820. 8vo. pp. 139.

— Over den Voortgang en de Verbreiding der Boekdrukkunst in de 15 en 16 eeuw. Een prijsverhandeling. Utrecht : 1820. 8vo.

— Verhandeling over de Broederschap van Geert Groote en over den invloed der Fraterhuizen op den wetenschappelijken en godsdienstigen toestand, voornamelijk van de Nederlanden na de veertiende eeuw. Utrecht : 1830. 8vo.

A German translation by C. F. G. Mohriske was published at Leipzig : 1840. 8vo.

DE MARNEF (Geoffroy).

This printer stands fifth on the roll of Parisian typographers, having established a press in the capital in 1481. The device given opposite is a reproduction, by panicography, of the first page of the Virgil printed by Nicolas des Pres for De Marnef in 1514. It forms one of the illustrations in the fifth series of M. Madden's "Lettres d'un Bibliographe." De Marnef died in the rue St. Jacques. He had two brothers, Enguilibert and Jehan ; they were associated

with him in business. The typographic mark here given is the most complete of any that appeared in their books. It represents on one side the pelican, as described in fable, nourishing its young with its blood ; on the other is a parrot, perched on a branch ; between the two is a triangular covey of birds on the wing. Underneath are the three letters E. J. G., being the initials of the baptismal names of the brothers Enguilibert, Jehan, and Geoffroy.



DE MARNEF. PARIS: 1481.

DEMBOUR (A.). Description d'un nouveau Procédé de Gravure en relief sur cuivre, dite Ectypographie métallique. Metz: 1835. 4to. pp. 31, with 8 pages of specimens.

The book describes a new style of etching, in which the lines are raised or in relief, instead of being depressed or sunk in. The system would now be called, not "Ectypography," but "typographic etching."

— Die Metall-Ektypographie. Aus dem Französischen von Hein. Meyer. Braunschweig: 1835. 4to. pp. 21, with 8 leaves of specimens.

DEMOCRIET [Pseud.]. Twaalf Volks-liedekens op bekende wijzen, ter vervrolijkung van Lourens Janszoon Koster's vierde Eeuwfeest. Haarlem: 1823. 8vo.

Twelve songs in celebration of the alleged fourth centenary of Koster. On the title-page there is a rude woodcut "portrait" of Koster, surrounded with a laurel-leaf, and on the cover a view of the old wooden press, with the date 1423.

The latter would be invested with great interest as an earlier pictorial representation of the printing-press than that given by Badius Ascensius, were it not apparently supposititious, like the portrait of Koster.

DENHAM (Henry). Ordinances decreed for the Reformation of divers Disorders in Printing and Vttering of Books. A sheet. London: 1566.

This printer lived at the sign of the "Star," in Paternoster-row, and also in Whitecross-street. In 1580 he was assignee to William Seres. In 1586 he lived in Aldersgate-street, at the same sign. Entered as apprentice to Tottel, Oct. 14, 1560, he became free of the Stationers' Company, August 30, 1560, and was several times fined, either for printing primers without license or for some other similar misbehaviour. On his various dwellings he put the sign of the "Star," which is also his device. It consists of the emblem of the flaming star with seven rays; around it the inscription, "*Os homini sublimis dedit.*" The sheet named above is one of the decrees of the Star Chamber.



LONDON; 1559-1591.

DENIS (Michael). *Annalium Typographicorum v. cl. Michaelis Maittaire supplementa*. 2 vols. Viennæ: 1789. 4to. [Part I. pp. xviii. 1 to 479: Part II. pp. 480 to 883.]

This is one of the most important works enumerated in our "Bibliography." The labour involved in its compilation must have been immense. Much of the information, however, is now superseded by the result of recent researches; while the remainder has been since reproduced in a more readable form.—See MAITTAIRE.

—— *Bibliotheca Typographica Vindobonensis*, ab anno 1482-1560. In gratiam τῶν βιβλιοφιλῶν linguam germanicam non calcantium, ex magno quod de Vindobonensi typographia condidit opere (Wiens Buchdruckergeschichte) excerptis auctor. Vindobonensia: 1782. 4to. pp. 47, with folding plate of printers' marks executed on copper.

—— *Suffragium pro Johanne de Spirâ, primo Venetiarum typographo*. Viennæ: 1794. 8vo. pp. 46.

An argument addressed "to the candid reader," in favour of the claims of John of Spira as the prototypographer of Venice.

—— *Wiens Buchdruckergeschicht von 1482 bis 1560*. Wien: 1782. 4to. Title and 4 unnumbered leaves, pp. xxiv. 694, 24 unnumbered leaves of index, &c.

—— *Nachtrag zur Wiens Buchdruckergeschicht*. Wien: 1793. 4to. pp. 110, 7 unnumbered leaves of index, &c.

Michael Denis was a bibliographer of justly-established eminence, and principal librarian of the Imperial Library of Vienna. Born in Bavaria in 1729, he died in the year 1800, at the age of seventy-one.—See Peignot's "Dict. de Bibliolog.," vol. i. p. 122; ii. 232.

DENMARK. Aarsberetninger og Meddelelser fra det store Kongelige Bibliothek. Copenhagen : 1868. 8vo.

This is one of the yearly reports and communications from the Royal Library of Copenhagen, which have been issued annually since 1865, at the expense of the library, by the chief librarian, Christian Walther Bruun, well known as an editor of early Danish texts. This number gives an account of the early Danish

printed books in the library, from the productions of the Dutchman or Fleming Snell, the first printer both in Denmark and Sweden, to the many early Danish volumes issued at Paris about 1514 under the superintendence of Christian Pedersen.

DENNHARDT (Professor). Anhang zur Beschreibung des Gutenbergfestes in Erfurt. Festrede, am 27. Juli, 1840. Erfurt : 1840. 8vo. pp. 12.

DENNISTOUN (James) of Dennistoun. Memoirs of Sir Robert Strange, engraver, member of several foreign Academies ; and of his brother-in-law, Andrew Lumisdien, private secretary to the Stuart princes. 2 vols. London : 1855. 8vo.

DE PFORTZHEIM (Jacob).—See PFORTZHEIM.

[DE REGT.] Laurens Jansz Koster : Jaarboekje voor Typographische Vereenigingen. Leyden : 1856. 12mo.

DE REUME (A.).—See REUME.

DERRIEY (Jacques Charles). Gravure et Fonderie de, Spécimen-Album. Paris : 1862. 4to.

This is one of the most beautiful works ever issued from the French, or, indeed, any other press. Although called a "Specimen Album," and intended chiefly as an example of the work done at the celebrated establishment from which it emanates, it contains a considerable amount of literary matter of a very attractive and valuable character. The author, M. Derriey, enters into a history of his establishment, describes his early struggles, the humble origin of his present business, the successive steps by which it has progressed, and the system

of management under which it is now carried on. An indignant protest is made against the system of pirating typefounders' designs, and reproducing matrices by the electrotype process. The Album was prepared for distribution at the International Exhibition of London in 1862, at which it was afterwards honoured with a prize medal. It was not issued for sale ; but copies which have since changed hands have commanded large prices. Several editions were subsequently printed ; the last was issued in 1877.

— Notice sur les Produits Typographiques de Charles Derriey, graveur, fondeur, et mécanicien. Exposition Universelle de 1855. Décembre, 1855. Typographie E. Meyer, à Paris. 8vo. pp. 60.

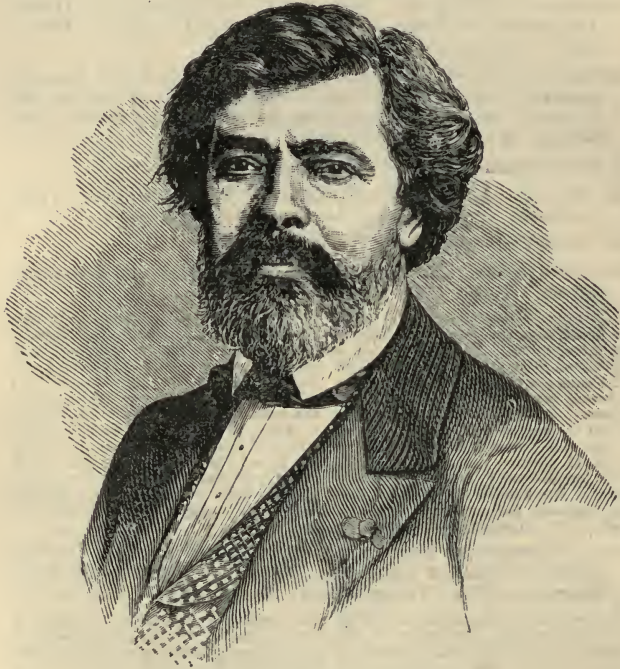
M. Derriey formed an association called the "International Association of Engravers and Typefounders," intended to protect their interests against the infringements which were carried on by means of the then recently introduced galvano-plastic process. Many houses, both in France and abroad, had begun to appropriate the production of M. Derriey and others. This was especially obnoxious to him, as his designs were not only all original and peculiar to himself, but they were actually engraved in his own offices by his own pupils. In an interesting Preface to the above—a plea

pro domo sua—he made an indignant protest against this system, speaking in the indignant terms of a truly honest man, of the disgraceful system of piracy which threatened to work so much evil to the best interests of the art of printing. This little book contains, in addition, a large number of interesting facts concerning the history of the house of Derriey. It is written in a clear, yet elegant style. The printing, by Ernest Meyer, of Paris, is exquisite, and every page testifies to the practical skill of the printer, as well as to the ability and taste of the author.

DERRIEY (Jacques Charles). De l'Ornementation Typographique, à propos du Spécimen de M. Charles Derriey, graveur et fondeur, à Paris.

In the "Procès Verbaux et Rapports littéraires des Membres de la Société Fraternelle des Protes des Imprimeries typographiques de Paris." Paris: Jan., 1850. This was written by M. Auguste Bouchet, overseer in the printing esta-

blishment of M. Claye, reporter to the commission appointed by the Paris Overseers' Society, composed of MM. Bailleur, Bourdier, Bramet, Cruché, Mitouflet, Monpied, Portier, and Richard.



JACQUES CHARLES DERRIEY, 1808-1877.

Jacques Charles Derriey, born 1808, died at his residence, No. 12, Rue Notre-Dame-des-Champs, Paris, on the 11th February, 1877, was one of the most celebrated French typefounders. He was born at Moissey (Jura), and apprenticed as a compositor in the office of Gauthier, at Besançon. His family being com-

pelled, owing to adverse circumstances, to settle in Paris, Derriey accompanied them, and found employment in the typefoundry of Pierre Didot the elder. Here he acquired a thorough knowledge of the art, his previous training as a printer being found highly advantageous to him. He began business on his own account in

partnership with M. Bedaux, the stereotyper, in a small office in the Rue Monsieur-le-Prince, Paris, but afterwards removed to No. 12, Rue-Notre-Dame-des-Champs, where his establishment is still situated. M. Derriey was one of those men, almost peculiar to France, who have qualified themselves for one particular calling by a thorough study and practice of all the correlative branches of industry. He was a practical engraver, stereotyper, and compositor, as well as a typesetter. But he possessed, moreover, a thorough love for art, a correct taste, and great fertility of invention. The result is seen in the exquisite work above cited. All of the characters in it, both types and ornaments, were designed by Derriey himself, and executed by his pupils. Their merit has been deservedly marked by the award of many prize medals at the different International Ex-

hibitions, including those of London and Paris, while the author himself was honoured by being named a Chevalier of the Legion of Honour.

The late M. Derriey was also a skilled mechanic, and invented several machines which have proved of the greatest service in the foundry and the printing-office. Among them was an apparatus intended as a sort of complement to the type-casting machine, which broke off the jet, rubbed, finished, and set up the types, and an adjustable mould adapted for casting different bodies to various heights. He also devised a numbering-machine for bank-notes, and the "circular quadrats" were also devised by him. His music type, of an entirely original style, was perhaps the most perfect ever produced. The business is continued by his brother Jules, and his brother's son, Charles.

DESBARREAU-BERNARD (Dr.). *La Chasse aux Incunables*. Toulouse : 1864. 8vo. 3 plates.

One hundred copies only printed. An amusing account of the adventures of a "hunter" after incunabula and early products of the printing-press.

——— *Établissement de l'Imprimerie dans la Province de Languedoc*. Toulouse : 1875. 8vo. pp. 430; eleven plates.

One hundred and four copies printed.

——— *L'Imprimerie à Toulouse aux XV^e, XVI^e, et XVII^e Siècles*. 2^e édition. Toulouse : 1865. 8vo. pp. 31.

Only one hundred and forty copies printed. At the end is a folding table containing the following particulars of all the books known to have been printed at Toulouse during the fifteenth century, from 1476 to 1500: The names of the authors, the titles of the

books, where and by whom printed, date, size, type, language, device, and where preserved. The list is headed with the name of Jean Andrea's "Super Secundum Decretalium." The book is a valuable addition to the literature of the incunabula.

——— *Quelques Recherches sur les Débuts de l'Imprimerie à Toulouse*. No date. 8vo.

DESCRIPTION bibliographique de la Bibliothèque de Joseph Ermens, imprimeur libraire à Bruxelles : 1805. 2 vols. 8vo.

The sale of this library, which included many rare incunabula, took place the 12th November, 1805.

DESMARETZ. *Éloge historique de J. Callot*. Nancy : 1828. 8vo.

DESPORTES (M. J.) *Manuel pratique du Lithographe*. Paris : 1834. 8vo.

DESPRÉAUX. *Note détaillée sur l'invention de la gravure en relief*. Paris : 1836. 4to.

DESROCHES (J.). *Nieuw Onderzoek naar den Oorsprong der Boekdrukkunst*. Amsterdam : 1778. 8vo.

——— *Nouvelles Recherches sur l'Imprimerie, dans lesquelles on fait voir que la première idée en est due à des Brabançons*. In vol. i. of "Collections de l'Académie de Bruxelles." Bruxelles : 1777. 4to.

One of the numerous attempts, no doubt patriotically inspired, to confer on different countries the honour of having given birth to the inventor of typography. The first printer, according to this theory, was a native of Brabant.

DESTANBERG (Napoléon). Laurens Coster. Drama in dry bedrijven. Antwerpen: 1855. 8vo. pp. 56.

The author was a dramatist, and the above forms one of a series of plays, entitled "Bibliotheek van Oorspronkelijke Tooneelstukken."



VPRES: 1553.

DESTRESIUS (Jodocus).

The device of this printer consists of the emblem of the pelican feeding his young, on the foreground of the landscape. In an oval border is the motto,

"Sine sanguinis effusione, non fit remissio" (without the shedding of blood there is no remission of sins).

"DEVIL (A designing)." *The New Art of Printing*. An article in *Blackwood's Magazine* (Edinburgh), vol. lv. p. 45.

DE VILLIERS (P.), M.D. *The Signature of Gutenberg*. London: 1878. 8vo. pp. 29; with folding sheet, facsimile of the Letters of Indulgence, 1455. [300 copies only printed.]

This pamphlet, dedicated to the city of Mayence, the cradle of the art of printing, contains an account of an alleged discovery made by the author. Pope Nicholas V. granted certain Letters of Indulgence. They were printed in imitation of earlier Letters of Indulgence, at the press of Gutenberg, and the first issue bears the date of 1454. The few copies now extant are highly prized, as the

earliest known examples of printing with movable types. They contain a curious cipher on the back, which stands probably for the word *Regesta*, denoting the official registration of the instrument. Dr. De Villiers analyzes the different strokes, and comes to the mistaken conclusion that they consist of a fanciful arrangement of the letters forming the word Gutenberg, and that they were

written by the proto-printer himself. Thee follows some account of the Gutenberg or "Mazarine" Bible (a reproduction of which the author proposes to reissue), the Catholicon, and the Letter of Indulgence.

DEVINCENZINI (Joseph). *Electrographie, ou nouvel art de graver en relief sur métal, découvert par Joseph Devincenzini. Mémoire de l'auteur, présenté à l'Académie des Sciences de l'Institut.* Paris : 1856. 4to.

DE VINNE (Theodore L.). *Book Margins.* A series of articles in the *Printers' Circular*. Philadelphia, U.S.A. : 1871.

— The Invention of Printing. A collection of Facts and Opinions descriptive of early Prints and Playing-cards, the Block Books of the Fifteenth Century, the Legend of Laurens Janszoon Coster of Haarlem, and the work of John Gutenberg and his associates. Illustrated with many facsimiles of Early Types and Woodcuts. New York : 1876. 8vo. pp. 556.

— Second edition. London and New York : 1877. 8vo. pp. 557.

A most useful work, and gives evidence of the utmost care and painstaking on the part of the author. Mr. De Vinne says in his preface :—"European critics do not hesitate to say that the confusing and contradictory descriptions of the origin of printing are largely due to the improper deference heretofore paid to the statements of men who tried to describe processes which they did not understand. They say, also, that too little attention has been paid to the types and mechanics of early printing. Criticisms of this character led me to indulge the hope that

I might find gleanings of value in the old field, and that it would be practicable to present them, with the newly-discovered facts, in a form which would be acceptable to the printer and the general reader. In this belief, and for this purpose, this book was written." The manner in which Mr. De Vinne has executed his self-imposed task thoroughly vindicates him in having made the attempt. The illustrations are chiefly automatic reproductions in reduced size, direct from the originals, and are very well executed.

— John Gutenberg. An article in *Scribner's Monthly*, May, 1876.

— *Mediæval Printing.* The substance of a paper read before the New York Typographical Society. In the *Printers' Journal* (New York), June 18 and July 2, 1866.

The author combats the impression that the mediæval printing was superior, in regard to technical execution, to the modern, and shows that, on the contrary, the perfection which recent mechanical inventions—such as improved presses and

methods of type-founding—have enabled printers to achieve, was altogether impossible in the early days of the art. At the same time he does not withhold his tribute to the marvellous excellence of several early specimens of typography.

— *The Printer's Price List : a Manual for the Use of Clerks and Bookkeepers in Job Printing Offices.* New York : 1869. fcp. 8vo. pp. 168. — Another edition. New York : 1871. Medium 12mo. pp. 459.

As a printer's price-list, this is the most elaborate work of the kind that has ever been issued, but it presents a large amount of valuable information beyond

what its title-page promises. The book possesses great authority throughout the United States.

— *Profits of Book Composition.* New York : 1864. 8vo. pp. 33.

A reprint, in pamphlet form, of some observations published in the *Printer* (New York). It was re-issued at the request of the master printers of New York, and well deserved the compliment, for it is a most sensible and practical treatise.

DE VINNE (Theodore L.). Record of Proceedings and Ceremonies pertaining to the Erection of the Franklin Statue in Printing-house Square, New York, presented by Albert De Groot to the Press and Printers of the City of New York. New York : 1872. 8vo. pp. 104.

Printing-house Square, in the centre of New York, is the heart of the newspaper industry of that city. It is surrounded by the palatial offices of some of the morning, and several of the weekly, journals. It was thought appropriate that in the centre of the square there should be erected a statue of Benjamin Franklin, America's famous patriot-printer, and a wealthy citizen, Mr. Albert De Groot, came forward and defrayed the expense of the erection. The monument was inaugurated amid great rejoicings, and in the presence of some of the most eminent citizens, the proceedings throughout being

of the most hearty and interesting character. Among those who took a prominent part in the affair was Mr. De Vinne, who was naturally selected as the most suitable person, from his abilities and position as a *littérateur* and a printer, to write a memorial of the occasion. The result is the work named above, which has a permanent value as an expression of opinion, on the part of some of the leading American journalists, of the value of the Press, and a record of some of the most eloquent speeches in honour of Printing which have ever been delivered.

Speed in Composition. A review of all the attempts made in this field from Logotypes to Type-setting Machines. Twelve articles in the *Printing Gazette*. Cleveland, Ohio : 1871.

These articles were largely quoted in the American technical journals, and they contain a deal of matter of an amusing as well as practical character. Fast type-setting contests are indigenous to America, and while occasionally bringing to light extraordinary dexterity in "picking up stamps," they sometimes encourage a variety of ingenious dodges and tricks, many of which are referred to.

The State of the Trade : Observations on Eight Hours and higher Prices, suggested by recent Conferences between the New York Typographical Union and the Employing Book and Job Printers of that city. New York : 1872. 8vo. pp. 44.

Mr. De Vinne is one of the few acknowledged authorities in America on all matters relating to the literature and practice of the art of printing. Besides being a constant contributor to most of the trade journals, he has written a number of articles in various periodicals on printing and its history ; and for several years has taken an active and influential part in trade politics at New York, where he carries on an extensive printing business. See HART (Francis).



LONDON : 1590-1599.

DEXTER (Robert).

This printer lived at the "Brazen Serpent," in St. Paul's Churchyard, in 1590. He was a benefactor to the Stationers' Company. Herbert's Ames says

that he printed after 1660; if this be correct, he must have carried on the business for an unusually extended period. From Arber's "Transcripts of the Registers of the Stationers' Company" it appears that Dexter became free of the Company June 25, 1589. The date of his first registered publication is January 20, 1590. The device annexed is taken from

Bishop Hall's "Virgidemarium" (1598). It consists of the emblem of a flaming star with eight rays, pointed out by a right hand (*dexter*, Lat., right hand—a pun on the name of the printer) issuing from the ground. In the oval cartouche round it is the motto, "Deus imperat astris" (God rules the stars), and on either side one of the initials R. D.

DIBDIN (The Rev. Thomas Froggall), D.D. *Ædes Althorpianæ*; or, an Account of the Mansion, Books, and Pictures at Althorp, the residence of George John Earl Spencer, K.G. To which is added a Supplement to the Bibliotheca Spenceriana. London: 1822-23. Imperial 8vo. Vol. i. pp. lxxii. and 246; vol. ii. pp. 322; vol. iii. pp. x. and 295.

A magnificently-printed work, descriptive of the typographical and other antiquities at Althorp (about six miles from Northampton), a domain possessed by the Spencer family for upwards of three centuries. The second and third volumes were printed by W. Nicol, successor to W. Bulmer & Co. The third volume is devoted to the Cassano collection, consisting of rare works and specimens of the

early Neapolitan press, with an index of authors and editions. The whole contains a fund of valuable matter for the typographical student. The engravings of this work were stated by the author to have cost nearly £2,000, and the copper-plate printing and French paper about £350 more. The cost of each block ranged from £157 to £73.

— The Bibliographical Decameron; or, Ten Days' pleasant Discourse upon Illuminated Manuscripts and subjects connected with early Engraving, Typography, and Bibliography. 3 vols. imperial 8vo. London: 1817.

This work forms one of the monuments of typographical bibliography. As in the style of its production it is the most sumptuous, so in the nature of its contents it may be said to be one of the most interesting books relative to ancient and modern printing.

The "Decameron" consists of conversations between certain imaginary personages with classical cognomens, each possessing some special knowledge of one of the subjects touched upon, and the others maintaining various views, and expressing different opinions thereupon. We give the following complete synopsis of the contents of the volumes, partly on account of the literary importance of the work to which we are now referring, and partly because such an epitome will be useful to those who may have occasion to refer to the books for one of the many items of typographical interest which they contain:—

Synopsis of Volume I., which contains title, dedication, preface (pp. i. to xvi.), First Day (folios in Roman numerals), xix. to ccxxv., and pp. 1 to 410. **FIRST DAY.**—Account of some of the more ancient manuscripts written in capital letters. Brief view of the progress of the

arts of design and composition, in illuminated MS., from the fifth to the sixteenth century inclusively. **SECOND DAY.**—Ancient missals and breviaries. The Roman, Ambrosian, Mozarabic, and Valambrosa rituals. Ornaments of printed books of devotion. The Death-Dance. Allegorical, pastoral, grotesque, and domestic subjects of decoration. Of the most distinguished printers of missals, &c. Advice to young collectors. **THIRD DAY.**—Engraved ornaments of printed books, &c. Block-books. *Ars Memorandi*. *Speculum Humanæ Salvationis*. *Ars Moriendi*. Hartlieb's *Chiromancy*. Books of Chiromancy and Physiognomy. Bibles. Ancient classics. German publications and translations of the classics. Romances. Works of a grotesque character. Basil books. Works upon hawking. Emblems. Italian classics and novels. Improvement to be derived from elegantly-published works of genius. **FOURTH DAY.**—Origin and early progress of printing.

The *Second Volume* has 535 pages, devoted as follows: **FIFTH DAY.**—Progress of printing in Germany and Italy (*continued*). Rise and progress of printing in France, at Paris, at Rouen, at Lyons,

at Antwerp, and at other places in the Low Countries. Progress of printing at Venice,—the Aldine press, the presses of the Giunti, the Sessa, and Gioliti, &c. The presses of Froben, Oporinus, &c., at Basle. Portraits of printers. Introduction of title-pages, simple and decorative. **SIXTH DAY.**—The former subject continued, including some account of early printing at Louvain. **SEVENTH DAY.**—Decorative printing. Imaginary and authentic portraits of printers. Title-pages, simple and ornamental. Capital initials. Woodcut portraits of eminent characters. Comparison between the ancient and modern art of printing. Of paper and vellum. Modern English

printers of eminence. **EIGHTH DAY.**—Of bookbinding, ancient and modern; with divers singular anecdotes, and sundry curious graphic embellishments connected therewith.

The *Third Volume* has 544 pages, thus divided: **NINTH DAY.**—Characters of deceased and living book-auction-loving bibliomaniacs. Of book sales by auction since the year 1811. **TENTH DAY.**—Brief view of bibliographical literature in Italy, France, and Germany. Further account as a Supplement to the "Bibliomania." Of libraries and book collectors in England. Of booksellers. Of printing presses. Conclusion.

DIBDIN (Rev. T. F.), D.D. *The Bibliomania, or Bookmadness: containing some Account of the History, Symptoms, and Cure of this fatal Disease. In an Epistle addressed to Richard Heber, Esquire.* London: 1809. 8vo. pp. 88.

This was the original edition of Dibdin's celebrated work. It was "printed by William Savage, Bedfordbury, Covent Garden, price 4s." At the end is an advertisement relative to the approaching publication of Dibdin's edition of Ames.

The "*Bibliomania*" went through several editions. The pamphlet of 1809 was expanded, two years later, in 1811, into a volume of 782 pages, printed by McCreery, author of "*The Press*." This book, in six chapters, was liberally illustrated. In 1842 Bohn published an edition in 8vo., which reproduced the illus-

trations of 1811 with some additions, and gave an extra chapter with a key to the assumed characters, &c. Messrs. Chatto & Windus published a reprint of this last edition in 1876.

A curious contrast to the fervid bibliomania of this book is to be found in "*Bibliophobia: Remarks on the present languid and depressed state of literature and the Book Trade.*" In a letter addressed to the author of "*The Bibliomania*." By Mercurius Rusticus, with notes by Cato Parvus. London: 1832. 8vo. Between 1809 and 1832 the mania attained its climax.

— *Bibliotheca Spenceriana*; or, a Descriptive Catalogue of the Books printed in the 15th Century, and of many valuable first Editions in the Library of George John, Earl Spencer, K.G. London: 1814-15. 8vo. Vol. i. preface (i.-ix.), works executed in the early infancy of printing (i.-lii.), and pp. 383. Vol. ii. pp. 503; vol. iii. 509; vol. iv. preface (i.-vii.), pp. 587, and indexes (i.-lxxvii.).

The last volume contains the account of the early English printers, with facsimiles of some of their works. The large paper copies have an additional

portrait of Lord Spencer, not found in the small copies. One of them is in the British Museum.

— A descriptive Catalogue of the Books printed in the fifteenth century, lately forming part of the library of the Duke de Cassano Cerra, and now the property of George John, Earl Spencer, K.G.; with a general index of authors and editions contained in the present volume and in the *Bibliotheca Spenceriana* and *Ædes Althorpianae*. London: 1823. Imp. 8vo.

This, with the "*Bibliotheca Spenceriana*" and the "*Ædes Althorpianae*," completes the description of the Althorp collection, in eight of the finest volumes ever devoted to such a purpose.

DIBDIN (Rev. T. F.), D.D. "Here begyneth a littel Tome and hathe to name The Lincolne Nosegay: beyng a brefe table of certaine bokes in the possession of Maister Thomas Frognall Dibdin, clerk, which bookes be to be sold to him who shal gyue the moste for ye same. [London: 1808.] 8vo. pp. 16.

A catalogue of Dibdin's library, purposely written in a very quaint fashion, and printed with a view to dispose of the various books. There are many typographical allusions of considerable interest.

— Holbein's Dance of Death, exhibited in elegant engravings on wood, with a Dissertation on the several representations of that subject, by Francis Douce, Esq., F.A.S.; also Holbein's Bible Cuts, consisting of 90 illustrations on wood, with introduction by Thos. Frognall Dibdin. London: 1858. 8vo.

One of the vols. of "Bohn's Illustrated Library" (Introduction, pp. 218). It gives an account of Holbein's celebrated woodcuts and their engravers, with engravers' marks, memoirs, &c.

— An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Roman Classics, being in part a tabulated arrangement from Dr. Harwood's "View," &c.; with notes from Maittaire, De Bure, Dictionnaire Bibliographique, and references to ancient and modern catalogues. Gloucester: 1802. 12mo. pp. 64.

In the preface of this work it is stated that the English nation, so perfect in most things, is without a typographical and bibliographical dictionary, a book that would be as useful in our language as the "Dictionnaire Bibliographique" is in the French. Referring to the typographical aspect of his work, the reverend author (who was at the time, however, only a B.A.) says:—"Whatever gratifications the collector or antiquarian may enjoy from other pursuits, it is certain that in his discoveries of early typography he will generally meet with truth and beauty united. Some bold antiquaries there are who, in the time spent on *virtù* may mistake a few broken beads for the bracelet of Cleopatra, a half-worn scymetar for the falchion of Marc Anthony; but in a specimen of early typography little error or imperfection can be found. I speak as to the antiquity and the form of the letter. It will be seen with wonder and delight that, excepting the first rude essays of Costerius, Guttemberg, Fust, and Schæffer, nothing can exceed the regularity and splendour of early typo-

graphy. The hand of Heaven worked in a cause so friendly, so beneficial to man. The art of Printing sprang at once from infancy to maturity, and its growth, though rapid, was firm and complete." The book ends with the prophecy that "the time has come when hundreds and thousands of pounds are readily given for a Raphael, a Correggio, or a Caracci; the time may come when £50 or £100 will be cheerfully devoted to a Faust, or a Jenson, or a Spira." Dibdin little anticipated a book like the Gutenberg Bible (on which Fust was engaged) being priced in Mr. Quaritch's catalogue at 3,000 guineas, or a Caxton like the "Knight of the Tower" being sold at public auction for upwards of £600!

A second edition, in 8vo., enlarged, of the "Introduction" was published in London in 1804. A third edition, also in 8vo., with additional authors and biographical notices, &c., was issued in two vols., London, 1808. A fourth edition, in 8vo., greatly enlarged and corrected (2 vols.), appeared in London in 1827.

— The Library Companion; or, the Young Man's Guide and the Old Man's Comfort in the Choice of a Library. London: 1824. 2 vols. 8vo. Vol. i. pp. lii. and 400; vol. ii. pp. 512.

Accompanying the lists of editions are notices of the early printers, and typographical descriptions of *éditiones principes*.

— The Pastime of People; or, the Chronicle of Divers Realmes, and most especially of the Realm of England, briefly compiled and imprinted in Cheapside by John Rastell [A.D. 1529.] London: 1811. 4to. pp. viii. and 299.

In republishing the work of the famous city printer Rastell, Dibdin gives an account of the life and labours of its author. The facsimile woodcuts are exceedingly curious.

DIBDIN (Rev. T. F.), D.D. Proposals for publishing by Subscription, at £3. 3s. each Volume, a new Edition of Ames's *Typographical Antiquities*, by Herbert; greatly enlarged and corrected, in 5 volumes quarto. By the Rev. Thomas Frognall Dibdin, F.S.A., author of "An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics, &c." N.B. The subscription will be considered *as binding only for the first volume*; and the money need not be paid until the book is delivered. London: 1808. 8vo. pp. 8.

This is the prospectus of the celebrated edition of Ames's "*Typographical Antiquities*" (*q. v.*).

— Reminiscences of a Literary Life. London: 1836. 2 vols. 8vo. Vol. i. pp. xxiv. and 556; vol. ii. 557-982 and index (44 pp.).

This work has not only a personal interest, as the autobiography of the celebrated bibliographer who in his time was said to "bestride the whole literary world like a Colossus," but incidentally presents a variety of facts concerning the origin, the progress, and the success of his typographical publications, as well as descriptions of the methods by which they were produced. Any printer who appreciates the literature of his art will experience great pleasure in the perusal of these entertaining volumes.

graphical publications, as well as descriptions of the methods by which they were produced. Any printer who appreciates the literature of his art will experience great pleasure in the perusal of these entertaining volumes.

— Voyage bibliographique, archéologique, et pittoresque en France, par le Rév. Th. Frognall Dibdin. Traduit de l'Anglais, avec des Notes, par Théod. Licquet, conservateur de la Bibliothèque publique de Rouen. Paris: 1825. 8vo. Vol. i. pp. xxiv. and 344; vol. ii. pp. 374; vol. iii. pp. viii. and 384; vol. iv. pp. 447.

The third and fourth volumes were translated by G. A. Crapelet, who added certain notes and a preface to vol. iii. :-

— Lettre trentième concernant l'Imprimerie et la Librairie de Paris, traduite avec des notes par G. A. Crapelet. Paris: 1821. 4to.

Dibdin afterwards in reply wrote :-

— Brief Remarks upon the Preface and Notes of G. A. Crapelet, attached to his translation of the 30th letter of the *Bibliographical, Antiquarian, and Picturesque Tour*. By the Author of that Tour. London: 1821. 8vo. pp. v. and 31.

Only 36 copies were printed, and one of them was presented by the author to the British Museum. It contains Dibdin's autograph. The remarks are pungent and sarcastic. Crapelet's work is said to be "his first," and "hoped to be his last" contribution to literature. "Let him adhere closely to his tympan and friskets,

for which Renouard and Brunet fill will supply much better employment than anything he can produce." But, as our Bibliography shows, Crapelet afterwards became quite a prolific writer.—*See also HASLEWOOD (Joseph) — "Roxburgh Revels."*

THE Rev. Thomas Frognall Dibdin was born in India in 1775, and died in 1847. His father, Capt. Thomas Dibdin, was the brother of the distinguished song-writer, Charles Dibdin. Being left an orphan at an early age, Dibdin was sent home to

England, where he received a good education, and was prepared for the law, but ultimately took holy orders. He became an author at an early age, writing essays, stories, and poems for the magazines, and some disquisitions upon legal topics.

His best-known works, however, are those upon bibliographical and typographical subjects. We have given above a list of all that were connected with printing. Dibdin lived to survive the book-collecting passion to which he

so ably ministered, and to bitterly bewail its extinction. There is preserved in the British Museum an exceedingly interesting volume of his latest autograph letters, addressed by Dibdin to some of his literary friends. He died very poor.

DICKENSON (Samuel N.). A Help to Printers and Publishers: being a Series of Calculations, showing the quantity of paper required for a given number of signatures in book-work, and the number of tokens contained therein, carried out to an extent that will seldom, if ever, fail to embrace the largest jobs. Also an extensive Table for Job-work, showing the quantity of paper required for a given number of bills, labels, duplicates of book-work, &c. Boston (Mass.): 1835. 8vo. pp. viii. and 24, 216, and 20.

— Specimen of Book Printing. Boston: 1842. Royal 8vo.

DICTIONARY (A) of Lithography and its Auxiliary Arts. Published in instalments in the *Lithographer* from January, 1872 to June, 1874.

DICTIONNAIRE des Arts et Manufactures. "Imprimerie typographique," p. 192; "Gravure en relief," p. 189. Paris: 1867. Large 8vo.

DIDOT (Ambroise Firmin). Alde Manuce et l'Hellénisme à Venise. Orné de quatre portraits et d'un facsimile. Hellénisme dans l'Occident; Isabelle D'Este, marquise de Mantoue; Correspondance inédite des Réfugiés Grecs en Italie; Zacharias Calliergi et les Calligraphes Crétois; Premières Impressions Grecques, etc. Paris: 1875. 8vo. pp. lxxviii. and 647.

A monograph of Aldus Manutius, the great Italian printer of the sixteenth century, to whom the world of literature owes some of the best editions of the Greek classics, and the world of art some of the noblest examples of typography. It gives, further, a bibliographical and technical account of the products of the Aldine press from 1494 to 1575. In several respects it corrects the received opinions concerning the Aldi, and all its statements have been derived, after years of study and research on the part of the late M. A. F. Didot, from the best authorities. The ordinary text-books of the history of printing abound with errors on the subject, and these have been too often copied and perpetuated without the slightest attempt at verification. Prefixed to the work is a portrait of Aldus, taken

from an Italian line engraving of great rarity which belonged to M. Didot's collection. This was reproduced, to illustrate an appreciative and lengthy review of the book, in the *PRINTING TIMES AND LITHOGRAPHER* (August, 1875), p. 167. At the side is the mark of Aldus—a dolphin entwined round an anchor, a device found on the obverse of a medal of Vespasian, and on another of Domitian. The great printer adopted the emblem as a token of swiftness (the dolphin) in execution, combined with steadiness (the anchor) in conception. There is also given a portrait of Isabella d'Este, the patron of Aldus, and of Marc Musurus; a view of the tomb of Prince Alberto Pio; and a facsimile of the caligraphy of Marc Musurus.—See MANUTIUS.

— Les Alde Manuce. Paris: 1860. 8vo. pp. 15.

Excerpt from the "Nouvelle Biographie Générale," vol. i. p. 33.

— Catalogue raisonné des Livres de la Bibliothèque de M. A. F. Didot. Paris: 1867. 8vo. pp. iv. and 384.

In the preface to the first part of the Catalogue of M. Didot's library ("livres à figures sur bois, solennités, romans

de chevalerie") there is given a description of a series of books bearing on the history of printing, by reason of their em-

bellishment with engravings on wood, are raised in the essay prefixed to which serve also to settle some questions Vecellio's book on "Ancient Costumes." in the history of wood-engraving, which

DIDOT (Ambroise Firmin). Catalogue des Dessins et Estampes, composant la Collection de M. Ambroise Firmin Didot, de l'Académie des Inscriptions et Belles Lettres ; précédé d'introductions par M. Charles Blanc, de l'Académie Française, et M. Georges Duplessis, conservateur adjoint au Cabinet des Estampes. Paris : 1877. Royal 8vo. pp. vii. xxx. and 541.

The sale of the Didot engravings realized 626,474 fr., or £25,063 sterling.

— Compte Rendu de l'ouvrage d'Aug. Bernard, "De l'Origine de l'Imprimerie en Europe. Paris : 1853. 8vo. pp. 20.

Excerpt from the *Athenæum Français* of 9th July, 1853.

— Essai sur la Typographie. Paris : 1852. 8vo. Plates.

This work, an excerpt from the "Encyclopédie Moderne," contains the result of the author's lengthened experience, and of his vast theoretical and practical knowledge of the subject. The early history of printing is treated with great clearness and a thorough acquaintance with the best authorities.

— Essai Typographique et Bibliographique sur l'Histoire de la Gravure sur Bois. Paris : 1863. 8vo. pp. 315.

This treatise on wood-engraving was prefixed to a sumptuous edition, published by Didot Frères, of Vecellio's "Costumes anciens."

— Les Estienne. Henri I. ; François I. et II. ; Robert I., II., et III. ; Henri II. ; Paul et Antoine. Extrait de la "Nouvelle Biographie Générale." Paris. [1856.] 8vo. pp. 41.

— Les Graveurs de Portraits en France. Paris : 1875-1877. 2 vols. 8vo. Vol. i. pp. iv. xvi. and 356 ; vol. ii. pp. iv. and 565. 750 copies printed.

A catalogue *raisonné* of the collection of portraits of the French school belonging to the late M. Didot. The work, which is posthumous, is preceded by an introduction dated December, 1875. The collection, which began with the portraits of printers and publishers, ended by

comprising the notabilities in literature, science, and arts ; statesmen, magistrates, ecclesiastics, and generals. At M. Didot's death it had become the most important and interesting private portrait gallery in existence.

— Gutenberg. Paris : 1858. 8vo. pp. 13.

This is a reprint of the article in the "Nouvelle Biographie Générale." M. Didot starts with the assertion that Gutenberg was the inventor of printing ; that he was born about 1400, at Mayence, where he died in February, 1468 ; and recites the principal events in the history of the famous controversy. He then traces

the memorials of Gutenberg's career at Strasburg and at Mayence, and, after referring to the modern views which have been held of Gutenberg's invention, gives a bibliographical list of his works. At the end there is a long list of biographical treatises which refer to the subject of the memoir.

— L'Imprimerie, la Librairie, et la Papeterie à l'Exposition Universelle de 1851. Rapport du 17 Jury. Paris : 1853. 8vo. — 2me édition, avec quelques additions. Paris : 1854. 8vo.

— L'Imprimerie à Paris en 1867. Paris : 1867.

An article in the first volume of the "Paris-Guide."

— La Renaissance de l'Hellénisme et Alde Manuce. Paris : 1875. 8vo. pp. 38.

An extract from the *Revue de France*.

DIDOT (Ambroise Firmin). Réponses aux Questions soumises par MM. les membres de la Chambre du Commerce de Paris, sur la situation de la Librairie, de l'Imprimerie, de la Fonderie de Caractères, et de la Papeterie. Paris : 1831. 8vo. pp. 30.

— La Société des Correcteurs. Paris : 1866. 8vo. pp. 27.

Ambroise Firmin-Didot, as honorary president, delivered this speech before the Paris Société des Correcteurs—the French Readers' Society, at their general assembly, on the 1st November, 1866. It deserves to be carefully read on account of the excellent advice it gives to the members of the profession, as well as the high estimate in which the calling of the Correctors of the Press was held by one who was so well qualified to form an opinion of its merits.

— Société des Correcteurs. Discours prononcé le 19 Avril, 1868. Paris : 1868. 8vo. pp. 23.

DIDOT (Firmin). Caractères de la Fonderie de F. Didot. Paris : 1817. [A broadside.]

— Fonderie de F. Didot, 1^{er} cahier, contenant les caractères romains et italiques. Paris : 1828. 8vo.

DIDOT (Jules). Nouvelles Vignettes de la Fonderie de J. Didot l'aîné. Paris : 1836. 4to.

— Vignettes et Caractères de la Fonderie de J. Didot l'aîné. Paris : 1837. Folio.

DIDOT (Pierre). Épître sur les Progrès de l'Imprimerie. Paris : 1784. 8vo. pp. 24.

The imprint runs: "Imprimé chez Didot l'aîné, avec les italiques de Firmin, son second fils." It is dedicated "À mon Père." The poem recites all the typographical successes of the author's father, to whom it is addressed, the expressions being of the most enthusiastic nature. At the end are certain notes on passages

contained in the poem, and they have reference chiefly to the biographical, literary, and historical topics introduced. Incidentally, they give a good and authentic account of the first manufacture of the *papier vélin*. The poem is altogether very curious and interesting.

— Épître sur les Progrès de l'Imprimerie. [Reprinted at the end of the "Essai de Fables nouvelles."] Paris : 1786. 8vo.

This contains, among other interesting matter, notes on the "typometer," Anisson's press, and the manufacture of satin paper.

— Lettre sur les Découvertes de M. Didot (aîné) dans les Arts de l'Imprimerie, de la Gravure des Caractères, et de la Papeterie. Paris : 12th June, 1783. 8vo. pp. 15.

— Spécimen des nouveaux Caractères de la Fonderie et de l'Imprimerie de P. Didot l'aîné, chevalier de l'ordre royal de St. Michel, imprimeur du roi et de la Chambre des Pairs. Dédié à Jules Didot fils, chevalier de la Légion d'Honneur. Paris : 1819. 8vo. pp. 80.

In the preface to this very interesting type-specimen book the compiler says:—"I have adopted the numerical order for the identification of my types, in place of the meaningless and often absurd names preserved up to the present day in nearly all the printing-offices. These names, such as *Perle*, *Parisienne*, *Nompareille*, *Mignonne*, *Petit texte*, *Gaillarde*, *Petit romain*, *Philosophie*, *Cicéro*, *Saint Au-*

gustin, &c., offer no idea of the particular proportions of the letters, nor of their relation to others; in fact, they vary in size in different offices. The numerical order, the only one really convenient, was introduced by my father, and the name of each of his characters is given at the heads of the respective specimens. For about ten consecutive years,—during which I have employed, as nearly as pos-

sible, three hours daily in working with M. Vibert, who is undoubtedly one of the best engravers of letters or punches.—I have been bringing them to perfection. My directions, also, have been carried out with the utmost fidelity, as well as all my ideas for improvements, sometimes resulting in the same fount being cut three or four times over again. It is true

DIDOT (Pierre and Jules). *Essai d'un nouveau caractère, offrant un Essai lyrique, de P. Didot l'aîné, chevalier de l'ordre royal de Saint Michel, imprimeur du roi et de la Chambre des Pairs.* Paris: 1821. 4to. pp. 20.

On the title-page it is stated that this work is issued "chez l'auteur et Jules Didot fils, Chevalier de la Légion d'Honneur, rue du Pont de Lodi, no. 6." The type is very beautiful in appearance, the lining, colouring, &c., being exquisite. The new shapes introduced, such as the

DIDOT FAMILY (The). Three articles in the *Printing Times and Lithographer*, March, April, May, 1876.

The Didot family has been honourably connected with French typography for a period little short of two centuries, and the following sketches of some of the principal members may be interesting:—The first of the family who distinguished himself as a literary man was FRANÇOIS DIDOT, born in 1689. He was the son of a Paris merchant, named Denis Didot, and served his apprenticeship to André Pralard, the printer and publisher. He became the intimate friend of the Abbé Prévost, whose works he published. All of these are known to bibliographers for the beauty of their typography. The sign of his establishment was "the Golden Bible." His printing-office was situated successively in the Rue Pavée St. André des Arts, and the Quai des Grands Augustins. He died on the 2nd November, 1757.

FRANÇOIS AMBROISE DIDOT, son of François, was born in Paris, 7th January, 1730, and died 10th July, 1804. He entered upon the publishing business in 1753, and added a printing department to it in 1757. His office was situated in the Rue de Savoie. He may be said to have laid the foundation of the subsequent typographic celebrity of the house. He made great improvements in type-founding, and his founts of type were superior to all that had been produced previously in France. He did not content himself with beautifying the faces of the characters, but put an end in France to the confusion resulting from the non-justification of one founder's type with that of another, by inventing a system of proportioning the sizes of bodies of types to certain normal

standards, which he called *points*. He also invented a handpress, which was widely used. He visited all the mills in France, with the view of arriving at a better system of papermaking than prevailed. Afterwards he went to Holland for the same purpose, and there found a workman named Ecrevisse, who assisted him greatly in the improvement of this art. At the suggestion of Didot, and with his practical assistance, the factory of Johannot, at Annonay, produced, in 1780, the first specimen of satin paper (*papier velin*), in imitation of that on which Baskerville had printed his beautiful quarto edition of Virgil, which was previously only known in England. In 1783, as a mark of royal favour, he was commissioned, under a decree of the king, Louis XVI., to prepare editions of all the books requisite for the education of the Dauphin—a collection of thirty-two volumes in 4to., seventeen in 8vo., and eighteen in 18mo. He printed also for the Count of Artois, afterwards Charles X., a collection of books consisting of sixty-four volumes in 18mo. This series, known as the "Artois edition," is, like the Dauphin edition, very highly prized by bibliophiles. He left the completion of his labours to his two sons, Pierre and Firmin; and after transferring to the first his printing-office, and to the second his foundry, he died in 1804, at the ripe age of 75.

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PIERRE FRANÇOIS, second son of François, was a printer, a publisher, and a paper-maker. He was born at Paris, 9th July, 1732, and died 7th December, 1793. He entered into business on his own ac-

count as publisher in 1753, and as printer in 1755. From 1759 to 1789 his establishment was in the Rue des Grands-Augustins, where he published several remarkable editions, among them the "Imitation of Christ," in folio, 1788; "Telemachus," in 4to.; the "Picture of the Ottoman Empire," &c. Pierre F. Didot was printer to Louis XVIII. before he ascended the throne. He devoted himself also to type-founding, in which he effected several useful improvements. His paper-mill, at Essonne, was in its day one of the oldest and most important in France.

HENRI, eldest son of Pierre François, was born 15th July, 1765, and died in 1852. He became famous as a punch-cutter, and for his mechanical skill. At the age of 66 he engraved a fount to which he gave the name of "microscopic," and used it for the editions which he called "the microscopic editions" of the Maxims of Rochefoucault, and of Horace. This fount was a high achievement of the type-founder's art. The minuteness was such that the types could not be cast in the ordinary way; hence he invented a special apparatus, to which he gave the name of the "polyamatype," and by means of which they were cast, a hundred letters at a time. These beautiful editions were printed by his brother, Didot jun.

ST. LEGER, second son of Pierre François, was the director of his father's paper-mills at Essonne. It is to this member of the family that we owe the very useful machine for making paper in the web, or in endless rolls. The first attempts in this direction were made at Essonne, in the mill of Pierre François Didot, his father, where Robert, one of his foremen, conceived the first idea of such an apparatus. Many fruitless experiments were made at Essonne by this son and M. Robert, and at Mesnil, near Dreux, under the superintendence of MM. Guillot and Robert. They would have been entirely unproductive but for the perseverance of their employer, who, it may be added, had resided in England at the time of the Peace of Amiens. Fourdrinier had, after an immense expenditure, and after about ten years of labour, got a machine, the first of its kind, in working order at his establishment at Two-Waters. Assisted by Mr. Donkin, St. Leger Didot determined upon developing to its utmost the new invention—one of the most useful and novel of our epoch. In 1816 he returned to France, and at once began to erect machines of this description, originally at Sorel, in the establishment of Messrs. Berthe & Grevenich, afterwards at that

of St.-Jean-d'Heurs, belonging to Marshal Oudinot.

PIERRE, grandson of François, and son of François Ambrose, was born 25th January, 1761, and died 31st December, 1853. When his father relinquished printing in 1789, Pierre succeeded him, and devoted himself so successfully to his art, that his press was honoured by being installed in the Louvre, and he himself was created a chevalier of the Order of St. Michael. He wrote, besides the several technical works named above, several translations of the poets, essays, &c. Pierre entertained the noble desire to render France as pre-eminent in the arts of peace as she was then invincible in the arts of war, and especially to elevate her Press to the first rank in Europe. In his own efforts he sought to surpass the memorable triumphs of Bodoni. He was already the most eminent printer of France; he aspired to become the most eminent in Europe. Pierre determined to complete the fine quarto collection of Latin and French classic authors begun for the use of the Dauphin. The most distinguished contemporaneous artists were called in to assist in beautifying the books that were printed: men such as Gérard, Girodet, Prudhon, and Percier. Seconded by his brother in the designing and founding of new characters, Pierre ventured upon his truly national work, the editions known as the "Louvre." Some of these volumes were declared by the jury of the International Exhibition of 1801 the most perfect typographic production of any age. He also published a collection of French classics, dedicated "To the friends of the Typographic Art," which were well worthy of their dedication. To his reputation as a printer Pierre added that of a type-founder; and during ten successive years he had cut or improved under his own eyes, by M. Vibert, no less than eighteen different founts. A medal was struck at Paris in honour of Pierre Didot in 1823. On the obverse is a bust to the right, around which is "Pierre Didot l'ainé typographe Français," and in small characters beneath "Veyrat F." On the reverse is an iron printing-press, against the T of which is "Presse Jules Didot." On the left side of the Presse is the ball-rack, with a pair of pressman's inking-balls. The surrounding legend is "Horace, Virgile, Racine Lafontaine edons in-folio"; and in small letters, "Veyrat F. 1823," referring to his *chefs-d'œuvre*.

JULES, son of Pierre, was born 5th August, 1794, and died 18th May, 1871. He may be said to have walked in the steps

of his father, and carried on with great success the business of type-founding. After 1838, however, a painful malady compelled him to renounce his art. He then took to Brussels the materials for establishing, on a large scale, a printing-office and type-foundry, but his enterprise was not successful. He consequently returned to Paris, where he bought a large mansion in the Barrière de Mont-Parnasse, and converted it into a printing-office. He was decorated with the badge of the Legion of Honour. Jules gave to the world many fine editions of French standard books.

FIRMIN, second son of François Ambroise, and brother of Pierre, was born in Paris, 24th April, 1764, and died 24th April, 1836. He was distinguished by his literary taste and his excellence as a printer. The types for several of his father's editions were engraved by him, and his script founts were greatly superior to any that had previously been executed. His Roman characters especially were of great excellence. In 1795 he conceived the plan of consolidating the types which he employed in printing his logarithmic tables, and in pursuing this object he arrived gradually at the stereotyping process. The word *stéréotypie* was, in fact, invented by him. A patent was granted for the invention in 1797. Another patent was granted to him in 1805 for an improved mode of forming script types, and in 1823 a further patent was granted for a new system of executing, in typography, various kinds of maps and charts. After having travelled in Italy, Greece, and Spain, Firmin retired in 1827 from the active superintendence of his great establishment. In 1830 the Government offered him the position of director of the Royal Printing-office, which, however, he declined. He was decorated with the medal of the Legion of Honour, and appointed Printer to the King and to the French Institute. The Government had his bust in marble placed in one of the halls of the Imperial Printing-office, and a medal in his honour was struck after his death. His portrait, painted by his friend Girodet, is hung in the gallery of the Louvre. A medal was struck at Paris in honour of Firmin Didot in 1830. On the obverse is a bust, nearly full face; to the right, in modern costume, with the name on either side in bold letters: "Firmin Didot." On the reverse is a heavy wreath of laurel-leaves, tied at foot with a ribbon, within which is the inscription—"Stephanorum Aemulus musarum cultor." In 1806 he published a translation, of

which he was the author, of the *Bucolics* of Virgil. The book is interesting from a typographical point of view, not only because of its being translated by the printer, but because the latter also engraved and cast the types. It is also remarkable for the use of the character called "Anglaise," which appeared for the first time in the dedication of the book to Pierre Didot, the author's elder brother. The volume concludes with a long bibliographical and typographical note. He also printed M. Brun's "*Manuel de Typographie Française*" (Paris; 1825), a masterpiece of printing, and possessing the peculiarity of not containing a single divided word.

AMBROISE FIRMIN, the son of Firmin, and a great-grandson of the founder of the house, was born at Paris on December 20th, 1790. He died February 22nd, 1876, in his eighty-sixth year. In 1814, on the establishment of peace, Ambroise Firmin-Didot determined to visit England, with a view to ascertain the progress made in this country in regard to the arts of printing and paper-making. The knowledge he acquired by this journey led to his being the first to introduce into France the iron press invented by Lord Stanhope and named after him. In 1823 he resided in Greece, and to his initiative was due the establishment of the "Comité Grec." In 1827 Ambroise Firmin Didot entered upon the management of his father's establishment, in conjunction with his brother, Hyacinthe Didot, under the partnership name of Firmin-Didot frères. M. Ambroise Firmin Didot, like several of his predecessors, distinguished himself as a punch-cutter and type-founder. He introduced two new founts, one being what he called "English cursive" and the other an improved Greek. Much to his regret, he had to sell to the Société de la Fonderie Générale that branch of his business which was connected with type-founding. His works, however, remained the most complete in France, and were, perhaps, the only office where all the branches of printing and its many ramifications were conducted under one head; for it embraced not only publishing and printing, but paper-making, on the largest scale. The mills are situated at Mesnil, near Dreux, and at Sorel (Eure-et-Loire), where the processes are conducted in the most approved manner. In conjunction with his brother Hyacinthe, he published a number of magnificent works; among them the "*Univers Pittoresque*," the "*Encyclopédie Moderne*," and the "*Dictionnaire de Conversation et de Lecture*." One of



AMBROISE FIRMIN DIDOT, 1790-1876.

the best-known works of the firm was the "Nouvelle Biographie Générale," edited by Dr. Hofer, which was begun in 1853 and finished in 1866, forming in itself a small library of 46 volumes. At the French Exhibitions of 1844 and 1849, as a member of the jury, he was charged with the compilation of a report on all the industries connected with typography. In 1851, by the unanimous wish of the international jury, he was selected to draw up a similar report concerning the first Great Exhibition at London. This report, printed at the Imperial Printing-office, forms a comprehensive and sagacious review of the condition of the art of printing all over the world at the time of its compilation. It is even more than this, for it gives a *résumé* of the past history of typography, lithography, &c., and some suggestions of great value as to their future progress. He also wrote the "Essay on Typography," the address to the French Readers' Society, and the "Treatise on Wood-engraving," besides the important work on Aldus Manutius. In fact, he was at once a designer and engraver of types, a publisher, and a typographer; a member since 1827 of the Chamber of Commerce, and since 1832 of the Council of Manufactures. Since 1848 he had been a member of the Municipal Council of Paris. At all the Exhibitions his establishment obtained gold medals. He was the honorary president of the Paris Publishers, Printers, and Paper-makers' Club. Decorated with the order of the Legion of Honour in 1825, he was named as an officer 13th November, 1860. He succeeded his father as printer to the Institute of France in 1855. It may therefore be said, with the strictest justice, that he was worthily regarded as the personal

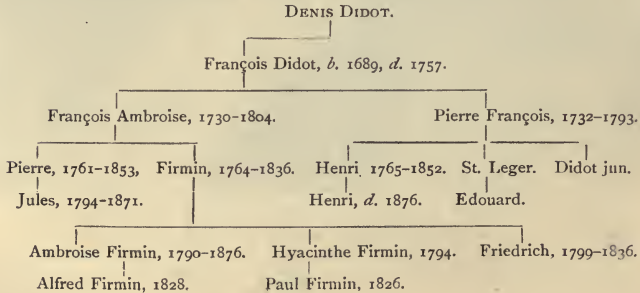
embodiment of the honour and glory of the printing profession in France. He was also, in every respect, a "learned printer," and in correspondence with the principal *savants* of his time. He travelled extensively, and was known as an eminent philo-Hellenist. Our space does not permit of our further naming his achievements in literature, arts, and science. In addition to his exceptionally fine collection of engravings, the catalogues relating to which are cited above, M. Didot left a magnificent library.

ALFRED FIRMIN is the son of Ambroise. He was born in 1828, and is a well-known *littérateur*, as well as a printer. He translated from the Greek, in 1852, "Les Fragments inédits de Nicolas de Damas," recently discovered, and comprised in the Didots' "Bibliothèque Grecque."

HYACINTHE is the younger brother of Ambroise Firmin-Didot, and was born in 1794, and educated at the college of St. Barbe. Since 1857 he has been the director of the Didot printing-office. He is a Chevalier of the Legion of Honour, member of the Municipal Council of the Eure, and discharges various municipal offices.

PAUL FIRMIN is the son of Hyacinthe. He was born in 1826, and has devoted much attention to chemical investigations, with the view of improving the manufacture of paper. He published in 1855, jointly with M. Barruel, "Un nouveau Mode de Blanchiment des Chiffons et des Plantes textiles, par l'adjonction du gaz acide carbonique," in 8vo. This is a work which led to several improvements in the processes of paper-making, especially in the bleaching of rags and of paper-stuff made from fibrous plants.

In order that the reader may the more readily understand the relationship of the various members of the Didots, we here insert a family Pedigree.



- DIENERICK (Alphonse). Essai de Bibliographie Yproise. Etude sur les Imprimeurs Yprois, XVI^e, XVII^e Siècles. 2 parts. Ypres : 1873-6. 8vo. pp. 126, two plates of printers' marks.
- DIETRICH (Ewald Christian Victorin). Album deutscher Typographien. Festgabe zur vierten Säcularfeier der Erfindung der Buchdruckerkunst am 24., 25., 26. Juni, 1840. Mit Abbildung der Festhalle. Leipzig : 1840. 8vo.—2nd Edition. Herausgegeben von Dr. E. V. D. Leipzig : 1846. 8vo.
- DIETZELIUS (E. E.). Edle Druckerkunst vereinbaret sich mit dem Adel, als H. J. W. Ritschl von Hartenbach bey der Buchdrucker-Societät in Erfurt das Postulats-Fest den 18. und 19. May 1723 celebrirte. Erfurt [1723]. Folio.
- DINAUX (Arthur Martin). Bibliographie Cambrésienne. Cambrai : 1823. 8vo.
Part of the "Mémoires de la Société d'Émulation de Cambrai," 1822.
- Iconographie Lilloise. Graveurs et Amateurs d'Estampes de Lille. Valenciennes : 1841. 8vo.
Extract from the "Archives du Nord de la France et du Midi de la Belgique."
- DINGELSTEDT (Franz). Jean Gutenberg, premier maître imprimeur, ses faits et discours les plus dignes d'admiration, et sa mort. Ce récit fidèle, écrit par Fr. Dingelstedt, est traduit de l'Allemand en Français par Gustave Revilliod. Genève : 1858. Small folio, with six etchings by Gandon. Large paper.
- A novel, in which the writer desired to introduce the ascertained facts connected with the invention of printing. Unfortunately the incidents available did not partake of the slightest dramatic or romantic character, and the book accordingly is very unreadable. Of course it does not possess (or, indeed, profess to have) any historical value whatever.
- John Gutenberg, first Master Printer, his Acts and most remarkable Discourses, and his Death. From the German. By C[aroline] W[intour]. London : 1860. 8vo. pp. 141. 100 copies printed.
A free translation of the preceding work.
- Sechs Jahrhundert aus Gutenberg's Leben. Kleine Gabe zum grossen Feste. *Texte von Franz Dingelstedt.* Holzschnitte von Andrew, Best und Leloir in Paris, Gubitz in Berlin. Cassel : 1840. Folio. Woodcut borders, with explanations, by Frederic Müller.
- A poem in six cantos. The historical events of the century are sung under the dates of the centenaries of the invention of printing.
- DIRECTOR (Ein) der k. k. Staatsdruckerei. Biographie. (In *Local-anzeiger der Presse*, No. 197.) Vienna : 1869. Folio.
- DISADVANTAGES of Printing (The). In the *Analectic Magazine*, vol. viii. p. 222. Philadelphia : 1816. 8vo.
- DISSERTATION, Petite, sur un Monument typographique qui ferait remonter l'Origine de la découverte de l'Imprimerie à 1414, avec des observations qui prouveraient qu'elle est même antérieure à cette époque. Paris : 1817. Folio.

DITTRICH (R.). *Anleitung zum Musiknotensatz*. Leipzig: 1872. 4to. pp. 28.

A guide to the composition of music in movable types.

DLABACZ (G. J.). *Abhandlung von den Schicksalen der Künste in Böhmen* [pp. 107—160 of *Neuere Abhandlungen der k. Böhmisches Gesellschaft*, vol. iii.]. Prag: 1797. 4to.

— Kurzgefasste Nachricht von der noch unbekanntenen Buchdruckerey zu Altenburg in Böhmen. Prag: 1797. 4to. pp. 23.

Includes a reprint of the first book printed at Altenburg [Paleorinus]: *Stolshagius, Daphne, Ecloga Parentalis*, 1589.

DOBROWSKY (J.). Ueber die Einführung und Verbreitung der Buchdruckerkunst in Böhmen. In *Abhandlung einer Privat-Gesellschaft in Böhmen*, vol. iii. p. 228.

DOCUMENTS Iconographiques et Typographiques de la Bibliothèque Royale de la Belgique. Four parts, with 36 photo-lithographic plates. Bruxelles: 1864—1869. Folio.

This work is in progress, and will be completed in another part.

DODD (George). *The Curiosities of Industry. Paper: its applications and its novelties. Printing: its modern varieties*. London: 1852. 8vo.

A series of pamphlets descriptive of the Great Exhibition of 1851. Paper, pp. 24; printing, pp. 24. They are intended merely for general readers, and do not possess any technical value. The author is a very prolific miscellaneous writer.

— *Days at the Factories, or the Manufacturing Industry of Great Britain described and illustrated by numerous engravings of machines and processes*. London: 1843. 8vo. pp. 548.

At pp. 326—362 is given an interesting account, with many illustrations, of Messrs. Clowes & Sons' printing office in Stamford-street, Blackfriars (see CLOWES), and pp. 363—386 contain a description of the bookbinding establishment of Messrs. Westley & Co.

— *Dictionary of Manufactures, Mining, Machinery, and the Industrial Arts*. London. n. d. 8vo. pp. iv. 446.

Contains several well-written articles on Typography, Type-founding, Stereotyping, &c.

DODD (William). *Specimens of early Wood-engraving: being impressions of woodcuts in the possession of the publisher*. Newcastle-upon-Tyne: 1862. 4to.

This very interesting collection of woodcuts which, somewhat singularly, have been preserved at Newcastle-on-Tyne, is stated to have been first gathered together by John White, a citizen of York, who established himself as a printer in Newcastle in 1708. He commenced the *Courant* newspaper in 1711, but his principal business was that of supplying chapmen and others with small books, ballads, and songs. Many of his blocks were of a much earlier date than this, for amongst them is the original cut which appeared on the title-page of the first known edition of "Robin Hood's Garland," published in 1670, a fac-simile

of which is given in Jackson and Chatto's "History of Wood-engraving." His father, it appears, was sole printer to King William III. for the five northern counties of England, and he may have obtained some of these blocks from him. White was succeeded by Thomas Saint, who engaged in a similar kind of business, but had a rival in Thomas Angus, who was succeeded by his son George. At the sale of the effects of the latter, the entire lot was purchased by Emerson Charnley, whose son printed a few copies of the old blocks, which were so much sought after that their subsequent owner, Mr. Wm. Dodd, issued this volume.

Newcastle produced many exceedingly interesting specimens of chap literature, generally illustrated with rude woodcuts, and it is probable that their imperfections stimulated Thomas Bewick (a native of the town) to make those efforts for the improvement of this branch of art, whose success has conferred upon him his celebrity. Viewed in this aspect, Mr. Dodd's book is really a very considerable contribution to the history of early wood-engraving in this country, especially before its revival in the eighteenth century.

DOOT VAN FLENSBURG (Jens Jenssen). *Over de Elzeviers*. Utrecht : 1841. 8vo.

An account of the celebrated Elzevir family. The author was a well-known bibliographer and littérateur of Utrecht.

DOEDES (Jacob Isaac). Lourens Janszoon Coster, Johann Guttenberg en Petrus Schöffer, of Verslag der schriften over de uitvinding der boekdrukkunst van A. de Vries en J. J. F. Noordziek. [Amsterdam : 1849.] 8vo. pp. 35.

A reprint of a controversial article in the *Gids* of Amsterdam, reviewing the different theories set up by De Vries, Noordziek, and other pro-Costerian writers, as to the origin of printing.

DOENGES (G.). *Die doppelte Buch- und Geschäftsführung für Buchdruckereien und verwandte Geschäfte*. Part II. Leipzig : 1870. 4to. pp. 47.

The first part of this Guide to Book-keeping by single and double entry, specially intended for the use of printers and publishers, was considered to be hardly adequate to the requirements of the type; hence the publication of this second part. The appendix gives instruction as to book-keeping by single entry.—(See also FRESSE, H.)

DOISSIN (Ludovico). *Sculptura : Carmen*. Parisii : 1752. 12mo.

The second edition of this poem on engraving, published in 1753, had a French translation.

DOLET.—See BOULMIER, NÉE DE LA ROCHELLE, and PICQUÉ.

DONLEVY (John). *The Rise and Progress of the Graphic Arts*, including notices of illumination, chalcography, wood-engraving, typography, lithography, chromography, and intagliography, elucidating the new art of Chromoglyphotype, invented by John Donlevy. New York : 1854. 4to. pp. 24.

This work gives a rapid but interesting sketch of the origin of the several graphic arts, but appears to have been written to introduce some new processes of printing which the author had invented, and which he called Chemitype Transfer, Typographic Modelling, and Chromoglyphotype Copying. He says that "he discovered the principle of *antagonistic union*—that is, a chemical medium in which acids, alkalies, greasy and resinous substances, which previously repelled each other, are compelled to unite and change their character, and their union, or portions of them, in a peculiar manner, constitutes a solvent by which he is enabled to transfer and print manuscript, written on ordinary paper, with greater ease than it could be transferred if written on lithographic paper; as well as woodcuts, engravings, new and old books, and printed matter of every description." He

also invented a new litho press and a cylindrical machine for chemical printing. In regard to "Chromoglyphotype," it is stated that "the principal characteristic of this mode is the exclusive use of intagliotypes instead of the ordinary relief types generally used by printers, in combination with peculiar plastic processes, by which polychromatic plates, adapted to every variety of chromographic effect, can be produced and printed by the economical operation of the typographic press in a style of art immeasurably superior to anything which it is possible to produce by engraving or lithography. Intagliotypes have hitherto been much neglected by printers. . . Their extraordinary capacity for polychromatic production has been entirely overlooked for four centuries—from the invention of printing by John Guttenberg to the invention of chromoglypho-

type by John Donlevy." The patents for these new methods of printing were held by Horace Greeley, New York, by whom a printing-office and stereotype foundry, based on this invention, were established. We do not know the exact nature of Mr. Donlevy's invention, or whether it was ever carried out. We find, however, in searching the specification of American patents, that on Jan. 3, 1854, Mr. John Donlevy was awarded a

patent for "a method of producing intagliographic printing and other plates, from forms of types, by surrounding the types, whilst in contact with a glass plate, or its equivalent, with plaster of Paris, or some equivalent therefor; so that when set the surface of the plaster will be on the same plane with the surface of the types, and then stereotyping the form of types thus surrounded."

DONLEVY (John). *A Plea for Chemitype Printing.*

Referred to in Donlevy's "Rise and Progress of the Graphic Arts," and stated to have been "printed by the Chemitype Press." We have not been able to inspect a copy.

DOPELMAYR (Johann Gabriel). *Dissertatio Typographici.* Nurnberg. 1730. 4to.

One of a series of tracts, written in Latin, on different scientific and philosophical subjects.

DORLAN (A.). *Quelques Mots sur l'Origine de l'Imprimerie, ou résumé des opinions qui en attribuent l'invention à Jean Mentel, natif de Schlestadt.* Schlestadt: 1840. 8vo. pp. 38. Portrait and six plates of fac-simile. *Additions et Notes Supplémentaires*, pp. 24.

An examination of the theory which ascribes the invention of printing to John Mentel. The author, while not committing himself to the claims of some partisans of Mentel as to his being the first and original inventor of movable types,

believes that he was either the first, or nearly so, to make the idea practicable. His views, however, have been completely refuted by the later and more exhaustive researches of Dr. Van der Linde.

DOUILLIER (A.). *Epreuves de Caractères de la Fonderie de A. Douillier.* Dijon: 1833. 8vo.

DOYEN (Camillo). *Trattati di Litografia, storico, teorico, pratico ed economico.* Torino: 1877. 4to. pp. xv. 296, 33 plates, 5 portraits, and chromolithographic frontispiece.

An elaborate treatise, historical, theoretical, and practical, on the art of lithography. The history of lithography traces the art from the time of Senefelder to the present, with a special chapter on its practice in Italy, and with portraits of Senefelder, Engelmann, Festa, M. Doyen, and M. Fanoli. The theoretical portion which follows treats of the chemistry of lithography and the materials employed; there is a chapter on the varieties of paper used in it, together with the geology and special characteristics of the different kinds of stone employed. The practical portion describes the various forms of

lithographic press from the earliest used by Senefelder to the adaptation of steam machinery, and includes instructions in the several processes from drawing and writing on stone to the impression of the design, with a chapter of receipts. The fourth part treats of the application of lithography, chromolithography, photolithography, mechanics of lithography, &c. The illustrations comprise representations of presses and the various apparatus employed in the art, the volume being enclosed in a paper cover bearing a very striking chromolithographic design.

DRAUDIUS (George). *Typographicus Discursus experimentalis, varius, utilis et jucundus, cum præcipuorum typographorum, illorum imprimis, quorum impensis libri in lucem prodeunt, insignibus, quæ frontispiciis librorum imprimere consueverunt.* Francofurti: 1625. 8vo.

One of the earliest published books on the controversy which arose as to the origin of printing, in the early part of the seventeenth century. It also contains an

elaborate eulogy on the advantages of the arts. George Draudius, a German author, was born in 1573; he died in 1630. His works are written in Latin.

DRESDEN. Der löblichen Buchdrucker-Gesellschaft zu Dresden-Jubelgeschichte, Anno 1740 den 24. und 25. Junii. Mit einer Vorrede Herrn Christian Schöttgens. Dresden [1740]. 4to. pp. 64.

DRESLER (F.), of Rost-Fingerlin. Proben aus der Schriftschneiderei, Schrift- und Metall-Buchstaben-Giesserei. Frankfort-on-the-Main. 1832. 8vo.

Specimens from the celebrated Frankfort foundry of Dresler & Co.

— Schrift-Proben aus der Dresler'schen Schriftschneiderei, Schrift, Stereotypen- und Metall-Buchstaben-Giesserei nebst mechanischen Werkstätte in Frankfurt a. M. 1852. 8vo.

Specimens of Dresler & Co.'s stereotyped and polytyped ornaments, &c. The firm is one of the oldest on the continent, and its founder, F. Dresler, was a celebrated Frankfort printer.

DREW (Benjamin). Pens and Types; or, Hints and Helps for those who Write, Print, or Read. Boston, Mass.: 1872 and 1874. 16mo. pp. 131.

A little work treating of writing for the Press, proof-reading, style, punctuation, orthography, reading Greek, &c., intended entirely for non-technical readers. It has no practical value for printers. The author is a writer on the Boston press.

DRUCKEREY (Der), zu Kemnitz erste Blätter. Von der löblichen und unschätzbaren Buchdruckereykunst Erfindung, Nutz und Beförderung. Kemnitz: 1661. 4to.

A treatise on the first work printed at Chemnitz, and the advantages resulting from the discovery of printing.

DRUKKUNST (Der).—Eene verhandeling, uitgesproken in eene aanzienlijke maatschappij. Amsterdam: 1794. 8vo. With Portrait of Coster.

DUBOY (Hipp.). La Presse, l'Imprimerie, la Librairie, le Colportage. Guide légal de l'écrivain, du journaliste, de l'imprimeur et du libraire. Avec préface par Jul. Favre. Paris: 1869. 12mo.

— et JACOB (Ch.). Code-manuel de la Presse, Imprimerie, Librairie, Affichage et Colportage. Paris: 1851. 8vo. pp. 211.

M. Duboy is an advocate of the Cour de Cassation and of the Conseil d'État. His confrère, M. Jacob, is an advocate of the Cour d'Appel. The little work named above was intended as a law manual for the use of literary men, printers, and others connected with the French press. It is, however, superseded by recent legislative changes.

DUCAREL'S Letters to Mr. Meerman.—Mr. Meerman's Answers to Dr. Ducarel, a Supplement to the Origin of Printing. London: 1781. 8vo.

Dr. André Coltéé Ducarel (born 1714, died 1785) was the librarian of the Archbishop of Canterbury's Library at Lambeth Palace. Among the manuscripts preserved there, are several in the handwriting of the learned doctor relating to questions concerning early typography. In particular there may be seen the original of the above, which is thus described in the catalogue:—"Dr. Ducarel's letter to Gerard Meerevan (*sic*) Esq., pensionary of Rotterdam, concerning the origin of printing in England, in which it is shown that no printer of the name of Frederick Corsellis ever existed, and that the account of a record concerning him in the Lambeth Library is a fiction."—Dated London, November 21, 1760. The reference to the manuscript is 954, 49. This letter has been reprinted several times, and formed the "Supplement" to Bowyer & Nichol's "Origin of Printing." Its style is very diffuse, but it completely explodes the Corsellis myth. —See ATKYNS.

DUCHESNE (A.).—See LACROIX.

DUCHESNE aîné (Jean). Essai sur les Nielles, Gravures des Orfèvres Florentins du XV^e Siècle. Paris: 1826. 8vo. pp. xii. 381. Six copies printed on large paper in quarto.

Although this work chiefly concerns itself with *niello*, it embraces a large amount of information upon the different kinds of engraving on wood, stone, and metal. The historical part begins with a chapter on engraving among the nations of antiquity, on the printing of playing-cards, on xylography, and on the first books printed in movable characters. The book is well illustrated with plates of the objects described. The relation of *niello* to copperplate engraving is little understood. The latter art is of comparatively recent origin, and it was foreshadowed in the former, an ancient method much in use, and extremely popular in the Italian states, and especially in Florence, in the fifteenth century. The workers in *niello* used to cut the device or ornament in intaglio, with the chisel, in a silver plate. These intaglio or sunken portions of the plate were then filled up with an alloy or composition of silver and lead. This mixture, from its

dark colour, was called *nigellum*. Being melted into the intaglio devices and reduced to a uniform surface, it caused the ornaments or figures to appear in dark relief on a silver ground, and gave to the work the appearance of a picture in *chiaroscuro* at once rich and harmonious in effect. Maso Finiguerra, or Finguera, a goldsmith of Florence and a proficient in the art of *niello*, has obtained the honourable distinction of being considered the inventor of the art of copperplate engraving. The above work contains a portrait of him and many specimens of his works in *niello*. Some of these are taken from the original plates, for the engraving in this style was not deep, and it has been found that excellent prints may be obtained in this manner.

M. Duchesne is also the author of the article "Gravure" in the "Moyen Age et la Renaissance."

— Jeux de Cartes Tarots et de Cartes numériques du XIV au XVIII. Siècle, représentés en cent planches d'après les originaux, avec un précis historique et explicatif. Publiés par la Société des Bibliophiles Français. Plates. Paris: 1844. 4to.

— Observations sur les Cartes à jouer. Paris: 1836. 12mo.

An extract from "L'Annuaire Historique" for the year 1837.

— Quelques Idées sur l'Établissement des Frères Piranesi. 8 pp. (Paris): 1802. 8vo.

Further information with respect to these artists will be found in the "Variétés Littéraires," tome iv. pp. 264-284, the Letter of M. Mariette on the works of M. Piranesi.

DUERER (Albert). Albert Duerer. Chemnitz: 1802. 8vo. pp. 62—1823. 8vo.

An account of the life and works of Duerer.

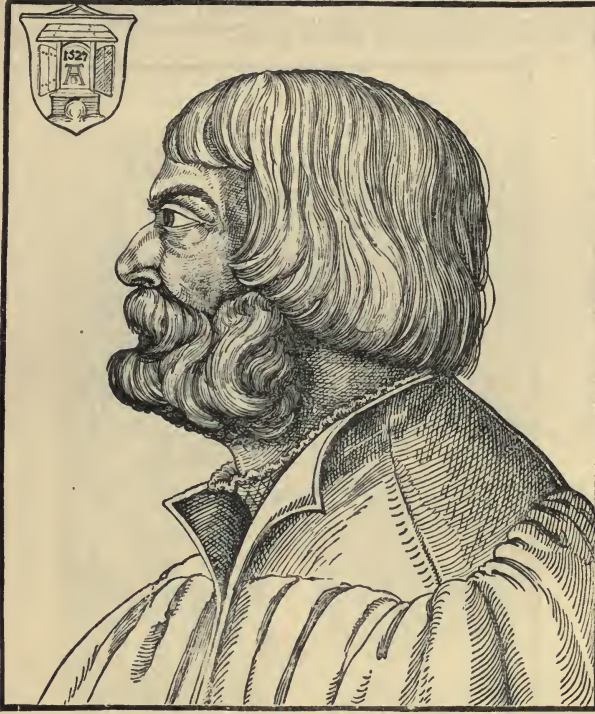
— Von dem Leben und den vorzüglichsten Werken des berühmten Meisters Albrecht Dürer von Nürnberg. Basle: 1855. 4to. pp. 8 and 2 lithographic plates.

— Zu Dürer's Ehre. Am 7. April, 1828. Säcularfeier. Nürnberg: 1828. 4to.

DUERER (Albert). See AREND, CAMPE, EYE, GALICHON, HAUSSMANN, HELD, HELLER, HESSE, HUSSGEN, JACKSON & CHATTO, MARGGRAFF, NAGLER, ROTH, SCHÖBER, SCOTT, THAUSING, WEISE, &c.

This celebrated artist is rendered interesting to the printer on account of the great improvements which he introduced into the art of wood-engraving. He was born in Nuremberg, 1471, and died in the same city, 1528. His father was a skillful goldsmith, and imparted sound instruction in drawing to his son, who then

Duerer famous throughout Europe, and a Venetian artist counterfeited on copper a series of his woodcuts, attaching to them his monogram. Duerer immediately hastened to Venice, and appealed to the Senate, and that body compelled the offending artist to efface the mark, and secured its future use exclusively to its



ALBERT DUERER.

spent four years with an eminent painter at Nuremberg, and subsequently devoted several years to the study of art in Germany and the Low Countries. In 1498 appeared his first great series of woodcuts, illustrating the Revelation of St. John. The brilliant originality and power of his conceptions soon made

rightful owner. The earlier works of Duerer were impressed with the prevalent taste for the fantastic, and his exuberant fancy crowded his groups with monstrous and grotesque figures; but later in life the artist earnestly espoused the cause of the Reformation, and divested his work of much of its former extravagance. He

was the first German artist who taught the rules of perspective, and insisted on the study of anatomy. In painting he elevated his art by his originality and grandeur of conception and the richness of his colouring. He found engraving in its infancy, and carried it to great perfection. The pictures of Duerer and Holbein furnished the finest portion of the numerous admirable illustrated books of the fifteenth and sixteenth centuries.

We append a reduced copy of Duerer's own portrait, perhaps the last drawing

that he made on wood. "It is probably a good likeness of the artist: at any rate it bears a great resemblance to the portrait said to be intended for Duerer's own in his carving of the Naming of St. John. The size of the original is 11½ inches high by 10 inches wide. According to Bartsch, the earliest impressions have not the arms and mark, and are inscribed above the border at the top, 'Albrecht Duerer's Conterfeyt' (Albert Duerer's portrait)." — Jackson & Chatto's "Wood Engraving," p. 272.



DUERER'S ARMS.

The above is a reduced copy of the cut of Duerer's arms. The pair of *doors* on the shield—in German, *Dören* or *Thüren*—is a rebus of the artist's name.

A splendid specimen of the work of Albert Duerer is exhibited to the public at the British Museum. It is from the

library of George III., and entitled, "Epitome in Divæ Parthenices Mariæ historiam ab Alberto Durero, per figuras digestam; cum versibus Chelidonii." It was executed by Duerer at Nuremberg in 1511.

DUMESNIL (A. P. F. Robt.). *Le Peintre-graveur français, ou Catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française.* Paris : 1835—1871. 11 vols. 8vo.

This fine work gives not only a list of the productions of the modern French masters of engraving, but memoirs, and therefore becomes of great value as a work of reference. It is intended as a sequel to the similar production of M. Bartsch.

DUNST (J. M.). *Praktisches Lehrbuch der Lithographie und Stein-druckerkunst.* Bonn : 1836. 8vo.

DUPLESSIS (Georges). *Essai de Bibliographie, contenant l'indication des ouvrages relatifs à l'Histoire de la Gravure et des Graveurs.* Paris : 1862. 8vo. pp. 48.

This very accurate list of books relating to the history of engraving and memoirs of engravers, extends to nearly 700 items. We are largely indebted to it for titles in this Bibliography of Printing, and are glad to acknowledge the remarkable accuracy of its annotations, in so far, at least, as we have tested them. The Essay of M. Duplessis found its origin in a mere catalogue of the private collection of books belonging to the

author. When these became increased, another list was required, and it assumed such dimensions as to suggest its publication as a bibliography of the subject. The very complete "Kunst-Catalog" of R. Weigel, and the Bibliography which M. P. Chéron contributed to the *Gazette des Beaux Arts*, have, however, been utilized. A very small number of copies of this essay were printed, and it is consequently of rare occurrence.

——— *Essai d'une Bibliographie générale des Beaux Arts.* Paris : 1866. 8vo.

——— *Les Graveurs sur Bois contemporains.* Paris : 1857. 8vo.

——— *De la Gravure de Portrait en France.* Paris : 1875. 8vo. pp. iv. 162.

——— *Des Gravures sur bois dans les livres de Simon Vostre, libraire d'Heures.* Par Jules Renouvier, avec un avant-propos par G. D. Paris : 1862. 8vo. pp. vii. 22. 3 plates.

In the preface M. Duplessis shows how necessary it becomes for the investigator into the history of wood-engraving to acquaint himself with the devotional works known as Books of Hours, and how considerable is the light they throw

upon its progress. The books, too, of his own country he considers especially suitable for the prosecution of such an inquiry. This little work is exceedingly interesting, and cannot be overlooked by any future historian.

——— *Histoire de la Gravure en France, ouvrage couronné par l'Institut de France, Académie des Beaux Arts.* Paris : 1861. 8vo. pp. viii. 405.

This is the standard work on the history of French engraving. The memoirs, as well as the descriptions, are laboriously accurate, and leave nothing to be desired, except, perhaps, some illustrations, for the book is very dry reading indeed.

——— *Mémoires et Journal de J. G. Wille, graveur du roi. Publiés d'après les manuscrits autographes de la Bibliothèque impériale. Avec une préface par Edmond et Jules de Goncourt.* Paris : 1857. 8vo. vol. i. pp. xvii. 584; vol. ii. pp. 437.

M. Duplessis disinterred the diary of this celebrated royal engraver, which abounds in valuable historical matter, and is otherwise exceedingly interesting.

——— *Les Merveilles de la Gravure. Ouvrage illustré par P. Sellier.* Paris : 1869. 8vo. pp. 419.—2nd edit., Paris : 1871. 8vo.

DUPLESSIS (Georges). *The Wonders of Engraving.* Illustrated with ten reproductions in autotype and 34 wood-engravings by P. Sellier. London: 1871. 8vo. pp. x. 338.

This work does not attain to the dignity of being an historical account of the origin of wood-engraving, but is rather intended for popular use and for those who require this kind of information dished up in the very lightest style. It treats of engraving in Italy, Spain, the Low Countries, Germany, England, and France, and concludes with a chapter descriptive of the processes of the art. The autotype reproductions in the English translation are very inferior, and quite unworthy of the book. The chapter on English Engraving is remarkably meagre, and altogether inadequate to the importance of the subject. The translator confesses this, but hopes that it will be rectified by the publication of a separate volume. The translator's preface is signed N. R. E. M. M. Duplessis is the Assistant Keeper in the Department of Prints in the Paris "Bibliothèque Nationale." He has also written the text for the reissues by M. Amand-Durand of the works of Antoine Van Dyck, Paul Potter, Claude de Lorraine, Théodore Rousseau, and Albert Duerer.

——— *Notice sur la Vie et les Travaux de Gérard Audran, graveur ordinaire du roi.* Paris. 8vo. Only 100 copies printed.

DUPONT (Paul). *Essais pratiques de l'Imprimerie, précédés d'une notice sur la Litho-typographie.* Paris: 1849. 4to.

This practical work gives specimens of the principal types, with models of titles, &c. Only 200 copies were printed.

——— 1851. *Exposition Universelle de Londres. Notice concernant l'Établissement typographique de M. Paul Dupont de Paris.* Paris: 1851. 8vo. In French and English.

——— 1862. *Exposition Universelle de Londres. Notice sur l'Établissement typographique de M. Paul Dupont de Paris.* Paris: 1862. 8vo.

——— *Histoire de l'Imprimerie.* 2 vols. Paris: 1854. 8vo. Vol. i. pp. xvii. 523; vol. ii. pp. 612. Large paper, in imp. 8vo.

The first volume treats of the means of recording and of communicating ideas before and since the invention of printing; the discovery of typography, with a sketch of Gutenberg; printing in France during the old monarchical rule, during the Revolution, under the Republic, the Consulate, and the Empire; under the Constitutional Monarchy, and under the Republic of 1848. It proceeds to describe the progress of printing in different parts of the world. The second volume

treats of the printer's profession, and of the progress of books and newspapers, publishing, &c. It then refers to lithography and the Imperial Printing-office. There is an appendix, including an analysis of the principal legislative acts for the regulation of the trade, a bibliography of works on printing, and a chronological table of the principal facts connected with the history of the art from its origin to the date of publication of the work.

——— *Une Imprimerie en 1867.* Paris: 1867. Imp. 8vo. pp. 319.

——— *Imprimerie Paul Dupont. Compte Rendu de l'Assemblée Générale des Ouvriers.* Paris. 8vo.

Account published yearly of the annual meeting of principals and *employés* of this printing-house, which is conducted on the co-operative principle.

——— *Mémoire sur la Litho-typographie, &c.* Paris: 1839. 4to. Eight pages of specimens.

DUPONT (Paul). Notice Historique sur l'Imprimerie. Paris: 1849. 4to.

—— Rapport fait à M. Paul Dupont sur la création de la Ville Typographique au moyen d'une Société Co-opérative immobilière. [Paris: 1868.] 12mo.

M. Paul Dupont is a celebrated printer of Paris and Clichy. This work gives a full account of the processes of printing, and is a beautiful specimen of the art itself. It is illustrated with views of the different departments of the establishment—the type-foundry, the composing-room, the readers' closets, the machine-rooms, the warehouse, the bookbinding and stereo-

typing rooms, the lithographic designing and printing rooms, and several other apartments appropriated to the amusement or the instruction of the *employés*. An account is also given of the various clubs and benefit societies in connection with the firm, the whole presenting a picture very different to English notions of the conditions under which printing has to be conducted.

DUPRAT (F. A.). Aperçu sur les Progrès de la Typographie depuis le XVIIe Siècle, et sur l'État actuel de l'Imprimerie de Paris. Paris: 1863. 8vo. pp. 22.

Extract from the *Bulletin du Bouquiniste*. Only one hundred copies reprinted. This work enters into the history of printing in general, as well as

that of the famous establishment with which the author was associated. The personal reminiscences of several of the Didot family are interesting.

—— Histoire de l'Imprimerie Impériale de France, suivie des spécimens des types étrangers et français de cet établissement. Paris: 1861. 8vo. pp. iv. 578.

The author gives an account of the different state printers of France from the time of Francis I., who instituted the distinction of "Printer to the King." Robert Estienne was one of the first royal printers before he went to Geneva. The history of the printing establishment originally known as "L'Imprimerie Royale" is then detailed, and an account of its successive directors follows. To this succeeds an elaborate description of the present establishment, its system of

business, its productions, machinery, materials, &c., even to the associations for charitable or educational purposes which have been formed by the workpeople. In an appendix there is a statement of the French laws relating to printing and statistics as to the position of the art. The work includes a very interesting comparative table of the Roman and Italic characters employed by the Imperial Printing Office from 1640 up to the present day.

—— Précis Historique sur l'Imprimerie Nationale et ses Types. Paris: 1848. 8vo. pp. viii. 158.

This work was subsequently enlarged into the "Histoire" as above. The author was the "Chef-du-Service" of the foundry department, and controller of the letterpress-work of the National Printing Office at Paris.

DURAZZO (Conte Jacopo). Descrizione della Raccolta di Stampe, esposta in una dissertazione sull' arte dell' intaglio in stampa. Parma: 1784. 4to. pp. 54, and 10 pages of preliminary matter. Portrait.

DÜRER (Albert). See DUERER.

DUROUCHAIL (P.). Épreuves de divers Ornemens typographiques gravés sur bois, et polytypés. Paris: 1819. Folio. — 1827. Folio.

DUSSEAU (P. J. V.). *De Boekdrukkunst en derzelver uitvinder Laurens Jansz. Koster.* Amsterdam: 1839. 12mo. pp. vii. 162. With a portrait of Koster, illuminated title, and three plates. A work written for the use of young folks.

DUTHILLCEUL (H. R.). *Bibliographie Douaisienne.* Paris: 1835. 8vo. 2me édition. Douai: 1842. 8vo.

Pp. xiii.-xxix. (ed. 1835) treat of the origin and propagation of the typographic art and the establishment of printing at Douai; pp. 1-272 consist of a catalogue of the books and pamphlets printed at Douai and of the journals that have been published and still exist there; pp. 273-295 contain biographical notices of the printers who have exercised their art in Douai since the discovery of printing, and a chronological table of Douai printers.

——— *Bibliographie Douaisienne, ou Catalogue historique et raisonné des livres imprimés à Douai, depuis l'année 1563 jusqu'en 1853, avec des notes bibliographiques et littéraires.* Tome II. Douai: 1854. 8vo.

DUVERGER.—*See* HISTOIRE DE L'INVENTION DE L'IMPRIMERIE.



BERT (F. A.). Allgemeines Bibliographisches Lexikon. 2 vols. Leipzig : 1821. 4to.

——— Neue Prüfung der Holländischen Ansprüche auf die Erfindung der Buchdruckerkunst. In "Hermes: oder kritisches Jahrbuch der Literatur." No. 4. pp. 63-85. Leipzig : 1823. 8vo.

——— Nieuw Onderzoek naar de aanspraak van Holland op de Uitvinding der Boekdruckerkunst, en brief wegens het geschrift van F. Lehne; uit het

Hoogduitsch, met een Voorrede en eenige Aanmerkingen van J. Koning. Haarlem : 1825. 8vo. pp. v. 46.

——— Ueberlieferungen zur Geschichte, Literatur und Kunst der Vor- und Mitwelt. 3 parts. Dresden : 1826. 8vo.

Among the contents of this work are—Early Days of Printing; the Disputed Discovery of Printing; Xylographic Monuments in the Public Library of Wolfenbüttel; Printing in Portugal in the Fifteenth Century, by L. Hain, &c.

EBNER (L.). Verzeichniss der von Johann Adam Klein, Maler und Kupferstecher, gezeichneten und radirten Blätter (vom Jahre 1805 bis 1846). Stuttgart : 1853. 8vo.

ECKSTEIN (F. A.). Die Sahlfeld'schen Buchdruckereien in Halle. Halle : 1842. 4to. pp. 8.

Dr. Gustav Schwetschke having published a history of printing in the town of Halle, the author here supplies further details as to its origin and progress, and also gives a genealogical chart of the Sahlfeld family.

ÉCOLE Typographique pour les Femmes. [Paris : no date.] pp. 4.

Published during the French Revolution (about 1792). The only indication as to author or place of publication is on the last page,—“S'adresser à l'Imprimerie, Rue des deux portes Bon Conseil, No. 8.”

ED (C. M.). *Kurzgefasste Geschichte der Buchdruckerkunst.* Hamburg: 1840. 12mo.

— *Kurzgefasste Geschichte des Buchdrucks.* Hamburg: 1839. 8vo. pp. iv. 136.

EDEL (Friedrich Wilhelm). *Denkschrift für die im Jahr 1840 zu begehende vierte Säcularfeier der Erfindung der Buchdruckerkunst.* Strassburg: 1840. 8vo.

EDNER (Philipp). *Satz—Druck—Papier. Ein Gang durch Schriftgiesserei, Buchdruckerei und Papierfabrik. Zur Belehrung für Autoren und Buchhändler.* Leipzig: no date [1870]. 16mo. pp. 92.

Intended to initiate authors and booksellers into the mystery of Printing, but is rather superficially written, and contains hardly anything that would not be known to people in continual connection with printing.

EDWARDS (Edward). *The Disease and the Remedy: an Essay on the Distressed State of the Printing Trade, proving it to be mainly attributable to excessive Boy Labour.* London: 1850. pp. 32.

This is a prize essay on the Apprentices system, and is dedicated to the master printers and newspaper proprietors, and their overseers, readers, and journeymen, of the United Kingdom. The subject has been constantly agitated from the seventeenth century to the present time. The author was, in his day, a very prominent advocate for amelioration of the condition of the working printer; and was secretary to the London Society of Compositors at the time of his death.

EDWARDS & KIDD, printers, London. *International Exhibition, 1871. The Heliotype Process.* London: 1871. 8vo.

ECKHOFF (W.). *Nieuwe Bijdrage tot de Geschiedenis van de Boekdrukkunst in Nederland; bevattende een betoog, dat de eerste druk van de Oude Friesche Wetten, bezorgd door Heer H. Cammingha omstreeks 1484 is gedrukt te Leeuwarden.* Workum: 1856. 8vo. pp. 19.

An essay on the history of printing in the Netherlands, with an attempt to prove that the first printing done in Friesland, a province of the Low Countries, was at Leeuwarden in 1484, by H. Cammingha. The first book printed with a date in the Low Countries was in 1473.

EHREN-GEDICHTE auf die edle freye Kunst-Buchdruckerey, und deren Ursprung, Fortgang und Nutzbarkeit, wessen sich deren Anverwandten, für andren Künsten, Grund der Wahrheit zu rühmen haben; mit poetischer Feder entworfen. Frankfurt: 1739. 8vo.

EICHSFELD (E. G.). *Relation vom Wittenbergischen Buchdrucker-Jubilæo, 1740. Nebst einer historischen Nachricht von alten Wittenbergischen Buchdruckern.* Wittenberg: 1740. 4to.

In addition to the several festive songs and speeches recorded in this volume, there is a poem by T. J. Neunhofer on "The Divine in the Typographic Art."

EISENMANN (Andreas). *Die Schnellpresse, ihre Construction, Zusammenstellung und Behandlung.* Leipzig: 1865. 4to. pp. 80.
— Leipzig: 1872. 4to. pp. 80.

A practical treatise on printing-machine construction, &c., for the use of printers and machine-makers.

EKAMA (Dr. C.). Romeyn de Hooghe en de Hortus Medicus met het Standbeeld van L. J. Coster. Haarlem: 1869. 8vo.

EKTYPOGRAPHIE: oder, die Kunst Zeichnungen auf Kupferplatten hoch zu ätzen. Quedlinburg: 1840. 8vo.

ELLIS (Charles). An extract of a letter to Dr. Edward Pyson: That Costerus first invented printing, anno 1430. In *Philosophical Transactions*, vol. xxiii. London: 1704. 4to.

— Some Observations concerning the Invention and Progress of Printing to the year 1465. Occasioned by the Rev. Mr. Ellis's letter, exhibited in the *Philosophical Transactions*, No. 286. In *Philosophical Transactions*, vol. xxiii. London: 1704. 4to.

ELLIS (Sir Henry). Copies of Original Papers illustrative of the Management of Literature by Printers and Stationers in the middle of the reign of Queen Elizabeth. Article in the *Archæologia*, vol. xxv. pp. 100-112. London: 1834. 4to.

ELLIS (J. B.) and DENTON (W.). The Printer's Calculator and Practical Companion. Leeds: 1876. 32mo. pp. 58.

The Contents are:—Table of Wages, showing the Amount earned in any number of Hours from One to Ninety; Table for Calculating Piece-work; Table of Sizes of Paper; Sizes of Writing and Drawing-paper and Cards; Table for Giving out Paper; Equivalent Weights of Paper; Relative Sizes of Type, from Pica to Pearl; Table showing the Number of Leads contained in a Pound; Leads required to Justify with any given Body of Type; Lengths and Widths of Pages for ordinary Book-work, with the number of Ens contained in each Page; Table of Signatures and Folios; Imposition Schemes; Abstract of Leeds Compositors' Scale of Prices for News and Book-work.

ELSEVIER (W. J. C. Rammelman).—See RAMMELMAN-ELSEVIER.

ELVERT (Christian d'). Geschichte des Bücher- und Steindruckes, des Buchhandels, der Bücher-Censur, und der Periodischen Literatur, so wie Nachträge zur Geschichte der historischen Literatur in Mähren und Oesterreichisch-Schlesien. Brünn: 1854. 8vo.

ELZEVIR.

The Elzevir family, who flourished in Holland during the sixteenth and seventeenth centuries, were famous for the elegance of their type, the excellence of their presswork, the accuracy of their text, and their successful efforts to introduce the duodecimo as an improvement upon the larger and more expensive forms of books. Their type was highly esteemed in this country, and furnished the model for that of the first Caslon. Of twelve printers belonging to this family, at least seven were celebrated for special excellence.

Louis Elzevir, the first printer of the family, was born at Louvain, and established himself at Leyden. His first book was an edition of Eutropius in 1592, and it is excessively rare. He continued to print in that city until his death, in

1617. He adopted for his device the arms of the Batavian Republic and the motto "Concordiâ res parvæ crescunt," which motto, adopted by Jo. Steels with another device, Brunet and other bibliographers were led to believe that Elzevir's and Steels's devices were the same.

The five sons of Louis were all printers—the youngest, Bonaventure Elzevir, achieving great celebrity as the publisher of the famous duodecimo classics. Louis, a grandson of the first Louis, was the founder of the Elzevir press of Amsterdam. His classic Latin authors, in folio, quarto, octavo, and 12mo., are amongst the most notable publications of the family; they appeared from 1629 to 1665. Daniel, the son of Bonaventure, achieved great fame in Leyden, and afterwards at Amsterdam, continuing to print until

his death, in 1689. His Dutch New Testament, published in 1658, is very beautiful and exact. His widow carried on the business after his death; and the last book issued by the family was in 1712, by Abraham Elzevir, alderman at Leyden, the sole survivor of the family.

The Elzevirs did not aim at luxury, like the Aldi and the Stephens, for they printed only one work upon vellum, but devoted their endeavours to furnishing accurate works for common use.

The very scarce mark annexed was copied from Baudius (Dominicus) "De Induciis Belli Belgici" (Leyden: 1613. 4to.). The emblem of the olive-tree and vine, under it an old man gathering fruit, on the other side, on a scroll, the motto

"Non solus" (not alone), was a later and better-known mark of these famous printers. The adoption for their mark of the prolific vine—crowned by Grecian fable as the greatest blessing to mankind, and the gift of the wise Minerva—was very appropriate for a family so many in number and so multitudinous in works.

A fuller account of this celebrated family will be found in A. de Reume, "Recherches sur les Elzevir" (Bruxelles: 1847, 8vo.); J. F. Adry, "Notice sur les Elzevirs" (Paris: 1806, 8vo.); Van Even, "De Elzevirs" (Brussels: 1851, 8vo.); and Pieters, "Annales des Elzevirs" (Gand: 1858, 8vo.). An entirely new work on the Elzevirs will shortly be issued by M. Alph. Willems, of Brussels.



LEYDEN: 1592-1617.

ELZEVIR. *Catalogus Authorum Latinorum ex officina Elzeviriana, s. B. et A. Elzeviriorum typis editorum.* See MAITTAIRE, "Ann. Typogr.," tom. iii. p. 815, and following.

— *Catalogus Librorum qui in Bibliopolio Elzeviriano venales extant.* Lugd. Bat.: 1634. 4to.—Another edition, 1684. 4to.

— *Catalogus Librorum qui in Bibliopolio Officinæ Danielis Elzevirii venales extant.* Amsterdam: 1674. 12mo.—Another edition, 1681, in 12mo. Re-impression by Didot; edited by Charles Motteley. Paris: 1823. 12mo. 100 copies printed.

— Over het aantal Drukkers, uit de familie der Elzevier voortgesproten. In *Algemeene Konst- en Letter-Bode*, No. 8. 1807. 8vo.

ELZEVIR. Proeve der Drukkerye van Mr. Abraham Elzevier, In zijn Leven Drukker van de Universiteyt tot Leyden. Leyden : 1713. 4to.

The sale Catalogue of the printing-office and type-foundry of the last of t Elzevirs.

— Essai Bibliographique sur les Éditions des Elzévir. See BERARD.

The total number of works of all kinds bearing the name of Elzevir as printer is 1,213, of which 960 are in Latin, 44 in Greek, 126 in French, 32 in Flemish, 22 in Oriental languages, 11 in German, and 10 in Italian.

EMERIC-DAVID (Toussaint Bernard). Discours Historique sur la Gravure en Taille-douce et sur la Gravure en Bois. Paris : 1808. 8vo. pp. 83.

Extract from the *Moniteur Universel*, October, 1808.

— Histoire de la Peinture au Moyen Âge, suivi de l'Histoire de la Gravure. Paris : 1863. 12mo.



BASLE : 1526-1529 ; FRIBURG IN BRISGAU, 1529-1536.

EMMEUS (Joannes Faber).

This device is taken from Pictorius's "Theologia Mythologica" (Friburg: 1532. 8vo.), and was supposed by M. Berjeau to have remained without identification until he, in 1867, discovered the name of the printer to whom it belonged. The initials I F E will be noticed on the shield. M. Berjeau believed that he was the first

to identify this mark as one of those used by the eminent Basle printer, but in Stockmeyer and Rebur's "Beiträge zur Basler Buchdruckergeschichte," published in 1840, will be found, at p. 155, the identical device, distinctly ascribed to Johannes Faber Emmeus, 27 years before the date of M. Berjeau's book.

ENDTER (Wilhelm Moritz).

The art of printing, it is generally stated, was introduced into Nuremberg by Antony Koburger, in 1473, who was styled the "prince of printers," and that city long held its supremacy in the typographic world. There is reason, however, to believe that Henry Keffer, who appeared as a witness for Gutenberg, in the suit of Fust, 1455, established himself there about 1469. His name appears for the first time in the imprint of a book dated 1473, from which it would appear that he was engaged by

John Sensenschmidt, a wealthy citizen, who published some books. It was he who, in 1481, issued the celebrated Bamberg Missal. Among the most celebrated printers were the Endters, whose books are, at the present time, both rare and valuable. We reproduce the device of Wilhelm Moritz Endter's daughter. It consists of the emblem of the Sun and Eagle, on a rocky landscape with a town in the background, lighted by the sun. A scroll above the eagle bears the motto "Omnia lustrat."



NUREMBERG: 1733.

ENGEL (S.). *Lettre sur l'Origine de l'Imprimerie et sur diverses Éditions anciennes.* Berne: 1742. 8vo.

Originally appeared in the *Journal Helvétique*, Sept., 1741, pages 852 and following.

ENGELHARD-REYHERSCHE Hofbuchdruckerei. *Schrift-Proben aus der Buchdruckerei in Gotha.* Gotha [1826]. 8vo.

ENGELMANN (Godefroy). *Das Gesamtgebiet der Lithographie, oder theoretische und praktische Anleitung zur Ausübung der Lithographie in ihrem ganzen Umfange, durch Darlegung u. Veranschaulichung der ersten Elemente, bis zur Angabe des Verfahrens bei Herstellung des Höchsten u. Vollendetsten, was diese Kunst bis jetzt liefert. Eingeleitet durch eine authentische Geschichte ihrer Erfindung u. Entwicklung, und durch 49 Tafeln mit zahlreichen Abbildungen erläutert. Uebertragung des "Traité théorique et pratique de Lithographie," mit besonderer Rücksicht auf den Zustand u. die Ergebnisse der deutschen Lithographie bearbeitet*

u. mit den nöthigen Zusätzen versehen von W. Pabst und A. Kretschmar. Chemnitz : 1840. 4to.—Second edition. Leipzig : 1843. 4to. pp. xvi. and 288, 49 plates.

A German translation of the "Traité théorique" cited *infra*.

ENGELMANN (Godefroy). Handbuch für Steinzeichner, od. Beschreibung der besten Mittel um in allen bekannten Manieren auf Stein zu zeichnen. Berlin : 1834. 8vo. 13 engravings on stone.

— Manuel du Dessinateur Lithographe, ou Description des meilleurs Moyens à employer pour faire les Dessins sur Pierre dans tous les Genres connus. Paris : 1823. 8vo.—The Second Edition, to which is added "Instruction sur le nouveau Procédé du Lavis Lithographique." pp. 90, 13 plates. Paris : 1824. 8vo. — 3rd Edition. Paris and Mulhouse : [1830]. 8vo.

— Rapport sur la Lithographie, et particulièrement sur un Recueil de Dessins lithographiques par M. Engelmann. Paris : [1816]. 4to. pp. 25.

A Report, made on the 3rd of August, 1816, by a committee appointed by the Académie des Beaux Arts (Institut Royal de France) to examine lithographic drawings, &c., by M. Engelmann, and to report on the origin, progress, and results of this art.

— Recueil d'Essais Lithographiques. Paris : 1817. 4to.

— Traité théorique et pratique de Lithographie. Mulhouse et Paris : [1840]. 4to. pp. ix. and 467, 50 plates.

In our account of the origin of lithography, *sub voce* SENEFELDER, it will be seen that this inventor was the first to observe the property inherent in calcareous stones of receiving greasy lines and transmitting them to paper; and this observation led to the discovery of the new method of printing, for he found that by wetting the stone it was possible to charge it again with ink, and obtain a series of impressions. The city where the art was discovered, as was natural, was the place where it was originally practised with the greatest success, and in 1800 Senefelder obtained exclusive privileges as a lithographer. Soon after Messrs. Manlich and Aretin set up some lithographic presses, and published the greatest part of the admirable collection of the drawings of ancient masters belonging to the King of Bavaria. In 1801, lithography was spread over Germany, but it was only in 1802 that Senefelder himself set up an establishment in Vienna. In 1807, M. André, of Offenbach, who had become a partner of Senefelder, tried, but unsuccessfully, to establish presses in London and Paris, while M. Delarmé, of Munich, settled in Milan and Rome.

Hitherto lithography had been kept a profound secret, and in 1810 Mr. Manlich, who, as already stated, was one of the first to set up a press in Munich, applied

to the French Government for permission to introduce the business in Paris. This, however, was refused, on the ground, it is stated, that Napoleon I. thought the new art furnished too many facilities for forgery.

In 1814, M. Martel de la Serres was commissioned by the French Government to examine the industrial establishments of Germany, and in the course of his investigation visited a lithographic office. He drew up a very intelligent report, which attracted the attention of men of science. So far as concerns theory, his treatise was complete; but when it was applied to practice it was found to be far from perfect. The real secrets of lithography existed in the process of printing, and the Germans were not inclined to initiate a foreigner in them. There were, besides, in this as in every other art, certain practical minutæ which experience only could give.

Among those who were most enthusiastic in endeavouring to introduce the new art into France was Count Lasteyrie, who performed several journeys into Germany for the sole purpose of obtaining information. He became a lithographer himself, procured printers from Germany, and announced his intention of publishing a complete practical treatise on the new art.

The pioneer of lithography in Paris, how-

ever, was GODEFROY ENGELMANN, the author of the above works. He was born at Mulhouse on the 17th of August, 1788, and died on the 25th of April, 1839. At the age of seventeen he was sent to La Rochelle to the business house of a friend of his father there, to be initiated into commercial pursuits. Engelmann showed but little aptitude for this career, and preferred to cultivate the arts. He returned to his native town in 1808, and entered into business with his father-in-law as a designer; but the disasters of 1813 ruined his family and left him without resources.

It was then, through the mediation of his friend Edouard Kœchlin, that he first became acquainted with the art of lithography. In 1814 he went to Munich and studied in the workshops of Stuntz the process as then known. On Engelmann's return in 1815, he started a press at Mulhouse, and in 1816 established himself at Paris. Some of his specimens were so excellent that they obtained for him an honourable mention for the class of fine arts at the French Institute. Count Lasteyrie was also successful.

There were, therefore, two lithographic establishments now working in Paris in competition with each other. Neither of them divulged its methods, both carrying on their operations as a purely commercial enterprise. About this time the Committee of the School of the Royal Roads and Bridges obtained from the Director-General the permission to establish a lithographic press, and M. Raucourt being one of the oldest of the pupils, was entrusted with the management of the establishment. He subsequently wrote a complete and practical work on the entire Art of Lithography, and the English translation of it is referred to *s.v.* HULLMANDEL.

Owing to the reputation Engelmann attained, both at Mulhouse and at Paris, numerous applications were received by him from persons in foreign countries for instructions in the art. In 1820, M. Bruci, of Barcelona, and M. Madroza, of Madrid, went to Paris for that purpose; just as, in 1821, Charles Hullmandel went from London with a similar object.

In 1826, a M. Coindet, the son of a celebrated doctor of Geneva, came to Mulhouse to learn lithography, intending to afterwards practise it in England. In this year a partnership was accordingly entered into with M. Coindet, and a London firm was started under the style of Engelmann, Graf, & Coindet,—Graf having for some time previously been partner in the concern at Mulhouse. He

was the uncle of Auguste Graf, the partner of Jean Engelmann, referred to below. This led to the late Mr. Michael Hanhart, father of the present Mr. Michael Hanhart, going to London and starting the establishment which, as Engelmann says in his "*Traité Théorique et Pratique*," soon rivalled that of Hullmandel. Unfortunately, it was not as well managed financially as it was technically and artistically. Through unfortunate speculations on the part of his partners, nothing arose from the enterprise but disappointment and loss.

Engelmann was instrumental in directly introducing the art into several countries where there had not previously been a lithographic press. In this year (1826) Engelmann was interested in establishments in Vienna, Berlin, St. Petersburg, and Barcelona. Godefroy Engelmann never himself visited London, although Mr. Hanhart, senior, and others urged him to do so.

Returning now to the Paris establishment, into which Engelmann's brother-in-law Pierre Thierry had been admitted a partner, it may be stated that here also the result of the concern was financially disastrous, and in 1830 the partners were compelled to liquidate. Godefroy went to Mulhouse, while his relative remained in Paris. It is to Godefroy that we owe the practical realization of the idea, originally mooted by Senefelder, of Chromolithography. Many attempts had been previously made to print in colours by means of lithography, but without success. The Société d'Encouragement, in 1828, offered a prize of 2,000 fr. for an impression in colours, and kept the prize open for several years. In December, 1836, G. Engelmann solved the problem, and in January, 1837, he took out a patent for 10 years. The Société, in 1838, awarded him the prize. He obtained other honours, but did not live long to enjoy them, for, as already mentioned, he died in 1839. JEAN ENGELMANN, who had since 1833 been associated with his father at Mulhouse, and greatly aided in developing the chromolithographic process, was sent to Paris in 1837, to found an establishment to be specially devoted to chromolithography, which he carried out to great perfection. At the death of his father, having no further interest in the business at Mulhouse, he devoted all his energy to the Paris house. In 1842 he took into partnership M. Aug. Graf. His was the first, and for a considerable time the only chromolithographic establishment in Paris. Like his predecessor, he introduced many

improvements into the art. He died 29th July, 1875, aged 60, leaving two sons, who have since carried on the business. His partner, M. A. Graf, died early in 1878, and in consequence the firm was

dissolved. The present M. Engelmann, of Paris, thus became the sole proprietor of the establishment founded by his grandfather. — See DOYEN, HULLMANDEL, SCHLOTKE, SENEFELDER.

ENGLAND, Origin of Printing in.—See AMES, BLADES, BOWYER, DIBDIN, HANSARD, JOHNSON, LEMOINE, LEWIS, LUCKOMBE, MADDEN, NICHOLS, OTTLEY, SAVAGE, &c.

ENGRAVERS. A Chronological Series of Engravers from the Invention of the Art to the Beginning of the present Century. Cambridge: 1770. 12mo.

ENNEN (Dr. Leonhard). Katalog der Inkunabeln in der Stadt-Bibliothek zu Köln. Köln: 1861. 8vo. pp. xxvi. 150.

There are but few catalogues of Incunabula as interesting as the present one, the author of which is the keeper of the archives of the Library at Cologne.

ENQUIRY (An) into the Origin of Printing in Europe. By a Lover of the Art. London: 1752. 8vo.

This work describes certain improvements in printing-types made by Jackson, the typesfounder.

ENSCHEDÉ. Épreuve de Caractères qui se fondent dans la nouvelle Fonderie de Caractères de Isaac et Jean Enschedé à Haarlem. 8vo. [1743.]

This specimen-book is in the collection of Mr. W. Blades, who has kindly permitted us to inspect it. The title-page is supplied in pen and ink, and Mr. Blades has himself assigned the date 1743. In regard to this date there is some doubt. Messrs. Enschedé inform us that their collection "begins with a one-page folio of the year 1743, and then follows an 8vo. specimen of the year 1744." The latter is the next item on our list; but Mr. Blades bases the priority of the above "on the state of the woodcut of Koster, and many other *minutiae*, which show it [the 1744 book] to be a later impression."

Presuming that Mr. Blades's opinion as to the date is authentic, then this must rank as the first specimen-book issued by

this celebrated firm. It contains a woodcut of Koster with verses, and an "Avertissement" in French, which states that the foundry was bought early in 1743, upon the death of Wetstein, who died towards the end of 1742, just as he had completed its organization. Isaac and John Enschedé, the new proprietors, specially allude to the transaction, and to the excellence of the casting and the consequent durability of the type of the Wetstein Foundry, and state that since its acquisition they have spared neither pains nor expense to render it complete and perfect. There are nine sizes of titling-letter, nineteen of Roman, fifteen italic, four Greek capitals, seven Greek founts, besides Arabic, Hebrew, blacks, and borders.

— Profet van Letteren, welke gegoten worden in de Nieuwe Letter-gieterij van Izaak en Joh. Enschedé, te Haarlem. Vermeerderde en verbeterd, tot 't Jaar 1744. 8vo.

On Mr. Blades's hypothesis, this is the second specimen-book of the Enschedé foundry. It is contained in the collection of the firm, and is the same as the last-named in every respect, but has a Dutch instead of a French title and preface, and the latter is somewhat enlarged.

Notwithstanding that we have taken some trouble to be correct, and that these proof sheets have had the advantage of the kind revision of Messrs. Enschedé & Sons, we yet feel called upon to express our fear that our list of the specimens of this famous foundry may, nevertheless, lack accuracy and completeness.

- ENSCHEDÉ. Tweede vermeerderde uitgave. Vermeerderd en verbeterd, tot het Jaar 1748. Haarlem : 1748. 8vo.
- Proef van Letteren welke gegoten worden in de Nieuwe Lettergieterij van Izaak en Joh. Enschedé te Haarlem. Derde Uytgave. Vermeerderd en verbeterd, tot het Jaar 1757. 8vo.
- Contains the allegorical engraving described *infra*, under the edition of 1867, and a view of an ancient statue of Koster still existing in Haarlem.
- Proef van Letteren, welke gegoten worden in de Nieuwe Haarlemsche Lettergieterij van J. Enschedé. Haarlem: 1768. 8vo.
- This is a very interesting and fine specimen-book of all the characters then in the Enschedé foundry. It contains finely-engraved copperplate portraits of the printer, J. Enschedé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter, Fleiselman; and one of Koster,—all being by C. van Noorde. It also gives the view of the two statues of Koster and Junius which Enschedé placed in his own garden, and which still remain there. At the end is a large view of the principal room in the foundry. The titles of the founts are given in Dutch, French, English, and German.
- Verneederij van Meest nieuw gesnedem Letteren, in de Haarlemsche Letter-gieterij van Johannes Enschedé. Zedert: 1768 tot 1773.
- In the Enschedé collection. The preface makes 32 pages.
- Proeven van Letteren, welke gegoten worden in de Haarlemsche Lettergieterij van Joh. Enschedé en Zoonen. Haarlem : 1806. 8vo.
- Proeven van Drukletteren der Lettergieterij van Joh. Enschedé en Zonen (tweede gedeelte). Haarlem : 1816. 8vo.
- Proeve van Letteren welke gegoten in de Haarlemsche Lettergieterij van J. Enschedé en Zonen. Haarlem : 1825. Folio.
- Eerste vervolg op de proeve van Letteren. Lettergieterij van Joh. Enschedé en Zonen. Haarlem : 1830. Folio.
- Proeve van Drukletteren. Lettergieterij van Joh. Enschedé en Zonen. Haarlem : 1841. 8vo.
- Vervolg. Haarlem : 1850. 8vo.
- Tweede vervolg. Haarlem : 1855. 8vo.
- Derde vervolg. Haarlem : 1860. Folio.
- Épreuves d'une première Imprimerie Javanaise, dont les Caractères ont été confectionnés, d'après le Projet et sous la Direction de P. van Vlissingen à la Fonderie de Jean Enschedé et fils à Harlem. Harlem : 1824. 4to. pp. 22. In French and Dutch.
- Berigt en Proeve van de nieuwe Javaansche Drukletters, naar het voorschrift en onder toezigt van T. Roorda, vervaardigt ter Lettergieterij van Joh. Enschedé en Zoonen te Haarlem. 4to. pp. 8.
- Specimen de Caractères Javanais. 1867. 4to.

ENSCHEDÉ. Specimen de Caractères Typographiques Anciens qui se trouvent dans la Collection Typographique de Joh. Enschedé et Fils, imprimeurs à Harlem. Harlem: 1867. 4to. Frontispiece, 10 pp. introduction, 62 pp. specimens. One hundred copies printed.

This is a specimen-book of all the old types anterior to 1800 at this date in the Enschedé foundry at Haarlem, now the best type-foundry in Holland. The engraved title-pages which ornamented the early specimen-books of the same firm more than a century ago are reproduced from the original plates. The first (on copper) is an allegorical representation, with Fame placing a laurel wreath on Koster's brow. In the background a glimpse is obtained of a primitive printing-office. Underneath are the verses by Scriverius:—

Curat penna licet, tantum vix scribitur
anno,
Quantum uno reddunt praela Batava
die.
Addidit inventis aliquid Germania
tantis.
Hollandus copit, Teuto peregit opus.

The second title-page is from a woodcut, and contains a medallion portrait of Koster at the head, surrounded with the words "Laurens Jansz. Koster, typ. inv. 1428 pervulg. 1440." In the prefatory remarks, dated Harlem, 6th March, 1867, and written by A. J. Enschedé, the rise of the Enschedé foundry is traced from its commencement, and an account given of the circumstances under which the numerous foundries for which Holland was at different epochs famous, became amalgamated into this. Had not thousands of old matrices been thrown away at the beginning of the present century, this foundry would have been able to reprint in fac-simile any old Dutch book from the fifteenth century to the present time. The establishment has absorbed, from time to time, the foundries of the Wetsteins, Dirk Voskens (which included the foundry of J. Blaen, the co-worker of Tycho Brahe), Hendrick de Bruyn, Van de Putte, Van der Velde, Uytwerf, Nozeman, and Ploos van Amstel (which included the foundries of Athias, Elzevir, and Jan Roman).

The specimens begin with large titling-letter, ranging from a nine-line pica capital down to about double pica. The next page is headed, "Chalcographia, sive typi ænei, et matrices plumbeæ." M. Enschedé explains that the punches were cut in copper and struck in lead, instead of being cut in steel and struck in copper, as is now done. The former

was the custom of the old printers in the early days of the art, and for this reason the method of obtaining the matrix was formerly called by learned men—among them Bergellanus—Chalcography. Jean Enschedé states that in his time (1768) these matrices were about 250 years old, and that they were in the style of Albert Duerer. Next we have several modern-looking titling-founts. A number of specimens of italic and shaded titling-letters then follow, and after them come the book founts, many of them of singular excellence. There is a specimen of typographic music, the first cast in movable characters. The punches were cut in 1760 by J. M. Fleischman, of Nuremberg. Scripts, and two kinds of Gothic, close the volume. Some of the latter were cut in 1480, others were used by P. van Os, the printer of Breda, in 1499. The book has an inestimable interest for all who are able to appreciate the early excellence of the Dutch in typography and type-founding.

The firm of ENSCHEDÉ was founded by Isaac Enschedé (born at Haarlem 1681, died 1761) in 1703. Johannes Enschedé (who was born in 1708 and died in 1780) united to the establishment, in 1737, the celebrated *Haarlemsche Courant*, which was founded by Abraham Casteleyn in 1656. This periodical is identical with that referred to in this bibliography *s.v.* CASTELEYN. The reprint there referred to was made by the Enschedés in 1856, when the journal had attained its bicentenary. The first number is preserved up to the present day. This firm was continued from 1726 to 1761 under the name of Isaac and Johannes Enschedé; from 1761 to 1777 under that of Johannes Enschedé; and from 1777 up to the present time it has been under the name of "Johannes Enschedé & Zonen." The establishment comprises, in addition to the typefoundry, a printing-office, especially of bank-notes, stamps, &c. The types of this firm are in use all over the Continent, and are highly esteemed for their beauty and excellence.

Johannes Enschedé was in many respects a very remarkable man. He was not only a typefounder of consummate ability, but a learned printer, and an antiquary of considerable attainments. His patriotism, conjoined with his love of the printing art, induced him to

come to the front as an out-and-out supporter of the Kosterian theory. He spent large sums in the collection of evidence on the subject, encouraged men of learning to apply themselves, and subsidized several publications intended to influence the public mind in favour of the pretensions of his native Haarlem. His grandson, Johannes, born in 1785, died at the age of 81, in 1866, leaving behind him an immense and valuable library, which had been begun by his predecessor in the previous century. It was sold by auction on the 9th—14th of December, 1867, in the Maison-Enschédé at Haarlem, by Messrs. Frederik Muller, of Amsterdam, and Martinus Nijhoff, of the Hague. The Catalogue, which is before us, is a valuable work in itself. It extends to viii. and 266 pages, and most of the items are carefully and learnedly annotated. In the prefatory remarks it is stated that legal provisions necessitated the realization of the collection by auction. It goes on to remark that between 1703 and 1799 three distinguished men were to be found in the city of Haarlem, who, without abandoning their vocations as typographers, pursued with much success the collection of the valuable books and manuscripts now placed before the public. Without claiming the position of savants or archaeologists, and while continuing their business as printers, they were enabled to bring together a mass of useful and instructive material of an archaeological character, which was not surpassed in Holland in the 18th century.

Isaac Enschedé, founder of the firm, came of a family established at Groningen about 1680, by one M. Escheda, the name being afterwards altered to Enschedé. His typographic establishment was opened, as mentioned above, about 1703. The sale catalogue erroneously states that in conjunction with his son Johannes, he issued a folio edition of a Bible in stereotype by the method then entirely new, invented by the Lutheran minister, Johannes Muller, of Leyden. This is, however, a mistake; the Bible was printed by Luchtmans, in Leyden. An impression of one of the only two existing stereotype plates of this Bible (which, with the plate, formed Lot 254 at the sale), is given at the end of the catalogue. The lot fetched 150 fr. The other plate is preserved in the Royal Library at the Hague.

Dr. Johannes, grandson of Isaac Enschedé, had a great taste for classical literature, and studied at the University of Leyden. He enriched the paternal library with a fine series of Greek and Latin authors, and the writings of the

Fathers. Besides paying attention to modern history, he formed a curious collection of old Dutch itineraries. The diverse tastes of Isaac and his grandson were united in the person of Johannes, the son of Isaac. From the age of nine years, under the direction of his father, he began to engrave on wood letters of all sizes, and continued the practice and obtained an experience which placed him ultimately at the head of all contemporary xylographers. The great aim of his life was to write a detailed work on the Invention of Typography, destined to complete his "Essay on the History of Type-founding in the Low Countries." The plan of the work, and a few of the chapters, were found after his death among his papers. He was the first person to discover in the bindings and covers of some old books, the fragments of a Donatus, and the first who was fortunate enough to find an *Abeccedarium* printed in movable characters. He was in active correspondence with the servant Von Murr, of Nuremberg, with Gerard Meerman, and with Jacob Visser, of the Hague, author of the first list of the Dutch *incunabula*. His own collection of *incunabula* played an important part in various historical investigations. He was, as is well known, the possessor of the famous so-called Kosterian book, the "Speculum Humanæ Salvationis." The library itself consisted of manuscripts and books on vellum and paper, and bound books in the different departments of bibliography, theology, jurisprudence, natural sciences, history, belles lettres, and the fine arts, and many items of Kosteriana. The number of lots in the Sale Catalogue extends to 3,009, there being, however, many books of small value. At the end of the Catalogue,—besides the impression of the old stereo-plate already referred to—some facsimiles of alleged Kosterian prints are given. A portrait of Johannes Enschedé forms the frontispiece.

There was published, shortly after the sale, a "Notice des Prix de la Bibliothèque" (royal 8vo., 31 pp., double columns), in which the names of the purchasers, as well as the price of each lot, are recorded; so as to show the destination of the several contents of this famous library. The proceeds of the sale amounted to £4,250. The foundry now contains a collection, inestimably valuable, of old specimen-books of celebrated Continental houses, all of which have been thoroughly examined by Mr. William Blades, and we have, in different parts of this Bibliography, availed ourselves of his courteous permission to make use of some of his notes concerning them.

ENTE (Abraham).—See ADAMSZ EN ENTE.

ENTWURF zum Statut für die zur Unterstützung hilfsbedürftiger Buchdrucker u. Schriftgiesser Berlins gegründete Gutenberg-Stiftung, wie derselbe von den dazu beauftragten Mitgliedern des für die vierte Säcular-Feier der Erfindung der Buchdruckerkunst erwählten Comité's abgefasst worden ist. Berlin : 1842. 8vo.

ERASMUS. Erasmii Roterodami Silva Carminum, antehac nunquam impressorum. Gouda : 1513. Reproduction Photo-lithographique, avec Notice par M. Ch. Ruelens. Bruxelles : 1864. 4to. 100 copies printed.

ERICHSON (Johann). Die Heilsamen Absichten, welche Gott bey Erfindung und zeitiger Einführung der Edlen Buchdruckerkunst in hiesige Reiche, besonders zu dieser ihrem Besten, gehabt. In einer kurzen Rede, welche den 10. Nov. dieses 1740sten Jahres dieser herrlichen Kunst, in der Teutschen Schule hieselbst öffentlich gehalten worden. Stockholm [1740]. 4to. Four unnumbered leaves and 36 pp.

Contains much interesting matter relative to early printing in Sweden, with extensive quotations of authorities.

ERINNERUNG an das vierte Säcularfest der Erfindung der Buchdruckerkunst, wie solches in der Weidle'schen Buchdruckerei am 24. Juni 1840 gefeiert wurde. Berlin : 1840. 8vo.

ERKLÄRUNG der Buchhändler u. Buchdruckereibesitzer Berlins über die Verantwortlichkeit der Verleger, Drucker u. Verbreiter für den Inhalt einer Druckschrift. Berlin : 1850. Folio.

ERNESTI (J. A.). Prolusio, in qua quaeritur, quibus litterarium disciplinis, et quatenus, Chalcographia prosit. Lipsiæ : 1740. 4to.

[ERNESTI (J. H. G.).] Die Wol-eingerichtete Buchdruckerey, mit hundert und ein und zwanzig Teutsch, Lateinisch, Griechisch und Hebräischen Schriftten, vieler fremden Sprachen Alphabeten, musicalischen Noten, Calender-Zeichen und medicinischen Characteren, Ingleichen alten üblichen Formaten bestellet und mit accurater Abbildung der Erfinder der löblichen Kunst, nebst einer summarischen Nachricht von den Buchdruckern in Nürnberg ausgezieret. Am ende find etliche kurzgefasste Anmerkungen von der Hebräischen Sprach angefügit. Nürnberg : 1733. Oblong 4to.

Engraved frontispiece representing the interior of a printing-office containing two presses, one being dated 1440, the other 1731. The prefatory matter of thirty-one unnumbered leaves includes engraved portraits, printed in the text, of Koster, Gutenberg, Fust, Aldus, Frobenius, Oporinus, Stephanus, Plantin, and the following early printers of Nürnberg :—J. Petrejus, J. Carbonarius, J. Lauer, C. Agricola, and S. Halbmaier. Then follows the text on pp. 1 to 160, being a complete practical treatise on the art of printing, specimens of type, plans of cases, imposition, essay on the Hebrew language, &c., partly printed in red and black, and including some poetical pieces.

ERÖRTERUNG, Rechtliche, über öffentliche Verbrennung von Druckschriften. Ein besonderer Abdruck der im 19. Heft der Jahrbücher der Preussischen Gesetzgebung enthaltenen Abhandlung, mit einer Vorrede. Berlin : 1817. 8vo.

ERSCH (J. S.) und GRUBER (J. G.). Allgemeine Encyclopädie der Wissenschaften und Künste, vol. xiv. Leipzig: 1825. 4to.

Contains a long article on Printing by Poppe, Ebert, and Dahl.

ERSTE IN Stuttgart gemachte-Versuche in der Steindruckerey. 1807.

An interesting and very rare series of the first attempts at lithography in Stuttgart in 1807, immediately after the invention of the art by Senefelder, at Munich. The subjects executed in chalk exhibit the difficulty experienced by the artist in drawing with the crayon, and are very inferior in technical merit to those done in pen and ink. The title is in MS. In the collection of Mr. Charles Wyman.

ESCHER (H.). Kommentar zu dem im Kanton Zürich geltenden Gesetz, betreffend die Druckerpresse. Zürich: 1829. 8vo.

ESCLASSAN (P.). Épreuves de quelques Matrices qui sont dans la Fonderie de P. Esclassan. Paris. n.d. Folio.

ESCODEÇA DE BOISSE (D'). Exposition Universelle de 1855. Quelques Détails sur les Produits de l'Imprimerie Impériale de France. Paris: 1855. 8vo. pp. 38.

This is an interesting account, with much minuteness of detail, of the specimens from the Imperial Printing-office shown at the French Exhibition of 1855. The arrangement of the details is especially well considered, and may be useful to future cataloguers. It also shows the exact degree of progress in typography made in France at the time this work was written.—See DUPRAT.

ESSAY (An) on the Original, Use, and Excellency of the Noble Art and Mystery of Printing. London: 1752. 8vo.

ESSAY on Writing (An) and the Art and Mystery of Printing. A translation out of the Anthology. London: 1696. Broadside.

Reprinted in the tenth volume of "Harleian Miscellany," pp. 238-9. In rhyme.

ESSENWEIN (A.). Aelteste Druck-Erzeugnisse im Germanischen Museum. Illustrated articles in *Anzeiger für Kunde der Deutschen Vorzeit*. Nos. 8 and 9. Nürnberg: 1872. 4to.

ESTE (C.). A Journey through Flanders.

The author made a journey in 1793, and gives some account of Haarlem and its monuments. He describes Koster's house in the Market-place, and refers to the alleged specimens of his printing preserved in the city.

ESTIENNE.—See STEPHENS.

ESTRADA (Gregorio). Manual de Cajistas é Impresores. Por Gregorio Estrada, cajista y Propietario de imprenta. [Madrid:] 1866.

Señor Gregorio Estrada was the editor of the first typographical journal in the Spanish language. He was the founder of an important printing-office in Madrid.

EVELYN (John). Sculptura, or the History and Art of Chalcography and Engraving on Copper, with an ample Enumeration of the most renowned Masters and their Works. To which is annexed a new manner of Engraving, or Mezzotinto, communicated by his Highness Prince Rupert to the author of this treatise. London: 1662. 12mo.—2nd Edition, corrected and enlarged, with Memoir and Portrait of the Author. London: 1755. pp. xxxvi. and 140. 8vo.—London: 1769. 8vo.

The engraved plate by Prince Rupert has in many copies been cut out, to enrich the collections of the curious. It is, however, the principal singularity of the book, which speaks for the first time, and with mystery, of engraving in mezzotinto as a secret which had not before been made public. All praise is due to Prince Rupert for having brought the art into England; but there is no doubt that the inventor was a German officer named L. von Siegen, who served in the army of the Landgrave of Hesse, and who imparted his secret to Prince Rupert. A list of engravings by Prince Rupert will be found at page 131.

EVEN (Edward van). *De Elzeviërs te Leuven in de 16^e eeuw.* 1850. 8vo.

——— Notice sur Pierre Werrecoren, Imprimeur à St. Maertensdyk, en Zélande (1478). Bruxelles: 1851. 8vo. pp. 16. Reprinted from the "Bulletin du Bibliophile Belge," vol. viii.

——— Renseignements inédits sur les Imprimeurs de Louvain, au 15^e Siècle. [Bruxelles: 1865.] 8vo. pp. 26. Reprinted from the "Bibliophile Belge," vol. i.

——— Rudolf Loeffs, drukker te Bommel, 1491. Utrecht: 1853. 8vo.

EVERY Man his Own Printer; or, Lithography made Easy. Being an Essay upon Lithography in all its branches, showing more particularly the advantages of the Patent Autographic Press. London: 1854. Royal 8vo. pp. 50. Portrait of Senefelder and nine plates.

The introduction and explanatory letter-press were written by Mr. Albert Crakell Waterlow, who died in 1856. The "Autographic Press" (merely a roller, or cylinder press, adapted to lithography) was, we believe, the original invention of

Mons. Poirier, of Paris, from whom the patent was purchased by Messrs. Waterlow & Sons, who issued the above work, in recommendation of this press, when they introduced it into this country. The book has gone through three editions.

EXHIBITION of 1851. Catalogue, vol. ii. sect. iii. class 17. Paper and Stationery, Printing and Bookbinding. Royal 8vo. Also, Reports of the Juries. Royal 8vo.

The Report on Printing is signed by A. Firmin-Didot, C. Whittingham, and T. De la Rue.

——— See STEVENS (Henry).

EXHIBITION of Industry, 1851. Specification issued to Printers for Tenders in regard to Catalogues. London: Oct. 1, 1850.

This is a statement of particulars required in the Tenders for Printing the Catalogue of the Great Exhibition of 1851. In a letter to the *Daily News*, a "Printer" entered minutely into the provisions of the Commissioners, and showed their injustice towards printers. The subsequent action of the Commissioners in absolving the contractors (Messrs.

Clowes & Sons, printers, and Messrs. Spicer Bros., stationers) from the payment of the stipulated royalty of 2d. upon every shilling copy of the Catalogue (of which there were many thousands sold) amply justified the strictures of the writer, who was, we believe, the late Mr. Wyman (of the firm of Cox & Wyman).

EXHIBITION (International) of London in 1862. Reports of the Juries on Printing Materials. London: 1863. 8vo.

——— Amtlicher Bericht über die Industrie- u. Kunst-Ausstellung in London im Jahre 1862, erstattet nach Beschluss der Kommissarien der Deutschen Zollvereins-Regierungen. XI. Heft. 28. Klasse. Papier, Papier- u. Papparbeiten, Schreibmaterialien, Buchdruck- u. Buchbinderarbeiten. Berlin: 1864. 8vo.

EXPOSITION Universelle de 1867 à Paris. Rapports des Délégations Ouvrières-imprimeurs en Taille-douce. Paris. 4to.

—— Rapports des Délégations Ouvrières-lithographes. Paris. 4to. Avec figures et une planche imprimée en couleurs.

—— Rapports des Délégations Ouvrières-typographiques. Paris. 4to. Avec figures.

EXTRAIT des Placards concernant les Imprimeurs et Libraires. 8vo. pp. 156.

EYE (A. von). *Leben und Wirken Albrecht Dürer's.* Nördlingen : 1860. 8vo. pp. 525.—2nd Edition, with appendix. Nördlingen : 1869. 8vo. pp. 533.

EYRE & SPOTTISWOODE, Her Majesty's Printing-office. A General Specimen of Printing-types, &c. London. 8vo.

This eminent firm of printers has for many years held the royal letters patent for printing the authorized version of the Bible, the Book of Common Prayer, and Acts of Parliament, in England. The origin of this privilege is as follows :—By the 12th Anne (1713) a grant was made to B. Tooke and John Barber for 30 years. The interest for a number of years was bought up by John Baskett, and he, in 1715, by 2 Geo. I., obtained a grant for himself for 30 years. Some of these years, however, were conveyed to Charles Eyre, who, in conjunction with

Jno. Reeves and Andrew Strahan, obtained a patent in 1798, by 39 Geo. III., for another 30 years. Reeves's interest having been purchased by Strahan, on the renewal of the patent in 1829 (10 Geo. IV.), the King's Printers were—Andrew Strahan, George Eyre, and Andrew Spottiswoode. This patent expired in 1860, when another was granted for Bibles and Prayer-books, during the Royal pleasure, and the firm-name is retained as Eyre & Spottiswoode.—See SPOTTISWOODE.



ABER (T. C.). *De Scriptura, eius origine, natura et variis modis, praecipue per literas ex aere fusas, prodromum ad memoriam secularem inventae divina providentia anno 1440 Artis Typographicae.* Jenae [1739]. 4to. pp. 24.

FABRE (A.). *De l'Origine de l'Imprimerie en Provence.* Paris: 1837. 8vo.

FABRICIUS (J. F.). *Notizen über die Einführung und erste Ausbreitung der Buchdruckerkunst in Amerika.* Hamburg: 1841. Small 8vo. pp. 36. Privately printed.

Johann Friedrich Fabricius was born at Hamburg on the 29th of January, 1800, where he died on the 26th of November, 1875. He had been a master-printer in that town since the year 1834.

— Typologie (von *τυπος* und *λογος*) die Lehre und Kunde von Abdrucken oder von Buchstaben überhaupt. [Hamburg: 1844.] 8vo. pp. 8.

FACCIO (Domenico). *Notizie storico-tipografiche di Guttemberg, Fust e Schöffer, primi Inventori della Stampa.* Padova: 1846. 8vo. pp. viii. 96.

This notice was also issued as part i. vol. i. of "*Notizie tipografico-bibliografiche dal XV al XIX secolo*" (Padova, n.d., 8vo.), and formed all that was published of that work.

FACCIOLI (Tomasso). *Catalogo ragionato dei Libri stampati in Vicenza e suo territorio nel Secolo XV. Con un' Appendice de' Libri de' Vicentini o spettanti a Vicenza, che in quel secolo si stamparono altrove.* Vicenza: 1796. 8vo. pp. x. 246.

FAHLGREN (Carl J.). *Handbok i Boktryckerikonsten för unga Sättare.* Stockholm: 1853.

FAIN (A.). *Épreuves des Caractères de la Fonderie et de l'Imprimerie de A. Fain.* Paris: 1832. 8vo.

"FAIR PLAY." *Trades Unions and the Printing Trade.* To Master Printers. July, 1867. 8vo. pp. 4.

This is a reply to an article which appeared in the *Printers' Journal*, June 17, 1867, by a writer who is opposed to trade-unionism and the restrictions which it places upon what is called "turnoverism."

FAITHFULL (Emily). Women as Printers. An article in the *Victoria Magazine*, January, 1870.

Miss Faithfull was brought prominently before the English public as the organizer of a system of female labour in the printing-office, and still is interested in an office in which women are employed in the trade.—See HEAD (W. W.).

FAITHORNE (William). The Art of Graveing and Etching, wherein is exprest the true way of graveing in Copper. Also the manner and method of Callot and Mr. Bosse in their severall ways of etching. London: 1662. Engraved title-page, and ten numbered plates. 8vo.—1702. 12mo. 10 plates.

William Faithorne, a celebrated engraver, was born in London in the year 1616, and died in the same city in 1691. He was a pupil of Peak, the painter. In the civil war Faithorne espoused the cause of the Royalists, and was taken prisoner, but he was released, with permission to retire to the Continent. In France he met with protection and encouragement from the Abbé de Marolles, and associated himself with the celebrated Nanteuil. On his return to England, about

the year 1650, he commenced business as printseller and engraver near Temple Bar, where he remained till the year 1680, when he left his shop and retired to Printing-house Yard, where he still continued to work for the booksellers. His son William did not follow his father's mode of engraving. He engraved in mezzotint, and might have acquired some celebrity, but, neglecting his business, he fell into great distress, and died at the early age of thirty.

FAITHORNE (William) the Younger. Seven heads of the First Printers of England, in Indian ink, drawn by William Faithorne the Younger, and bought of Mr. Bagford. Title-pages and other parts of books which give intimation of our old printers. London: [1500-1680?]. 8vo.

This is the manuscript title of a volume of miscellaneous fragments contained in the British Museum. It is of great interest, as it contains the original Indian ink drawings upon which are founded the received portraits of Caxton and the early English printers. On one of the leaves is a paper, which is stated at the bottom to have been "writ by Mr. Bagford," containing the names of the portraits, as follows:—

1. William Caxton, ye first printer at Westminster.
2. Winkon de Worde, ye 2nd printer at Westminster.
3. Raynd. Wolfe, a printer in Paul's Churchyard, King Henry ye 8th printer.
4. Richard Grafton, ye first printer of ye Common Prayer; likewise head printer of ye proclamation for ye proclaiming of (Queene) ye Lady Jane Gray, Queen of England, for which he lay under ye displeasure of Queen Mary.
5. John Day, a famous printer; he lived under Aldersgate.
6. Jo. Wight, a printer of law books.
7. Richard Jones, a printer. All drawn by ye hand of Mr. Will. ffathorne ye younger.

Dibdin, who has annotated this book, writes below, "Qy. If Faithorne ever made a drawing of Pynson, as engraved in Ames? If not, qy, the original of that cut?" In reply to this we may safely affirm that the drawings in question are undoubtedly the originals of Ames's engravings.

WILLIAM FAITHORNE the Younger will be remembered in typographic history as the fabricator of the portraits of early printers. Sir Hans Sloane appears to have engaged him to engrave likenesses of some of the patrons and disseminators of learning, desiring to have those of Caxton, Wynken de Worde, and others. Faithorne was not very scrupulous in obtaining material for executing this commission. He resorted to Bagford, who had collected some engraved portraits, and copied what were supplied to him; but where, as in the case of the English proto-printer, a portrait was unattainable, he seems to have drawn upon his imagination. We have alluded to this circumstance in our sketch of Caxton, *ante*; and reference to other fabrications, for which Faithorne is responsible, will be found *passim*.

Before the portrait is a slip written by Dibdin:—"There is much ignorance, I hope no knavery, on the part of Faithorne,

jun., or the person who employed him to make the drawing, in calling it the portrait of Caxton. It is a copy from a fine woodcut of Burchiello, in Dom's Lucca."

Under the portrait of John Daye, Dibdin has written:—"Faithfully and elegantly copied from a fine woodcut that occurs in one of Day's books." Opposite is an original title-page, with the imprint, "At London, printed by John Daye, dwelling ouer Aldersgate. An. 1580."

Facing the portrait of Jones, which Dibdin writes is "Copied from a woodcut in the 'Secrets of Alexis,' printed by Wight," is a cutting from one of his books, with the imprint "London, printed by William Jones, and are to be sold by William Sheffard at his shop in Pope's-head Alley. 1622."

The remainder of the book contains title-pages, colophons, &c., ruthlessly cut out of works of the early printers.

FALK (Dr. F.). Johann Beckenhub, genannt Mentzer, Drucker des XV. Jahrhunderts in Strassburg, Würzburg, Regensburg. In *Petzholdt's N. Ang. f. Bibliogr.*, 1878, p. 379. Dresden: 1878. 8vo.

FALKENSTEIN (Dr. Karl). Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung. Ein Denkmal zur vierten Säcularfeier der Erfindung der Typographie. Mit einer reichen Sammlung in Holz und Metall geschnittener Facsimiles der seltensten Holztafel-drucke, Nachbildungen von Typen alter berühmter Officinen und Proben von Kunstdrucken. Nach den neuesten Erfindungen unserer Zeit. Leipzig: 1840. 4to. pp. 16, xiv, 406. Numerous fac-simile plates, and at end 10 leaves of specimens of Oriental type.— Leipzig: 1856. 4to.—Berlin: 1862. 4to.

Falkenstein's "History of the Art of Printing" is the most important of the works published in Germany, on the occasion of the 4th centenary of its invention. Its many facsimiles, well cut and printed in the tints of the originals, give it a high value. Still it is not always correct in its historical data.

FANT (Eric Mich.). *Annales Typographici Seculi XVI in Svecia; cum supplemento.* Upsalix: 1793-1800. 4to.

Six parts of "Annales Typographici," 52 pp., and four parts of "Supplementum Annalium Typographicorum," each part containing eight pages; being ten Academi-cal dissertations by various authors, under the presidency of E. M. Fant.

— Dissertatio de Statu rei Litterariæ in Svecia, sub moderamine Stenonis Sture, senioris. Quam Suffrag. ampl. ord. phil. Ups. præsidi Erico M(ichaelo) Fant, pro gradu philosophico publice ventilandum sistit Jonas Fr. Mellin. In audit. Gust. maj. die 25. Jun. 1793. Upsalix. 4to. pp. 15 and 2, pp. 7 and 8, comprise "Artis typographicæ in Svecia initia."

— Minne öfver Profess. Joh. Schefferus. Stockholm: 1782. 8vo.

Among the supplementary notices will be found several biographical and genealogical accounts of the family of the Schæffers.

FANTOZZI (Federigo). *Notizie biografiche originali di Bernardo Cennini, orafò fiorentino, primo promotore della tipografia in Firenze, con indicazione della casa e delle botteghe ove abito ed esercitò l'arte.* Firenze: 1839. 8vo. pp. 43 and a genealogical chart of the family of Flora, afterwards called Cenni, and lastly Cennini.

A biographical notice of Bernard Cennini, the first printer of Florence. He was a goldsmith, and his son Dominic cut

the steel punches for his first book, an edition of Virgil, issued in November, 1471; his other son, Peter, correcting it.

A peculiarity of this edition of Virgil is a statement in the colophon, many persons choose to write these quotations but spaces left for them, as, according to with their own hands.



Guillam.

LONDON: 1499-1511.

FAQUES (William).

William Faques was a Norman printer who resided in England, in the parish of St. Helen's, in the city of London, for only about five or six years. He learned the art at Rouen, probably with John de Bourgeois. He was an excellent printer, and his types, which were well cut, are thought to have been used by Wynkyn

de Worde after Faques's death, which took place in September, 1511. The annexed device consists of a triangle on black ground and one on white ground, the two interwoven, being the symbol of the Holy Trinity. The words upon the latter are taken from the Latin Vulgate version of Psalm xxxvii. 16: "Melius est modicum iusto super diuitias peccatorum multas" (a small thing that the righteous hath is better than great riches of the ungodly). The passage inscribed on the black triangle is from Proverbs xvi. 32: "Melior est patiens viro forti: et qui dominatur [animo suo expugnatore urbium]" (He that is slow to anger is better

than the mighty; and he that ruleth his spirit than he that taketh a city). Parts of the passage are illegible or left out. The black-letter capital *Q*, in the middle of the above device, containing a small *l* in the centre, with an arrow pointing to the left, passing through it, occurs upon every page of the octavo *Psalterium* printed by Faques in 1504. He was a member of the Stationers' Company, and was King's printer, being probably joined in the same patent with Pynson. Horne says, that "after Faques, English typography, like that of the Continent, became greatly degenerated."

[FARJEON (B. L.)]. *Curiosities of American Newspaper Literature.* An article in *Tinsley's Magazine*, May, 1870.

Contains an interesting and amusing account of the inside life of several American printing-offices.

FASOL (Karl). *Album für Buchdruckerkunst.* Vienna: 1870-75. 4 parts.

This is the production of the ingenious inventor of Stigmatypie, a system of producing illustrations by the use of types consisting of points of varied degrees of thickness, and somewhat alike in appearance to mezzotints by the copperplate method. The contents of the several parts are as follow:—Part I. (Vienna, 1870), "Stigmatypie; material auf 2 Punkt-Kegel," contains six illustrations; Part II.

(Vienna, 1870), "Liniensätze; material auf 1-6 Punkt-Kegel," with six illustrations; Part III. (Vienna, 1874), "Mosaik; material auf 3-6 Punkt-Kegel," with five illustrations; Part IV. (Vienna, 1875), "Praktisches; material auf 3-6 Punkt-Kegel," with six plates. In the first part was published the well-known portrait of Gutenberg, and in the second "the house of Gutenberg at Mayence."

FASTING (C. L.). *Forsøg til en Fortegnelse over de udi Danmark og Norge fra Bogtrykkeriets Indførsel til 1789 Aars Udgang udkomne Danske Skrifter.* Bergen: 1793. 8vo. pp. ii. and 615.

An account of the Press in Denmark and Norway previous to the year 1789.

FATTONI (Sante). *Appendice alla serie dell' edizioni Aldine ristampata in Padova, l' anno 1790.* Padova: 1803. 12mo. pp. viii. 121.

This Appendix completes the series of Aldine editions edited by E. Ch. Lomenie de Brienne and Fr. Xavier Laire (Florence, 1803).—*Vide* Petzholdt, "Bibliotheca Bibliographica," p. 167.

FAULMANN (Carl). *Das Buch der Schrift. Enthaltend die Schriften und Alphabete aller Zeiten und aller Völker der gesammten Erdkreises.* Wien: 1878. 4to. pp. xii. 272.

This work owes its publication to the present director of the Imperial Printing-house at Vienna. It contains a much larger number of alphabets than the similar volume issued by M. Auer under

the title "Alphabete des gesammten Erdkreises." Each alphabet is preceded by an historical notice and philological notes.

— *Neue Untersuchungen über die Entstehung der Buchstabenschrift und die Person des Erfinders.* Wien: 1876. 8vo.

FAUST.—*See* FUST.

FAUST (F.). Abhandlung über die in Deutschland zum Theil bekannten und vorhandenen Buchdruckerwalzen, und wie sie auf vielerlei Arten jeder zur fertigen im Stande ist, mit Lithographien. Neuwied; 1822. 8vo.

FAUST (J. F.). Relatio de Origine Typographiæ, a quo, quo tempore, quo loco, illa primum inventa sit,—e germanicâ in latinam linguam translata a Lud. Klefeker. In Wolf, "Monumenta Typographica," part i., pp. 452-485. Hamburgi: 1740. 8vo.

FAVRE (Guil.). Notice sur les Livres imprimés à Genève dans le XVe siècle. 2^e édition, revue par F. Ardent. Genève: 1855. Royal 8vo. pp. 60.

FAZIOLA (G.). Tipografia e Libreria Editrici del Regno d'Italia. Torino: [1863]. 8vo. pp. 13.

FECHTER (D. A.). Beiträge zur ältesten Geschichte der Buchdruckerkunst in Basel. In Basler Taschenbuch auf das Jahr 1863. Herg. von D. A. Fechter. XI. Jahrgang. Basel: 1863. 16mo.

— Thomas Platter und Felix Platter. Zwei Autobiographien. Ein Beitrag zur Sittengeschichte de XVI. Jahrhunderts. Basel: 1840. 8vo. pp. viii. and 208.

Platter was a printer at Basle. Thomas was the father of Felix.

[FEDERICI (Domenico Maria)]. Memorie Trevigiane sulla Tipografia del Secolo XV, per servire alla Storia Letteraria e delle Belle Arti d'Italia. Venezia: 1805. 4to. pp. xx. and 206.

Gerardo de Lisa was the first printer of Treviso, 1471-1476.

FEDERICI (Fortunato). Annali della Tipografia Volpi-Cominiana, colle notizie intorno alla vita e agli studi dei fratelli Volpi. Padova: 1809. 8vo. Portrait of Volpi. pp. xii. 276. Reprinted, with an Appendix, in 1817.

FEENEY (R.). Master-Printer's Price-Manual, to which is added Specimens of Type in general use; with the proper manner of marking corrections in a proof-sheet; also a list of wholesale Stationers. London: 1845. 12mo. pp. 36.

FEKNO (P. P.). Programma de duplici Germaniæ invento, typographiâ et pulvere pyrio. Torgæ: 1713. Folio.

Reprinted in Wolf, "Monumenta Typographica."

FELDER (R. M.). Des Buchdruckers Erdenleben mit seinen Licht- und Schattenseiten. Ein schöner Traum und das Erwachen. Stuttgart: 1839. 16mo. pp. 256.

FERADINY (J. F.). Mémoire pour Jean-François Feradiny, graveur en estampes, detenu ès prisons de la Conciergerie du Palais, intimé, contre M. le Procureur-Général, appellant. [Paris: no date]. 4to.

FERBER (Louis). *Der Rund- und Bogen-Satz. Praktische Anleitung zur Ausführung einer neuen Methode.* Offenbach am Main : 1876. 8vo. pp. 44, with six folding sheets of designs.

A handy manual treating of curvilinear composition in all its branches. It is illustrated with a large number of examples, from among which we may specially mention two diagrams of the Eastern and Western Hemispheres respectively, which are commendable specimens of what can be done by an intelligent compositor with the use of brass rule.

FERCHL (Franz Maria). *Uebersicht der einzig bestehenden, vollständigen Incunabel-Sammlung der Lithographie und der übrigen Senefelder'schen Erfindungen; als Metallographie, Papyrographie, Papierstereotypen, und Oelgemäldedruck (ohne Presse).* Mit einem Vorworte begleitet zur 60jährigen Gedächtnissfeier der Münchner Erfindung der Lithographie. Vom Sammler und lebenslänglichen Hausfreund des Erfinders. München : 1856. Royal 8vo. pp. 91. 4 plates.

— *Geschichte der Errichtung der ersten lithographischen Kunstanstalt bei der Feiertags-Schule für Künstler und Techniker in München.* Auf Auftrag des hohen Magistrats von München bei Gelegenheit des 90. Geburtstages des Erfinders der Lithographie Johan Aloys Senefelder verfasst und mit einer kurzen Geschichte dieser ruhmvollen Münchener Erfindung, nebst einer Uebersicht der einzig bestehenden, vollständigen Incunabel-Sammlung der Lithographie begleitet. Mit Abbildungen der seltensten Lithogr. Incunabeln. München : 1862. 8vo. Mit einem Portr. von Heinr. Jos. Mitterer.

FERGUSON Brothers. *Specimen of the Aldine series of new Founts.* Edinburgh. Oblong folio, 9 leaves.

— *Specimens of new Book and Newspaper Founts.* Edinburgh : Oblong folio. 32 leaves.

— *Specimens of Wood Letter.* Edinburgh. Oblong 4to. 56 leaves.

FERNANDEZ (Valentin).

The device on the next page of the printer Valentin Fernandez is taken from a work issued in 1501—"Manrique (Jorge Coplas)." It consists of a lion rampant holding a shield, on which is inscribed the monogram V; the whole inclosed in an ornamental border.

FERRARIO (Giulio). *Le classiche Stampe dal Cominciamento della Calcografia fino al presente.* Milano : 1836. 8vo. pp. cxiiij. 401.

FERTEL (Martin Dominique). *La Science pratique de l'Imprimerie. Contenant des Instructions très faciles pour se perfectionner dans cet art.* On y trouvera une description de toutes les pièces dont une presse est construite, avec une méthode pour imposer toutes



FERNANDEZ. LISBON: 1501.

sortes d'impositions. St. Omer: 1723. 4to. Numerous illustrations; 10 leaves of preliminary matter; 292 pp., and Index consisting of 9 pp. at end.

This very curious and esteemed work has been reprinted, with additions, by Annoy van de Wyder. Bruxelles: 1822. 4to.

FESTIVALS. A large number of pamphlets, &c., issued in connection with the Continental celebrations of the anniversary of the origin of printing will be found under the names of their authors, of those they were designed to commemorate (*see, e.g., Gutenberg*), or of the places in which they were held.

FESTSCHRIFT bei Gelegenheit der zehnfachen Jubelfeier in der Staatsdruckerei in Wien am 12. Juni 1875. 8vo.

FESTTAGE (Die) des Buchdruckers. Eine Sammlung von Prologen, Festgrüssen, Tafelliedern, Gedichten zu Jubiläen, Toasten, &c. Leipzig: 1868. 8vo. pp. 146.

A collection of prologues, glees, &c., adapted for printers' festivals.

FEUGÈRE (Léon [Jacques]). *Essai sur Henri Estienne.* (In "Conformité du Langage François avec le Grec, par Henri Estienne. Nouvelle édition, accompagnée de Notes, et précédée d'un Essai sur la Vie et les Ouvrages de cet Auter.") Paris: 1853. 8vo. The essay forms pages v.-ccxxxvi.

The author was Professor of Rhetoric at the Lycée Louis-le-Grand. References to this work will be found *s.v.* STEPHENS.



FRANCFORT: 1592.

FEYRABENDT (Johann). (The name of this printer is also spelled Feyerabend).

Very little is known concerning this printer; but it is supposed that he was the son, or perhaps nephew, of the celebrated Sigmund Feyrabendt, a wood-engraver, and one of the leading booksellers of his time. His name derives much of its interest from the fact that he was the

printer of Jost Ammon's book, "Künstlerliche wohlgerissene neu Figuren von allerley Jagtkunst" (Frankfort-on-Maine: 1592. 4to.)

Feyrabendt's device, which is annexed, consists of the emblem of Fame, winged, blowing a German horn, in a cartouch.

FICKENSCHER (Geo. Wolfg. Aug.). *Geschichte des Buchdruckerwesens im Burggrathum Nürnberg oberhalb des Gebirges.* Bayreuth: 1802. 8vo. pp. viij. 84.

FIELDING (David). *The Typographical Ready-reckoner and Memorandum-book, for the use of Compositors, Pressmen, Machinemen, and Warehousemen; showing the Number of Pica Ems in width and Lines containing a thousand ens, from pica, small pica, long primer, bourgeois, brevier, and minion to nonpareil; Lines per Hour, and the number of Hours produced in composition from 1 to 1,000; the Price of Composition per Hour, from 5d. to 11d., and from 1 to 1,000 hours; and the Quantity of Paper required in sheets for any job from 25 to 5,000 Copies, and from 2 to 118 on the sheet.* London: 1853.—2nd edition: 1853. 8vo.

This small contribution to the literature of printing originally appeared in the pages of the *London Typographical Circular* in August, 1853. It has passed through several editions, and has been enlarged from time to time.

FIELDING (Theodore H.). *The Art of Engraving, with the various modes of operation. Illustrated with specimens of the different styles of engraving.* London: 1841. Royal 8vo. pp. vii. 109.

FIEVÉE (J.). *Observations et Projet de Décret sur l'Imprimerie et la Librairie.* Paris: 1809. 4to.

FIGGINS (Vincent). *Specimen of Printing Types by Vincent Figgins, Letter Founder, Swan Yard, Holborn Bridge.* London: 1793. Printed by T. Bensley. 8vo. pp. 16.

This is the first specimen-book issued by Mr. Vincent Figgins, the founder of the now celebrated firm of V. & J. Figgins. The preface says:—"Vincent Figgins, having had the advantage of ten years' instruction and servitude under the late ingenious Mr. Joseph Jackson (great part of which time he had the management of his foundry), flatters himself he shall not be thought arrogant in soliciting the patronage of the MASTER PRINTERS and other literary gentlemen, when he

informs them that he has commenced an entire NEW LETTER FOUNDRY, every branch of which, with their support and encouragement, he hopes he shall be enabled to execute in the most accurate and satisfactory manner; assuring them that his best endeavours shall be exerted to complete so arduous an undertaking. Although as yet he has but few founts finished, he is anxious to submit a specimen for approbation." It contained 31 Oriental and 7 Roman founts.

— Specimen of Printing Types, by Vincent Figgins, letter-founder. London: 1827. 16mo., in paper cover.

— Specimen of Printing Types, by Vincent Figgins, letter-founder, West Street, West Smithfield. London: 1832. 8vo. Another issue is dated 1835.

FIGGINS (V. & J.). *Specimens of Book and Newspaper Types from the foundry of Vincent and James Figgins.* London: 1838. 4to.

— Specimen of Printing Types, by V. & J. Figgins (successors to Vincent Figgins), letter-founders, West Street, West Smithfield. London: 1842. 8vo.

— Specimens of Plain and Ornamental Types from the foundry of V. & J. Figgins. London: n.d. 4to. Title and 215 leaves without pagination.

— Epitome of Specimens, by V. & J. Figgins. London: 1847. Folio.

— Specimens of Type and Illustrated Catalogue of Printing Materials. London: 1872. Royal 8vo. Second Edition. 1874.

— Specimens of Wood Letter. London: 1877. Royal 8vo.

The Quarto Specimen Book was supplemented in 1847 by the "Epitome of Specimens," which contains a selection of antiques, blacks, and jobbing types, with flowers, borders, and ornaments, the book and news founts being shown in small paragraphs. This book was continually added to until 1871, when its

bulk was a serious hindrance to its usefulness: it was also too large and heavy for the post. Several special editions of specimens were also published by Messrs. Figgins from time to time, including the Select Book, Choice News Founts, &c.; but the want was felt by this foundry of a general specimen book containing in a

condensed form all their principal founts in common use, and of a sufficiently large edition of the book to enable copies to be circulated amongst all the printers at home and abroad. This led to the present royal 8vo. book, which was completed in 1872, and reprinted with several additions two years later. This specimen book, which was printed on the premises at the type-foundry, may be fairly believed to have had a wider circulation than any other like production, 5,000 copies having been printed. The last edition appears without any title-page. It contains book, news, and jobbing founts in wonderful variety, together with flowers, borders, ornaments, and specimens of music-type, foreign, and peculiar

sorts, indeed everything in the way of typographic furnishing that can be required by the letterpress-printer, excepting wood letter, the specimens of which are confined to a separate book, which is last on the above list. It is the intention of Mr. Figgins to adhere to the royal 8vo. size for all his future specimen books, and when we consider the handiness as well as completeness of the editions issued in 1872 and 1874, the decision seems a wise one. It is now unusual for type-founders to print their own specimen books, but in recurring to an old practice, this foundry has no need to fear criticism as to the quality of the press-work, which indeed leaves nothing to be desired.

FIGGINS (V. & J.). See CAXTON, Game of the Chesse.

VINCENT FIGGINS I. was an apprentice of Jackson, the eminent punch-cutter. He was bound to him in 1782, and served him as apprentice and journeyman till his death, in 1792, having for three years had the entire management of the establishment. He was thus spoken of by John Nichols, in his "Literary Anecdotes," vol. ii. p. 367— "With an ample portion of his kind instructor's reputation, he inherits a considerable share of his talents and industry; and has distinguished himself by the many beautiful specimens he has produced; and particularly Oriental types." Speaking of Mr. Figgins, Hansard, in his "Typographia," p. 359, states that "On the death of Mr. Jackson he failed in succeeding to his foundry and materials, by not bidding more than he conscientiously thought they were worth, or than he should be enabled to pay. But his character had long been observed by Mr. John Nichols, who, for many years, was the intimate friend of Mr. Jackson. Under his auspices Mr. Figgins was encouraged to rear a foundry for his own name. A large order (two founts, great primer and pica, of each 2,000 lb., even before he had produced a single specimen) gave the young adventurer the best heart to proceed; neither did his liberal patron suffer him to want the sinews of trade, as long as such assistance was required. The patronage also of the delegates of the Oxford University Press, and the type in which Mr. Bensley printed those two splendid works—Bowyer's History of England, and Macklin's Bible, established Mr. Figgins in all the reputation he could desire; and he has never since ceased in his efforts to make his foundry one of the most complete in England. No foundry existing is better stocked

with matrices for those extraneous sorts which are cut more with a view to accommodation than profit; such as astronomical, geometrical, algebraical, physical, genealogical, and arithmetical sorts: and I feel it particularly incumbent on me to add that, as his specimen bears equal rank with any for the number and beauty of its founts; so he has strayed less into the folly of fat-faced, preposterous proportions, than either Thorne, Fry, or Caslon. I consider his five-line pica German text, a typographic curiosity. It is a singular coincidence that the three eminent printers, successive proprietors of the same concern, should be the patrons of three foundries which have so eminently flourished; viz., the first Mr. Bowyer was the patron of the first Mr. Caslon; the second Mr. Bowyer, of Mr. Jackson, who served his apprenticeship to Mr. Caslon; and Mr. John Nichols, of Mr. Figgins, who, as just before stated, served his time to Mr. Jackson." Vincent Figgins I. died at Peckham Rye, Feb. 29, 1844, and was succeeded by his two sons, Vincent and James.

VINCENT FIGGINS II. was a man of considerable talent, and, apart from his eminence in his own calling, he was a painter of some ability. He retired from the business in the year 1859, and died at Nice, after a long illness, on the 21st December, 1860, his remains being brought to this country for interment in the family vault at Nunhead. His widow still survives, but he left no children.

Mr. JAMES FIGGINS I. carried on the foundry alone, but under the old designation, after the retirement of his brother Vincent. In 1868 he was elected to represent Shrewsbury in Parliament, whereupon he also retired from business in favour of

his son. He, however, lost his seat at the general election in 1874. Mr. James Figgins is a wealthy man. He is an alderman of the City of London, and has served the office of sheriff and other public functions with great credit to himself. He has one son and two daughters.

The present firm retains the name of V. & J. Figgins. The proprietor of the world-famed foundry is Mr. James Figgins, Jun., only son of the preceding James Figgins, and nephew of Vincent Figgins II., constituting, therefore, the third generation. The foundry was originally in Holborn; then in West-

street, Smithfield; and was ultimately transferred to the present premises in Ray-street, Farringdon-road, which were erected in 1865, and considerably enlarged in the year 1875. Upwards of 350 men and boys are employed in the various departments of the business, which, in addition to that of type-founding, embraces the manufacture of all kinds of printing materials. The premises are divided into two blocks, the larger of which is devoted to the type-foundry, and the other to the manufacture of printing materials and machinery: here also a large stock is stored.

FIGUIER (Louis). Jean Gutenberg, Fust, Schœffer. Paris: 1867. 12mo.

Extract from a work entitled, "Vies de Savants Illustres."

FIGUIER (Madame Louis). Gutenberg; Drame historique en Cinq Actes et en Prose. Paris: 1869. 12mo. pp. 106.

Republished in Italian at Milan, under the title of "Guttenberg: Drama-storico."

FILS (G.). Art de l'Imprimerie-Librairie, composé en 1795, quant au mécanisme typographique. Paris: 1836. 4to.

FINESCHI (P. Vincenzio). Notizie storiche sopra la Stamperia di Ripoli, le quali possono servire all'illustrazione della storia tipografica Fiorentina raccolte et pubblicate. Firenze: 1781. 8vo. pp. viii. 59.

Printing was introduced into the convent of St. Jacopo di Ripoli by the Dominican brothers Domenico da Pistoja and Pietro da Pisa, who also introduced the casting of type. The monks were their own compositors and pressmen, and Bartolo-

meo Fonzio was corrector. Books are known to have been printed by them from 1476 to 1484, Brother Domenico dying in the latter year. The author was a Dominican, and archivist of the Convent of Santa Maria Novella, at Florence.

FIORILLO (Johann Dominik). Geschichte der zeichnenden Künste in Deutschland und den Vereinigten Niederlanden. 4 vols. Hannover: 1815-20. 8vo.

FISCHBACH (G.), Successeur de G. Silbermann. Imprimerie Chromotypographique. Strasbourg: Calendrier, 1878.

A broadside printed in colours and gold, having in the centre a representation of David d'Anger's statue of Gutenberg at Strasbourg, and in the four corners bas-reliefs of Europe, Asia, Africa, and America in brown tint.

FISCHER (C. F.).—See WITTIG und FISCHER, "Die Schnellpresse."

FISCHER (Gotthelf). Beschreibung typographischer Seltenheiten und merkwürdiger Handschriften, nebst Beiträgen zur Erfindungsgeschichte der Buchdruckerkunst. Mainz und Nürnberg: 1800-1804. 6 parts. 8vo. With numerous plates.

Contains much information concerning the history of printing and printers' types.

— Einige Worte an die Mainzer, bei den Feierlichkeiten des dem Erfinder der Buchdruckerkunst Johann Gutenberg in Mainz zu errichtenden Denkmals. Moskwa: 1836. 4to.

FISCHER (Gotthelf). Essai sur les Monumens typographiques de Jean Gutenberg, Mayençais, Inventeur de l'Imprimerie. Mayence l'an 10. [1802]. 4to. Portrait of Gutenberg, engraved title, engraved dedication-plate, two unnumbered leaves, pp. 102, four fac-simile plates, and two copperplate fac-similes in the text.

— Notice du Premier Monument Typographique en Caractères mobiles, avec date, connu jusqu'à ce jour, découvert dans les archives de Mayence, et déposé à la Bibliothèque Nationale de Paris. Mayence: 1804. 4to. pp. 8. 1 plate.

Gotthelf Fischer, born at Waldheim, October 15, 1771, was a professor of natural history at Mayence and Director of the Moscow Museum. His "Typographical Rarities" is a work of great erudition, and his Essay on Gutenberg contains everything ascertained up to his time concerning early typography. Peignot says that Fischer's works exhibit deep and curious research, and contain documents which greatly illustrate the origin of printing.

FISCHER (Heinrich). Anleitung zum Accidenzsatz. Leipzig: 1877. Demy 4to. pp. 120.

A thoroughly practical work on jobbing composition, elucidated by 150 examples, which illustrate almost every description of jobbing. The author was the manager of Herr C. G. Naumann's printing-office at Leipzig, an establishment which has, by reason of its superior display work, gained a high reputation throughout Germany. He, however, subsequently started in business for himself.

FISHER (A. M.). Printing Presses and their Theory. An article in the *American Journal of Science*, vol. iii. pp. 311. [New Haven]: 1820. 8vo.

FISHER (P. H.). Printers' Marks, Emblems, and Mottoes. *Notes and Queries*, Second Series, vol. ix. p. 92.

The object of this paper is to explain the pictorial and emblematical marks and the mottoes of the printers of the olden times and their relation to the printers themselves.

FITZ-COOK (Henry). On the Graphotype, a process for producing from drawings, blocks for Surface-printing. Article in the *Journal of the Society of Arts*, Dec. 8, 1865.—See GRAPHOTYPING COMPANY.

FIVE BLACK ARTS: Printing, Pottery, Gas-light, Glass, Iron. Columbus [Ohio]: 1861. 12mo.

FLACH, alias SIMUS (Martin).

This printer issued his first book, "Liber Speculum Vitæ Humanæ, editus a Rodorico Zamorensi," at Strasburg, in 1475. The colophon says:—"Ex Basilea civi progenito." He afterwards printed, almost every year down to the end of the fifteenth century, a great number of books, the leaves of some of which are numbered at the bottom of the page in Roman figures. In one the colophon has the following verses:—

Noscere forte voles quis sculpsit hoc opus ere

Presserit has chartas quise caracteribus
Ille quidem Simus Martinus [Flach] litore Rheni
Vrbs dedit insignem cui Argentina domum
Ille inquam impensis qui nunquam (crede) pepercit
Lector amice, dabat his liber iste fidem. . . .

Martin Flach was succeeded by his son, or a near relation of his, for in the very first book printed at Strasburg in



STRASBURG : 1475-1500.

the sixteenth century—"Quæstiones Marsilii," 1501, fo.—is added to the name of Martin Flach the epithet of Junior. The latter printed there from 1501 to 1513.

The device of Flach consists of the emblem of a knight and lady standing under a tree, and supporting a shield with the monogram M. F., the F surmounted by a cross.

FLATHE (Ludwig). *Die vierte Säcular-Feier der Erfindung Gutenbergs in Dresden und Leipzig. Ein Gedenkbuch für Gegenwart und Zukunft.* Leipzig : 1840. 8vo. Frontispiece representing Gutenberg's monument at Mayence. pp. 130 and 3 plates of facsimiles.

FLEISCHMANN (C. L.). *Erwerbszweige, Fabrikwesen und Handel der Vereinigten Staaten von Nordamerika.* Stuttgart : 1870. 8vo.

The portion relating to printing consists of the chapters headed "Papierfabrication, Musikalienhandlung, Kupferstecher- und Holzschneidekunst; Literatur; Buchhandel; Buchdruckerei; Zeitungen; Buchbinder."

FLEMING & Co. (A. B.). *Specimens of Printing-Inks.* Sixth edition. Edinburgh : 1876. 4to. and 16mo.

The frontispiece to this trade-list is a litho-portrait of Gutenberg, and its pages present samples of numerous varieties of ink.

This firm was established twenty-six years ago by Mr. A. B. FLEMING (the present head), of Hillwood, Corstorphine, and Dr. PARNELL (who retired a few years ago). They commenced in a very small way, a small engine doing all that

was needed for several years; but success attended them. When they commenced business at Salamander-street, the ordinary price of newspaper-inks was four times greater than at present. Mr. Fleming having discovered an oil cheaper

and equally well adapted to the manufacture of printing-ink, took the bold step of reducing the price, with the result that this firm has, from year to year, been adding to their connection, until now they are said to have the largest ink-factory in the world. Some idea of the progress made may be gathered from the fact that even twenty years ago a small six horse-power engine was sufficient for their demands—now they have steam-engines equal to 80 horse-power regularly at work. Their new works cover

three acres of ground at Caroline-park, Granton. The house has upwards of ninety foreign correspondents, and branches with offices and staff of their own in Paris, London, and Manchester. In the production of this specimen-book we are told that upwards of £500 were spent. The present members of the firm are Mr. A. B. Fleming; Mr. Robert Craig MacLagan, M.D., J. P. for the county of Edinburgh; and Mr. David Harris.

FLensburg (J. J. Dodt van). *Over de Elzevier's*. Utrecht : 1841. 8vo.

FLICK (J. F.). *Beschreibung der elastischen Auftragswalzen in den Buchdruckereien, deren Anfertigung, &c.* Leipzig : 1823. 8vo.

— *Handbuch der Buchdruckerkunst, für angehende und praktische Buchdrucker. Als Anhang, Anweisung Papiere auf alle Art zu färben. Mit einem vollständigen Formatbuche, der Vorstellung einer Correctur und vier Kastenabbildungen in Steindruck.* Berlin : 1820. 8vo. pp. viij. 280.

— *Kleines Hand- und Hülfsbuch für Buchhändler, Schriftsteller und Correctoren, mit der Vorstellung einer Correctur. Vom Verfasser des "Handbuchs für Buchdrucker."* Rathenow : 1821. 8vo. pp. 56.

FLINsch (Ferdinand). *Specimen-Book of the Foundry Ferdinand Flinsch, Frankfurt.*

This specimen-book was published at intervals of about a year, in parts consisting of twenty to twenty-five leaves each. They represent the successive novelties produced by the firm. The eighth part appeared in April, 1871; the ninth in 1872; the tenth in 1873; the eleventh in 1876.

The old Dresler foundry at Frankfurt, which, since 1859, has been called the Foundry Ferdinand Flinsch, is one of the most celebrated on the Continent, and has enriched German typography with a fine series of titling, jobbing, and fancy founts.—*See* DRESLER.

— *Proben der Schriftgiesserei Flinsch in Frankfurt a/Main und St. Petersburg. XII. & XIII. Hefte, mit Inhalt-Verzeichniss.* 1878. 4to. 38 leaves.

This specimen-book was issued to celebrate the fiftieth anniversary of the existence of the Flinsch foundry.

FLINTBERG (Jac. Albr.). *Borgerlige Förmoner och skyldigheter i stöd af Författningar. Första Delen om Minuthandeln och Handtverkerierna. Första Afdelningen, som innefattar Titlarna: Academier-Boktryckerie.* Stockholm : 1786. 4to.

Pages 103 to 172 contain the regulations for printers which are still in force, with annotations; those for binders and booksellers are also included.

FLODING (P.). *Handlingar rörande en ny upfinning i Gravuren.* Stockholm : 1766. 4to.

FOCKE (Chr. H.). Die Feier des fünfzigjährigen Bestehens der Druckerei von G. Hunckel in Bremen, am 8. Mai, 1876. Bremen: 1876. 4to. 8 pp. of dedication and poetry, printed in chromolithography and typography, and 16 pp. giving the history of Hunckel's printing-office at Bremen, and the proceedings of the 50th anniversary festival of its existence.

FOERORDNING (Kongl. Maj.). Snådige, och Reglemente för Boktryckerierne i Riket, gifvit Stockholm: 1752. 4to.

Refers to the foundation of a new Society of Printers, and to the establishment of new printing-houses.

FOERSOEK till Historia om Sveriges Boktryckerier. Stockholm: 1871. 8vo.

FOERSTER (Ernst). Zur Geschichte des Holzschnittes u. des Kupferstiches. Abgedruckt in *Kunstblatt*, Beilage zum *Morgenblatt*, 1842, No. 57, pp. 234, 235.

FOKKE (Arend). De Graveur, behelzende eene beknopte handleiding tot de Daktylioglyphia, of Graveerkunst in edele gesteenten. [Vol. XIII. of "Volledige Beschrijving van alle Konsten, &c." Dordrecht: 1796. 8vo.] Plates.

FOLDS (George). Specimens of Irish Typography: illustrative of the National Press of Ireland. Dublin: 1833. 8vo.

FONCEMAGNE (Étienne Lauréault de). Examen de M. Maittaire touchant l'époque de l'établissement de l'Imprimerie en France. In vol. vii. of "Mémoires de l'Académie des Inscriptions et Belles Lettres." Paris: 1743. 4to.

FONTAN (V.).—*See* CABALLERO.

FONTENAI (De). Dictionnaire des Artistes, ou Notice historique et raisonnée des Architectes, Peintres, Graveurs, Sculpteurs, Musiciens, Acteurs, Imprimeurs, etc. Paris: 1776. 2 vols. 8vo.

FONTENELLE (T.) and PAISSON (P.). Vollständiger Unterricht über alle Schreib-, Zeichnungs- und Druck-Materialien. Ulm: 1831. 8vo.

FORD (Thomas). The Compositor's Handbook: Designed as a Guide in the Composing-room. With the Practice as to Book, Job, Newspaper, Law, and Parliamentary Work; the London Scale of Prices; Appendix of Terms, &c. London: 1854. Fcap. 8vo. pp. 262.

— Printing-office Pamphlets. Addressed to Master Printers, Overseers, Compositors, and the Trade generally, on subjects relating to Management, Economy of Material, &c., with Suggestions to Type-founders, Brass-rule Cutters, Printers' Joiners, &c., as to Improvements in Articles of their Manufacture. No. I.—

Brass Rule. London: [n. d.] pp. 32. —No. II.—Furniture. London: [n. d.] pp. 64. Fcap. 8vo.

THOMAS FORD was a Printers' Reader, and a man of considerable literary tastes and aptitude. He published a little book called "Reminders in Grammar and Orthography; or, Rules and Examples by which many of the Doubts constantly arising as to Disputed Spelling may be set at rest. Selected, Revised, and made Familiar to Present Usage." He also designed a work uniform with Timperley's "Songs of the Press," which was to have been entitled "Laconics of the Press: being Opinions in Prose selected from the Works of the most eminent Authors and Periodical Publications. With Notes Biographical and Literary." But we believe that it never appeared. His "Printing-office Pamphlets," which promised to be a useful series, were not carried further than two or three parts; but the author announced the following among some of the subjects in preparation for ensuing numbers:—Cases, their Uniformity and Arrangement; Apprentices; Late Hours; Favouritism; Pie; An Address to Master Printers, &c. &c. Referring to the fact that Hansard speaks of only two copies of Moxon's "Me-

chanick Exercises" being in existence, Ford says to a correspondent: "If we could meet with the First Part, it would almost tempt us to reprint that and the Second, of which we have a copy, though we should not expect any profit therefrom, *printers being very lukewarm at supporting anything relating to the trade.*" Unfortunately Ford's fortune was not equal to his aspirations or his industry, and he was unable to carry out this and several other meritorious schemes which he had designed. Ford was fiercely attacked by Houghton in the preface to the edition of his "Printers' Practical Every-Day Book," which was published in 1857, fifteen years subsequently to the issue of the first edition, where he is accused of counterfeiting Houghton's work, and parallel passages are given which certainly make out the case against Ford. Nevertheless, the "Compositor's Handbook" is not without merits of its own as a practical manual: it has been out of print for some years. Ford, who was lame, died in poor circumstances on the 3rd December, 1860, aged 58 years.

FOREIGN Printers and their Typography. Articles in *Notes and Queries*, First Series, i. 277, 340, 402.

A correspondent having inquired for some list of names of towns abroad, with their Latin equivalents, in order to identify the places of publication of early printed books, he is referred to the sup-

plement to "Lemprière's Dictionary" by E. H. Barker, and Cotton's "Typographical Gazetteer." It is stated, however, that both of these are inadequate and inaccurate.

FORESTIÉ-NEVEU (E.). Un Chapitre de l'Histoire de l'Imprimerie à Montauban. Louis Rabier, imprimeur du Roi de Navarre à Montauban. Montauban: 1872. 8vo. pp. 28. (Privately printed.)

— Les Débuts de l'Imprimerie à Montauban, 1518-1526. Montauban: 1876. 8vo. pp. 20. (Privately printed.)

FORMATBUCH, neu verbessertes, auf der löbl. Kunst-Buchdruckerey nützlich zu gebrauchendes, deme beygefüget etliche oriental. Alphabeten, Abdruck einiger Schriftproben, nebst dem gebräuchlichen Deposition-Büchlein in Nieder- und Obersächsischer Sprache. Lübeck u. Leipzig: 1724.

FORMAT-BUECHLEIN, neu aufgesetztes, oder Vorgestellte Nachrichten-Figuren wie man auff der löblichen Kunst Buchdruckerey in allen. . . . Formaten die Columnen recht ordentlich ausschiessen und stellen soll, &c. 1673.

FORMS. Het overslaan van Drukvormen gemakkelijk gemaakt. Deventer : 1843. 12mo.

FÖRTECKNING på de af K. Academiens Upsala Boktryckerie utkomna Arbeten år 1751. Upsala. 4to.

This is the first catalogue known of works sent to public libraries by the printers who produced them.—See Petzholdt (Julius) "Bibliotheca Bibliographica," p. 398.

FORTIER (G.). La Photolithographie, son Origine, ses Procédés, ses Applications. Paris : 1876. 8vo. pp. 74 ; 3 plates.

FOSTER & WINSTONE. Specimens of Printing Inks, Machine, Letterpress, and Lithographic. London : 1851. 8vo.

FOUCHER, Frères (Suc. de V. Foucher et Fils) à Paris. Catalogue des Ustensiles et Machines de l'Imprimerie. Orné de 100 Gravures. 1878. 4to.

Published for the Universal Exposition of Paris.

FOUCHER (Veuve et Fils). Catalogue Général du Matériel Typographique. Paris : 1872. 4to. pp. 93 and 3, with engravings.

FOUDRIAT et Pennequin. Épreuve des Caractères. Bruxelles : 1828. 4to.

FOUGT (H.). Specimens of a new Type for Music. In six sonatas, by Uttini. 3 vols. London : 1768. Folio.

FOUR Centuries of Printing in England. London : 1877. pp. 12. 4to.

An article popularly describing the origin and development of Printing, which appeared in "Everybody's Year-Book, 1877," and was afterwards privately reprinted as above.

FOURET (René). Exposition Internationale de Philadelphie en 1876 : Section Française. Rapport sur l'Imprimerie et la Librairie. Paris : Imprimerie Nationale, 1877. 4to. pp. 48.

The author was a member of the International Jury at the great Centennial Philadelphia Exhibition. His work gives an account of printing and publishing as carried on in different countries, and illustrated by the specimens in the Exhibition. Great Britain did not shine in this section of the Exhibition, most of our publishing houses having refrained from sending specimens. Of Canadian printing there were various specimens, among which the writer especially commends the great "Atlas of Canada," published by Messrs. Walker & Miles, of Toronto. Of printing in the United States, the writer speaks well upon the whole. There were eighty-four exhibitors. Germany and Austria likewise distinguished themselves by their exhibits; but the most complete collection was that sent by Holland, to which as many as 126 pub-

lishers contributed. There was a catalogue printed of these Dutch publications, of which M. Fouret speaks with approval; and he commends highly the examples of etching and chromo-lithography shown in the illustrated works; also an edition of the works of Vondel, whom he calls the Dutch Shakspeare, in twelve octavo volumes, illustrated with engravings. Belgium, it seems, did not send much. The other countries that contributed to this section of the Exhibition were France, Switzerland, Italy, Sweden and Norway, Russia, Brazil, and the Argentine Republic. France, however, of all these countries, distinguished itself the most, owing to the exertions of the "Cercle de la Librairie" to make the contributions worthy of the country it represents, as it had previously done in the Exhibition at Vienna.

FOURGEAUD-LAGRÈZE (N.). *Le Périgord Littéraire. L'Imprimerie en Périgord, ses Origines, ses Progrès et ses principales Productions (1498-1874)*. Riberac: 1876. 8vo. pp. 23.

[FOURMAGE (Jul.)]. *Mémoire présenté (par l'Association et la Chambre Syndicale des Imprimeurs en Taille-douce de Paris) à MM. les Membres de la Commission d'Enquête sur la Liberté de l'Imprimerie et de la Librairie*. Paris: 1869. 8vo.

FOURNIER (Ed.). *Gutenberg, drame en 5 actes en vers*. Paris: 1869. Large 8vo. pp. xx. 139.

Represented for the first time in Paris at the Imperial Theatre of the Odéon, April 8, 1869.

——— See LACROIX (Paul).

FOURNIER (Henri). *Essai sur l'Imprimerie, par un jeune ouvrier Imprimeur*. Bordeaux: 1802. 8vo.

——— *Traité de la Typographie*. Paris: 1825. 8vo. pp. xlii. 323.

Reprinted at Brussels: 1826. Small 8vo. pp. xl. 306.

Deuxième édition, corrigée et augmentée. Tours et Paris: 1854.

8vo. pp. xii. 408. — Troisième édition. Tours: 1870. 8vo.

The second edition of this work was the subject of an exceedingly encouraging eulogium from the Association of Paris Printers. For the improvement of the third edition of his book the author

engaged the assistance of three gentlemen who have made different branches of the subject their special study—MM. Motteroz, F. Garde, & M. Tolmer.

——— *The Introduction to Fournier's Treatise on Typography*. Translated by Charles E. Keymer. Gloucester: 1866. 4to.

The translation of Fournier's work would have been of great use to English readers, and it is to be regretted that the author found such little encouragement that he abandoned his project after the introduction was issued.

FOURNIER (Pierre Simon), or FOURNIER LE JEUNE. *Les Caractères de l'Imprimerie*. Paris: 1764. Small 8vo. pp. 167.

——— *Dissertation sur l'Origine et les Progrès de l'Art de graver en bois, pour éclaircir quelques traits de l'histoire de l'Imprimerie, et prouver que Guttenberg n'en est pas l'inventeur*. Paris: [1758]. 8vo. pp. 92.

This work, a reply to which was issued in 1758 by M. Gando (*see GANDO, F.*), "Lettre," &c., consists of three tracts, connected by a general title-page, pagination, and register.

——— *Épreuves de deux petits Caractères nouvellement gravés et exécutés dans toutes les parties typographiques*. Paris: 1757. 18mo.

——— *Lettre à M. Fréron au sujet de l'Édition d'une Bible annoncée pour être la première Production de l'Imprimerie*. Paris: 1763. 8vo.

FOURNIER (Pierre Simon). *Manuel Typographique, utile aux Gens de Lettres et à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.* (Réponse à un mémoire publié en 1766, par MM. Gando, au sujet des caractères de fonte pour la musique.) 2 vols. Paris: 1764-66. 8vo. Vol. I. Frontisp., pp. xxxii. 323. Vol. II. Frontisp., pp. xlv. 306. 16 plates.

The first volume contains a description of the engraving or cutting of the characters and the casting of types; the second consists of 186 pages of Specimens of Type and 101 Alphabets, ancient and modern, with explanation of them. This celebrated work of Fournier was intended to consist of four volumes, but death prevented the author from carrying out his ideas. The third volume would have treated on the history of printing,

and the fourth would have been a biography of celebrated printers. Some copies of the "*Manuel Typographique*" want a few of the cuts; copies on large paper are of the greatest rarity. "Fournier's Typographical Manual should be in every printing-office."—DIBDIN (*Bibliomania*). "His types are the models of those of the best-printed books at Paris at this day."—*Dict. Port. de Bibliogr.*, p. 218.

— Observations sur un Ouvrage intitulé: *Vindiciæ Typographicæ*, pour servir de suite au traité de l'origine et des productions de l'Imprimerie primitive en taille de bois. [Strasbourg], Paris: 1760. 8vo. pp. 62.

Professor Baer has replied to Fournier in an anonymous work entitled "Lettre sur l'Origine de l'Imprimerie, servant de réponse aux observations publiées par Fournier Jeune, sur l'ouvrage de Schœpflin, intitulé '*Vindiciæ Typographicæ*,'"

(Strasbourg [Paris]: 1761. 8vo.). It is also published in the "*Mémoires de l'Académie des Inscriptions et Belles Lettres*," tom. xvii. Fournier wrote the "*Remarques*" as a reply to this attack.

— De l'Origine et des Productions de l'Imprimerie primitive en taille de bois; avec une réfutation des préjugés plus ou moins accrédités sur cet art; pour servir de suite à la dissertation sur l'origine de l'art de graver en bois. [Strasbourg], Paris: 1759. 8vo. pp. 263.

— Remarques sur un Ouvrage [by E. Baer] intitulé, "*Lettres sur l'Origine de l'Imprimerie*," pour servir de suite au traité, "*De l'Origine et des Productions de l'Imprimerie primitive en taille de bois*." [Strasbourg], Paris: 1761. 8vo. pp. 84.

— Table des Proportions des Caractères d'Imprimerie. Paris: 1737. 4to.

This Table has very materially contributed to the progress of printing.

— Traité Historique et Critique sur l'Origine et les Progrès des Caractères de Fonte, pour l'Impression de Musique, avec des épreuves de nouveaux caractères de Musique. Paris: 1765. 4to. pp. 47 [the last 12 being an Ariette by M. l'Abbé Dugué set up as a specimen of music type].

A reply to this treatise was published by N. Gando, of Berne, in 1765.—See GANDO.

— Traités Historiques et Critiques sur l'Origine et les Progrès de l'Imprimerie. Paris: 1758-61-[63]. 8vo.

The first three tracts in this collection are duplicates of those in the Dissertation on Wood Engraving cited above, which were published without a collective title, and the fifth is also a duplicate of one of them, the "*Remarques*," &c. Each tract has a separate pagination and register, and with the exception of the last, a separate title-page.

PETER SIMON FOURNIER, a French engraver and letter-founder, was born at Paris, 1712, and died 1768. He studied under Colson, painter of the Academy of Saint Luc, and devoted himself first to the art of wood-engraving; he afterwards, as an engraver on steel, rendered himself famous in all countries. In some of his works he seeks to prove that Gutenberg is not the inventor of printing, and maintains that long before Gutenberg engraving on wood had been em-

ployed for printing images and inscriptions; that during his residence in Strasburg, Gutenberg attempted the application of this art to the printing of books, and that on his return to Mayence he first printed the Donatus and the Catholicon of Johannes de Janua with engraved and solid blocks. Fournier's ingenious theories were ably refuted by Baron Heineken in his "Idée Générale d'une Collection complete d'Estampes" (Leipsic: 1771. 8vo.).

FOURNIER (Simon-Pierre). *Modèles de Caractères de l'Imprimerie et de choses nécessaires au dit Art.* Paris: 1745. 4to.



ANTWERP: 1559-1579.

FOWLER (John).

This printer, whose name is sometimes written "Fouler," was born at Bristol, educated at Winchester, and was a fellow of New College, Oxford, in 1555, when, refusing to comply with the terms of Protestant uniformity in Queen Elizabeth's time, he (1559) resigned his fellowship, and settled as printer at Antwerp and Louvain, where he printed the books of Papists against the Protestants. He died at Namur, 13th February, 1579. Another printer of the same name appears to have printed likewise at Antwerp in the years 1617, 1619, 1635; at Louvain, 1620, 1622; then at Douay in 1636.

John Fowler was a scholar as well as a printer, and wrote or translated many works, chiefly of a theological character; amongst them a book (issued in 1566) illustrated by extremely curious engravings on each page, showing the cruelties that Protestants practised on the Roman Catholics.

Fowler's punning device consists of the emblems of crows in a nest at the top of a tree, fed by a hand issuing from the clouds. On either side of the tree are the letters I F, and around the motto are the words "Respicite volatilia cœli et pullos corvorum."

FRAGEN, Kurtze, von der Buchdruckerkunst, zum Nutzen der Jugend in der Stadtschule zu Grimma, aufgesetzt von P. S. K. Leipzig: 1740. 8vo.

FRANCE. Statistique de l'Imprimerie en France. Cercle de la Librairie, Paris, 1875. 8vo. pp. 6.

— See IMPRIMERIE.

FRANCIOSI (Ch. de). Hommage à M. Louis Danel. Lille: 1877. Large 4to. pp. 139, with portrait.

Only 110 numbered copies were printed. M. Danel, the renowned printer of Lille, died in 1877.

FRANÇOIS (Jabez). Printing at Home, with full instructions for Amateurs; containing illustrations of the necessary materials, with explanatory key, specimens of type, &c. Rochford, Essex: [1870]. Small 8vo. pp. 42, with eight leaves of specimens.

FRANÇOIS (Jean Charles). Lettre de M. François, graveur des dessins du cabinet du roi. . . . à M. Saverien sur l'Utilité du Dessin et sur la Gravure dans le goût du crayon. Paris: 1760. 8vo.

— Au Sujet du nouveau Mode de Gravure inventé par J. C. F. An article in the "Registres de l'Académie Royale de Peinture et de Sculpture," 26th March, 1757, and again 26th Nov., 1757.

FRANKE (Carl August). Handbuch der Buchdruckerkunst. Nach ihrem neuesten Standpunkte in Deutschland. Weimar: 1855. 8vo. pp. xxx. 350.—Second edition. Weimar: 1857. 8vo. pp. xii. 379.—Third edition. Weimar: 1862. 8vo. pp. xii. 408.—Fourth edition. Weimar: 1867. 8vo. pp. xii. 389.

Though this book has seen four editions, it owed them only to the want of some better manual: in many parts it was very superficially done, and contains gross errors. Its place is now taken by Bachmann's Handbook.—*See ante.*

— Katechismus der Buchdruckerkunst und der verwandten Geschäftszweige. Mit 44 in den Text gedruckten Abbildungen und Tafeln. Leipzig: 1856. 12mo. pp. viii. 187.—Second edition. Leipzig: 1862. 8vo. pp. x. 166.—Third edition. Leipzig: 1872. 8vo. pp. viii. 192.

Gives a brief history, and also explains the practice of the Art of Printing in a catechetical, but by no means perfect form.

FRANKFORT ON THE MAINE. Eines Erbahren Raths Ordnung und Artickel, wie es forthin auff allen Truckereien in dieser Stadt Franckfurt, soll gehalten werden. Franckfurt am Main: 1573. 4to. 8 leaves.

A very curious set of rules and regulations for printing-offices as ordered by the State as to rates of pay; relations of masters and men, &c. is given, by which it appears that Frankfort printers of that period were legally entitled to twenty-nine holidays in the year.

FRANKLIN (Alfred). La Sorbonne, ses Origines, sa Bibliothèque, les Débuts de l'Imprimerie à Paris, et la succession de Richelieu, d'après des documents inédits. 2^e édition. Paris: 1875. 8vo. pp. xiv. 272.

Of this work there were issued 400 numbered copies; of which 1 to 25 were on China paper, 26 to 125 on Dutch handmade paper, and Nos. 126 to 400 on vellum paper.

FRANKLIN (Benjamin). *Memoirs of the Life and Writings of Benjamin Franklin*. . . . Written by himself to a late period, and continued to the time of his Death by his grandson, William Temple Franklin. London : 1818. 4to. 3 vols.

— Autobiography: with a Narrative of his Public Life and Services, by H. Hastings Weld. New York : 1848. 8vo.

— The Autobiography of Benjamin Franklin, published verbatim from the Original Manuscript. By his grandson, William Temple Franklin. Edited by Jared Sparks. London : 1850. 8vo. pp. vi. 154.

Numerous editions of this autobiography have been printed, the above being the best editions of the work as originally given to the world in a mutilated form by his descendants. The Hon. John Bigelow, when American minister to France, a post previously held by Franklin himself, discovered the original manuscript in Paris, and published it in the following form :—

— Autobiography of Benjamin Franklin. Edited from his Manuscript, with Notes and an Introduction, by John Bigelow. Philadelphia : 1868. 8vo. pp. 409. Portrait after Duplessis, by Hall.

— Life of Benjamin Franklin, written by himself, now first edited from original MSS. and from his printed Correspondence and other Writings, by John Bigelow. 3 vols. Philadelphia : 1875. 8vo.

— Sein Leben, von ihm selbst beschrieben. Mit einem Vorwort von Berthold Auerbach und einer historisch-politischen Einleitung, von Friederich Kapp. Nebst dem Bildnisse Franklin's. Stuttgart : 1876. 16mo. pp. iv. 496, and portrait.

Several German translations of the Autobiography of Benjamin Franklin had been previously published, but they were all incomplete, in so far as they had been translated from the mutilated English and American editions. The last-named book, however, is a new and complete German translation from the text of the original manuscript. It has a short preface written by Berthold Auerbach, in the course of which he says that the life of Franklin is not an ideal and example in the sense that his life and thoughts should be exactly copied, but rather that the force of will and motive animating him in all his actions should be studied and adapted to their own circumstances by others. The preface is followed by a highly interesting historico-political Introduction from the pen of Herr F. Kapp, who in some ninety pages gives a graphic and complete description of the life and working of this world-famed printer.

BENJAMIN FRANKLIN was born in Boston, January 17, 1706, and died in Philadelphia, April 17, 1790. He holds the most prominent place in the long list of distinguished American printers. His career is, however, too well known to require recapitulation here. In all his enterprises he never lost sight of the fact that he was a printer, and, in his will, he simply described himself as such. His works have been frequently published at length and in abridgments, the best edition being that by Jared Sparks, in

10 vols. 8vo., Boston, 1840; and they have been translated into nearly every civilized language. The mere list of translations in the British Museum occupies nearly twenty large folio pages of the catalogue. In 1872, a statue to Franklin was erected in Printing House Square, New York (*see* DE VINNE, Record of Proceedings and Ceremonies, &c.).

Some points in Franklin's career deserve mention in this Bibliography, and are especially interesting to English printers. He came to London on the 25th of Decem-

ber, 1724, being then eighteen years of age. He had about £12 with him, and some letters of recommendation which he found to be useless. By accident he strolled to the printing-office in Bartholomew Close of Samuel Palmer (the reputed author of the History of Printing, noticed *post*) and obtained employment there as a compositor, being engaged upon a second edition of Dr. Wollaston's "Religion of Nature delineated,"—a work which contains an interesting vignette of an antique press and composing-room. Franklin's literary ardour was aroused by some of the Doctor's statements, and he wrote and got printed for circulation among his friends, a reply, which introduced him to some of the leading people of the time. He continued at Palmer's about a year, when he felt inclined to make a change, partly for reasons affecting his health, partly for at least equally obvious reasons affecting his pocket. He says:—

"The printing-house of Watts, near Lincoln's-inn-fields, being a still more considerable one than that in which I worked, it was probable I might find it more advantageous to be employed there. I offered myself and was accepted; and in this house I continued, during the remainder of my stay in London. On my entrance I worked at first as a pressman, conceiving that I had need of bodily exercise, to which I had been accustomed in America, where the printers work alternately as compositors and at the press."

It was here that his habit of drinking no stimulants whatever, and of assuaging his thirst with water, gained for him the nickname of the "aquatic American." This incident was depicted by Mr. Eyre Crowe, R.A., in a fine painting exhibited at the Royal Academy in 1858. An engraving of this painting was given in the *Leisure Hour* volume for 1859, and was reproduced in the PRINTING TIMES AND LITHOGRAPHER for June 15, 1876.

Franklin only remained at press-work for a few weeks; after that he returned to case, and continued at this branch till he left the office to return to America as a commercial clerk. He arrived there in July, 1726.

Watts's printing-office is not now in existence, but, having a personal interest in the subject, we have been at some trouble to ascertain its former whereabouts, and in the inquiry were materially assisted by the rate-books of the parishes of St. Giles and St. George's, Bloomsbury. The premises occupied by Watts for his business are on the south side of Wild-court, near the eastern end, and three doors

from King's-Head-yard. They are not now used as a printing-office.

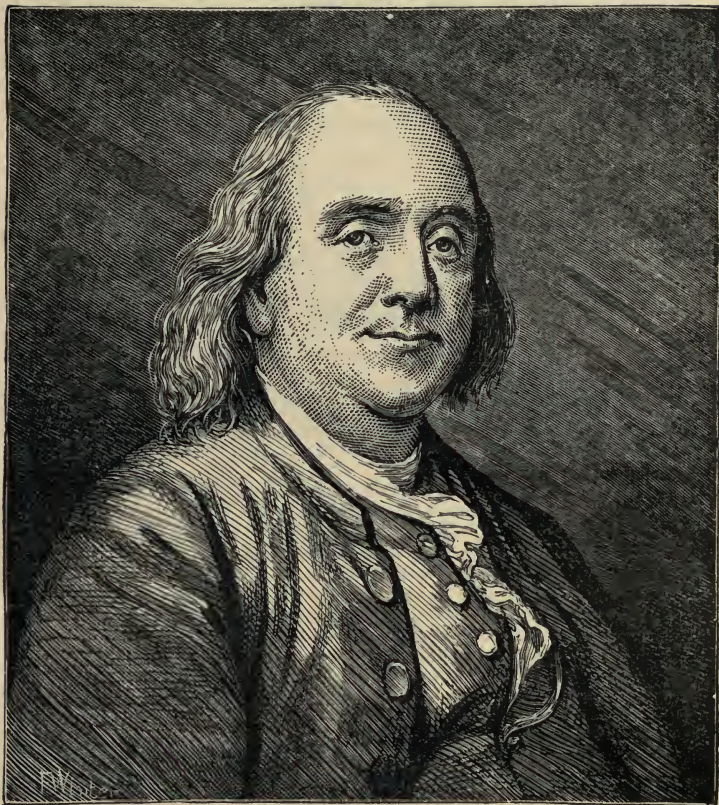
Although the printing-office in which Franklin worked is no more, the press has been preserved. Thirty years after he had been engaged as a journeyman printer, Franklin visited this country as a kind of diplomatic agent, and he remained here from 1757 to 1762. In 1764 he was sent on another similar message, which involved his sojourn in the metropolis for about eleven years. In 1768 he paid a visit to Watts's printing-office, and going up to one of the presses, thus addressed the men who were working at it, "Come, my friends, we will drink together! It is now forty years since I worked like you at this press, as a journeyman printer." He then sent out for a gallon of porter, and drank with them "Success to Printing."

About 1771, this press was bought by Mr. Edward Cox, with other materials, and was set up in the office belonging successively to Messrs. Cox & Sons, Cox & Wyman, and now Wyman & Sons, Nos. 74 and 75, Great Queen Street. We have this fact authenticated by a letter of the late Mr. J. L. Cox, dated September 10, 1841, in which he says that his father, Mr. Edward Cox, bought the press about seventy years before from the office in which Dr. Franklin once worked, and refers to an old pressman in his father's employ, named Norgrove, who was working at Watts's when Franklin visited the office in 1768. The press was worked for some time by Messrs. Cox, but, becoming obsolete, afterwards lay idle for years. Ultimately, its room being required, it was taken down, and passed into the hands of Messrs. Harrild & Sons, the well-known printers' brokers, in whose lumber-room it remained until June, 1841, when an American gentleman, Mr. J. B. Murray, happening to learn the fact of its existence, set himself to acquire the relic for shipment to his own country, under the circumstances referred to in the next article. The Franklin Press was sent to America, and for many years was installed in the Patent Office at Washington. Changes taking place there, it was claimed by Mr. J. B. Murray, who then deposited it in the Smithsonian Institute at Washington. Subsequently it was removed to the model-room of the Patent Office, where it has since remained, with the exception of a short interval during which it was shown at the Philadelphia International Exhibition, 1876. At p. 234 is an authentic view of the press; another representation will be found in Ripley & Dana's American Encyclopædia, new edition, p. 851.

We append an authentic portrait of Franklin, taken while he was residing in France as an ambassador from his native country. The original was drawn by J. S. Duplessis (the grandfather of M. Georges Duplessis, the bibliographer of the art of engraving) in 1783, and presented by Franklin to his friend and

neighbour at Passy, near Paris, M. Louis le Veillard. We are enabled to reproduce it by the courtesy of Messrs. Whittingham, of the Chiswick Press.

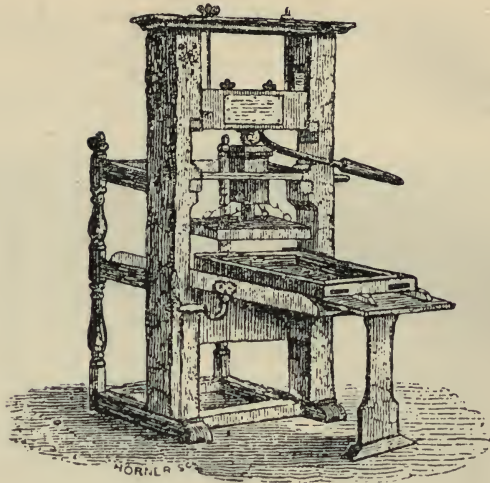
We may add, all American one-cent stamps bear a portrait of this great printer, printed in imperial ultramarine blue, and drawn from the profile bust by Rubricht.



BENJAMIN FRANKLIN.

There stood for many years in the office of Messrs. Wyman, a press which was the exact counterpart of the Franklin

press. Along with its surroundings, it was sketched by Mr. Eyre Crowe for the picture already referred to.



VIEW OF THE FRANKLIN PRESS.—See p. 232.

In 1863 the authorities at the Museum of Patents, South Kensington, were engaged in collecting early memorials relating to the art of Printing, and made application for the loan of the press which Mr. Eyre Crowe had sketched, and which

was then in daily use as a proof-press. The press was photographed *in situ*, and removed to the Museum, it having been presented to the trustees by Messrs. Wyman.

FRANKLIN (Benjamin). A Lecture on the Life of Dr. Franklin, by the Rev. Hugh M'Neile, A.M., as delivered by him at the Liverpool Royal Amphitheatre, on Wednesday evening, 17th November, 1841, containing also a prefatory note to the reader, by John B. Murray, Esq., of New York; with a fac-simile of Dr. Franklin's Letter to the Rev. George Whitefield, from the original manuscript in the possession of the Rev. Dr. Raffles. Also illustrated with an engraving of the Press at which Franklin worked when a journeyman in London, printed on a detached page, at that identical press. Liverpool: 1841. 8vo., pp. 48.

The circumstances connected with the acquisition of the Franklin press by Messrs. Harrild & Sons, have been referred to *supra*. Mr. John B. Murray proposed to that firm that it should be sent over to America, which they agreed to, provided they were to be assured in return, of a donation being made to the London Printers' Pension Society. In a letter written by Mr. Murray, he says:—"Messrs. Harrild, meanwhile, allowed me the immediate possession of the press, forwarding it to me at Liverpool; and to

prove my desire to make a proper return to the Printers' Pension Fund, I determined to permit the press to be exhibited until a reply should be received from America. It was deposited in the Council Chamber of the Liverpool Medical Institution, and for about three weeks, during which the press remained open to the public, it was visited by numerous parties, both English and American. Impressions of a poem by Dr. Franklin, entitled "Paper," and also the Twelve Rules which he laid down for his own government in early life,

were printed, and about 5,800 copies were freely given among the visitors. In return for these impressions (which were occasionally printed off at the press by the visitors themselves), small voluntary contributions to the Printers' Pension Fund were received in a box placed near the press. Great interest appeared to be excited about the exhibition of the press; and it was suggested to me that a lecture on the life of Dr. Franklin would aid the society for whose benefit it was being exhibited. I made this suggestion known to the Rev. Hugh M'Neile, who eventually accepted the task, though at the sacrifice of many personal and professional duties."

The result is the Lecture above cited. It contains no typographical allusions, and is generally a fervid eulogium of Franklin's character and career. Subsequently, says Mr. Murray,—“I received, through Mr. [Petty] Vaughan, a communication from the Philosophical Society of Philadelphia, regretting that they could not consistently with their constitution, accept the press on the conditions named. I immediately made this known to Messrs. Harrild, as I could not now expect to realize for them the anticipated donations from that society, neither could I in honour claim any

further title to the press. To this I received a reply, presenting the press *to me, individually, unreservedly*, and in a still more handsome manner than when they first consented to part with it. I had the pleasure to remit to the Printers' Pension Society of London, through Messrs. Harrild, the sum of £150. 9s. 4d., the proceeds of this lecture, and of the exhibition of the Press.”

The Printers' Pension Society has, however, never received one farthing direct from America. The sum derived from the Liverpool exhibition was funded by Messrs. Harrild, and in 1854 it had accumulated to an amount sufficient to enable the Committee of the Printers' Pension Society to initiate the “Franklin Pension” of £10. 10s. per year.

An imperfect acquaintance with the preceding facts has led to the erroneous belief that it was actually at Messrs. Wyman's office that Franklin worked when in London. This error has been perpetuated by a drawing being given in Cassell's Illustrated History of England (vol. v. p. 37) of the exterior of the establishment in Great Queen Street (as it appeared before recent alterations) as that of the office in which he was employed.

FRANKLIN Society of Chicago. Constitution and Bye-laws of the Franklin Society of the City of Chicago. Chicago: 1870. 8vo.

The following are stated to be the objects for which the Society was organized: “Believing that every man is a debtor to his profession, from the which as men do of course seek to receive countenance and profit, so ought they of duty to endeavour themselves, by way of amends, to be a help thereto; and wishing to fulfil this obligation to our craft; for the cultivation of personal intercourse and greater harmony among the members of our guild; to aid each other in perfecting themselves in the practical portion of our work by reading and discussion; to found

a library which shall be at once the professional companion and the instructor of each one of us; to collect and preserve the records of typography and kindred arts, so that those who come after us may know what our predecessors and we have done and are doing; and to advance this our common welfare as craftsmen and citizens, we organize and establish the Franklin Society.” The two corresponding members elected for England were the late Mr. Alexander Andrews (author of “The History of Journalism, &c.”) and Mr. John Southward.—*See* Boss.

FRANZ (Joh. Friedr.). Thomas Platter, Versuch einer Darstellung seines Lebens. Als Beitrag zur Gelehrten-Geschichte aus den Zeiten der Schweizer-Reformation. St. Gallen: 1812. 8vo. pp. xl. 354, and portrait.

Platter was a professor of languages and printer at Basle.

FRASER (Alexander). On Type-setting Machines, with description of Fraser's Composing and Distributing Machines. Edinburgh: 1876. 8vo. pp. 24.

A paper read before the Royal Scottish Academy of Arts. It describes a type-setting and a type-distributing

machine invented by the author, senior partner in the firm of Neill & Co., printers, Edinburgh. After having been

reported on by a committee of practical men, Mr. Fraser's invention was awarded the Society's highest prize—viz., the Keith Medal. The action is by means of keys, the keyboards of both composing and distributing machines being nearly identical. They set and distribute the various sizes of type in common use, one pair of machines, for example, setting and distributing small pica to minion inclusive. No nicking or other special adaptation of the type is required, and the speed of the composing-machine in particular is only limited by the skill of the operator in touching the keys—practically found to be at the rate of from 10,000 to 12,000 types per hour. The machines are so constructed that the matter can be either set at once in lines of the width of the page or column, or in long lines, to be afterwards divided into lines of the desired length by another operator. These machines have not yet got into general use.

FRAUENLOB (Rudolph). Beiträge zur Fortbildung der Typographie und zur Verständigung mit den Autoren. Wien: 1860. 8vo.

—— Die Typographie und ihre Beziehungen zu den Verkehrskreisen des sozialen Lebens. Wien: 1861. 8vo.

—— Die graphischen Künste auf der Pariser Ausstellung. Separat-
abdruck aus dem k. k. officiellen Ausstellungsberichte. Wien: 1868. 8vo. pp. iv. 68.

A special edition of the Report on the Graphic Arts at the Paris Exhibition, 1867.

FRAULA (De). Note sur l'Invention des Caractères en Bois. In "Mémoires de l'Académie de Bruxelles," vol. iii. p. 40. Bruxelles: 1825. 4to.

FREGE (L.). Deutschlands und Preussens Jubel-Freude. Erinnerungen an die Jahre 1440, 1540, 1640 und 1740. Berlin: 1840. 8vo.

FREHER (Paul). Theatrum Virorum eruditione singulari clarorum. Nuremberg: 1688. 2 vols. Folio. Separate title-page; pagination continuous; pp. 1562; index 15 pages. 1551 portraits.

Among the memoirs are several, of much historical value, of eminent early printers.

FREILIGRATH (Ferdinand). Zur Feier von Gutenberg's 400jährigem Todestage, 24. Februar, 1868. Dem Fortbildungsverein für Buchdrucker und Schriftgiesser in Leipzig mit herzlichen Grüßen gewidmet. Leipzig: 1868. 8vo. pp. 2.

A poem by Freiligrath, on the occasion of the memorial festival celebrated by the Leipzig Printers' Union on the supposed day of the death of Gutenberg.

FREISSAUF VON NEUDEGG (F.). Beschreibung der Ektypographie für Blinde, nebst ihrer Anwendung für Sehende, oder die Kunst, erhabene Abdrücke von gewöhnlicher weise gestochenen Metall- oder Steinplatten und Buchdruckerlettern, etc., zu machen und sie beliebig zu vervielfältigen. Wien: 1837. 4to.

FREMIET. Formation d'une Imprimerie pour les Besoins de l'administration des Hôpitaux et Hospices civils de la Ville de Paris. Paris: 1837. 4to.

FRÈRE (Edouard). Considérations sur les Origines Typographiques. Rouen: 1850. Royal 8vo. pp. 28. 100 copies only printed on Dutch paper.

An extract from the "Précis des Travaux de l'Académie de Rouen." An eloquent address on the controversies of the origin of Printing, upholding the theory of the invention by Gutenberg. In the notes are references to the chief French works on the subject.

FRÈRE (Edouard). De l'Imprimerie et de la Librairie à Rouen dans les XV^e et XVI^e Siècles; et de Martin Morin, célèbre imprimeur rouennais. Rouen: 1843. Small 4to. pp. 68. 150 copies printed.

Contains a history of printing and publishing at Rouen in the fifteenth and sixteenth centuries, with a memoir of the celebrated printer Martin Morin, whose device adorns the title-page; a list of Norman printers and publishers from 1480 to 1550; and a catalogue of the productions of Martin Morin.

— Des Livres de Liturgie des Églises d'Angleterre (Salisbury, York, Hereford) imprimés à Rouen dans les XV^e et XVI^e Siècles. Étude suivie du Catalogue de ces impressions de MCCCXCII à MDLVII, avec des notes bibliographiques. Rouen: 1867. 8vo. pp. 65, and plate of mark of N. le Roux, 1530. Only 125 copies printed.

— Manuel du Bibliographe Normand, ou Dictionnaire historique et bibliographique; contenant, 1^o L'Indication des ouvrages relatifs à la Normandie depuis l'origine de l'imprimerie jusqu'à nos jours; 2^o Des notes biographiques, critiques et littéraires, sur les hommes qui appartiennent à la Normandie par leur naissance, leurs actes, et leurs écrits; 3^o Des Recherches sur l'Histoire de l'Imprimerie en Normandie. 2 vols. Rouen: 1857-60. 8vo. Tom. I. pp. xiii. 491. Tom. II. pp. 632.

— Recherches sur les premiers Temps de l'Imprimerie en Normandie. Rouen: 1829. 8vo. pp. 17.

The author shows that printing was introduced into Normandy as early as 1480, by Jacques Durand and Gilles Quijone, who printed at Caen the "Epistles of Horace." He then gives a list of distinguished Norman printers down to the end of the fifteenth century.

Edouard Frère died April, 1874, aged 82. Originally a bookseller and publisher at Rouen, he eventually devoted himself entirely to literature and antiquarian pursuits. He compiled a catalogue of Roman manuscripts in the public library at Rouen, and wrote several books on the history of printing, of which that on Printing at Rouen in the fifteenth and sixteenth centuries is regarded as the most important. He left in manuscript a still more elaborate work on printing in Normandy at the date of his death.

FRESE (J. H.). Die doppelte Buch- und Geschäftsführung für Buchdruckereien und verwandte Geschäfte. Part I. Leipzig: 1869. 4to. pp. 59.

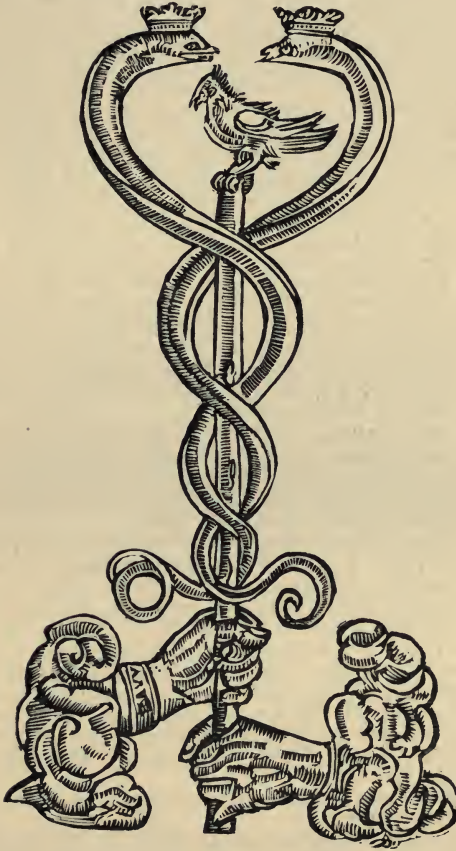
A guide to bookkeeping by double entry, specially adapted for the use of printers, publishers, &c. This book was not considered sufficiently elementary for the beginner, and a supplementary part was therefore issued in the following year, which enters more fully into details.— See DÖNGES (G.).

FRESENIUS (J. F. Th.). Zur Geschichte der Erfindung des Buchdrucks. Einladungsschrift zu den auf den 28sten, 29sten und 30sten April und den 1sten Mai 1840 festgesetzten öffentlichen Prüfungen in der Mittelschule. Frankfurt am Main: 1840. 8vo. pp. 46.

FREY (A.). Manuel Nouveau de Typographie-imprimerie; contenant les principes théoriques et pratiques de l'imprimeur-typographe. Ouvrage original. 2 pts. Paris: 1835. 18mo. Pagination continuouus. pp. x. 518. 4 plates. Forming part of the Encyclopédie Roret.

- FREY (A.). Nouveau Manuel complet de Typographie ; contenant les principes théoriques et pratiques de cet Art. 2 pts. Paris : 1857. 12mo. pp. xii. 536. 7 plates. Forming part of the Encyclopédie Roret.
- FREYBERG (Christian August). Reliquien von der Dressdnischen und übrigen Ober-Sächsischen Buchdrucker-Historie. Dressden : 1741. 4to.
- Von den allerersten und ältesten Buchdruckern zu Dressden handelt in diesen Blättern und kündigt zugleich einen Schul-Actum, etc. Dressden : 1740. 4to. pp. 16.
- FRIEDERICH (Dr. theol. G.). Rede am vierten Säcular-Feste der Erfindung der Buchdruckerkunst, den 24. Juni, 1840. [No place or date] (Frankfort-on-the-Maine : 1840.) 8vo. pp. 8.
- A Gutenberg festival celebration speech in verse, giving a succinct history of Printing, with special relation to Frankfort.
- FRIEDLÄNDER (Gottlieb). Beiträge zur Buchdruckergeschichte Berlins : eine bibliographische Notiz als Gelegenheitschrift. Berlin : 1834. 8vo. Dedication 2 pages. pp. 63.
- Beiträge zur Geschichte der Buchdruckerkunst in der Mark Brandenburg. Das Psalterium Mariæ ; Druckwerk des Klosters Zinna. In "Allgemeines Archiv für die Geschichtskunde des Preussischen Staats." Berlin : 1832. 8vo. Vol. 9. pp. 193-226.
- FRIENDLY Advice to the Correctour of the English Press at Oxford, concerning the English Orthographie. London : 1662. Folio.
- "This work, unknown to Dr. Johnson, *Louundes's "Bibliographer's Manual."* exhibits the very forms which he, in It was reprinted at the Chiswick Press opposition to most modern writers, adopts for Mr. Sharswood, of Philadelphia, in the and vindicates."—*Bohn's Edition of year 1872.*
- FRITSCH (Alasuerus). Abhandlungen von denen Buchdruckern, Buchhändlern, Papiermachern und Buchbindern, insonderheit von deren Statuten, Freyheiten, Streitigkeiten, der Bücher-Censur, Inspection derer Buchdruckereyen und Buchläden, Ordnungen, &c. Regensburg : 1750. 4to.
- Dissertationes duæ historico-politicæ, altera de Abusibus Typographiæ tollendis, altera de Zygenorum Origine, Vita, ac Moribus. Second edition. Jenæ : 1664. 4to. pp. 48 [without pagination].
- Tractatus de Typographis, Bibliopolis, Chartariis, et Bibliopægis, in quo de eorum statutis et immunitatibus abusibus item et controversiis, censura librorum, inspectione typographiarum et bibliopoliorum, ordinatione taxæ, &c., succincte agitur, pro usu reip. literariæ scriptus. Jenæ : 1665. 8vo.— Jenæ : 1675. 4to. pp. 104 [without pagination].— Hamburgi : 1678. 4to. Reprinted in Wolf, "Monumenta Typographica."
- FRITSCH (Friedrich). Geschichte der Buchdruckerkunst. Ein kleines Denkmal den Koryphäen derselben geweiht. Nordhausen : 1840. 8vo. Portrait of Gutenberg and 1 plate of facsimiles.

FRITZ (G.). Taschenbuch für Buchdrucker. 4th edition. Magdeburg: 1854. 16mo. pp. vii. and 64.



BASLE: 1491-1527.

FROBEN (John).

Froben was not the first printer of Basle, but he was certainly the most celebrated at the end of the fifteenth and beginning of the sixteenth century. He was a native of Hammelburg, in Franken-

land (Bavaria), and began to print at Basle in 1491. When he died, in 1527, his friend Erasmus said of him, "*Ætas erat provector sed valetudo prospera.*" In the year 1500 Froben married Ger-

trud, daughter of the learned Wolfgang Lachner, who was the corrector of several of the books issued from his press, as also were Marcus Heiland, Wolfgang Musculus, Joh. Oecolampadius, and, later, Erasmus. It is not, therefore, remarkable that the editions of Froben, revised by such "readers," were generally faultless, and eagerly sought after by the best scholars in Europe. Very few, if any, German books were printed by him, and that, perhaps, explains why his publications did not enrich him, according to the statement in his edition of St. Augustine "De Civitate Dei," 1522, "majore profecto fructu publicorum studiorum, quam privato meo compendio." The letter of Erasmus to Jo. Herwagen (9 Aug. 1531) is a confirmation of this fact: "Suisque hæredibus plus honestæ famæ reliquerit quam pecuniæ." The first edition of the New Testament in Greek was printed by Froben at Basle in 1516, he engaging Erasmus as the editor. Erasmus was to the end Froben's faithful friend, and wrote for him the epitaph which is still to be read under the porch of St. Peter's Church at Basle, on the grave of the illustrious printer. This epitaph is in the three languages in which Froben published

his books—Hebrew, Greek, and Latin. The first book printed by Froben with the Aldine cursive, or italic, letter was "Erasmî Adagiorum chiliades tres" (1513. Folio).

Froben's device, which is annexed, consists of the caduceus, held by two hands, issuing from clouds; the two serpents crowned, and the wand surmounted by a dove. This led Erasmus to remark that his learned friend did indeed unite the wisdom of the serpent to the simplicity of the dove. The caduceus was a rod of laurel or olive with a representation of two snakes coiled round it. It was the symbol of peace, and formed the chief badge of heralds, whose persons were held sacred. In mythology the caduceus was the symbol of Mercury, thence called Caducifer, to whom it was said to have been presented by Apollo in return for his invention of the lyre.

An engraved portrait of Froben, after a painting by Hans Holbein in Earl Spencer's collection, will be found in the "Bibliog. Decameron," vol. ii. p. 170, which work devotes several pages to this printer, and eulogizes in the most enthusiastic terms his varied productions.

FROEBEL (G.). Album zur vierten Säcularfeier der Erfindung der Buchdruckerkunst und zur Jubelfeier fünfzigjähriger Wirksamkeit der Herren Buchdrucker: Johann Ludwig Knotte, Johann Christof Wilhelm Esefelder, Friedrich Rudolf Gehring, Johann Ernst Henneberg. Rudolstadt: 1840. 8vo.

Gives a short account of the Official Printing Institution of Rudolstadt.

FROELICH (K.). Liederbuch für die im Gutenbergbunde vereinigten Buchdrucker. Berlin: 1850. 8vo.

A very interesting collection of songs relating to Printers and Printing, many of them from the clever and poetical collector himself.

FROMBERG (E.). Die graphischen und zeichnenden Künste der Galvanoplastik, als: die Galvanographie, die enkaustische Galvanographie, die Photogalvanographie, die Glyphographie, die Stylographie, die Zinkographie, die Chemistypie, und die Lithotypie, besonders für Maler, Zeichner, Photographen, Lithographen, Architekten und Calligraphen. Quedlinburg: 1857. 8vo. pp. 80.

A cursory description of the different processes mentioned in the title, of little scientific or technical value.

FROMMAN (Ed.). Aufsätze zur Geschichte der Buchhandels im 16. Jahrhundert. Heft I. Frankreich. Jena: 1876. Crown 8vo. pp. iv. 112.

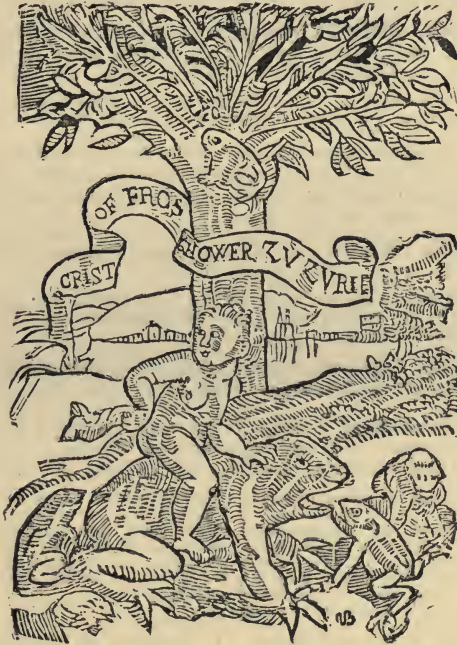
The first of a series of treatises elucidatory of the history of the book trade in the sixteenth century. It gives a fair insight into the press laws and privileges which obtained in France at that period,

the bulk of the volume being taken up with the history of the Stephani. The author of the work is a printer and publisher at Jena.

FROMMANN (F. J.). Amerikanische Stimmen über die Frage : Fraktur oder Antiqua? Gesammelt von Dr. Constantin Hering in Philadelphia, mit einem Nachworte von F. J. Frommann. Jena: 1871. 8vo. pp. 16.

Treats on the question of the general introduction of Roman type in German printing, but is altogether in favour of the German character now in use.

FRONHOFER (L.). Ueber das Studium der Kupferstecherei. [n. p.]: 1781. 8vo.



ZURICH: 1523 (?) -1536.

FROSCHAUER, or FROSCHOVER (Christopher).

Christopher Froschauer, or Froschover, began to print in Zurich in the year 1523, if we are to accept the date on the book first known as proceeding from his press. It is probable, however, that he may have established himself there two years before. He was the only printer in

Zurich till 1527, when Jacobus Mazochius set up an establishment.

Froschauer is one of the printers to whom has been attributed the production of the first English Bible (1535), and his claim has been considered good by many bibliographers, but in his preface to the

Catalogue of Bibles shown at the Caxton Celebration, 1877, Mr. Henry Stevens produces some very strong family and contemporary evidence in favour of the work having been done by or for Van Meteren, at Antwerp. Like all bibliographical puzzles, however, it seems to be still a matter of doubt to some where and by whom the first English Bible was printed.

Froschover's device, which is annexed, consists of an emblem of a gigantic frog, ridden by a child, under a tree on which a frog is climbing; several other of these batrachians of natural size surround the large one. The whole is a pictorial anagram on the name of the printer, Frosch being the German equivalent for *frog*. The name of the printer appears on a scroll in front of the tree.

The following works have been issued specially referring to the life and works of the proto-printer of Zurich:—

FROSCHAUER. Christoph Froschauer, erster berühmter Buchdrucker in Zürich, nach seinem Leben und Wirken, nebst Aufsätzen und Briefen von ihm und an ihn. Zürich: 1840. 4to. pp. ii. 24.

This publication bears on its title "Zur IV. Säkularfeier der Erfindung der Buchdruckerkunst den 24. Juni 1870." The author was Salomon Vögelin.

— Biographie Christ. Froschauer des Aelteren und dessen Bildniss, in 34. Neujahrstück von der Gesellschaft auf den Chorherren. An die lernbegierige züriche Jugend auf das Neujahr 1813. Zürich. 4to. pp. 14.

— Index Librorum quos Christophorus Froschouerus suis typis excudit. 1543. 8vo. pp. 36.

The text is divided into two parts; the first being chronological (several of the dates, however, are wanting), and the rest a list of classified titles. The first book named bears the date 1522.

— Index Librorum, quos Christophorus Froschoverus Tiguri hactenus suis typis excudit. 1548, 1562, 1581. 8vo.

FRY. A Specimen of Printing Types made by Joseph Fry & Sons, Letter-founders and Marking-instrument Makers. By the King's Royal Letters Patent. London: 1785. 8vo.

Preface 2 pages, 35 pages of specimens of type, and 9 pages of borders. A broadside sheet of large post, dated from Worship-street, Moorfields, with a heading nearly the same as above, and a selection of types was published by Fry & Sons the same year. An enlarged specimen-book was issued in 1790. A type-foundry was begun in Type-street, Chiswell-street, in 1764, by Joseph Fry & — Pine, their founts being on the model of Baskerville's. In 1785, the firm-name was as above, and, in 1794, the following specimen was issued by a new firm:—

FRY (Edm.) & STEELE (Isaac). A Specimen of Printing-types of Edmund Fry and Isaac Steele. London: 1794. Royal 8vo. Printed by T. Rickerby. Title, 2 pages of advertisement, 100 pp. specimens.

— Specimen of Metal Cast Ornaments, curiously adjusted to paper, by Edmund Fry and Isaac Steele, Letter-founders to the Prince of Wales. London: printed by T. Rickerby, 1794. 8vo. Title, 1 page of advertisement, and 20 pages of specimens. Another volume was issued, with a similar title, in the following year.

FRY (Edm.) & STEELE (Isaac). A Specimen of Printing Types by Fry, Steele, & Co., Letter-founders to the Prince of Wales, Type-street. London: 1800, pp. 118. 8vo. There are also preserved specimen-books by Fry & Steele, printed in the years 1800 and 1805.

— Specimen-sheet of Head and Fable Cuts for Dilworth's Spelling Book, cast on hard metal, and curiously adjusted to paper on the best Turkey box. Price £4. 4s. By Fry & Steele, Letter-founders, Type Street, London.

In 1816 the name of the firm of Fry & Steele had been changed to Edmund Fry, who issued the following specimens:—

— Specimen of Printing Types, by Edmund Fry, Letter-founder to the King and Prince Regent. London: 1816. 8vo. pp. 91; 1824, 8vo.; 1827, 8vo.

FRY (Edmund). Pantographia: containing accurate copies of all the known Alphabets in the world, with an English explanation of the peculiar force or power of each letter; to which are added specimens of all well-authenticated Oral Languages; forming a comprehensive digest of Phonology. London: 1799. Royal 8vo. 2 leaves, pp. xxxvi. and 320.

This work is dedicated to Sir Joseph Banks. Two copies were printed on vellum. It is preceded by a lengthy preface on the origin of language, the author seeking to establish "that alphabets, as well as language, are of Divine origin." The alphabets are arranged in alphabetical order on the left-hand pages of the book, and their renderings are given opposite. The prospectus of this work,

consisting of eleven pages 8vo., was issued in August, 1798. Lowndes describes it as "A highly interesting work, the result of sixteen years' research." The author, who was a doctor of medicine, was an eminent, and probably the most learned, type-founder of his day. He was a member of the Stationers' Company, and died in 1835.

FRY (Francis). Gutenberg's first Printing-press. *Notes and Queries*, Second Series, xi. 23.

The author visited, in 1860, the house at Mayence in which Gutenberg first exercised his newly-invented art of printing; and part of his press having been found in the house, the writer gives an account of the precious relic. On the top cross-beam of the press, in which worked the vertical screw (of which a sketch is given) is deeply cut the following inscription:—

J. MCDXLI. G.

The J and G are the initials of the printer. The number 400 is expressed, as it frequently is in fifteenth century books, by CD. This paper is a valuable addition to the literature of the *origines typographicae*, and was so regarded by the editor of *Notes and Queries*, who departed from his rule of permitting no illustrations in the periodical. The subject has since been referred to in M. Madden's "Lettres d'un Bibliophile," 5th Series.

FUCHS (J. C.). Gutenberg. Opera. Wien: 1870. Folio.

FUEHRER in der Weltausstellung, mit Rücksicht auf Buchdruck und verwandte Fächer. Wien: 1873. 8vo. 2 plans.

A guide to the Exhibition at Vienna in 1873, for the use of foreign printers. It was revised by a commission of practical printers.

FUEHRER durch Hamburg und Umgebung. General-Versammlung des deutschen Buchdrucker-Vereins von 16-20. September. Hamburg: 1876. Large 8vo. pp. 12, 6 plates and 1 plan.

A little illustrated work gratuitously issued by the Society of Printers of Hamburg for the use of foreign printers.

FUELLENBORN (G. G.). Lob der Buchdruckerkunst: zur vierten Säcularfeier der Erfindung der Buchdruckerkunst neu aufgelegt von J. F. Weilshaeuser. Oppeln: 1840. Folio.

FUERSTENAU (J. H.). De Initiis Typographiæ Physiologicis Dissertatio. Rintelii: 1740. 4to.

FUESSLI (Joh. Caspar). Raisonirendes Verzeichniss der vornehmsten Kupferstecher und ihrer Werke. Zürich: 1771. 8vo. pp. 360 and 12 pp. of Register.

FUGGER (Jean George). De l'Origine et des Productions de l'Imprimerie primitive. Paris: 1759. 8vo.

FUHRMANN (G. L.). Typorum et Characterum officinæ Chalcographiæ Georgii Leopoldi Fuhrmanni, Civis et Bibliopole Norici, tam ad linguas Germanicam, Latinam, Græcam, &c. Nurembergæ: 1616. 4to. 8 leaves and 44 leaves of specimens.

The introduction to this specimen-book of the types in the printing-house of Fuhrmann gives an account of the origin of printing and the names of its greatest benefactors, with a Latin poem by Henry Stephanus.

[FULIN (Rin.)]. Del Cavaliere Giuseppe Antonelli, tipografo. Venezia: 1862. Portrait.

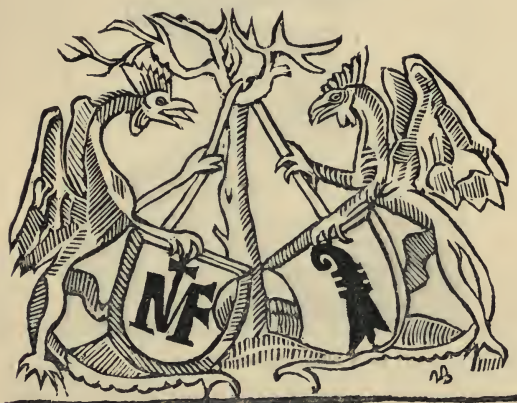
FULIN (R.). Primi Privilegi di Stampa in Venezia. In "Archivio Veneto," vol. i. part 1. 1871.

FULLER (E.). A Short History of the Art and Practice of Lithography, with Hints to Students. London: 1863. Post 8vo. Portrait of Senefelder. Drawing of the original lithographic press invented by him. pp. iv. 5-23.

FUMAGALLI (Carlo). Dei primi Libri a Stampa in Italia, e specialmente di un Codice Sublacense impresso avanti il Lattanzio e finora creduto posteriore, discorso. Lugano: 1875. 8vo. pp. 43, and two plates of fac-similes.

FUNCK (Johann Michael). Kurze, doch nützliche Anleitung vom Form- und Stahlschneiden, wie Buchstaben, Zierrathen und alle vorkommende Figuren in Holz zu schneiden. . . . Ferner ganze Alphabete, Charactere und Zeichen, was bey Buchdruckerey und Giesserey vorkommt, in Stahl und Messing zu schneiden etc. With plates, Erfurt; 1740, 8vo.—Another edition, Erfurt: 1754. 8vo.

FURNIVALL (F. J.). Pynson's Contracts with Horman for printing his "Vulgaria," and with Palsgrave for his "Lesclairissement," in 1519, with Pynson's "Letter of Denizenation." London: [1868]. 8vo. A paper read before the [London] Philological Society.



BASLE: 1490-1517.

FURTER (Michael).

The first book printed at Basle by Michael Furter appears to be "Brandt, Sebastiani, Expositiones" (1490. 4to). The book from which the annexed device is taken is an elaborately-illustrated volume of the "Chronicle of Switzerland" (1507, fo.). The same printer produced a great number of curious books. Furter's device consists of the emblem of two chimeras, leaning on two shields hanging from a stunted tree. On the left is the cypher M. F., surmounted by a cross; on the right the arms of Basle.

FUST, der Erfinder der Buchdruckerei. Mainz: 1792. 8vo. pp. 56.

The author of this drama has not given his name.

FUST.—Lettre d'un Bibliothécaire de Genève sur Faust. Geneva:

FUST. Vita Joh. Fausti typographi, ap. Melchior Adam, etc.

FUST und GUTENBERG. (In Simrock's Rheinfagen, No. 128, p. 271-273.)

A poem in eight strophes, each of eight verses, having for its subject the Invention of Printing. Fust, or Faust, plays the part of "the villain" in the piece. The author was Henri Grieben.



JOHN FUST. (From Maittaire.)

FUST and SCHÖEFFER.—(See also GUTENBERG.)

JOHN FUST was a citizen of Mayence, who carried on the business of a money-lender, and was early connected with Gutenberg in his invention of printing. The orthography of the name has been much disputed, being written variously Faust, Faustus, and Fust; but the latter is preferable, as the name appears in several colophons—as, "Made by Johannes Fust, citizen of Mentz."

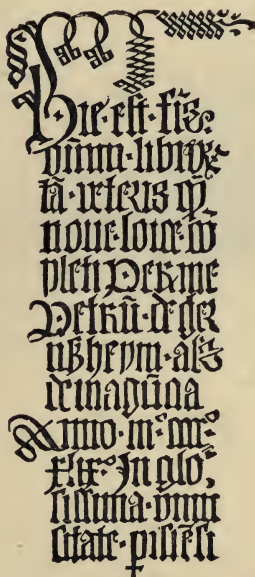
The character and services of Fust to Gutenberg have been very variously estimated. By some he has even been described as the actual inventor of typography, and the instructor as well as the partner of Gutenberg. By others he has been described as the patron and benefactor. By many other writers he has been characterized as a greedy, crafty, and heartless speculator, who took a mean advantage of Gutenberg's necessity, and robbed him of his invention.

In 1450 Gutenberg, the inventor of printing, then in a state of financial embarrassment, made the arrangement with Fust which is described *sub voce* GUTENBERG. Fust was to receive all the advantages of a partnership with him, and at the same time was to be absolved from all the attendant liabilities. Gutenberg, with the recklessness and enthusiasm of

a needy inventor, agreed to these terms. He apparently wished to produce a grand edition of the Bible, and believed that it would be such a success that he could afford to overlook the conditions of the money-lender. He had, it must also be remembered, already spent about sixteen years fruitlessly on his project.

The result of the transaction, as indicated elsewhere, was that Fust gained legal possession of all Gutenberg's printing material. He then dissolved his partnership with Gutenberg, but carried on the art in conjunction with his son-in-law, Peter Schœffer, and in the original establishment of Gutenberg. Fust then, with the aid of Schœffer, produced the Psalter of 1457. The books with the imprint of Fust & Schœffer are especially valuable on account of being accurately dated. They are—"The Psalter," 1457; "Durandus," 1459; "Constitutions of Clement V.," 1460; "Bible," 1462; "Decretals of Boniface VIII.," 1465; "Offices of Cicero," 1465. After the sack of Mayence, Fust went to Paris to dispose of some copies remaining unsold of the great Bible. He visited the city several times, and at last died there. He was dead on the 30th Oct., 1466, when a mass was said for the repose of his soul.

PETER SCHÖEFFER was born in Gernsheim, a little village situated on the Rhine, near Mayence, about 1430, and was a student in Paris in 1449. It is generally stated that he was distinguished for his excellent penmanship, and became an illuminator of manuscripts; but Mr. De Vinne, who has carefully searched for an early trustworthy authority for the statement, says he has been unable to find one. It is most probable that Schœffer was engaged by Fust and Gutenberg as a proof-reader or corrector, a position for which a student from the University of Paris was well qualified. His careful attention to proof-reading is fairly stated in the "Institutes of Justinian." As a designer of letters and as a type-founder he was very inferior.



REDUCED FAC-SIMILE OF A COLOPHON
WRITTEN BY SCHÖEFFER.

We extract from M. Madden's work a reduced fac-simile of a colophon written by Schœffer. Many of the historians of printing have assumed that Schœffer was

a calligrapher famous for his beautiful handwriting, but the thin letters and angular ornaments of the annexed colophon are not at all like the thick types and flowing lines of Gutenberg's bible.

The date of his return to his native country is not known. It is said that he was married to Christina, daughter of John Fust, in 1455, but there is no good authority for the statement. Madden says he was married about 1465; Schaab and Wetter say nothing definite. Bernard gives 1464 ("De l'Origine," vol. i. p. 266), but Helbig ("Notes et Dissertations," p. 24) says it was about 1457; and this latter date seems to be the one approved by many writers. It is not possible, in fact, to fix the date. Schœffer's wife Christina married again after Schœffer's death, and lived for many years subsequently (Schaab, "Die Geschichte," vol. ii. p. 62). She must have been much younger than the above date would suggest. It is probable that his connection with John Fust had commenced some years before the year 1455. Schœffer carried on the business after the death of Fust; for in the imprint of an edition of St. Thomas Aquinas, published in 1467, the name of Schœffer appears alone. He printed a fourth edition of the Psalter in 1502, and died in the same year.

The following productions from the press of Fust & Schœffer are contained in the British Museum:—

Psalter, in Latin.—On vellum. Printed at Mentz, by Fust and Schœffer, in 1457. "The first printed Psalter; the first book printed with a date; and the first example of printing in colours, as shown in the initial letter." This description, which is taken from Mr. Bullen's "Guide to the Printed Books exhibited to the Public in the British Museum," is slightly inaccurate. The initial letter (which has often been highly praised, even by such a critic as Dibdin, as a magnificent specimen of early chromo-typography) was not so printed at all. Savage, we believe, was the first to call attention to the circumstance that the letters of the Psalter were touched up by painting ("Decorative Printing," p. 50). The fact may have been that the initial was covered over with something when the rest of the black form was worked, and the red colour afterwards painted in by hand. The dates of some of the succeeding books taken from the same little work are also somewhat different to those we have given above from the same source.

Psalter.—On vellum. The second edition of the Mentz Psalter, printed by



Fust and Schœffer, in 1459. The second book with a date.

Bible, in Latin.—Printed at Mentz, by Fust and Schœffer, in 1462. On vellum. The first Bible with a date.

Cicero. "Officiorum libri tres."—On vellum. Printed at Mentz, by Fust and Schœffer, 1465. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used.

"Regulæ grammaticæ, vel Grammaticæ rudimenta." This work comprises rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus. Printed at Mentz, by Johann Fust, in 1468.

"Clement. V. Constitutiones."—On vellum. Printed at Mentz, by Peter Schœffer, in 1471.

In reference to the above extracts, it may be well to point out that there are *block* books with much earlier dates than 1450; such as the "Chiromancy" and the "Spiritual Nursery."

Interspersed throughout this BIBLIOGRAPHY OF PRINTING will be found many examples of printers' marks, and we may here appropriately, under the names of Fust & Schœffer, introduce specimens of that equally interesting feature of the early-printed books—the Colophon, which, as most of our readers will be aware, was the postscript employed by the first printers, before the introduction of title-pages, to announce the date and place of publication and the name of the printer; to which was often added some text of Scripture or moral reflection. The mark or device was used in conjunction with the colophon, a Greek word (κολοφώνιον), the top, summit, or conclusion, and equivalent to "finis."

The colophon of the Psalter of 1457 has been thus translated:—"Book of Psalms, decorated with elegant capitals, and sufficiently distinguished by its red letters, invented artificially, imprinted and characterized without the use of any pen, and for the service of God, carefully perfected by John Fust, citizen of Mayence, and Peter Schœffer, of Gernsheim, anno Domini 1457, upon the vigil of the Assumption." Mr. De Vinne has paraphrased the words, thus:—"This book of Psalms, decorated with antique initials, and sufficiently emphasized with rubricated letters, has been thus made

by the masterly invention of printing and also of type-making, without the writing of a pen, and is consummated to the service of God, through the industry of Johan Fust, citizen of Mayence, and Peter Schœffer, of Gernsheim, in the year of our Lord 1457, on the eve of the Assumption [August 14]."

Mr. De Vinne attaches great importance to the wording of this colophon, as it is an acknowledgment by Fust and Schœffer that the art of typography was "the masterly invention of printing and also of type-making." "*Ab inventione artificiosa imprimendi ac characterazandi*"; and also as an admission that the two branches were inseparable. He regards it as a complete warrant for the theory set forth in his "Invention of Printing," that the *key* of the invention was the type-mould.

The Bible of 1462 (which is called the Mayence Bible, and should be carefully distinguished from that of 1455, which is known as the Mazarine or Gutenbergs Bible, and has no colophon or date) has this colophon:—"This present work was finished and perfected, for the service of God, in the city of Mayence, by John Fust, citizen, and Peter Schœffer, of Gernsheim, clerk of the same diocese, completed in the year of our Lord's incarnation 1462, on the eve of the Assumption of the glorious Virgin Mary."

Both of these colophons may be seen in the British Museum.

The colophon to Schœffer's "Institutes of Justinian," printed in 1468, is doubly interesting, not only as a colophon, but as bearing upon the history of Printing. It is in rude Latin verses, which may be freely translated thus:—"Moses by the plan of the Tabernacle, Solomon by that of the Temple, only produced works of ingenuity; the Church shines with a brighter light. Greater than Solomon, she has renewed Bezaleël and Hiram.* He who is pleased to create high talents has given us two great masters of the art of engraving, both bearing the name of John, both natives of Moguncia [Mayence], and both illustrious as the first printers of books. Peter advanced with them towards the desired goal, and, starting the last, arrived the first, having been rendered the most skilful in the art of engraving by Him who alone bestows light and genius. Every nation can now procure its own kind of letters, for he

* Bezaleël was the worker in metals and wood, who made the Ark for Moses (Exodus xxxvii. 1), and Hiram the architect, who also supplied the materials to Solomon's temple (1 Kings vii. 13, 14).

[Peter] excels in the engraving types of all kinds. It is difficult to believe the prices which he pays to learned men to correct his editions. [This is the first mention in the history of typography of that important functionary, the "reader."] He has in his service Master Francis, the grammarian, whose Methodic Science is celebrated all over the world. I also am attached to him, not so much for the sake of vile gain as for the love of the general good and the glory of my country. Oh, if they could purge the text of all its faults! those who arrange the types as well as those who read the proofs, the friends of letters would then infallibly award to them a crown of glory, who thus come in aid, by their books, to thousands of seats of learning." A reference to this colophon, with another translation, will be found in Hessel's translation of Van der Linde's "Haarlem Legend," p. 30. Bernard gives a slightly

first printers of books. In company with these masters Peter hastened towards the same end.* The last to leave, he was the first to arrive, for he excelled in the science of engraving, through the grace of Him only who can give genius and inspiration. Hereafter every nation may procure proper types of its own characters, for he excels in the engraving of all kinds of types. It would be almost incredible were I to specify the great sums which he pays to the wise men who correct his editions," &c. It would appear that the writer of the colophon wanted to enforce on the reader the importance of the fact that the merit of the invention of typography is due, not to the man who first thought of its feasibility, but to him who first did the work. He artfully compares Moses, who proposed the ark, and Solomon, who proposed the temple, with John Fust and John Gutenberg—rating them all as impracticable theorists. Be-



MARK OF FUST AND SCHÖEFFER. MAYENCE: 1457-1502.

different translation of the colophon; and Madden ("Lettres d'un Bibliophile," third series, p. 98) gives another version. Mr. De Vinne, believing that paraphrase is necessary to make the language intelligible, renders the words thus: "Moses, in the plan of the tabernacle, and Solomon, in the plan of the temple, did nothing more than imagine a meritorious work. The merit of constructing the temple was greater than Solomon's thought. Hiram and Beselehel, greater than Solomon, improved on the plans of Solomon and Moses. He who is pleased to endow mighty men with knowledge has given us two distinguished masters in the art of engraving, both living in the city of Mentz and both illustrious as the

zaleël (or Beselehel) and Hiram and Peter Schœffer were the masterly mechanics, "the mighty men endowed with knowledge," who did the real work of construction and invention.

Schœffer established agencies for the sale of his books in Lubeck and Frankfurt, and probably in other cities. He sold the works of other printers as well as his own. During his later years he was appointed a judge, and printing was neglected by him. He had competitors not only in Rome, Paris, and Venice, but in the larger cities of Germany, and even in Strasburg and Mayence. His business was carried on by his son John, who died in 1531. Peter Schœffer, jun., printed books in Hebrew, Latin, German, and

* This passage is an allusion to the running of the disciples to where Christ had been laid. "So they ran both together, and the other disciple did outrun Peter, and came first to the sepulchre . . . yet went he not in . . . Then cometh Simon Peter, following him, and went into the sepulchre."—St. John xx. 4, 6.

English. Finding no proper encouragement at Mayence, he had to establish his office successively at Worms, Strasburg, and Venice. His last known work, with date 1542, was printed at Venice, where it is supposed he died. Ives Schœffer, son of Peter junior, who succeeded John Schœffer in the management of the office at Mayence, was an industrious publisher from 1531 to 1552, the supposed year of his death. Victor, the son of Ives, gave up the business, and the name of Schœffer disappeared from the roll of printers at Mayence.

Fust's Portrait.—The portrait of John Fust, given at p. 246, was reproduced from Maittaire's "Annales Typographici," to illustrate Mr. De Vinne's "Invention of Printing," to the author of which we are

indebted for permission to republish it in this Bibliography.

Fust and Schœffer's Mark.—The device consists of two printers' rules, in saltire, on two shields, hanging from a stump; on the right shield two rules forming an angle of 45° , and three stars, disposed 2 and 1. This device is specially interesting as the *first* of the long and interesting series of marks used by printers. It is worthy of notice, too, how early in the history of the art a device was used; for the only book which is known to have been issued from the press prior to the Psalter of 1457 was the Bible of Gutenberg, finished in 1455. The adoption of a compositor's setting-rule was very appropriate. Its archaic form will be noticed.



ADSBY (A.) and ARNOLD. Our Catalogue. London : 1869. 8vo.

64 pages of specimens of plain and ornamental type.

GAILER (Prof.). Rede am vierten Säcular-Gedächtniss-Feste der Erfindung der Buchdruckerkunst des 24. Juni 1840. Reutlingen : 1840. 8vo. pp. 12.

GALEOTTI (Melchiore). Della Tipografia Poliglotta di Propaganda : discorso. Torino : 1866. 16mo. pp. xii. 103.

The Congregatio de Propaganda Fide, or Congregation for the Propagation of the Faith, a society established at Rome by Pope Gregory XV., in 1622, has connected with it a printing-house, furnished with types of all the important languages of the world. This establishment for many years stood pre-eminent for the publication of the Bible and books of devotion in various languages, and claimed to be the most extensive and best-regulated printing-office in Europe. It was there that Bodoni, the celebrated printer of Parma, received his training.

GALICHON (Emile). Albert Dürer, sa Vie et ses Œuvres. Paris : 1861. 8vo. pp. 84. Woodcuts.

Reprint from the *Gazette des Beaux-Arts*.

GALIMARD (Aug.). Les grands Artistes contemporains : Aubry-Lecomte, dessinateur-lithographe, 1797-1858. Paris : 1859. 8vo. pp. 24.

GALITZIN (Prince Michel). Deux Xylographies de sa Bibliothèque. Moscou : 1864. 8vo. 4 plates. 12 copies only printed.

GALLAY. Collection des Polytypages de Gallay. Meulan : 1835. 4to.

——— Spécimen des Caractères de la Fonderie de Gallay. Paris : 1835. 8vo.

GALLIZIOLI (Giovambatista). Dell' Origine della Stampa e degli Stampatori di Bergamo. Bergamo : 1786. 8vo. pp. 38.

GALTON (Francis), F.R.S. Colour Printing and Cartography. [In Report of the Forty-second Meeting of the British Association for the Advancement of Science, held at Brighton in August, 1872, pp. 198-203.] London : 1872. 8vo.

The author was the President of the Geographical Section of this Congress, and in that capacity delivered the above address. He commences by referring to the Ordnance Maps published by the Government, and says that English geographers are justly proud of them, as their accuracy and hill-shading are unsurpassed elsewhere.

Referring to colour-printing and its application to bird's-eye views, the author points out how recently, yet how usefully, the system has been applied to cartography. The facility of multiplying coloured drawings by the lithographic process will, he believes, probably lead to a closer union than heretofore has existed between geography and art. The advance made in colour-printing has already influenced cartography in foreign countries, and it is right that it should be so. A black and white map is but a symbol—it can never be a representation of the many-coloured aspects of nature. It is recommended that maps should always be issued coloured, at the very least in two colours, one for the hills and the other for the roads.

Mr. Galton is the author of several standard works on meteorological and geographical subjects, as well as the celebrated book, "The Art of Travel."

Several years ago he contributed to *Macmillan's Magazine* a paper entitled "Meteorographica," a method of printing weather data. It consisted of the employment of special types and various colours. It is entitled to the distinction of being the very earliest effort in Europe to record the weather simultaneously at successive periods of time over a large area. The method by which the weather-charts were first printed in the *Times* was also originated by Mr. Galton. He placed the idea, and the simple ruled plates which he had produced on the principle suggested, in the hands of Mr. P. M. Shanks, of the Patent Type-Founding Company, who carried it into effect by inventing a drill pantograph acting on a composition, whence stereotype plates are afterwards taken.—(See PATENT TYPE-FOUNDING COMPANY.) The beautiful plates of the Quarterly Weather Reports of the Meteorological Department are also largely the plan of Mr. Galton, who was, however, in this particular work, much helped by Mr. Warren de la Rue, also a member of the Meteorological Committee. The peculiar pantograph by which the voluminous records are compressed to a uniform scale, yet differing in length and breadth, is Mr. Galton's sole invention.

GALVANOPLASTIK (Die) und ihre Anwendung für die Buchdrucker-kunst. Leipzig. 8vo. pp. 180.

A Treatise on electro-metallurgy, and its application to typography.

GAMA (J. P.). Esquisse historique de Gutenberg. Paris : 1857. 8vo. pp. xvi. 60.

This short sketch of the life of the inventor of printing contains no new particulars, and even overlooks the researches of Didot and the new facts adduced in his memoir. At the end is a long account of the discovery of an old oil painting representing Gutenberg.

GAMBA (Bartolommeo). Elogio funebre di Giuseppe Remondini, tipografo [di Bergamo]: pp. 123 to 152 of "Alcune Operette." Milano : 1827. 16mo.

GAMBA (Bartolommeo). Biografia dell' illustre Tipografo Giambattista Bodoni. [Venezia : 1835.] 8vo. Extract from the "Biografia degl' Italiani illustri del Secolo XVIII."

A biography of the most illustrious of Italian typographers. A list of several works relating to Bodoni has already been given in this Bibliography [see BODONI, &c.].

JOHN BAPTIST (or, in Italian, Giambattista) BODONI was born at Saluzzo, in Piedmont, in 1740; he died in 1813. He was not only regarded by his countrymen as the most eminent of Italian printers, but, by many bibliophiles—Italian and foreign—as the most eminent in the world at his epoch, superior even to Baskerville, Bulmer, Bensley, and Didot. As we have already given notices of those celebrities, we may fitly append some account of Bodoni. His father was a printer, and he was instructed at an early age in the rudiments of the art. He displayed, however, a remarkable fondness for the art of wood-engraving, and, while quite young, executed some very meritorious vignettes. At eighteen years of age, in company with a school-fellow, Dominic Costa, he left Saluzzo, intending to journey to Rome, with the hope of finding employment there. The uncle of his companion Costa was the secretary to a Roman prelate, and expectations were formed that he might render material assistance to the project. Before they had reached the capital, they had run short of funds, but Bodoni managed to obtain a small further supply by selling some of his wood-engravings to printers. When at last they arrived at Rome, Costa's uncle strongly advised the youths to return home. Bodoni was much discouraged, and felt inclined to follow out the advice. Curiosity, however, induced him to visit the printing-house of the Propaganda [see GALEOTTI, *ante*]. His knowledge and spirit attracted the attention of the Abbate Ruggieri, who was superintendent of the establishment, and led to an engagement. Soon after the head of the Society noticed the ability of young Bodoni, and became his patron, advising and assisting him in his studies of the Oriental languages. Ruggieri intrusted him, in 1762, to print the Missal in Coptic Arabic and the Alphabetum Tibetanum. The work was so well executed that Bodoni's name was mentioned in the colophon.

Ruggieri shortly afterwards committed suicide, and the event affected Bodoni so keenly that he resolved to leave his native country and seek his fortune in England. On the way, he visited his aged parents;

but a severe illness which overtook him prevented him from continuing his journey. At this time the Marquis de Felino offered him the superintendence of a press which he was about to establish at Parma, and in 1768 Bodoni accepted the situation. He soon won great reputation, but rather from the high excellence than from the number of his productions. In 1788 he was invited to Rome to print a fine edition of the Greek, Latin, and Italian classics. The Duke of Parma was determined to prevent Bodoni leaving that city, and therefore established a model printing-office in his own palace. From this place were issued the famous "Bodoni editions" of Horace, in folio (1791); Virgil, folio (1793); Catullus, Tibullus, Propertius, and Tasso (1794), and Tacitus (1795). Bodoni's most magnificent work was the Homer, published in 1808, with a dedication in Italian, French, and Latin to Napoleon. From the Emperor, indeed, he and his press had received marked protection when the French armies entered Italy. In 1810 Bodoni personally presented the Emperor at St. Cloud with a copy of the Homer, printed on vellum, and received a pension of 3,000 francs. Eugène Beauharnais offered him the superintendence of the press at Milan, while Murat invited him to Naples; but he resolved to remain at Parma. In 1811 he received the Cross of the Two Sicilies from Murat, and undertook to issue a series of French classics for the young son of Murat, in imitation of the Delphin editions, prepared by order of Louis XIV., and styled *in usum Delphini*, or for the use of the Dauphin. Bodoni began with Telemachus, which was issued in 1812. Napoleon gave 18,000 francs to assist the enterprise, and nominated Bodoni as Chevalier de la Réunion. The great printer, however, soon afterwards died of gout. His widow continued the business for a few years.

The bibliomania which prevailed in England towards the close of the eighteenth century endowed the productions of Bodoni with extravagant value. English publishers engaged him to print several of their most magnificent works. Among books printed in English by the Italian "prince of typographers" were "The Castle of Otranto" (1791), Gray's Poems, in quarto (1793), the edition only comprising 100 copies on large paper and 200 on ordinary; Gray's "Elegy" (1793).

with an Italian translation, the edition printed; and "Lines to Victory" by being restricted to 100; Thomson's Cornelia Knight, in quarto (1793), 100 "Seasons" (1794), 175 copies only copies.

GAND (Michel Joseph de). *Recherches Historiques et Critiques sur la Vie et les Éditions de Thierry Martens [Martinus, Mertens].* Publ. par F. J. de Smet. Alost: 1845. 8vo. pp. xi. 246. 6 plates.

Martens was the first Belgian printer. His device and references to some of his productions will be found *post.*—See MARTENS (T.)

GANDELLINI (Giovanni Gori). *Notizie Istoriche degl' Intagliatori.* 3 vols. Siena: 1771. 8vo.—Siena: 1808. 8vo.

——— *Notizie degl' Intagliatori, con Osservazione critiche raccolte da varj scrittori ed aggiunte a G. G. Gandellini dall' Abbate Luigi de Angelis.* 12 vols. Siena: 1808–16. 8vo.

GANDO (Nicolas). *Epreuve des Caractères de la Fonderie de Nicolas Gando.* Paris: 1745. 4to.—1760.

——— *Observations sur la Traité historique et critique "Sur l'Origine et les Progrès des Caractères de Fonte pour l'Impression de la Musique," par Fournier le Jeune.* Berne: 1765. 4to.

In repelling this attack, Fournier in his reply accuses the Gandos of plagiarism, and keenly criticises their style of fount.—See FOURNIER.

——— *Recueil d'Ornements qui comprennent différentes Combinaisons de Vignettes.* Paris: 1745. 4to.

NICOLAS GANDO, type-founder, was the nephew of the celebrated type-founder, Jean Louis Gando, who removed his foundry from Basle to Paris. He purchased the foundry of the well-known artists John and Peter Cot. Nicholas was born in Geneva at the commencement of the eighteenth century, and died in Paris about 1767. We hear of him first in Berne, and afterwards in Paris, where he established a type-foundry, which became somewhat celebrated. He applied himself especially to the printing of music, and associated his son Pierre François (born in Geneva in 1733, died in Paris in 1800) with the enterprise.

GANDO (Pierre François). *Lettre de François Gando le jeune, graveur et fondeur de caractères d'imprimerie.* Paris: 1758. 12mo.

GANDO (T. S.). *Épreuves des caractères de la fonderie de T. S. Gando.* Bruxelles: 1828. Folio.

GAR (Tommaso). *Lettura di Bibliologia fatte nella Regia Università degli studii in Napoli durante il primo semestre del 1865.* Torino: 1868. 8vo. pp. ix. 338.

The fourth of these lectures treats of the transition from manuscript to typography, and the fifth of the growth and perfection of printing.

GARNIER (J. M.). *Histoire de l'Imagerie populaire et des Cartes à Jouer à Chartres. Suivie de Recherches sur le Commerce du Colportage des Complaintes, Canards, et Chansons des Rues.* Chartres: 1869. 8vo. pp. viii. 450. Woodcuts. 624 copies printed.

The first chapter gives an account of the origin of wood-engraving, the fifth an account of the manufacture of playing-cards at Chartres.

GARNIER DUBOURGNEUF (J. A.). Code de la Presse. Paris : 1822. 8vo.

GASKILL (Jackson). The Printing-machine Manager's Complete Practical Handbook ; or, the Art of Machine-managing fully explained. London : 1877. Fcap. 8vo. pp. viii. 145.

The author describes himself as being a machine manager of thirty years' experience. His book professes to give descriptions of the machines at present employed in the printing trade, instructions in making ready, directions for the proper treatment of rollers, instructions in colour-printing, lithography, with legal information, &c. It is, however, a very crude and unsatisfactory production, and leaves as a desideratum a truly practical manual on this important subject.

GATEAUX. Considérations sur la Gravure en Taille-douce et sur Gérard Audran. [Paris] : 1850. 4to.

This notice was reprinted in the *Artiste*, for January, 1851.

GAUBERT (E. R. G.). Rénovation de l'Imprimerie. Nouvelle Puissance de la Mécanique. Notice sur la Gérotpe, ou Machine à distribuer et à composer en Typographie. Paris : 1843. 8vo. pp. 15.

M. Etienne Robert Gaubert was the earliest patentee in this country of a Type-distributing Machine. His patent is dated the 13th of March, 1840. The only previous inventor, in fact, of type-manipulating machinery was William Church, whose specification for a composing apparatus was drawn up in 1822. Gaubert described his invention as "certain improvements in machinery or apparatus for distributing types or other typographical characters into proper receptacles, and placing the same in order for setting up after being used in printing." It was claimed that the machine "would, in three minutes, do what would occupy a workman two or three hours." There were to be no less than 108 separate types employed, and these types were to be divided into two equal "classes," each containing three "divisions," with "sub-divisions" of six. The "classes" were determined by having or not having a notch on the foot of the type ; the "divisions" by the absence or position of a nick on one side of the type, and the sub-divisions by its absence or position on the other. The separation was effected by passing the types over holes furnished with pins corresponding to their form, and finally

under bridges, which separated them according to thickness. The apparatus would appear to have been excessively complicated. The types and spaces were laid on an oscillating plane ; thence they passed to a "directing plane" ; and thence in a row by oblique bars to "directing passages." From these they passed to a "sifting or separating plate," furnished with apertures sufficiently long to admit of the spaces passing through them, but not long enough to allow of types passing. The types were, by obstacles in their paths, turned round and shot down "diagonal ways" to another plate, where they were caused to turn round again, and fall against oblique guides. There was after this a "plate for separating the classes," from whence the types of the same sub-divisions passed to the "common conductor," at the end of which was a "plane for separating by thickness," furnished with a series of bridges of decreasing height. The complexity, indeed, is rather amusing, and we are not surprised to learn that when M. Gaubert set up one or two of his machines in Paris, they soon demonstrated themselves to be an utter failure. The other inventions referred to in the above *brochure* were not patented in this country.

GAUCHER (Charles Etienne). Essai sur l'Origine et les Avantages de la Gravure, lu à la séance publique de la Société libre des Sciences, Arts, et Belles-Lettres de Paris, le 9 vendémiaire de l'an VI. [Paris : 1805]. 4to.

GAUCHER (Charles Etienne). Lettre à M. Quatremère de Quincy, sur la Gravure. [Paris : 1791.] 12mo.

This writer contributed the article, considered a very valuable one, on "Engravers" in Fontenay's "Dictionary of Artists," 1770. Charles Etienne Gaucher was a French engraver and man of letters. He was born at Paris, 1740, where he died, 1804.

GAULLIER (Ernest). L'Imprimerie à Bordeaux en 1486. Bordeaux : 1869. 8vo. pp. 44.

GAULLIEUR (E. H.). Etudes sur la Typographie Genevoise du XVe au XIXe Siècle, et sur l'Origine de l'Imprimerie en Suisse. Genève : 1855. 8vo. pp. 260, and 4 sheets of facsimiles (1478-1600).



GOUDA : 1513.

GAUTER (Aellaerdus).

The printing-press was established in Gouda—at the time one of the most opulent and highly educated cities in the Low Countries—by Gerard Leen or Leew (*q. v.*) in 1477. After him came a succession of eminent printers, of whom Gauter was not the least distinguished. Unfortunately there are no personal details concerning him extant, and only a few of his books, which are chiefly of a controversial and fugitive character.

GAUTHIER (V. Eugène). Annuaire de l'Imprimerie pour 1853, 1854, et 1855. Paris. 8vo.

The work was then discontinued.—*See* PERIODICALS.

— Concordance du Point Typographique avec le Système métrique, etc. Paris : 1860. s. sh.—Nice : 1871. 8vo. pp. 16.
—6th edit. Nice : 1875. 8vo. pp. 16.

— Eléments pratiques d'Evaluation et de Tarification typographiques, avec compteur lignométrique. Nice : 1876. Oblong 8vo. pp. 48.

Seventy-five copies only printed. Very minute and elaborate tables for printers, publishers, editors, etc., to show the price of composition of every measure and type by the square centimeter.

— Pêchés Poétiques :—La Ronde des Typographes ; La Presse Mécanique ; Hymne à Guttenberg ; La Batelière du Lac, bluettes. Paris : 1856. 8vo.

Four songs taken from the vaudeville Saint-Jean Porte-Latine.

GAUTHIER (V. Eugène). *Péchés Poétiques* (1841-1866). Nice : 1868. 12mo. pp. 110.

Fifty copies only printed.

— Projets d'un Conseil de Famille de la Typographie Parisienne et d'une Assurance mutuelle entre les Typographes Parisiens pour le cas de Manque involontaire de Travail. Paris : 1862. 8vo. pp. 16.

— Les Sorciers du Cloître Saint-Benoit. Épisode dramatique en trois actes et six tableaux des Origines de l'Imprimerie en France. Nice : 1868. 16mo.

Fifty copies only printed.

GAUTHIER-VILLARS. Imprimerie de Gauthier-Villars, Rue de Seine, Saint-Germain, 10. Paris : 1867. 4to.

This printing-house, established exclusively for the production of scientific and technical works published by the same firm, was founded in 1791 by J. M. Courcier, who was succeeded by Bachelier in 1821, followed in 1853 by Mallet, to whom Gauthier-Villars succeeded in 1867.

GAUTIER (Toussaint). *Histoire de l'Imprimerie en Bretagne, composée d'après des documents inédits et contenant le catalogue des imprimeurs qui ont exercé dans cette province, depuis le XV^e. Siècle jusqu'à nos jours.* Rennes : 1857. 8vo. pp. 57.

Only fifty copies reprinted from *Le Progrès*, a periodical of Rennes.

GAUTIER. *Lettre concernant le nouvel art de Graver et d'Imprimer les Tableaux.* Paris : 1749. 12mo. pp. xvi. 22, and coloured plates.

— *Lettre à l'Auteur du Mercure, sur l'Invention et l'Utilité de l'Art d'imprimer les Tableaux.* [Paris] : 1756. 12mo.

— *Seconde Lettre à l'Auteur du Mercure sur l'Invention et l'Utilité de l'Art d'imprimer les Tableaux, et Réponse à celle de M. Robert.* [Paris : 1756]. 12mo.

GAZZERA (Costanzo). *Notizie intorno all' Origine ed al Progresso dell' Arte Tipografica in Saluzzo.* Saluzzo : 1831. 8vo.

Saluzzo, in Piedmont, was the birthplace of the great Bodoni, and the place where his father (a printer) worked. It is distinguished for having produced several eminent typographers, of whom the above work gives some account.

GERAUER (Johannes Justinus). *Die vornehmsten Lebensumstaende und der persönliche Karakter des seligen Herrn J. J. Gebauers, Buchdruckerherms und Buchhändlers, etc., zu Halle.* Halle : 1772. Folio. Portrait.

GED (William). *C. Crispi Sallustii Belli Catilinarii et Jugurthani Historiæ.* Edinburgi : Gulielmus Ged, Aurifaber Edinensis, non typis mobilibus ut vulgo fieri solet, sed tabellis seu laminis fuis, excudebat. 1744. 8vo.

This edition of Sallust earns its place in our list from being the first essay towards Stereotype printing.

GED (William). An Account of some of the advantages of that Improvement in the Art of Printing invented by William Ged, late Goldsmith in Edinburgh; with proposals of a Subscription for enabling his Son, James Ged, Printer, and now the only possessor of this valuable secret, to carry it into further Execution, for the Good of the Publick, and the Benefit of his Family. London: 1751. 4to. pp. 4.

——— Biographical Memoirs of William Ged, including a particular account of his progress in the art of Block Printing. London: 1781. 8vo.

The author of this work was John Bowyer Nichols. It was reprinted by Mr. Thomas Hodgson as one of the Newcastle Reprints.—*See* HODGSON, T.

WILLIAM GED, who was born in 1690 and died 1749, was the undoubted inventor of Stereotyping, or, as he called it, block-printing (for the word *stéréotypie* was originated by Firmin Didot, 1795-7). He was a Scotchman, and carried on a successful business in Edinburgh as a goldsmith. In this profession he was widely known for many improvements and inventions. As a goldsmith, he became, to a certain degree, a banker, and was brought into connection with our trade by furnishing money for the payment of the printers. In 1725, a printer represented to Ged that he was greatly embarrassed by being compelled to send to London for type, there being then no type-founders in Scotland, and much of the type then in use coming from Holland. The ingenious goldsmith was urged to undertake the business of type-founding; but Ged was struck with the idea of making plates of the composed pages, believing that it could be successfully done. He borrowed a page of type, and made many experiments with a variety of materials, but did not complete his invention until two years afterwards. Ged then offered a fourth interest in his invention to an Edinburgh printer, on condition of his advancing the sum necessary to establish a foundry. The partnership lasted two years, but the printer (alarmed at the expensiveness of the undertaking) failed to fulfil his promises. A London stationer named William Fenner, visiting Edinburgh, next offered to establish a foundry in London, in full working order, for one-half the profits. Ged, now exceedingly anxious for the success of his invention, accepted these terms, disposed of his business in Edinburgh, and followed his new partner to London, where he found himself once more deceived. With many plausible pretences, the stationer induced the unfortunate inventor to bring

a type-founder into the partnership, who furnished refuse type, which Ged rejected as being totally useless to his purpose. Still undiscouraged, Ged applied personally to the King's printers, with a proposal to stereotype some type which they had recently introduced. The printers consulted the type-founders who had made the type, and the latter, of course, denied the utility of the invention. An interview, however, was arranged, which led to the curious result of the type-founder laying a wager that he could make the stereotype himself. The foreman of the King's Printing House was made the umpire. Each of the disputants was furnished with a page in type of a Bible, on the understanding that he should furnish the stereotype in eight days. Upon receiving the type, Ged went immediately to work, and the same day finished three plates of the page, took impressions from them, and carried them to the umpire, who acknowledged his success with much astonishment. The fame of this invention soon afterwards reached the Earl of Macclesfield, who offered Ged and his partners the vacant office of printer to the University of Cambridge, with the privilege of printing Bibles and prayer-books by the new process. Ged eagerly accepted the position, and went to Cambridge; but the letter-founders, it is said, prevented his success by supplying imperfect type. When Ged sent to Holland for new type, he was again deceived. After struggling unsuccessfully for five years, without being able to complete a single set of plates, and encountering every possible form of opposition from the printers, as well as treachery from his own partners, he relinquished the undertaking and returned, a ruined man, to Edinburgh. His friends in that city subscribed a sufficient sum for the stereotyping of a single volume, and the unfortunate inventor apprenticed his son to a printer, that he might no longer be subjected to the enmity of the trade. By the assistance

of his son he produced, in 1744, after eleven years of endeavour, the edition of Sallust cited above. It is gratifying to be able to state that some of the original plates of the above have been preserved. They are contained in the collection of books, &c., belonging to the Faculty of Advocates, Edinburgh, and were lent to the Caxton Exhibition. It was not a fine specimen of the art, but sufficient to show that the invention had been completed. Ged's son devoted himself to acquiring a knowledge of printing, but just at the moment that he was fully prepared to assist his father, the unfortunate inventor died in 1749. Although suffering so bitterly at home, Ged refused several offers, either to go to Holland, or to sell his invention to printers of that country, declaring that he only desired

to serve his native land, and would not hurt it by giving the printers of another country such an advantage. For about sixty years nothing further was heard of stereotyping. It was re-invented by Dr. Tilloch, of Edinburgh, in conjunction with the printer, A. Wilson. In 1804 they produced "An Abstract of the Whole Doctrine of the Christian Religion." The Earl of Stanhope shortly after heard of the process, and took the trouble to become practically acquainted with it. He effected several improvements, and advocated the system so warmly that he succeeded in getting it introduced in the printing trade. Some stereo plates, and the book printed therefrom, used by his lordship, were exhibited at the Caxton Celebration of 1877, being lent by the present Earl Stanhope.

— Block-printing. In *Gentleman's Magazine*, li. 379.

This is a review, published in August, 1781, of the "Biographical Memoirs of William Ged." After extracting the leading features of Ged's life, the *Gentleman's Magazine* concludes thus: "Thus ended his life and project, which, ingenious as it seems, is not likely to be revived if, as Mr. Mores suggests, it must, had it at first succeeded, have soon

sunk under its own burden, for reasons here needless to recapitulate. The attempt, however, to rescue it from oblivion is laudable, and the end benevolent. As such may success attend it." It will be remembered that Johnson, writing in his "Typographia," 1824, speaks of the invention as almost useless, and non-economical. We know better now.

GEDENKBUCH an die festlichen Tage der Inauguration des Gutenberg-Denkmal zu Mainz, am 13., 14., 15., und 16. August, 1837. Nebst den Acten, die Entstehung desselben betreffend und einer kurzen Lebensbeschreibung Gutenbergs. Mainz: 1837. 8vo. pp. viii. 207. 4 lithographic plates.

An account of the inauguration of the Gutenberg statue at Mayence in 1837.

GEDENKBUCH der vierten Jubelfeier der Erfindung der Buchdrucker-kunst in Mainz. Mainz: 1840. Imperial 8vo. pp. xxii. 362. View of the Dom Kirche.

Among the essays of which this volume is composed, is one on the edifices of Mayence and their connection with the early history of printing, by J. Wetter; an historical sketch of printing in

Mayence, by Schaab; a long account of the city of Mayence, by various writers; and a description of the fête of 1840, by Von Malten.

GEDENKBUCH der vierten Säcularfeier der Erfindung der Buchdrucker-kunst zu Braunschweig am Johannisfest des Jahres 1840. Braunschweig: 1840. 8vo. pp. 100.

Many of these guides and accounts of the festivals of the anniversary of the Discovery of Printing in the various towns of Holland and Germany will be found scattered through our lists.

GEDENKBUCH zur vierten Jubelfeier der Erfindung der Buchdrucker-kunst begangen zu Frankfurt am Main am 24., 25. Junius 1840. Eine Festgabe herausgegeben von den Buchdruckern, Schrift-gießern und Buchhändlern. Frkf.: 1840. Royal 8vo. pp. xiv. 208.

GEDENKBUCH, Thüringisch-Erfurter, der vierten Säcular-Jubelfeier der Erfindung der Buchdruckerkunst zu Erfurt am 26. u. 27. Juli 1840. Erfurt: 1840. 8vo. pp. 200. With a portrait of Gutenberg and 20 artistic sketches.

GEDICHTE zur Feier des Johannistages 1840. Basel: 1840. 8vo.

GEE (John). The Foot out of the Snare, &c. Containing also a Catalogue of Popish Books lately printed, Popish Printers, Physicians, Priests, and Jesuits in London. London: 1624. 4to. pp. x. 116, 26.

GEHEIMNISS (Das) des Steindrucks in seinem ganzen Umfang. Practisch und ohne Rückhalt nach eigenen Erfahrungen. [By Heinrich Rapp]. Tübingen: 1810. 4to. 12 plates.

GEHEIMNISS enthülltes der englischen Stereotypen-Verfertigung, wichtig für Schriftgiesser und Buchdrucker, etc. Leipzig: 1822. 8vo.

GEHRKEN (Dr. F. J.). Heinrich Aldegrever, Goldschmied, Maler, Kupferstecher, und Prägschneider, biographisch und kunsthistorisch dargestellt. Münster: 1841. 8vo.

GEIBEL & Co. (Stephen). Schriftproben der Pierer'schen Hofbuchdruckerei. Altenburg: 1876. 4to.

GEIDEL (H.). Anleitung zum mathematischen Satz. Leipzig: 1872. 16mo. pp. 24.

GEILNHAUTEN. Collectarius perpetuarum Formarum. Halæ: 1737. 4to.

GEISSLER (P. C.). Fest Tableau zu der vierten Säcular-Feier der Erfindung der Buchdruckerkunst. Lithogr. von B. Dondorf. Leipzig: 1840. A royal folio broadside.

GEMEINER (C. Th.). Nachrichten von den in der Regensburgischen Stadtbibliothek befindlichen seltenen Druckwerke aus dem 15ten Jahrhundert. Regensburg: 1785. 8vo. pp. xviii. 301.

GENGENBACH (Pamphilius). Herausg. von Karl Goedeke. Hannover: 1855. 8vo. pp. xxviii. 699.

GENGENBACH was a printer at Basle in the sixteenth century. Pages 686-690 of this work contain a list of the works printed by him.

GENT (Thomas), Printer, of York. Life, written by himself, edited by Rev. Jos. Hunter. Portrait. London: 1832. 8vo. pp. iv. 208.

A very interesting biography of a distinguished country printer. It contains also a number of details relative to the history of typography during the second half of the eighteenth century. The portrait is by Augustus Fox.

GENZSCH UND HEYSE. Proben der Schriftschneiderei von, in Hamburg. 1868. 8vo.

Specimens of news, book, and fancy types from the foundry of Gentsch & Heyse, Hamburg.

GERET.—*See* UNGER.



ULRICH GERING.

GERING (Ulrich).

Paris was the first city in which printing was practised in France. It was introduced there in 1470, the tenth year of the reign of Louis XI., by ULRICH GERING, a German, and a native of Constance, and his two assistants, Martin Krantz and Michael Friburger. These Germans, at the instance of Guillaume Fichet and Jean de la Pierre, came to settle at Paris, and had an establishment assigned to them in the college of the Sorbonne, of which society these two patrons were distinguished members. Chevillier enumerates eleven distinct books printed by Gering, Krantz, and Friburger in the Sorbonne, between 1470 and 1472; the list is increased by Panzer to eighteen. These constitute what is called the first series of Gering's impressions. They are generally without date, and none of them are printed in black letter. Their type is a handsome Roman, formed in imitation of the characters of the Augustan age, as exemplified in the models and other monuments of those classic times. All of the same size are from types cast in the same matrices. Some letters, however, appear imperfect, and some words, only half printed, are afterwards finished with the pen. There are no capitals. The initial letter of each book or chapter is omitted, such omissions being intended to be supplied by the ingenuity of the illuminator. They abound in abbreviations. The paper is not very white, but is strong, and well sized; the ink is of a glossy blackness. They are all without title, cyphers, or signatures.

Louis XI. having witnessed the introduction into his own capital of printing, subsequently encouraged the art in various ways. He honoured with his special favour several printers who afterwards settled in Paris, and brought from Fontainebleau the valuable manuscripts which his predecessors, Charles V. and VI., had collected for reference and reproduction. He established in the Louvre a spacious and noble library, the superintendence of which he gave to Robert Gaguin, and augmented it both with manuscripts and printed books.

The early French printers, however, met with great opposition from the scribes or copyists, who insisted against them a vexatious legal process. The unenlightened parliament of the time, before whom the case was brought, ordered the printers' books and impressions to be seized and confiscated. Louis XI. interposed his royal authority in favour of the printers, interdicted the parliament from

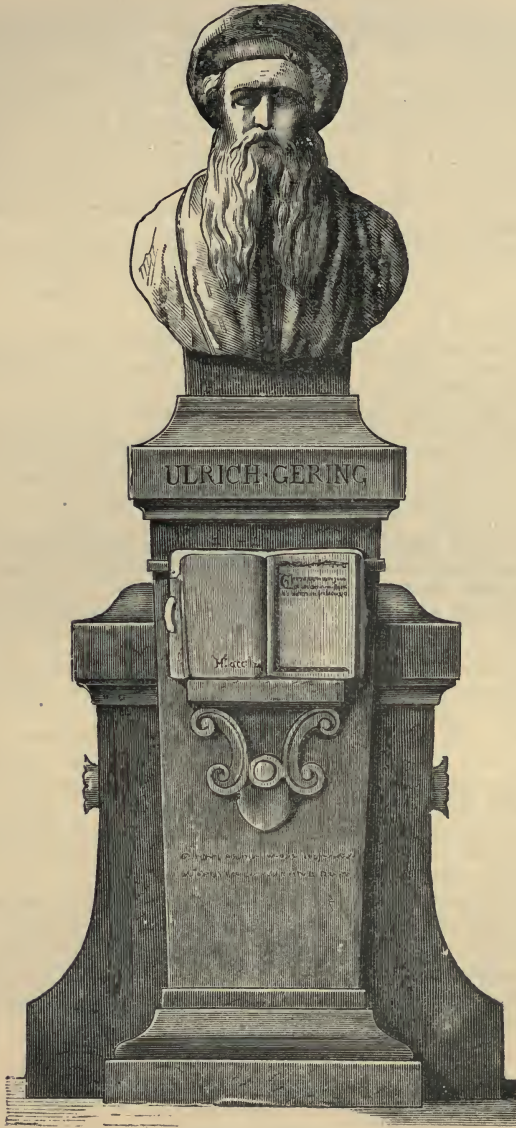
taking farther cognizance of the affair, and in the end restored everything that had been taken.

In 1473 Pierre Cæsar and Jean Stol, both also natives of Germany and instructed by Gering, established in Paris the second press, and with him became the instructors of many other artists. In 1473 Gering and his associates removed from the Sorbonne and established themselves in the "Rue St. Jaques," at the sign of the "Golden Sun." Of the second series of their impressions, those of 1473 are considered the best. Amongst this series is the "Biblia Sacra," in folio, the earliest impression of the sacred Scriptures printed in France. Panzer fixes its date at 1476. The characters used in the second series are wholly different from those employed in the first. Several of them exhibit specimens of the Roman character ranging both in size and degree of elegance and beauty. Some of them are a mixture of black letter and Roman.

In those works which appeared subsequently to 1477, Gering's name appears alone. It is supposed that Krantz and Friburger returned to Germany, as no mention is made of them afterwards. Gering passed the remainder of his days at Paris, formed new associations, and published new works. Some writers believe that he admitted into partnership his pupils Cæsar and Stol. He is afterwards ascertained to have associated himself with Berthold Rembolt.

In 1483 Gering removed his establishment once more to the vicinity of the Sorbonne, the professors of that institution according to him the "Privilege of hospitality," that is, of possessing apartments in the college and a seat at the table. In return for these privileges he occasionally assisted the institution with money and made numerous charitable donations to poor students. He died in 1510, leaving a large bequest to the Sorbonne.

Of the final series of his impressions the earliest date is 1489, and the latest 1508. In those which bear the date of 1494 and the subsequent ones, the name of Berthold Rembolt is united with his. In 1509 Rembolt began to print in his own separate name; and continued the establishment till 1519, in which year he died. In some of the books of this period the same bold and handsome Roman character was employed as in the finer specimens of the second series, but the greater part are in black letter. Probably it was with much reluctance that he



BUST OF GERING.

followed the fashion which his competitors had not long before introduced of issuing their editions of popular works "en lettres gothiques."

On pages 261 and 263 we give two memorials of Gering, both taken from the "Atlas" to the 5th series of M. Madden's "Lettres d'un Bibliographe." The first is an authen-

tic portrait reproduced from La Caille's work, the "Histoire de l'Imprimerie." It is copied from a painting in the chapel of the college Montagu.

The second is a bust, erected to the memory of Gering, in 1874, in the Bibliothèque de Sainte-Geneviève. — See FRANKLIN (T.) and GRESWELL (W. F.).

GERLACH (P. T.). Ueber die Erfindung der Buchdruckerkunst. 1740. 4to.

GERLINGS (H.). Haarlemsche Bijdragen bijeengebragt. Haarlem : 1869. 8vo.

The first tract in this collection is on the support given to the Kosterian theory by Mr. H. Noel Humphreys in his "History of Printing."

— Het Leven van Theodorus Schrevelius (Dirk Schrevel). 8vo. Sine a. et l.

GÉRONVAL (Audoin de). Manuel de l'Imprimeur, ou Traité simplifié de la Typographie. Paris : 1826. 18mo. 2 leaves, pp. 240. Six folding plates.

GERSTNER (Dr. L. Joseph). Die Buchdruckerkunst in ihrer Bedeutung für Wissenschaft, Staat und Wirthschaft. Festrede zum 50-jährigen Jubiläum des Erfinders der Schnellpresse und zur Feier der Vollendung der 1000 Druckmaschine in der schnellpressen Fabrik König und Bauer zu Oberzell am 23. März, 1865. Würzburg : 1865. 8vo. pp. 28.

GESAMMELTE Aufsätze und Mittheilungen aus dem Börsenblatt für den Deutschen Buchhandel 1869-73. Leipzig : 1875. 8vo. 2 leaves, pp. 315.

An interesting series of articles on booksellers, printers, and printing; among which may be mentioned essays on Coburger, the Estiennes, Elzevieriana, Brockhaus, Mame et fils, and Ambroise Firmin Didot.

GESCHICHTE der Buchdruckereien im Kanton St. Gallen, mit einleitender Nachricht über die Erfindung der Buchdruckerkunst. Eine Festgabe für die Theilnehmer an der Säkularfeier in St. Gallen am 24. Juni 1840. St. Gallen : 1840. 8vo. pp. vii. 108.

GESCHICHTE der Buchdruckereien in Königsberg. Ausgegeben am Tage des in Königsberg stattfindenden Buchdrucker-Jubiläums am 5. December, 1840. Königsberg : 1840. 8vo. pp. 62.

GESCHICHTE der Buchdruckereien der Stadt Leipzig, und Beschreibung der Feierlichkeiten des gegenwärtigen Jubiläums. Leipzig : 1840. 4to.

GESCHICHTE der Buchdruckerkunst in Basel von den ältesten bis auf die neuesten Zeiten. Basel : 1840. 4to.

GESCHICHTE der Buchdruckerkunst und ihres Erfinders Johannes Gutenberg. Berlin : 1840. 8vo.

GESCHICHTE der Erfindung der Buchdruckerkunst. Leipzig : 1840. 4to.

GESCHICHTE, kritische, der Buchdruckerkunst. 1780. 4to.

GESCHICHTE der k. k. Hof- und Staats-Druckerei in Wien von einem Typographen dieser Anstalt. Wien : 1851. 8vo. 2 parts. Part 1, History ; Part 2, Description. pp. iv. 110, with 8 lithographic plates and 1 copperplate.—See also AUER.

GESCHICHTE der Stadtbuchdruckerei in Breslau. Breslau : 1804. 4to. With copperplate.

GESCHICHTLICHE Uebersicht der Kupferstechkunst. 3 parts. Leipzig : 1841. 8vo.

GESETZ. Das Press-Gesetz vom 12. Mai 1851 ; nebst den Ministerial-Bestimmungen über die Bildung der Prüfungs-Commissionen für Buchhändler und Buchdrucker u. die Prüfung selbst, vom 10. Aug. 1851. Landsberg : 1852. 8vo. pp. 35.

GESPRÄCH, Merkwürdiges, im Reiche der Todten zwischen den ersten Erfindern der Buchdruckerkunst, worin von dem Ursprung, Fortgang und übrigen Schicksalen derselben gehandelt, und insbesondere der Stadt Mayntz der Ruhm von der Erfindung solcher Kunst vindiciret wird : in dem dritten Buchdrucker-Jubilæo der curiösen Welt nebst einigen remarquablen Neuigkeiten aus dem Reiche der Lebendigen mitgetheilet. Erfurt : 1740. 8vo. With portraits of Gutenberg, Faust, and others.

GESSNER (Chr. Fr.) Die so nöthig als nützliche Buchdruckerkunst und Schriftgiesserey, mit ihren Schriften, Formaten und allen dazu gehörigen Instrumenten abgebildet, auch klärllich beschrieben, und nebst einer kurzgefassten Erzählung vom Ursprung und Fortgang der Buchdruckerkunst, überhaupt, insonderheit von den vornehmsten Buchdruckern in Leipzig und andern Orten Teutschlandes im 300 Jahre nach Erfindung derselben ans Licht gestellt. Mit einer Vorrede Herrn Johann Erhard Kappens. 4 vols. Leipzig : 1740-45. 8vo. Vol. I., pp. xiv. 294 and numerous plates. Vol. II., pp. xvi. 208 and numerous plates ; 142 pp. of the "Reichsabschiede" without pagination, and 60 pp. of Orationis Dominicæ Versiones. Vol. III., pp. xxviii. 503. Vol. IV., pp. xvi. 240 and 144.

The collation above is from the copy in C. Zinckens Giesserey befindlich sind." in the British Museum, but copies of the It is a specimen-book of types in the book vary both in the number of leaves Zinck foundry at Wittenberg. Christian and of plates. Appended to this work is Zinck cut some of the founts for the "Schrift-proben wie solche zu Wittenberg Breitkopf foundry.

— Der in der Buchdruckerei wohlunterrichtete Lehr-Junge, oder : bey der Löblichen Buchdruckerkunst nöthige und nützliche Anfangsgründe, darinnen alles, was bey selbiger in Acht zu nehmen u. zu lernen vorfällt, von einem Kunstverwandten mitgetheilet wird. Leipzig : 1743. 8vo. pp. xxxix. 462, 112, the last 112 pages being the "Depositio Cornuti Typographici." With specimens of type from the foundries of Erhardt and Zincken.

— Das Leipziger Formatbuch. Leipzig : 1740-45. 8vo. 4 vols.

GESTRIN. *Dissertatio de libris in Typographia Wisingburgensi impressis, quam consentiente ampl. ord. phil. Upsal. publice examini offerunt Samuel Gestrin atque Dan. Axner, d. 11 Dec. 1793.* Upsalæ: 1793. 4to. pp. 28.

Contains much information about 17th century printing and printers in Sweden. In 1667, a printing-house was established by Count Pehr Brahe on the island Wisingso (Smaland), in Wisingburg. This dissertation gives a list of 28 works that were printed there between 1667 and 1678.

GESUCH der Buckdruckerinnung zu Leipzig um Abänderung verschiedener Bestimmungen in der hohen Verordnung, die Ausübung der Presspolizei betr. Vom 13. Oct. 1836. Folio.

GUESQUIERE (J.). *Réflexions sur deux pièces relatives à l'histoire de l'Imprimerie publiées dans L'Esprit des Journaux.* Nivelles: 1780. 8vo.

Attributes the invention of printing to an unknown printer in Bruges about 1445.

GIANETTI (Michel' Angelo). *La Tipografia.* Firenze: 1791. Folio. pp. xix.

A poem in "ottave rime" in celebration of the marriage of Ferdinand III. and Louisa Maria, Princess of Naples.

GIARDETTI (Leonardo). *Saggio di Caratteri, e Fregi della Tipografia.* Firenze: 1828. 8vo.

The foundry of Leonardo Giardetti at Florence still retains its eminence. The above is a very neat specimen-book of its various founts.

GIBBS (Joseph T. R.). *Gossip about Printing and Printing Machines.*

A series of articles by a machine overseer, in the London *Press News*.

GIBOULOT (Ant.). *Code Complet de la Presse; contenant dans un ordre méthodique toutes les dispositions en vigueur des lois sur la presse, l'imprimerie et la librairie, etc., avec le texte séparé et annoté de la loi de 1868.* Paris: 1868. 12mo.—1872. 18mo. pp. viii. 113.

GIESE (G. C.). *Historische Nachricht von der allerersten deutschen Bibclausgabe, welche 1462 zu Mayntz, von Fust und Schoiffhern, gedruckt worden, und in der Bibliothek eines löbl. Gymnasii in Görlitz verwahret wird, am zweyten Jubiläo dieser berühmten Schule, welches auf den 18ten, als am Tage der Uebergabe, und 22sten Juny, als am Tage der Einweihung dieses 1765sten Jahres einfallt.* Görlitz: 1765. 12mo., pp. 48.

Historical notice of the Gutenberg put to the first production of the printing-Bible, a copy of which was in the press, which later discovery has determined to have been at least twelve years earlier.

GIESEBRECHT (Ludwig). *Gutenberg. Oratorium in drei Abtheilungen,* componirt von Carl Löwe.

GIESECKE und DEVRIENT, *Das Establissemment von, in Leipzig, 1852-1862.* [Leipzig: 1862.] 4to. Views and specimens of type.

GIESECKE und DEVRIENT. Album of Typography. Leipsic : 1873.

This celebrated house was established in 1852. Hermann Giesecke was the son of a distinguished type-founder of Leipsic, and studied practical printing with the great publisher Bernhard Tauchnitz. The other partner, Alphonse Devrient, served his apprenticeship with Friedrich Niess, a renowned Leipsic printer, and subsequently passed four years in the Imperial Printing Office at Paris. The firm began with book-printing, then took to lithography and copperplate printing, bank-note printing, &c. In 1854, electrotype, stereotype, and photo-engraving departments were added. An extensive building similar to Mame's at Tours, with a magnificent garden behind it, was erected in 1857. Many of the Government bank-notes are printed here: there is a room for revenue officers, some of whom are constantly on the premises, as well as military sentries in the press-room, in the centre of which a space is securely railed off as a protection to the produce of this department. In the year 1868 the Saxon Treasury work is said to have employed in printing bank-notes in this establishment 30 copperplate presses, 16 numbering-machines, 3 printing-machines, and 5 manual presses.

GIFTS.—See SOCIETIES.—Pressmen's Gifts.

GILBERTI (Francesco). Studii storici sulla Tipografia, intorno l'origine dell' arte della Stampa. Palermo: 1870. 16mo., pp. 146.

On page 135 is a list of Italian towns, with the dates when printing was first introduced into them.

GILKS (Thomas). The Art of Wood-engraving. A Practical Handbook. With numerous illustrations by the Author. 2nd edition. London: 1867. 8vo. pp. 84.

This work, which forms one of a series of books on art, published by Winsor & Newton, Rathbone Place, completely explains the different processes involved in wood-engraving, describes the tools and materials used, the mode of using the graver, preparation of the wood, the jointed and amalgamated blocks, &c. &c.

— A Sketch of the Origin and Progress of the Art of Wood Engraving. London: 1868. 8vo.

A *résumé* of the history of wood-engraving, from its origin down to our times, full of accurate information, and with excellent illustrations.

Mr. THOMAS GILKS was a practical wood-engraver of reputation. He died in June, 1877.

GILLÉ (A.) *ainé*. Épreuves des Caractères. Paris: 1798. 4to.

GILLÉ (Joseph). Épreuves des Caractères de la Fonderie de Joseph Gillé, graveur et fondeur des Caractères de l'Imprimerie des Départemens de la Guerre, Marine et Affaires Etrangères. Paris: 1773. 4to.

Eighty-six leaves of specimens of letters, music, and fifty-two leaves of fleurons and vignettes, with a separate title-page for the latter, and large folding sheet of vignettes. All printed on one side. Some of the founts were cut for the Government departmental office at Versailles, and others for the King of Prussia, to be used in his printing establishment at Berlin. M. Gillé speaks not only of the beauty of the founts but of their depth of cutting, which will cause them to last longer.

GILLÉ (J. G.). Manuel de l'Imprimerie, contenant [long list of contents follows]. Seconde édition, corrigée et augmentée. Paris: 1817. 8vo. pp. 24, 16. 90 illustrations on 24 plates.

— Recueil des divers Caractères, Vignettes, Fleurons et Ornaments de la Fonderie et Imprimerie de J. G. Gillé. Paris: 1813. Folio.

[GILLET (J. B. G.)]. *L'Imprimerie. Poëme.* Paris: 1765. 4to. pp. 35.

GILLISSEN (M. J.). *Toespraak en Comische voordragt bij het 25jarig jubilé der Typographische Vereeniging. "Door endragt t'zaam verbonden."* s' Gravenhage: 1868. 8vo.

GILLOT (Firmin). *Paniconographie de Gillot. Prospectus-spécimen.* Première édition, Juin 1852. Explications sur la nature et les applications diverses de la paniconographie, pour MM. les typographes et MM. les éditeurs, libraires, et autres personnes. Paris: 1852. 8vo. pp. 4, with a specimen of the process printed at the back.

The original prospectus of an invention which was the forerunner of all the modern reproductive or automatic engraving processes.

GILLOT, Veuve et Fils. *Album de Gravure Paniconographique et Photogravure.* Paris: 1875. Oblong 4to.

GINOUX (P. S.). *Comptes faits Typographiques à l'Usage des Imprimeurs.* Paris: 1858. 4to. pp. 32.

— Vade-mecum de l'Imprimeur. Paris: 1860. 8vo.

The latter work is merely a second edition of the former with a new title.

GIOVANNI (Azeglio). *Relazione sul Congresso Tipografico di Feltre, letta in Assemblea generale della Società dei Compositori-Tipografi di Firenze.* Firenze: 1869. 8vo.

C E M M I T T E R E

N O N V E N I P A -



S E D G L A D I U M

GENEVE: 1537-1554.

GIRARD, or GERARD (Jehan).

This was one of the most eminent of the Genevese printers who, during the troubles of the first half of the sixteenth century, rendered the little Swiss town so distinguished for its typographical productions. The above device is found on the title-page of the first edition of John Calvin's "Advertissement très

utile du grand profit qui reuiendroit à la Chrestienté s'il se faisoit inventaire de tous les corps saincts et reliques, que sont tant en Italie qu'en France, &c." Geneva, 1545, 8vo. The device, which has no border, consists of a dagger held upright by a hand. The motto is, "Non veni pacem mittere sed gladium" [1

came not to send peace, but a sword], a very characteristic motto for a book written by the "immortal apostle of Protestantism,"—Calvin. Silvestre, in his "Marques Typographiques," gives three other devices. One of these is similar in design to that annexed, but contains a different motto: "La parole de Dieu est vive et efficace et plus penetrante que toute glaive à deux trenchans.—Ébrioux 4" [The word of God is quick and powerful, and sharper than any two-edged sword.—Heb. iv. 12]. Another device includes a sword upheld by one hand, surrounded with flames, and smoke

issuing out of the clouds, the rays pointing downwards. There is no motto appended. A third device is similar in character, but rather larger in dimensions. It represents *two* hands holding the sword, with the motto, forming three sides of a square, as above, "Non veni pacem mittere, sed gladium.—Matth. x." "Veni ignem mittere.—Lvc. xii." [I came not to send peace, but a sword.—Matt. x. 34. I am come to send fire (on the earth). St. Luke xii. 49.] The device of Girard very nearly resembles that of Johann Petreius, of Nuremberg (1530-1550).

GIROUDOT. Notice sur les Presses mécaniques et celles à la Stanhope. Paris : [1835]. 8vo. pp. 19 and one plate.

GIULIANI (Niccolò). Notizie della Tipografia Ligure sino a tutto il Secolo XVI. Genova : 1869. 8vo. 22 plates.

——— e BELGRANO (Luigi Tommaso). Supplemento alle Notizie della Tipografia Ligure sino a tutto il Secolo XVI. Genova : 1870. 8vo.

GIULIARI (G. B. Carlo). Della Tipografia Veronese ; saggio-storico letterario. Verona : 1871. 8vo. pp. xiii. 196.

GIUSTINIANI (Lorenzo). Saggio storico-critico sulla Tipografia del regno di Napoli. Napoli : 1793. 4to. pp. viii. 226, and Index of names.—2nd edition, 1817.

GLEICH (Ferd.). Gutenberg-Walzer für das Pianoforte, op. 14. Leipzig : 1840. 4to.

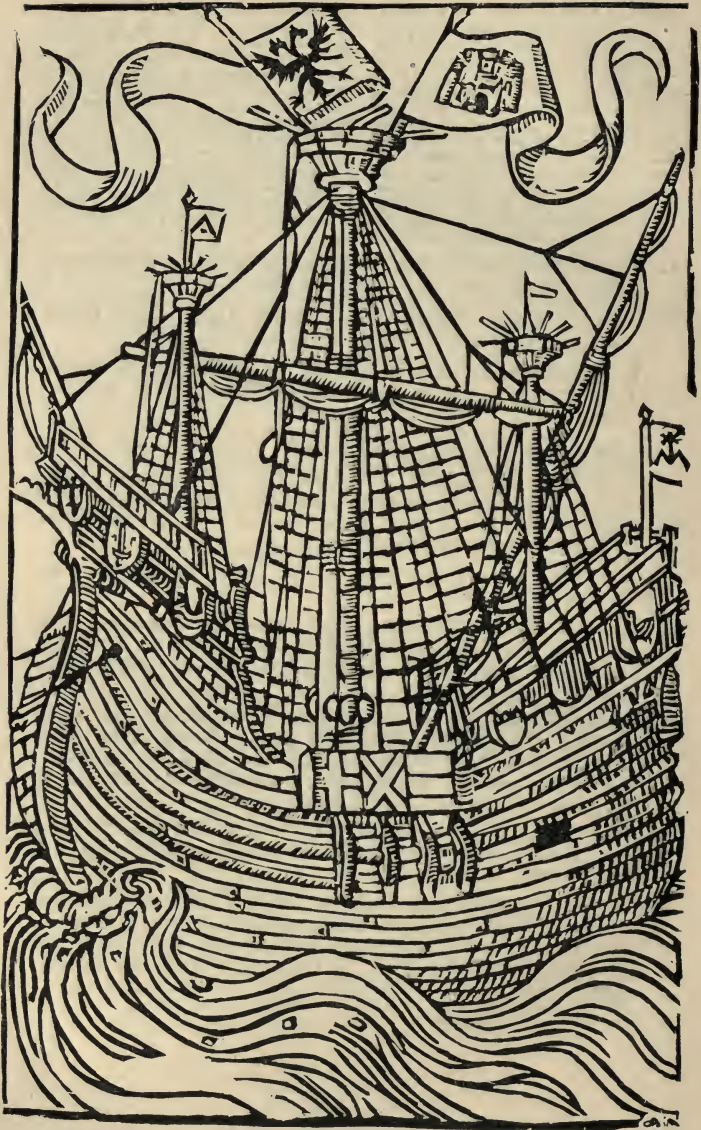
GLORIA (Henri). Le premier imprimeur Maconnais Michael Wenssler, de Bâle. Notice bibliographique suivie d'une étude sur l'établissement définitif de l'imprimerie à Macon. Macon : 1877. 8vo. pp. 41. Plate.

GNAUTH, &c. Initialen und Verzierungen für Buchdruck und Kalligraphie. In verschiedenen Stylen gezeichnet von Prof. Adolf Gnauth, Prof. Carl Riess, Ed. Rau und Prof. Ad. Schröter. Herausgegeben von Adolf Closs, xylographisches Institut in Stuttgart. 1873.

GOBIN (Henri). Étude sur la Gravure. [Nos. 26 and 27 of "Études sur l'Exposition de 1867, publiées sous la direction d' E. Lacroix."] Paris : 1868. 8vo.

GOBIN (Henri), JEUNESSE (A.), KAEPPELIN (D.) et PIERAGGI. L'Art de Peindre la Parole. Études sur l'Imprimerie, la Librairie, les Cartes et Globes, la Fonderie en Caractères, la Stéréotypie, la Polytypie, la Lithographie, la Gravure en Bois, etc. Paris : 1874. 8vo. pp. 160. With cuts.

GOCKINGA.—See MEERMAN.



ANTWERP: 1482-1494.

GOEBEL (Theodore). Ueber den Satz des Englischen, mit besonderer Berücksichtigung der Theilung der Worte. Für Correctoren und Schriftsetzer. Leipzig: 1865. 8vo. pp. 31.

An elementary guide for the composition of English, for the use of foreign compositors and readers.

— Friedrich König, und die Erfindung der Schnellpresse. Brunswick: 1875. 8vo. pp. 74.

This memoir of the inventor of the steam printing-machine is compiled from original sources, and contains many new facts, as well as the correction of several errors which have hitherto received general currency. The history of the

firm of König & Bauer is given, and a list of the first hundred machines produced by them. (See KÖNIG and SMILES.) Mr. Goebel is engaged upon a very elaborate memoir of König.

— Buchdruckerkunst, historisch und technisch. Article 25 pp. in the "Conversations Lexikon." 3rd edition, vol. iii. Leipzig: 1874. pp. 884.

Herr THEODORE GOEBEL is one of the most earnest and accomplished among German students of the history and antiquities of printing. In addition to this he is a sound practical printer, and the editor of the *Journal für Buch-*

druckerkunst, a technical periodical enjoying a well deserved reputation on the Continent. Herr Goebel contributed to Meyer's "Conversations-Lexikon" the articles on the History and Practice of the Art of Printing.

GOEREE (W. en D.). Proeve der Drukkerye van W. en D. Goeree, bestaande in seven schone Druk-Perssen, &c. Amsterdam: 1732. 4to.

GOES, VAN DER (Mathias).

This printer was a native of the city of Goes, in the province of Zealand. His patronymic was Mathias; hence the name under which his publications were issued. Little is known of his personal history, but a very full account of his works is given by Mr. A. F. G. Campbell in his "Annales de la Typographie Néerlandaise."

The early printers, as is well known, were their own typesetters, and their types vary in design one from the other, as would handwriting. Hence it is easy to recognize their works by the characters employed, even when, as is seldom the case, there is no colophon. Van der Goes, however, was an exception to this rule. He was neither an engraver nor a founder of types, and it is by the style of his pages and the peculiarity of their "make up" that his books can be recognized. The types of his celebrated work, the "Miroir de la Foi Chrétienne," were those used by the first printers in Delft, while in others of his works he employed the founts of Veldener and of Paffroed. It has been said that Caxton used one face of type apparently identical with that of Van der Goes.

Van der Goes used the two noble devices reproduced on pages 270 and 272, in addition to his general mark—the letter M surmounted by a double cross. The significance of the ship is not very obvious, but Holtrop ("Monumens Typographiques") has several ingenious theories to account for it. It may have had reference to the commerce which at that time distinguished the city of Antwerp; or have been adopted as the emblem of Progress—either commercial enterprise or progress made in the art of printing. The second device is that of a savage brandishing a club, and bearing also the arms of Brabant. It is taken from "Sermones Quatuor Novissimorum," published in the year 1487.

It is supposed that he had a son, named Hugo Goes, who erected a press at York as early as 1506. He carried on printing for several years, and then removed to Beverley, living in the "Hye Gate." His punning device consisted of the letter H and a Goose. He is believed to have printed but little in this town, and afterwards removed to London.



ANTWERP: 1482-1494.

- GOETSE (C. F.). De tertio artis Typographicae Jubilæo schediasma. Soraviæ : 1740. 4to.
- GOETZE (Ludwig). Aeltere Geschichte der Buchdruckerkunst in Magdeburg. I. Abtheilung : Die Drucker des 15. Jahrhunderts. Magdeburg : 1872. 8vo. pp. 173, 8, with 5 illustrations.
Only 120 copies were printed of this first part,—all that was published.
- GOEZE (J. M.). Versuch einer Historie der gedruckten niedersächsischen Bibeln, 1470-1621. Halle : 1775. 4to. 12 leaves and pp. 412.
- GOLOWATZKIJ (Jakow Feodorowitsch). Sweipolt Fiol und seine Kyrillische Buchdruckerei in Krakau von Jahre 1491. Vienna : 1876. 8vo. pp. 27.
- GORDON (George P.). List of Franklin Presses invented and sold by G. P. Gordon. New York : 1857. 4to.
Mr. G. P. GORDON was a practical printer of New York, who, adopting the plan invented by John Kitchen, of Newcastle, in 1833, of placing the type in a vertical bed constructed a new kind of small jobbing-machine, worked by a treadle. It was introduced into this country in 1867, by Messrs. H. S. Cropper & Co., under the name of the "Minerva," and was the first of a long series of similar machines which have since been produced. Mr. Gordon took out a large number of patents for different improvements in this description of apparatus, and is understood to have realized a large fortune by their sale.
- GOSSE (P. F.). Portefeuille d'un Ancien Typographe. La Haye : 1827. 8vo. pp. 254.
- GOTTSCHED (J. C.). Untersuchung ob Deutschland oder Welschland zuerst griechische Schriften habe drucken lassen. In "Sammlung der Gesellschaft der Freyen Künste in Leipzig," vol. ii. p. 453.
- GOTTWALD (Eduard). Betrachtungen eines Buchdruckers am Gutenbergs-Denkmal, und des Meisters Traum. Gedichte. Dresden : 1840. 8vo. pp. 16.
- Erinnerungs-Blätter an die vierte Säcularfeier der Erfindung der Buchdruckerkunst zu Dresden im Jahre 1840. Dresden : 1840. 8vo. 3 lithographic plates.

GOUGET.—See MEERMAN.

GOUGH (R.). List of the Printers of the Eighteenth Century. *Gentleman's Magazine*, lxxiii., Part I., p. 161.

In February, 1803, Gough drew up a list of departed worthies of the eighteenth century who had served their country in church and state, or distinguished themselves in literature or arms. It was printed in the *Gentleman's Magazine*, and is so valuable that we give those portions relating to engraving, printing, &c. The dates are the years of death.

<i>Engravers.</i>		<i>Engravers (cont.)</i>	
Baron 1762	Sherwen 1760	Drevet 1737	Picart 1721
Buck 1779	Vertue 1756	Gravelot 1773	Piranesi 1780
Longmate . . . 1793	Woollet 1785	Lepicier 1755	Simoneau 1728
Pine	Worlidge . . . 1776	Natier 1763	Vandergucht . . 1752
Pouncey 1799	Foreigners.	Papillon 1744	———, B. 1794
Schnebbelie . . 1792	Dorigny 1774	———, Jun. . . . 1766	Vivarez 1780
			Vivier 1761

<i>Printers.</i>		<i>Printers (cont.).</i>	
Baskerville ..1775	Henry.....1792	Watts	1763
Bettenham ..1774	Hughs	Strahan	1785
Bowyer, father 1737	Jones, Griffith. 1786	Watson, about 1720	Woodfall, H.1769
—, son ..1777	Nutt		Wright, Thos. 1797
Cave	1780	<i>Letter-Founders.</i>	
Faulkner ..1775	Palmer, Sam. 1732	Caslon, Sen. .1766	Ged
Foulis, A.1774	Pote, Jos.1797	—, Jun.1778	Jackson
—, R.1778	Richardson ..1761	Cottrell, about 1780	James
Goadby	1754	Fournier, P. S. 1768	Jurisson
Hamilton1793	Ruddiman, T. 1757		1791
	Say, Ed.1769	<i>Woodcutter.</i>	
		Bewick, John	1796.

GOULD (Joseph). *The Letterpress Printer, a complete practical guide to case, press, and machine work.* Middlesbrough: 1876. Fcap. 8vo. pp. viii. 176.

This book, which is one of the best modern manuals of the art of printing, gives a clear insight into all branches of the business; the manual and mechanical operations as performed in every-day work; and also the information required to make the partially instructed master-printer, journeyman, or apprentice a competent and practical hand. The

historical matter in the Introduction is, however, singularly inaccurate. The author was originally a working compositor and a member of the London Union. While so engaged he was sent out to the Crimea by the Government to superintend the field-printing of the army. He is now in business on his own account at Middlesbrough.

GOUPY (Victor). *L'Imprimerie Nationale et sa Collection de Types Orientaux. Lettre à M. Vidal, Rapporteur de la Commission du Budget.* Paris: 1874. 8vo. pp. 7.

GOURDET (S.), imprimeur à Nevers. *Simple question à Messieurs les Imprimeurs de France.* Nevers: 1872. 8vo. pp. 8.

GRABERG (Chr. Friedr.). *Schriftschneider und Schriftgiesser in Zurich. Sammlung von Vignetten in Abgüssen für die Buchdrucker-Presse.* 4to.

GRÄFFER (F.). *Der Buchhandel in Verbindung mit der Buchdrucker-kunst historisch betrachtet.* Wien: 1813. 8vo. pp. 48.

GRAFTON (Richard).

This printer was one of the most eminent men of his time, and as a typographer his name is one of the most distinguished. It is fortunate that more authentic particulars of his career have been preserved than of almost any of the other early English printers, although these are not nearly as copious as could be wished. There is also a singular diversity of statement between Ames, in his "Typographical Antiquities," and Herbert, his subsequent editor. We are able to present not only his device (p. 275), but his portrait (p. 276), of which Dibdin says, in the "Decameron," vol. ii. p. 289, "The portraits [in Ames's 'Typ. Antiquities'] of Richard Grafton and John Day may be considered as the earliest *authenticated* ones of our own printers." The device is taken from Grafton's edition of "An

Abridgment of the Notable Work of Polydore Vergile," by Thomas Langley (London: 1546. 8vo.); but a larger device was sometimes used. It was obviously a pun upon his name—consisting of a *tun* and a *grafted* tree. The *tun* is inscribed with a capital G, and is surmounted by the printer's monogram. On a scroll is the motto "Suscipite incitum verbum.—Jaco. i." [Receive. . . . the *engrafted* word.—James i. 21]. Dibdin ("Typ. Antiq.") states that it is an improvement on a mark previously used by this printer, consisting of a shield, bearing a *tun*, with a fruit-tree passing out at the centre, with the motto "Fructibus eorum cognoscetis eos" [By their fruits ye shall know them], but without any mark on the cask.



LONDON: 1537-1553.

RICHARD GRAFTON was born in London at the latter end of the reign of Henry VII., and he pursued his calling as a printer during the troubled reigns of Henry VIII., Edward VI., Mary, and Elizabeth. It is uncertain whether he was a stationer, but it is supposed that he was brought up as a printer, for he exercised the art at a very early age, and continued it, it may be added, up to the time of his death. He was a man who had enjoyed a liberal education; he was acquainted with modern languages, as well as with the languages of the classics. From some passages in his letters to Archbishop Cranmer and Lord Cromwell (which have been preserved, and show not only his scholastic attainments, but his elevated position in the world of fashion and of letters), it is supposed that he had been originally a grocer. Indeed, there was a Richard Grafton, a grocer, and Member of Parliament for the City of London, 1553 and 1554, and again 1556, 1557, who might be this printer. He began printing in London in 1537. Previous to this Grafton seems to have

resided on the Continent and to have been engaged in sending books over to England, where they were circulated.

In 1526 the importation of the New Testament translated by Tyndale, caused the Bishop of London to issue a prohibition, which refers to the introduction of the Bible and other books by "mayntayners of Luthers sect, which without doubt will contaminate and infect the flock committed to us with most deadly poyson and heresie." He charges the archdeacon of London to search out and deliver up to the vicar-general all books containing the translation of the New Testament in the English tongue within thirty days, under pain of excommunication. This prohibition, however, seems to have been little regarded, for the importation still proceeded. In 1535 there was a meeting of Convocation, and one of the questions decided upon was that the Holy Scriptures should be translated into the vulgar tongue. In that year the first edition of the whole Bible in the English language, being the translation of Miles Coverdale, was circulated in England. This noble work

was printed abroad, a recent discovery of Mr. Henry Stevens fixing it at Antwerp, by Jacob van Meteren.

The first book published by Grafton in 1537, in London, was an edition of the Bible in English, "truely and purely translated into English, by Thomas Matthewe," an alias of John Rogers. At the beginning of the Prophets are printed (on the top of the page) the initial letters R. G., and at the bottom E. W., his whilom partner. A memorial is on record in which Grafton applies to Lord Cromwell, that, as some persons had doubted whether the king had really licensed the

was issued in 1537. The Inquisition, however, interposed; inhibited the printers from issuing the book, and forced the Englishmen who had gone over there to correct it to return home. An edition of about 2,500 copies which had been partly prepared was seized and confiscated. The interposition and encouragement of Lord Cromwell, nevertheless, was successful in obtaining permission for some of the persons employed to return to Paris, and get possession of the type and the forms. These were brought over to London, when the work was resumed and finished



RICHARD GRAFTON.

book, he might receive a formal licence under the privy seal; also a remonstrance against the practice of certain Dutch printers who had announced their intention of pirating his edition by issuing it in a smaller form, so that they might undersell him, which would probably result in his own and his friends' ruin. This edition, which, like that of 1535, was most likely printed at Antwerp, was discovered to be very incorrect, so Grafton got the king's permission to have another printed in Paris. This

the next year. In 1539 the right to print Bibles was assigned by the king to other printers besides Grafton and Whitchurch. In the same year appeared "Cromwell's Bible," so-called, or the "Great Bible," printed "by Rychard Grafton and Edward Whitechurch cum privilegio ad imprimendum solum." The border of the title-page was designed, it is said, by Holbein. In 1540, Grafton printed the edition known as "Cranmer's Bible." About this time Grafton appears to have been in high favour with

the king and his ministers. In Rymer's "Fœdera" there is a patent, dated January 28, 1543, by which Henry VIII. granted to Richard Grafton and Edward Whitchurch sole liberty to print the books of divine service—viz., the "masse book, graill, antyphoner, himptnall, portans, and prymer," both in Latin and English, of Sarum use, for the province of Canterbury, for a period of seven years. In 1545 Grafton printed the Primer of King Henry VIII. in Latin and English. The working was done in red and black. In the first year of the reign of Edward VI. (1548), Grafton obtained the sole privilege of printing the statute-books. In 1549 he was appointed to print the proclamation relative to the proposals of the king and parliament for the preparation of a "uniform, quiet, and godly order of common and open prayer." In the same year he printed the first edition of the "Book of Common Prayer," which was likewise printed by Whitchurch in the same year. In 1553, on the death of Edward VI., Grafton, being the King's printer, was employed to print the proclamation by which Lady Jane Grey was declared the successor to the throne. On the accession of Mary, however, Grafton, though he had only done what appertained to his appointment, was in consequence mulcted in a sum of £300, being the amount of what was owing to him at the time, deprived of his patent, and John Cawood put in his place. In addition to this, he was afterwards prosecuted and imprisoned for six weeks in the Fleet Prison. It is believed that after this, although he continued to publish, he employed others to print for him. In 1554, on the coronation of Queen Mary, there was a general pardon granted, when all the prisoners in the Tower and the Fleet Prison were liberated, with certain

exceptions—among the latter being Grafton.

The circumstances under which Grafton passed his latter days have never been properly ascertained. Strype believed, from the terms of a petition presented by Grafton to Queen Elizabeth, that after 1570 he was reduced to poverty. About that time he also appears to have parted with the copy of a work called "Edward Halle's Chronicle," the greater part of which, as he states in another of his publications, he wrote himself in 1562. Ames, however, does not think that Grafton died in indigence, since Richard Cooke, Esq., Clarendieux king-of-arms, confirmed armorial bearings to Richard, his third son, in 1584, with the addition of a crest. This person was an eminent lawyer, and was about this time retained as counsel for the Stationers' Company. Of Grafton's death or burial there are no particulars extant; nor, indeed, is there any notice of him after 1572, when a fall rendered him lame till his death.

The residence of Richard Grafton is believed to have been part of the dissolved house of the Grey Friars, afterwards granted by Edward VI. for an hospital for the maintenance of orphans, called Christ's Hospital, but now generally known as the Bluecoat School, from the dress worn by the scholars. It is not supposed that during his continuance in business Grafton lived in any other house.

The works issued by Grafton are distinguished for their beauty of execution and their highly important character. Until 1540 or 1541 Whitchurch's name appears in the different books printed by Grafton; but after that time, although they still held certain privileges in common, they printed each for himself, even though the books were those for which they were interested in the same patent.

GRAHAM (John). *Compositor's Text-Book; or, Instructions in the Elements of the Art of Printing; comprising an Essay on Punctuation.* Glasgow: 1848. 12mo.

GRAIÆ (Ioannæ), litteræ ad H. Bullingerum. *Johanna Grey's Briefe an Heinrich Bullinger.* *Diplomatischer Abdruck des Originals, nebst deutscher und englischer Uebersetzung.* *Denkschrift zum Jubiläum der Erfindung der Buchdruckerkunst.* Zürich: 1840. 4to. Facsimiles of the two letters.

GRAPHIC (The) *Portfolio*, a selection from the admired engravings which have appeared in the *Graphic*, and a description of the art of wood-engraving, with numerous illustrations. London: 1876. Folio.

The description of the art of engraving is very meagre. Its facts are derived from Jackson & Chatto's treatise.

GRAPHOTYPE. The Handbook of Graphotype. A Practical Guide for Artists and Amateurs. London : the Graphotyping Company, Limited, 7, Garrick-street, W.C. 1868. 12mo.

"Graphotype" is a mechanical method of converting an artist's drawing into an engraved block ready for the printer, which is comparatively inexpensive. The process was discovered by Mr. de Witt C. Hitchcock, an artist and wood-engraver in New York. Requiring one day to correct a drawing upon boxwood with white, and having none of that pigment ready at hand, he bethought him to make use of the enamel of a common card. On removing this enamel, which he did with a wet brush, he found that the printed characters on the card remained in relief, the ink used in impressing them resisting the action of the water, and so protecting the enamel lying underneath. The possible practical application of this at once suggested itself to him, and accordingly

he began to make experiments. Ultimately he invented a process of producing relief plates direct from the drawings of the artist, as a substitute for wood-engraving. Graphotype has been applied to book, newspaper, and magazine illustration ; to the reproduction of coloured drawings and paintings ; to printing for transferring to pottery and japanned surfaces, &c. A company was formed in London for carrying out this invention, and several publications were issued which were illustrated on the graphotype principle, but they were not at all first-class productions, and the company was wound up, the patent rights passing into the hands of Messrs. Dalziel Brothers, the wood-engravers. (*See* FITZCOOK.)

— Specimens of the Graphotyping Process, together with the Cost of executing the same Subjects on Wood, the Saving to the Publisher, and the Profit to be derived by the Company. London : n.d. 4to. pp. 12.

A series of specimens of surface-blocks produced by the graphotype process. At the bottom of each is a statement of cost, of which the following is an example:—"To engrave this subject well on wood would cost the publisher at least £8. By the Graphotyping process the cost of engraving it was 6s., including labour and material, and would be supplied to

the publisher for £4,—showing, on an outlay of £100, a profit of over £1,200." The specimens were issued in order to obtain shareholders for the Graphotype Limited Liability Company. Its subsequent history has shown that in this modern Eldorado "all is not gold that glitters."

GRAPHOTYPIE, ein Surrogat für den Holzschnitt. Genaueres über Graphotypie des Holzstiches. In *Das Ausland*, 1866. Nos. 9 and 12. Augsburg : 1866. 4to.

GRASS (F.). Nachtrag zu den typogr. Denkmälern. Brixen : 1791. 4to.

— Verzeichniss typograph. Denkmäler aus dem 15ten Jahrhundert in der Bibliothek des reguliren Korherrnstiftes des heiligen Augustin zu Neustift in Tirol. Brixen : 1789-1791. 4to.

GRASSI (Gioachimo). Dell' Università degli Studi in Mondovi, dissertazione—Della Tipografia in Mondovi, dissertazione. 2 parts. Mondovi : 1804. 8vo. pp. 208, cvii.

GRAT. Tableau-triangles pour déterminer instantanément toutes les Garnitures, sans calcul et sans compas.

A broadside for pasting on walls of printing-offices.

GRATIOT (Amedée). Pétition à MM. les Députés pour qu'ils sauvent l'Imprimerie. Paris : 1839. 8vo. pp. 24.

GRATTAN (Edward). *The Printer's Companion*: being Practical Directions for filling the various Situations in a Printing-office; embodying a System of Punctuation and copious original directions for composing Greek and Hebrew. Philadelphia: 1846. 12mo. pp. 108.



ANTWERP: 1551.

GRAVIUS (Joannes).

Very little is known concerning this printer, whose device we here give. It is taken from the title-page and last leaf of "*Frater Edineri Angli de Vita D. Anselmi, Archiepiscopi Cantuariensis*," "*Antwerpiz: excudebat Ioannes Gravius*." 1551, 8vo. The device is somewhat curious, as it includes half an eagle

and half a frog. It has been conjectured that, living at Antwerp, he was neither French nor German—or was both together. The motto "*Qvare nec vtra*" suggests that the question be not carried further. The meaning of the fleur-de-lis parted with the shamrock is even more inexplicable.

GRAVURES DE 1468 (Les). *Les Armoiries de Charles le Téméraire, gravées pour son mariage avec Marguerite d'York*. Liège: 1877. 16mo.

GREFE (Conrad). *Lithographie und Chromographie. Officieller Ausstellungsbericht von der Wiener Weltausstellung*. Wien: 1873. 8vo. pp. 11.

GREGORII IX. *Nova Compilatio Decretalium*. Mogunt. P. Schaeffer: 1473.

Remarkable in the history of typography on account of various Latin verses at the end, which lay claim to the invention of the art a few years after it had been in practice. The reference to Gutenberg, Faust, and Schaeffer, in despite of the barbarous style,

cannot be misunderstood in these lines:—
Quos genuit ambos urbs Moguntina
Joannes,
Librorum insignes *Protocaragmaticos*;
Cum quibus optatum *Petrus* venit ad
poliandrum,
Cursu posterior, introeundo prior.

GREGORY. *Biographie des trois illustres Piementois, Lagrange, Denina, et Bodoni, décédés en 1813.* Vercelli: 1813. 4to.

GRESWELL (Rev. William Parr). *Annals of Parisian Typography, containing an account of the earliest typographical establishments of Paris, and notices and illustrations of the most remarkable productions of the Parisian Gothic Press; compiled principally to show its general character, and its particular influence upon the early English press.* London: 1818. 8vo. pp. xii. 356. Portrait of Gering, proto-typographer of Paris, and 11 facsimiles of devices.

The author, a clergyman of Denton, near Manchester, states in the Preface that for some years he was engaged in the collection of information concerning the lives of the Estiennes, and while occupied in digesting these materials, it occurred to him to note down particulars of the classical products of the Paris press, and ultimately to prepare the mass of bibliographical matter here presented. Besides a list of the books issued in the early days of French printing, he gives biographical and literary notices selected

with much diligence from the best sources, in conformity with an opinion which he had conceived "that bibliography, whether to be useful or interesting as a study, should not content itself with the barren enumeration of titles, or with mere technical description only." The book was printed in Manchester, the facsimiles of the printers' marks being engraved by Mr. Abraham Mosses, of Liverpool, from drawings supplied by Miss Rebecca Miller of that town.

— A view of the Early Parisian Greek Press, including the lives of the Stephani; notices of other contemporary Greek printers of Paris; and various particulars of the literary and ecclesiastical history of their times. 2 vols. Oxford: 1833. 8vo. Vol. I., pp. xix. 412; Vol. II., pp. vii. 413.

The author says that although one of his motives in compiling this work was to supply the deficiencies of Maittaire concerning the early Greek typography of Paris, his principal object was to give a clear and intelligible, though succinct,

account of the family of the Stephani; and more especially of the two most celebrated individuals of that illustrious family, Robert Estienne I. and Henry Estienne II.

GRIEBEN (Herm.). *Gott-grüß die Kunst! Buchdrucker Lieder.* Cöln: 1874.

GRIERSON (C.). *The Art of Printing. A Poem.* Dublin: 1764. Single sheet folio.

This broadside is preserved in the British Museum. It is a copy of the fine poem, by Mrs. Grierson, the wife of the King's printer for Ireland, beginning

"Hail, mystic art! which men like
angels taught,
To speak to eyes and paint embodied
thought!"

It was among the poems chosen to be printed in a car during the procession on the Lord Mayor's Day, for distribution to the crowd. The authoress was noted for her brilliant learning and accomplishments. She became an able composer. Her son is mentioned by Dr. Johnson as a man of great learning and wit.

GRIMONT (Ferd.). *Manuel Annuaire de l'Imprimerie et de la Librairie, contenant 1. la législation française, ancienne et moderne, concernant l'imprimerie, la librairie, le colportage et la presse périodique; 2. l'analyse détaillée des législations étrangères relatives à la propriété littéraire et artistique; 3. les conventions internationales; 4. l'indication des formalités à remplir pour s'assurer en France et à l'étranger l'exercice du droit de propriété*

- artistique, littéraire ou scientifique ; 5. la liste, d'après les documents officiels, des imprimeurs et libraires français ; 6. la liste des principaux libraires étrangers ; 7. le catalogue complet des journaux et recueils périodiques actuellement publiés en France. Paris : 1855. 8vo.
- GROEBE (D.). Beschrijving van ein nieuwelings ontdekt exemplaar van de Biblia Pauperum en de Ars Moriendi, met eenige aanmerkingen, insonderheid betreffende het verbaal van Atkyns, wegens den oorsprong der Boekdrukkunst in Engeland uit Haarlem. Amst. : 1839. 8vo.
- GRONAU (Wilhelm). Specimen Book of Wilhelm Gronau's (late Hänel's) type-foundry. Berlin : 1867.
This is one of the largest type-foundries in Germany.
- GROOT (A. en St. de). Catalogus der Letteren, Ornamenten, Vignetten, etc., van A. en St. de Groot. 's Gravenhage : 1771. 4to.
- GROOT (J. de). Proeve van Letteren welke gegoten werden in de Lettergieterij van J. de Groot in 's Gravenhaage. 1781. 8vo.
- GROSSHAUSER (J. P.) Grabrede bei der Beerdigung Friedr. Carl Kremer's, Buchhändlers, Buchdruckerei-Besitzers, etc. Augsburg : 1856. 8vo.
A funeral sermon on F. C. Kremer, bookseller and printer of Augsburg.
- GROSSMAN (C. G. L.). Predigt zur vierten Säcularfeier der Erfindung der Buchdruckerkunst am Johannisstage 1840. Leipzig : 1840. 8vo. pp. 36.
- GROTEFEND (C. L.). Geschichte der Buchdruckereien in den Hanoverschen und Braunschweigischen Landen. Herausgegeben von F. G. H. Culemann. Hannover : 1840. 4to. 9 lithographic plates.
- GROUALLE (V.). Consultation pour les imprimeurs sur le caractère de leurs brevets et la nature des droits qui y sont attachés. Paris : 1867. 8vo.
Report of a conference, held at Paris in 1867, on the occasion of a proposal to abolish the brevet system, under which printers obtained a kind of patent authorizing them to carry on their business. For these patents large sums were charged ; hence a measure to abolish the system was held to imply one of confiscation. The abolition has since been effected, and the question of compensation to the old patent printers is now (1877) under discussion.
- GRUEN (K.). Gutenberg-Lieder. Der Stadt Strasburg gewidmet. Strasburg : 1840. 8vo.
- GRUNDTVIG (Nik. Fred. Sev.). Udkastet til en ny Trykkelow fra Literaturens Side betragtet og fraaadt. Kjobenhavn : 1845. 8vo.
- GRUNERT (J. F., J. C., and J. H.). Oeffentliche Jubelzeugnisse welche, bey dem von einigen Buchdruckern zu Halle den 25. Jul. 1740, erneuerten Andenken der vor dreyhundert Jahren erfundenen Buchdruckerkunst. Halle : 1741. 4to.
- GRUNINGER (Johann). *See* REYNARD.



LYONS: 1529-1556.

GRYPHE [Gryphus] (Sebastian).

Sebastian Gryphus was born in Suabia, near Augsburg, in 1493. He had a very high reputation among scholars as a careful corrector and printer, and he is esteemed the ablest of the early printers in Lyons. He improved the italic letter, and used inclined capitals where Aldus employed upright Roman characters. He died in 1556. His son Anthony, who succeeded him, printed the Latin Bible with large types in 1554.

The above device, one of those used by this eminent Lyonnais printer, is found in a book by William Watson, entitled "A Decacordon of Ten Quodlibetical Questions concerning Religion and State." 4to. 1602. (?) It consists, as will be seen, of a griffin or dragon on an oblong pedestal, supported by a globe with two wings. His motto was "Virtute duce, comite fortuna," but in some of his books this feature was omitted.

Gryphus is the name of a whole family, of German origin, highly distinguished in the annals of typography. Dibdin says, "The elder Gryphus may be said to belong to Paris, but Sebastian and Anthony must be reserved for Lyons; while a brother of the name of John kept up the celebrity of the family name in his publications at Venice. These printers are rather distinguished for the number of their smaller or duodecimo productions, which are executed in the Italic type, of a form at once

elegant and legible. Their larger type, whether Italic or Roman, is, however, extremely handsome and agreeable to the eye; and in their Bible of 1550 they exhibited the largest font of Roman letter which at that time had ever been used. Their device may be considered a sort of pun upon their name. Sometimes this formidable griffin or dragon was enshrined in a border or framework of no incurious texture. But of this nature, none of the brothers or sons exhibited a more splendid and elaborate specimen than did John, who resided at Venice.

Bayle has a short, but, as usual, interesting article relating to Sebastian Gryphus and to his son Anthony. He adduces the laudatory testimonies of Conrad Gesner, the elder Scaliger, Du Verdier, and Chevillier to support his own favourable criticism of the eminence of these printers, and especially of Sebastian, 'Fameux imprimeur de Lion au xvj siècle. Il exerça sa profession avec tant d'honneur, qu'il mérita que de fort habiles gens lui en donnassent des louanges publiques.'—*Dict.*, ii. 612, 613. Maittaire, ii. 562-578, gives a list of works executed in the office of Sebastian. Learning, ingenuity, celebrity, beautiful and accurate printing—all seem to have been the qualifications and attainments of the elder Gryphus. Sebastian died in 1556, in his sixty-third year. Anthony, his son, walked in the footsteps of his

* The griffin, or gryphon, was a fabulous animal, having the body and feet of the lion, and the head, wings, and claws of the eagle. It was a favourite figure in heraldry, as combining the highest qualities of the beast and bird, or strength and swiftness, with courage, prudence, and vigilance. It forms part of the armorial bearing granted to printers, individually and collectively, by Frederick III., Emperor of Germany.

father, and was worthy of the celebrity of his parent.

"Francis Gryphius, the Parisian printer, and brother of Sebastian, used sometimes a most formidable griffin, upwards of three inches high. Sebastian, like John, a third brother, occasionally encircled his griffin in framework, but with less richness and tastefulness of effect. This device was imitated, among other printers, by Giovanni d'Antonio degli Antonij at Milan, in 1560; by Thos. Bayzola at Brescia; by Juan Gracian at Alcalá, in 1573; and by Leon Cavellat at Paris, in 1578. A quatrain from G. Paradinus Anchemanus may probably close this griffin discussion with good effect—

"In effigiem clarissimi viri et fœlicis memorie

Sebastiani Gryphii, typographi
Hæc horis probitas, animi ceu teste
refulgens

Indicat ingenuâ fronte quod intus erat ;
Doctrinam omnigenam studium de plebe
merendi,
Candoremque piâ mente, trilingue
caput."

To the preceding, extracted from Dibdin's "Decameron," vol. ii. p. 123 *et seq.*, we may add that Silvestre, in his "Marques Typographiques," gives no less than eight devices used by the various members of this family, the griffin being found in all of them.

GUBITZ (F. W.). Bildnisse mit der Relief-Maschine zum Druck auf der Buchdrucker-Pressen. Friedrich Wilhelm III., Friedrich Wilhelm IV., Elisabeth, Königin von Preussen, Goethe. Festgabe zur vierten Säcularfeier der Erfindung der Buchdruckerkunst. [Berlin: 28. August 1840.] 16mo.

A series of portraits of the persons named, executed at the printing-press in relief-printing, in commemoration of the fourth centenary of the invention of printing.

— Sammlung von Verzierungen in Abgüssen für die Buchdrucker-pressen. Heft I.—VIII. Berlin: 1824—59. 4to.

A collection of ornamental designs, many of them being executed by the pupils in Gubitz's establishment.

Gubitz was born in the year 1786, and educated at the Academy of Arts in Berlin, where, at the early age of fifteen, he brought himself into notice by the production of seven well-executed vignettes. In the earlier part of his life he devoted himself entirely to the Sciences, and contributed to the "Conversations Lexicon" and many other publications; but on account of his father (a steel-engraver)

becoming blind, he afterwards relinquished the sciences and became celebrated as an engraver, many of his productions attaining great perfection in finish, whilst his coloured engravings in imitation of well-known oil paintings were much sought after. In 1805 he became a member of the Academy of Berlin. Many specimens of his ornamental designs for the use of the printer will be found in the *Gesellschafter*, an esteemed journal founded by Gubitz himself.

GUEINZLIUS (C.). Encomium nobilis atque utilis Artis Typographicæ. [In Wolf, "Monumenta Typographica."] 12mo.

GUERIN (Nicholas). La lithographie pour tous, instruction théorique-pratique pour imprimer soi-même sur pierre et sur métal. Paris: 1875. 12mo. pp. 52.

GUETLE (Johann Conrad). Kunst, in Kupfer zu stechen, zu radiren und zu netzen, in schwarzer Kunst und punktirter Manier zu arbeiten. Ehemals durch Abraham Bosse etwas davon herausgegeben, jetzo aber ganz neu bearbeitet und mit den neuesten Erfindungen der heutigen Künstler beschrieben, zur Belehrung für angehende Künstler und Liebhaber. 3 vols. Nürnberg und Aitdorf: 1795—6. 8vo.

Vol. I., pp. xxii. 552 and 19 copper-plates, treats of the Preparation of the copperplate and Art of Engraving on it; Vol. II., 8 leaves, pp. 350, 2 copperplates,

of the After-Treatment of the Plate; Vol. III., pp. xxiv. 135, thirteen copper-plates, of the Printing, Description of Presses, &c.

GUICCIARDINI (Lodovico). *Descrittione di tutti i Paesi Bassi, altrimenti detti Germania Inferior.* Anversa : 1567. Folio—Anversa : 1588. Folio, with 78 plans of cities, most of them on two pages.

Luigi Guicciardini was a Florentine nobleman, who lived for many years at Antwerp, and there wrote and published the above Description of the Low Countries. He was the first author of distinction who gave a world-wide publicity to the legend of Koster, which was originally set on foot by Jan van Zuren and Dierick Coornhert. He says, in his book, "According to the common traditions of the inhabitants, and the assertion of other natives of Holland, as well as the testimony of certain authors and records, it appears that the art of printing and stamping letters and characters on paper, in the manner now used, was first invented in this place [Haarlem]. But the author of the invention happening to die before the art was brought to perfection and had acquired repute, his servant, they say, went to reside at Mayence, where, giving proofs of his knowledge in that science, he was joyfully

received, and where, having applied himself to the business with unremitting diligence, it became at length generally known, and was brought to entire perfection : in consequence of which the fame afterwards spread abroad and became general, that the art and science of printing originated in that city. What is really the truth I am not able, nor will I take upon me, to decide, it sufficing me to have said these few words, that I might not be guilty of injustice towards this town and this country." The story is told, it will be seen, as it was heard, and without comment. There is not given the name of the printer, the date of the invention, or the titles of his books. Guicciardini's book, which was of marked merit, was translated and printed in many languages. The further progress of the legend will be detailed *sub voce* JUNIUS (Hadrianus), &c.

GUICHARD (J. M.). *Notice sur le Speculum Humanæ Salvationis.* Paris : 1840. 8vo. pp. 131.

— *Recherches sur les livres xylographiques.* Paris : 1840-41. 8vo. pp. 94. [Extract from the *Bulletin du Bibliophile.*]

GUIDE des imprimeurs à l'Exposition de 1878. *Supplément au Journal de l'Imprimerie*, No. 164. Paris : Juillet, 1878. 8vo.

Indicates the locality of all that would be interesting to a printer in the Great Exhibition.

GUIGNES (Joseph de). *Essai Historique sur la Typographie Orientale et Grecque de l'Imprimerie Royale.* Paris : 1787. 4to. pp. 94. --1790. 4to.

— *Principes de Composition Typographique, pour diriger un Compositeur dans l'Usage des Caractères Orientaux de l'Imprimerie Royale.* Paris : 1790. 4to.

Joseph de Guignes, an eminent oriental scholar in France, was born at Pontoise in 1721, died 1800. His "Essai Historique" is replete with curious researches and interesting anecdotes.

GUILLAUME (B.). *Notice biographique et éloge de Jean Gutenberg, inventeur de l'imprimerie.* Chauny : 1861. 8vo.

GUIRAUDET. *Caisse de Secours pour la Typographie Parisienne.* Paris : 1853. 8vo.

— *Coup d'Œil sur la Typographie et la Librairie à l'Exposition Universelle de 1855.* Paris : 1857. 8vo. pp. 70.

Extract from the Mémoires of the "Société des Ingénieurs Civils."

— *Projet d'Association entre tous les Imprimeurs de France.* Paris : 1857. 8vo. pp. 4.

GUIRAUDET (D.) et ROUILLE (Lod). Une association d'imprimeurs et de libraires de Paris, réfugiés à Tours au XVI^e Siècle (Jean Mettaye, Mari Oury, Claude de Montreseil, Jean Richer, Matthieu Guillemot, Sébastien du Moulin, Georges Robert, Abel Langellier). Documents inédits, avec notes. Paris : 1878. Royal 8vo. pp. viii. 68.

175 numbered copies printed on Dutch paper.

GULDBERG (C. A.). Historisk Udsigt over Bogtrykkerkonsten fra dens Begyndelse til nærværende Tid. Et Indbydelsesskrift til Sekularfester i Christiania d. 24. Juni, 1840. Christiania : 1840. 4to. pp. 24.

Woodcut of Gutenberg's Portrait. Pages 21—24 give a short history of printing in Scandinavia, especially in Christiania, where, at the end of the year 1839, there were 15 printing-offices, with 35 presses, and employing 95 workmen.

GULDIN VAN TIEFFENAN (General Vicar in Luzern). Nachrichten über den Anfang und die Verbreitung der Buchdruckerkunst in der Schweiz. [In : Konrad Scheube von Altfellen oder Etwas über Politik und Cultur der Schweizer in XV. und XVI. Jahrhundert. Theil II. pp. 183—268]. Luzern : 1813. 8vo.

GUSSAGO (Germano Jacopo). Memorie storico-critiche sulla Tipografia Bresciana, raccolte ed estese ; colle Memorie storico-critiche delle Bresciane edizioni del Secolo XV e dei libri stampati nel Secolo XV e sul principio del XVI nel' agro Bresciano. Brescia : 1811. 4to. 4 preliminary leaves and 226 pages.

GUTCH (John Matthew). Observations or Notes upon the writings of the Ancients, upon the materials which they used, and upon the Introduction of the Art of Printing, etc. Bristol : 1827. 8vo. pp. 170.

Only 25 copies printed for private distribution.

GUTENBERG (John).

JOHN GUTENBERG, the inventor of typography, was, it is believed (for there is no record of the fact), born at Mayence, about the year 1397. His parents, who were of noble birth, were called Frielo Gensfleisch and Else Gutenberg, and he took his mother's name, probably in accordance with the prevailing custom of the period, in order that her patronymic might not become extinct. During Gutenberg's minority, the peace of Mayence was continually disturbed by broils between the burghers and nobles. In 1420 the burghers, in retaliation for a slight supposed to have been cast upon them by the nobles, destroyed the houses and goods of many of the latter, and, further, passed restrictions upon them that were so galling, that Frielo Gensfleisch and many others elected to go into exile. It is not known where they took refuge ; but it is supposed that it

was in Strasburg, as it is in this city the first notice is found of John Gutenberg. In 1432 he visited Mayence, probably on business connected with his mother's money affairs. Otherwise, the first thirty years of his life are a blank. The most important events of his after-life might have been equally unknown, but for his various appearances as plaintiff or defendant in his country's law-courts. It is from the records of those courts, in a large degree, that we glean the story of his life.

An amnesty was granted to many of the exiled citizens of Mayence in 1430, among them being John Gutenberg. He continued, however, to reside abroad.

When his father died he left a widow dependent on a small pension, allowed by the authorities of Mayence in consideration of the sequestration of the Gensfleisch family estate. They neg-

lected or refused, however, shortly afterwards, to recognize this obligation. Finding that the clerk or recorder of the city of Mayence was, in 1431, on a visit to Strasburg, Gutenberg deemed it a good opportunity for enforcing the payment of the pension. He therefore caused the representative of Mayence to be committed to gaol as a delinquent debtor. Fearing, however, the consequences of a quarrel between the two cities, the magistrates induced him to

is not on the record; but it is supposed that the suit was withdrawn, and the case ended by the marriage of the parties, the name of "Ennel Gutenberg," which is on the tax-roll of the city of Strasburg, being believed to refer to this lady.

In the year 1439 George Dritzehen instituted a suit for the restitution to him of certain money alleged to have been invested by his deceased brother Andrew in a speculation of Gutenberg's. As an alternative, he prayed to be



JOHN GUTENBERG.

suspend his claim. Van der Linde says: "The ease with which Gutenberg relinquishes his monetary claim, and which at once shows him to be a better knight than financier, exhibits a trait of character which explains much in his later fate."

Two years after, Gutenberg appeared before the city judge of Strasburg as defendant in a case of breach of promise of marriage. The plaintiff was Anne, called Zur Isernen Thur (Anne of the Iron Gate). The judgment of the court

placed in the same position, as partner in the said enterprise. Gutenberg admitted his pecuniary liability, but refused strenuously to admit George Dritzehen into the project, resolving on keeping both its operations and object a secret to himself.

Eleven witnesses were called at this trial, and from their evidence an idea is to be obtained of the character and position of Gutenberg at this time. He appears to have occupied an honourable

position in the town, and to have enjoyed the reputation of being the master of many curious arts. In an age when nearly every handicraft was regarded as an "art and mystery," and surrounded with much secrecy, this accomplishment was a very considerable distinction. The testimony shows that Gutenberg practised at least three distinct arts: one was stone or gem polishing; one was the making of mirrors; and the third was the great secret into which George Dritzehen wanted to be initiated.

Gutenberg seems to have borrowed money from several persons for the purpose of carrying on these businesses, and to have had co-partners and pupils. Unexpectedly, he was visited by some of his partners in a retreat he had resorted to in a ruined convent near Strasburg. He was found working at a mysterious art, which he protested he had not covenanted to teach them. After some pressure, however, he consented to divulge the secret and to accept partners in the project, the first fruits or produce of which were to be ready for the great fair of Aix-la-Chapelle in 1439.

Andrew Dritzehen not possessing the money qualification to constitute him a partner, contributed, in lieu of it, his labour. He is testified to have worked early and late on a task imposed upon him by Gutenberg, and died in the prosecution of it.

When Gutenberg heard that Andrew Dritzehen was dead, he was greatly alarmed, for he feared that Dritzehen's brothers would obtain possession of the tools, and thereby learn the secret. Gutenberg therefore sent his servant "who made the press, and knew all about the matter," with instructions to remove from it an unnamed tool, in four pieces, held together by two buttons. He was so to disconnect the parts that no one could tell the object of the whole. But another partner had anticipated this order, and removed this tool, as well as what were called "the forms." The latter were consigned to the melting-kettle by Gutenberg.

The processes of the new art were thus kept secret, but their object was not. One of the witnesses stated that it was printing—not xylographic printing, for lead was employed. A *goldsmith* had been engaged to "do work connected with printing"; a circumstance which in itself refutes the argument of some of the bibliographers that Gutenberg's first types were of wood, even were it not practically impossible that this material should have been used. He had, in

short, devised a complete revolution in the art of bookmaking.

Van der Linde and many other less precise writers hold that the key of the invention of printing was the movable type, the interchangeability of the letters, the endless combinations of which they were capable. De Vinne, with the acumen of an educated practical printer, however, shows that this key consisted in the mechanism for making the types—the mechanism by which they could be made more cheaply than letters engraved on wood, and so accurate as to body that they could be combined and interchanged with facility. This was, in fact, the invention of the adjustable type-mould with its appliances of punch and matrix. It was on this invention that the fame of Gutenberg rests.

Gutenberg, in the action in which the preceding facts were elicited, was successful in resisting the claims of George Dritzehen to be admitted a partner. He was not able, however, at the time, to complete his invention and to satisfy his colleagues. Before leaving Strasburg, Gutenberg had sold the last remnant of his inheritance.

There is a record of what may have been one of his earliest transactions on his return to Mayence. In 1448 he persuaded his relative, Arnold Gelthus, to borrow from two persons the sum of 150 guilders, for the use of which he was to pay an interest of 8½ guilders yearly. Gutenberg having no securities to offer, Gelthus had to mortgage the rents of some of his houses for the purpose. At this time he was living in the house *Zum Jungen*, belonging to his uncle, and this house he made both his residence and his printing-office.

It is probable that prior to 1450 Gutenberg printed several small productions, for, had he been uniformly unsuccessful all these years, he could hardly have been able to borrow money from time to time. He possibly had to leave over, for a more auspicious time, his projects for printing a large book, and to content himself with "jobbing-work," as it would now be called. Among these minor products were certain Letters of Indulgence, eighteen copies of which are known, all bearing the printed date of 1454 or 1455.

Gutenberg had now, apparently, arrived at the utmost extremity of an unsuccessful inventor. He therefore went, as a last resource, to a professional money-lender of Mayence, JOHN FUST.

The terms of the contract between the

two parties, which was made in August, 1450, were these:—The partnership between Gutenberg and Fust should be for five years, in which time the work projected by Gutenberg should be completed. The purposes of the partnership were not specified, but Fust was to advance to Gutenberg 800 guilders at 6 per cent. interest. The tools and materials made by Gutenberg for the uses of the partnership were to remain mortgaged to Fust, as security for his loan of 800 guilders, until the whole sum should be paid. When these tools and materials were made and completed, Fust was, every year, to furnish Gutenberg with 300 guilders to provide for the payment of the paper, vellum, ink, wages, and other materials that would be required for the execution of the work. In consideration of these advances, Fust was to have one-half of the profits arising from the sale of the products of the partnership. Fust was to be exempt from the performance of any work or service connected with the partnership, and was not to be held responsible for any of its debts.

The object of this partnership was, undoubtedly, the issue of a great edition of the Bible, the price of a fair manuscript copy of which at the time was 500 guilders. Fust, instead, however, of paying the 800 guilders at once, allowed two years to pass before fully paying the money. At the end of this period, when Gutenberg had got a new fount of type ready, and was prepared to print, he had need of much more for expenses and material than the 300 guilders allowed him by the agreement. Fust perceiving the need of Gutenberg, proposed a modification in the contract, viz., the immediate payment of 800 guilders instead of three successive years' payment of 300 guilders. He also proposed to remit his claim to interest on the 800 guilders already advanced. To this variation of the original agreement Gutenberg, perhaps necessarily, consented.

Two editions of the Bible were the outcome of the Fust connection. They are called respectively the "Bible of 42 lines" (because there are that number of lines in each column), or "Gutenberg Bible," and sometimes the "Mazarine Bible" (because a copy in the library of Cardinal Mazarin was the first to fix the date of production of the book); and the "Bible of 36 lines," or the "Bamberg Bible," or "Pfister's Bible." There is a doubt as to which was the earlier edition, but the weight of authority inclines to the first-named, especially as one copy

contains the certificate of the illuminator that he finished his work in 1456. Mr. Henry Stevens assigns the date 1460 to "Pfister's Bible."

It is not known how many copies of this book were printed, nor the price at which it was published. Unbound copies were sold not long after its publication for sums ranging from 12 guilders to 60 crowns. At the sale of the Perkins Library, June 6, 1873, a copy of the Bible of 42 lines on vellum was sold for £3,400, and a magnificent copy on paper for £2,900. The latter was bought by Mr. Bernard Quaritch, of Piccadilly, and catalogued by him in his "Monumenta Typographica" at 3,000 guineas.

It does not appear that the books were warmly received. Commercially, also, they seem to have been unsuccessful. In 1455, on the 6th of November, Fust brought a suit for the recovery of the money he had advanced to Gutenberg. The latter was unable to meet the demand. The proceedings in the court are on record, and the general impression to be derived from them is that Fust had taken an unfair advantage of his associate. In the result, the materials and printing-office of Gutenberg were taken possession of by Fust. [See FUST.]

PETER SCHÆFFER, a young man about twenty-six years old, was already employed in the printing-office, and Fust selected him to manage the place after its possession had been wrested from its original owner. Gutenberg was then nearly sixty years old, but his tremendous reverse did not altogether dishearten him. He determined, in fact, to start a new office. In the prosecution of this enterprise Gutenberg was able, as he had so often been, to find the necessary monetary assistance. The chancellor of the town of Mayence, Conrad Humery, Doctor of Divinity and Syndic to the town, came to his aid. Some of his old workmen joined him. He had some materials which had formed part of the old office, for the money advanced by Fust only carried a lien on the types that were made by its expenditure. The types of the Bible of 36 lines were probably not included in this lien, for it seems that Gutenberg retained in his own possession their punches and matrices.

This new office was in operation about the year 1458. In 1460 Gutenberg printed the "Catholicon," a combination of a Latin grammar and dictionary, in large folio.

Two years later Mayence was sacked by Adolph II. The house of Fust was

burned, and his printing-office destroyed. It is not known how Gutenberg was affected by this catastrophe; his office, indeed, may not then have been situated there.

In 1466 the printing-office which contained his types was in operation at Eltvill, a small town near Mayence.

In 1465 Adolph had made Gutenberg one of the gentlemen of his court, and it is thought that the archbishop intended thereby to recognize the utility of Gutenberg's invention. His work ended about this period; perhaps the rules of the court required him to retire from active business. The printing-office at Eltvill passed into the hands of his relatives by marriage—the brothers Henry and Nicholas Bechtermüntze. The art had already spread, and been adopted in five German cities. It was then being taken to Subiaco, near Rome, by Sweynheym

was pulled down in 1742, in order to build another on its site. The tomb of Gutenberg was destroyed.

Memorials of Gutenberg.—The following monuments have, in the course of time, been erected in honour of the great proto-printer:—

A tablet monument was set up by Adam Gelthus, a relative, near his tomb in the church of St. Francis at Mayence: "To Johann Gensfleisch, inventor of the art of printing, deserving well of all nations and languages, Adam Gelthus has erected this monument to the immortal memory of his name. His remains rest peaceably in the church of St. Franciscus, at Mayence." This tablet, as well as Gutenberg's tomb, was destroyed, as already stated, in 1742.

An ecclesiastic of eminence, Ivo Wittig, who was Chancellor and Rector of the University of Mayence, set up a second



and Pannartz, and was being welcomed into France by the king.

Gutenberg did not enjoy for long the leisure and the distinction of a courtier. It is not known when he died, but there is evidence that he was dead in February, 1468. Nor is anything known of the circumstances of his death, or whether he left any family. It is supposed that, uncheered and untended by wife or children, he died poor and in debt. The theory that Gutenberg was buried in the church of St. Francis at Mayence, which had till recently found general acceptance, has been called in question by Dr. Bockenheimer, in a pamphlet published in 1876, who seeks to prove that his actual burial-place was in the church of the Dominicans. The church of St. Francis

tablet in the court of the house of the Gensfleisch family at Mayence, with this tribute:—"To John Gutenberg, of Mayence, who first of all invented printing-letters in brass [matrices and moulds], by which art he has deserved honour from the whole world."

In 1837 there was inaugurated at Mayence a noble monument to Gutenberg, which was executed by Thorwaldsen, the Danish sculptor. It adorns one of the public squares, called Gutenberg Platz. The statue is handsome in its proportions and graceful in its poise—Gutenberg standing with one foot slightly advanced, holding his Bible clasped to his breast with one hand, while several punches are lightly grasped in the other. A series of bas-reliefs upon the pedestal

exhibit the simple processes of the art in its earliest stages. The inscription states that the monument was erected by the citizens of Mayence with the assistance of the whole of Europe.

In 1840 a statue of Gutenberg, by the celebrated French sculptor David d'Angers, was erected in the market-place of Strasburg, now called La Place Gutenberg. The figure stands erect, holding forth a sheet with the noble legend from Genesis, "Et la lumière fut." Upon the pedestal four bas-reliefs illustrate the dissemination of knowledge by means of the printing-press, and on the front various great authors of Europe are grouped around a printing-press. A copy of the David monument stands in the great court of the Imprimerie Nationale at Paris.

A monument has also been erected in the city of Frankfurt. Upon a lofty pedestal of fine red sandstone stand three colossal figures in electro-plated copper (the three figures were *entirely* made in the galvanic apparatus), the central figure being Gutenberg, with a type in his hand, while Schoeffer stands on his right and Fust on his left. Four sitting figures on the corners of the pedestal represent Theology, Poetry, Natural Science, and Industry. Upon the upper part of the pedestal, medallions contain the heads of celebrated printers.

Mons. J. P. A. Madden, however, well says:—"Why should we speak of monuments of bronze or stone to commemorate the services of Gutenberg? His monument is in every quarter of the world: more frail than all, it is more enduring than all—it is the Book!"

Gutenberg's Types.—The printing-office at Eltvill passed, as already stated, into the hands of Henry and Nicholas Bechtermünze. They did not actually come into possession, but appear to have managed it. In 1467 there proceeded from this office the book known now as the "Vocabularium ex quo." The types, on the death of Nicholas Bechtermünze, were transferred to the custody or the possession of the Brothers of Common Life, who had a printing-office at Marienthal, near Eltvill, as early as 1468. For some reason unknown, the Brotherhood made no use of the types. In the year 1508 they were sold to Frederick Hauman, of Nuremberg, who established a printing-office at Mayence, and who used these types in many of his books. The house that had been occupied by Hauman as a printing-office was subsequently used for the same purpose by Albinus, a printer of the seventeenth century. The

types of Gutenberg were in this house at the end of the sixteenth century, but after this their history cannot be traced.

Mr. Theodore De Vinne, in his "Invention of Printing," says:—"Considered from a mechanical point of view, the merit of Gutenberg's invention may be inferred from its permanency. His type-mould was not merely the first, it is the only practical mechanism for making types. For more than four hundred years this mould has been under critical examination, and many attempts have been made to supplant it. Contrivances have been introduced for casting fifty or more types at one operation; for swaging types, like nails, out of cold metal; for stamping types from cylindrical steel dies upon the ends of copper rods; but experience has shown that these and other inventions in the field of type-making machinery are not better methods of making types. There is no better method than Gutenberg's. Modern type-casting machines have moulds attached to them which are more exact and more carefully finished, and which have many little attachments of which Gutenberg never dreamed; but in principle, and in all the more important features, the modern moulds may be regarded as the moulds of Gutenberg."

Gutenberg's Portrait.—The portrait given on p. 286 is reprinted from Hansard's "Typographia." The face is apparently copied from the old print in the National Library at Paris, which was engraved in Lacroix' "Arts of the Middle Ages." It is the most ancient portrait of Gutenberg, and concerning it Mr. De Vinne says:—"It presents him to us as a man of decided character, not to be cajoled or managed by a partner in business. The thin curving lip and pointed nose, the strongly-marked lines on the forehead, the bold eyes and arrogant bearing of the head, reveal to us a man of genius and of force, a man born to rule, impatient of restraint, and of inflexible resolution."

The *Gutenberg Journal* reports that the French booksellers possess a beautiful lithograph representing Gutenberg, which is a copy of an oil painting found about 1858 in the Medallion Room of the National Library. The following is the history of their portrait:—"A French ex-army surgeon, Gamba, was intimately acquainted with a Paris painter named Choïsnét, who learned from Gamba that he had found this painting in the Episcopal Palace of Mayence, during the French occupation in 1792. 'Struck with

the expression of this intelligent physiognomy,' wrote Gamba in a book published by Choynet on Gutenberg, in 1858, 'I referred to the catalogue of the Episcopal Gallery, and ascertained that this portrait was no other than that of the discoverer of Printing.'

Gutenberg's Press.—In an old house at Mayence fragments of a press have been discovered, which, from certain letters and a date cut upon one of the pieces, are believed to have formed part of the identical press at which Gutenberg worked. M. Madden, in the 5th series of his "Lettres," gives an account of this

relic, which is further referred to in this BIBLIOGRAPHY, *sub voce* FRY (Francis).

Gutenberg's Autograph.—On the back of the "Letters of Indulgence" printed by Gutenberg, there is a written device, which has been generally regarded as a sort of flourish, or secret mark, to indicate their genuineness. Dr. P. de Villiers (*q.v.*) has, however, issued a pamphlet in which he endeavours to show that the writing is, in fact, Gutenberg's autograph, but compressed into a cipher. This curious interpretation has been sufficiently proved to be an entirely mistaken one.

GUTENBERG.—*See* DE VINNE, DINGELSTEDT, FOURNIER, GAMA, LABORDE, LANGENSCHWARZ, LINDE, MEYER, OBERLIN, PALLHAUSEN, SCHAAB, SCHELTEMA, &c. &c.

GUTENBERG. Bemerkungen eines Elsässers über die Gutenberg-Feier, mit besonderer Rücksichtnahme auf die dadurch veranlasseten Aeusserungen des Zeitgeistes. Strassburg: no date. 8vo.

GUTENBERG à Strasbourg, ou l'Invention de l'Imprimerie. Diver-tissement, en un acte, mêlé de chant et des danses, pour l'inau-guration de la statue de Gutenberg. Strasbourg, 1840. 8vo.

GUTENBERG, Erfinder der Buchdruckerkunst. Eine historische Skizze mit mehreren Zeichnungen und Facsimile autographisch ausgeführt von den Zöglingen der Strassburger Industrie-Schule. Strassburg: 1840. 4to. pp. 26 in lithography.

GUTENBERG. Facsimile de la première Bible de Mayence, ouvrage de Gutenberg. Paris: 1840. Folio.

GUTENBERG-FEST. Das Gutenberg-Fest. Eine poetische-humoristische Beschreibung, zur Erinnerung an die Feierlichkeiten des 14. 15. und 16. Augusts, 1837. Mainz: 1837. 8vo.

GUTENBERG-FEST im Jahre 1840 [*Strassburger Bilderbogen*, No. 30]. 1875.

A view of the industrial cortége that was exhibited on that occasion.

GUTENBERGS-FEST, das, zu Leipzig am 24. 25. u. 26. Juni, 1840. [In Hitzig's *Presszeitung*, 1840, Nos. 50-52.] Festival number with Gutenberg's likeness and the printers' arms printed in gold.

GUTENBERG. Fête séculaire de l'invention de l'imprimerie par Gutenberg, qui sera célébré à Strasbourg en 1836. Large 4to. pp. 4.

A proposition for the celebration of the Fête and the formation of a subscription to defray the necessary expenses. It is dated Strasburg, 23 April, 1835, and is signed by the members of the committee.

GÜTENBERG. Fête de Gutenberg collège. Album de 22 planches.

There is also an edition of this Album in quarto, containing the same number of plates reduced. The Album is accompanied by a sheet of text, which gives a detailed description of the Fête and the procession. It bears the title, "Relation des Fêtes de Gutenberg célébrées à Strasbourg les 24, 25, et 26 Juin, 1840." 8vo. pp. 172.

We place before our readers a translation of the ode published as a memorial-plate (but rarely seen in this country) issued at the fourth centenary jubilee of the art of printing, celebrated all over Germany.

MEMORIAL PLATE

For the Fourth Centenary Jubilee of the Art of Printing, 1840.

Sublimest art! by Type's oft varied stages,
To lend an echo to the lucid word,
So that forthwith from thousand magic pages
The South and North resound with one accord;
A ray of bliss, succeeding gloom of ages,
It flashes through the nations' bright record,
To keenly point in ever clearer light
The path of truth, of virtue, and of right.
The force of protean type with apt precision
Sets nimbly free the soaring flight of thought;
It utters loud the people's free decision,
In open combat bringing fraud to naught;
Humanity, thrilled deeply by the vision
Of this first book, does homage free, unsought;
"Hail to th' invention!" shout the peaceful legions
In latest times, to the remotest regions.
O. S.

GÜTENBERG in seiner Werkstatt, zur Erinnerung an die vierte Säcularfeier der Erfindung der Buchdruckerkunst. Gemalt von Niemann. Lithogr. von Zöllner u. Schlick. Leipzig: 1840. Imp. folio.

GÜTENBERG Jubilee on the Invention of Printing. Article in the *Foreign Quarterly Review*. London: vol. xxv. page 446.

GÜTENBERG, König, Keppler, Copernicus, Berthold Schwärz. Die fünf Weltumgestalter. Mit Portraits. [In "Neuen Einsiedler Kalendar," 1876.]

GÜTENBERG und die unsterbliche Erfindung der Buchdruckerkunst, sowie deren Vervollkommnung seit dem Beginn derselben, bis auf unsere Zeit; zugleich mit einer kurzen Schilderung derjenigen Männer, welche sich um dieselbe am meisten verdient gemacht haben; mit besonderer Rücksicht auf Deutschland. Eine Festgabe zur vierten Säcularfeier der Erfindung der Buchdruckerkunst, den 24., 25. und 26. Juni 1840, allen Jüngern und Verehrern derselben gewidmet. Leipzig: 1840. 8vo.

GÜTENBERG Album. Zur Erinnerung an das vierte Säcularfest der Erfindung der Buchdruckerkunst, gefeiert zu Ulm am 24. Juni, 1840. Ulm: 1840. 4to.

GÜTENBERG'S Dream. London: [1868]. 8vo. pp. 8.

No. 1,462 of a series of tracts issued by the Society for Promoting Christian Knowledge.

GÜTENBERG'S erster Druck. Facsimile der ersten Seite des ersten in der Welt gedruckten Buches. Bei Gelegenheit der vierten Säcularfeier des Typendrucks, mit einer kurzen geschichtl. Erläuterung, herausg. von O. F. Werhan. Dresden: 1840. Folio.

GUTENBERGSFEST (Das) in Görlitz. Aus dem neuen lausitzischen Magazin besonders abgedruckt. Görlitz: 1840. 8vo. pp. 25.

GUTENBERG STATUE. Aufruf, um das herannahende Säcularfest der Buchdruckerkunst durch Errichtung eines Monuments zu Ehren ihres Erfinders, Joh. Gensfleisch zum Gutenberg, würdig zu feiern. Mainz: 1840. 4to. pp. 7.

GUTENBERG STATUE. Erstes Gutenbergfest (1837), und zweiter Gutenbergfeste (1840). [In Dr. E. Reis's "Mainzer Silhouetten und Genrebilder," pp. 1-27.] Mainz: 1841. 8vo.

GUTENBERG STATUE en bronze par David d'Angers inaugurée à Strasbourg le 24 Juin, 1840. [In *Magasin Pittoresque*, tome viii., No. 28, Juillet 1840.]

GUTNER (Jo. G.). *Typographiæ Chemnitiensis primæ plagulæ*. [In Wolf, "Monumenta Typographica."]

GUTTEBERRI (Der) als Inscheckter von Gartneri Mark (*Strassburger Bilderbogen*, No. 3). Strasburg: 1875. A broadside.

A discussion in the Strasburg dialect between the venders of vegetables and the inventor of printing. The old Gartner Markt (vegetable market) has been called, since 1840, Place Gutenberg, and it is here that the famous statue stands.

GUYOT FILS. *Art de l'Imprimerie-librairie, composé en 1795, quant au mécanisme typographique*. Paris: 1836. 4to.

Of this work only one copy was printed, which is in the National Library of Paris.

GUZMAN.—See CABRERA.



(le Major). See HUMBERT.

HAARLEM. Album van Feestliederen en Gezangen, te zingen door de Typographische Vereenigingen, die deel zullen nemen aan de onthullings feesten, op den 16 Juli 1856. Haarlem. 8vo.

HAAS (Wilh.). Erklärung einer neuerfundenen und gemeinnützlichen Einrichtung der Stücklinien und Zwischenspähne, nebst einer Anmerkung über die gegossenen Stege. [Basle]: 1772. 4to. pp. 16. Another edition. 1805. 4to.

—— Beschreibung und Abrisse einer neuen Buchdruckerpresse, erfunden in Basél im Jahr 1772 und zum Nutzen der Buchdruckerkunst herausgegeben. (Basel): 1790. 8vo. pp. 12.

A French translation of this pamphlet was issued with the following title:—

—— Description et représentation d'une nouvelle Presse d'imprimerie inventée à Bâle en 1772 et publiée pour l'avantage de l'art typographique. [Basle]: 1791. 4to. pp. 12. 3 plates.

—— Das Gebet des Herrn in 100 Sprachen und Mundarten. Mit 2 Seiten Vorwort. Basél: 1830. Large 8vo.

Issued as a specimen of printing types of the Haas foundry.

—— Histoire de l'origine et des progrès de la typométrie. Bâle: 1778. 4to.

—— Specimen Book. Fonderie Haas à Bâle. April, 1863. Royal 4to.

The foundry of Haas, at Basle, has been celebrated for the last hundred years. Wilhelm Haas, the originator, disputes with Breitkopf (*q.v.*) the merit of having introduced the art of map-printing in movable types about the year 1770. It

was suggested to him by A. G. Preuschen, a court preacher of Carlsruhe. Haas was the first to publish specimens of it, and issued in letterpress a map of the Canton of Basle. He died 1800.

HAASE Söhne, Prag. Polytypen-Proben. 1850. Large 4to.

HABERMANN (Carl Friedrich). Beschreibung der bei der vierten Säcularfeier der Erfindung der Buchdruckerkunst am 23. und 24. Juni 1840, in Hildburghausen stattgehabten Feierlichkeiten. 8vo.

HACK (A. d'). L'imprimeur. Chanson. Paroles de Delonnel et Villemet, avec accompagn. du piano. Paris: (1872.) 4to. pp. 4.

HADDON (J.). Specimens of Music Printing. London: 1859. 4to.

HAEBERLIN (F. D.). Designatio librorum quorundam ab inventa typographia ad annum usque MD. excusorum, excerpta ex catalogo bibliothecæ Krafftianæ, etc., ut supplementum loco ad Maittairei Ann. Typogr. haberi queat. Ulmæ: 1740. 8vo.

HAEGHEN (Ferd. van der). Bibliotheca Belgica. Bibliographie générale des Pays-Bas. Gand: 1878. Small 8vo. In course of publication.

Mr. van der Haeghen proposes to include in this work a description of all the books printed in the Low Countries in the 15th and 16th centuries and of the principal works printed since 1600; also descriptions of all the works written by natives of Belgium and Holland, as well as of works relating to the Low Countries published elsewhere; and a bibliography

of the works of Dutch printers established in other countries. The title and description of each book is printed on a separate leaf, so that when complete the whole can be arranged at will, alphabetically, chronologically, in typographical order, or under printers. The reproduction of printers' marks forms an important feature in the work.

HAENEL (Eduard). Neue Fraktur-Schriften. VII. Garnitur aus Eduard Haenel's Schriftgiesserei in Berlin. [1860.]

— Schriften aller Art, Klammern, Linien, Zeitungs-Vignetten u. s. w. aus Eduard Haenel's Schriftgiesserei und Gravier-Anstalt in Berlin. [1860.]

HAGAR (Wm.). Specimens of Type from the Foundry of Hagar & Co., New York.

William Hagar, the founder of this celebrated American firm, was born at Rutland, Vermont, in 1798. In early life he was apprenticed to a watchmaker, and in 1816 he went to New York, and after searching in vain for employment in the business in which he had been partly trained, he found employment in Elihu White's type-foundry. He speedily became skilled in his difficult new occupation, and after being promoted from one grade to another, obtained an interest in White's foundry. Subsequently, after various business occupations, he continued the practice of

type-founding in New York, until a few years before his death, withdrawing from it only during one or two years of a long business career. At one time he was the owner of the patent of the Bruce Casting Machine, and during this period he not only supplied American foundries, but introduced the machines into England, France, Germany, the East Indies, and China, where one was furnished for missionary purposes. He died in December, 1863, and his foundry is now owned and conducted by his sons under the name of Hagar & Co.

HAGEN (Heinr. von der). Rede zur vierten Jahrhundertfeier der Buchdruckerkunst in Berlin. Berlin: 1840. 8vo.

HAGENBUSCH. Dissertatio Academica de Typographiae origine habita Giessae sub praesidio Imman. Weberi. 1711. 4to.

HAIN (L.). Repertorium Bibliographicum, in quo libri omnes ab arte inventa usque ad annum MD typis expressi recensentur. 4 parts in 2 vols. Stuttgartiæ: 1826-38. 8vo.

This is one of the few indispensable books of reference for the literature of the fifteenth century, and all subsequent bibliographers are largely indebted for the material of their works to the labours of Hain and Panzer in this branch of *belles lettres*.

HALL (Charles Carter). The Art of Printing, historical and practical, embracing an outline of the antecedents, use, and progress of the Art, with brief biographical sketches of its founders. To which is added a concise elementary guide, being a series of practical schemes for the economization of labour. Sheffield: 1860. 16mo., pp. 88.



HALL (Rowland). London: 1559-1563.

This printer went with several refugees, on the death of Edward VI., to Geneva, where he printed the Psalms and the Bible. It is not known where he learned the art. On his return, on the accession of Elizabeth, he resided in Golden Lane, near Cripplegate, at the sign of the "Three Arrows." He then removed to Gutter Lane, and adopted the Geneva Arms for his sign. His device is shown in the engraving given above. It consists of the arms of the City of Geneva

(half-eagle and key on a shield), and was adopted probably in memory of the protection he enjoyed in Geneva during the religious troubles in England. His motto alludes to the Reformation. "*Post Tenebras Lux*," after darkness light; and he used sometimes to give the English translation in the margin. We copy the device from the "Laws and Statutes of Geneva," London, 1562, 8vo., but it also appears in several other works by this printer.

HALLAM (Henry), F.R.A.S. The Invention of Printing. In "Literary Essays," p. 76. London: 1852. 8vo.

Reprinted from the "History of the Middle Ages." The author was the celebrated historian; and several others of his works should be studied by those who wish to acquaint themselves with the political, social, and educational results of the invention of printing. De Vinne makes excellent use of Hallam's investi-

gations in a chapter entitled "The Preparations for Printing" (pp. 171-192). We would especially recommend to the student Hallam's "Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Centuries," and his "View of the State of Europe during the Middle Ages."

- HALLBAUER (G. C.). *De scriptura et arte Typographiæ*. Jenæ: 1743. 4to.
- HALLBAUER. Herr Joh. Christ. Friedr. Gerlach, Buchhändler und Buchdrucker zu Freyberg. (In *Freyberger gemeinnützige Nachrichten*, Nos. 48-52.) 1820. 4to.
- HALLE. See JUBELZEUGNISSE.
- HALLER (L. A.). *Neueste Entdeckung beim Firniss-Sieden der Buchdrucker, oder die Firnissblase mit einem Ableitungsrohre*. Berne: 1821. 8vo. One lithograph plate.
- HALTAUS (Dr. Karl). *Album deutscher Schriftsteller zur vierten Säcularfeier der Buchdruckerkunst*. Leipzig: 1840. 8vo. pp. xxx., 312. Portrait of Gutenberg.
- A collection of short essays on the history and art of printing by German authors, each article having a facsimile signature of its author.
- HAMELIN (Ernest). *La Liberté de l'Imprimerie au point de vue des intérêts de l'industrie typographique*. Montpelier: 1867. 8vo. pp. 48.
- Includes curious statistics of the numbers of printers in Paris and the books printed by them. The author is director of the printing house of Gras at Montpelier.
- HAMERTON (Philip Gilbert). *Etching and Etchers*. London: 1868. 8vo.
- A new edition, illustrated. London: 1876. 8vo. pp. xxx., 459. 12 etchings by the author.
- The most comprehensive treatise, practical as well as historical, on the recently revived art of etching, by one of its acknowledged masters.
- HAMILTON (Edward). *A Catalogue raisonné of the engraved Works of Sir Joshua Reynolds*. London: 1874. 8vo. pp. viii., 143.
- This is probably the fullest list of engravings after the great master that has ever appeared, and a catalogue of a series which have no equals among native productions of the kind, for the art of engraving in mezzotint attained its highest state of perfection under the fostering care of Sir Joshua Reynolds. An excellent feature of Dr. Hamilton's book is the biographical sketches, and lists of the various works of the engravers themselves.
- HAMMANN (J. M. Herman). *Des arts graphiques destinés à multiplier par l'impression, considérés sous le double point de vue historique et pratique*. Genève: 1857. 12mo., pp. xii., 489.
- The author, who is an engraver and professor of drawing at Geneva, was born at Hanau in 1807.
- HANCKWITZ (J.). *An Essay on Engraving and Copper-plate Printing; to which is added—Albumazar; or, the Professors of the Black Art, a Vision (a Poem)*. London: 1732. 4to.
- HANDBOEK ter Beoefening der Boekdrukkunst in Nederland, voorafgegaan door eene beknopte geschiedenis dezer kunst. s'Gravenhage: 1844. 8vo. pp. 257. Portrait of Koster.
- HANDBOK i Boktryckerikonsten för unga sattare. Stockholm: 1853. 8vo.

HANDBUCH der Buchdruckerkunst, nebst Anweisung Papiere zu färben. Berlin: 1820. 8vo.

HANDBUCH der Buchdruckerkunst. Frankfurt a. M., in der Andree'schen Buchhandlung, 1827. 12mo. pp. xviii. and 830. With woodcuts and numerous diagrams.

The author of this book was Bauer, a celebrated German type-founder and punch-cutter, at the same time partner of the Andree's Bookselling Business at Frankfurt-on-the-Main. For a great part of his book, the author has made use of Hansard's *Typographia*, adapting it to German requirements and modes of working; so well indeed, that his book has been considered, until the publication of Bachmann's Guide-book, the best, though now nearly obsolete, of German works in this line. It has become very scarce. As the author does not give his name in the book, it is still only known as "Andree'sche Handbuch."

HANDBUCH, praktisches, zur Kupferstichkunde oder Lexicon derjenigen vorzüglichen Kupferstecher, sowohl der älteren, als bis auf die neueste Zeit. Magdeburg: 1840. Large 8vo.

HANDLEIDING tot het corrigeren van drukproeven en verklaring der typographischen teekens von Elix und Co. Amst.: 1837. 4to.

HANDLEIDING tot het vervaardigen van Drukinkt, of opgave der voorschriften ter bereiding van in- en uitlandschen zwarten in gekleurden drukinkt volgens de nieuwste proefnemingen. Utrecht: 1840. Square 12mo. pp. 54.

HANDLEIDING voor hen die Drukproeven willen corrigeren door een deskundige. Amsterdam: [1869]. 8vo. pp. 12.

HANDLINGAR i målet emellan Boktryckeri-Bolaget, J. C. Frenckell & Son i Helsingfors, Klagande, och Boktryckaren i Uleåborg C. E. Barck, svarande, afgående vermåställd efter tryckning af några Finska Skrifter. Uleåborg: 1830. 8vo.

HANDLINGAR i Tryckfrihetsmålet afgående Kongl. Evangeliiboks-Komitteens Förlag till Bönebok, samt i den mot Brukspatronen N. M. Lindhanstälde skriftsätto-Aktionen. Örebro: 1828. 8vo.

HANDMAID to the Arts. Vol. I. London: 1764. 8vo. Vol. II. Teaching. . . II. The art of engraving, etching, and scraping mezzotint; with the preparations of the aquafortis, varnishes, or other grounds, &c., in the best manner now practised by the French; as also the best manner of printing copper-plates; an improved method of producing washed prints, and of printing in chiaro-scuro, and with colours, in the way practised by M. Le Blon. London: 1764. 8vo.

HAND- und Hilfsbuch, kleines, für Buchhändler, Schriftsteller und Korrektoren. Mit der Vorstellung einer Korrektur. Vom Verfasser des Handbuchs für Buchdrucker. 3rd edition. Berlin: 1829. 8vo.

HANS (L.). Herstellung von Druckplatten mittelst Zinkätzung. Leipzig: 1871. Small 8vo.

HANSARD. Biographical Memoir of Luke Hansard, Esq., many years Printer to the House of Commons. [London]: 1829. Royal 4to. pp. 83, and portrait, engraved by F. C. Lewis, after a painting by S. Lane.

LUKE HANSARD was born in Norwich, July 5, 1752, where his father was a manufacturer. The Hansard family is descended from an old Norfolk stock, and claims connection with the Gurneys, and several other old-established families of the county of Norfolk. Luke was apprenticed to Mr. Stephen White, printer, Cockey Lane, Norwich. He soon displayed the advantages of early training to habits of industry and moral feeling. Hansard's master, being of convivial habits, entrusted him with the management of the business, and during his apprenticeship he formed a character for integrity and judgment, which materially advanced his future prospects. Immediately after the close of his apprenticeship he came to London. He first obtained a situation as compositor at the printing-office of Mr. Hughs, of Great Turnstile, Lincoln's Inn Fields, who was then Printer to the House of Commons, and it is little likely, when Luke Hansard entered upon this engagement, that he imagined how permanent and important a step in life he was taking. In his new position, his great ability and industry must have been very conspicuous, for we find that in 1774 he became the partner of his employer. Mr. Hansard extended the concern, not only by the indefatigable attention he bestowed upon it, but by the invention and introduction of a system of regular operations and of mechanical improvements, which evinced the highest professional skill and judgment. There was ordered to be printed on July 10, 1828, the Report of a Committee appointed to consider the subject of printing done for the House of Commons. In the course of this examination, Mr. John Rickman, Clerk Assistant to the House of Commons, gave a short but very interesting history of the establishment of Luke Hansard, and made reference to the character of its proprietor. "Mr. Hansard has been employed," he said, "in the service of the House from the year 1772, and came into the management of the printing business as a partner of Mr. Hughs in 1774, so that his experience is now of 54 years' standing, and it will be found that his talents have not been suffered to lie dormant for many years during that long period. . . . Half a century ago the printing of

the House of Commons was comparatively of small extent, and the types of the printer were oftener employed in the service of booksellers and of authors than at present." Mr. Hansard, early in his career, was employed by Mr. Orme in printing his "History of India," and from personally attending that gentleman, and assisting him in correction of the proofs and revises, he gained a competent knowledge of Indian affairs, which afterwards became highly useful to himself and the public. He was also employed by Burke in printing his "Essay on the French Revolution." Dr. Johnson, when in connection with Mr. Dodsley, preferred Mr. Hansard as his printer. Porson pronounced him to be the most accurate of Greek printers. Mr. Hansard first attracted Pitt's notice by his ability in reading complicated and almost illegible manuscript, and retained his patronage by the remarkable expedition with which he completed important publications. He also distinguished himself in the service of the Finance Committee of 1796-7; and in the following year, when an immense mass of returns relative to the Slave Trade, employed three printers to turn them out, Mr. Hansard was selected to plan and organize the whole. Before 1805, Mr. Hansard had relinquished private printing to devote his entire attention to parliamentary work. "Among the combinations of workmen" (we here quote from Mr. Rickman's evidence), "in the year 1805 the printing trade did not escape, and the Standing Order for the delivery of printed Bills before their first reading, was deemed by the workmen a good opportunity to try an experiment of forcing a rise of wages in Mr. Hansard's printing-office. The pressmen were put in front of the battle; twenty-four of them simultaneously left their work. Their master lost no time in seeking and finding unemployed men in the streets and stable-yards, and he was seen by more members of Parliament than one in a working jacket, and, with his sons, instructing these new men by precept and example." "Mr. Hansard," continues this witness, "from the beginning of his official life has established this rule for his conduct, to spare no cost or personal labour in attempting to perform the important duty entrusted to him better and cheaper and

more expeditiously than any other printing business is done in London. No person with less practice in printing arrangements could equal him in seeing at a glance, and marking on paper (intelligibly to the workman) the exact scheme of every line and column and indentation, so as to be at once perspicuous and economical. This kind of editorial attention in the variety and novelty of arrangement of the House of Commons printed papers saves considerable expense to the public, who pay nothing for it." The *Gentleman's Magazine* of December, 1824, then edited by Nichols, the printer, says:—"Mr. Luke Hansard has the reputation of being the first *caster-off* in the kingdom."

In the catalogue of an Exhibition of Portraits referred to below, it is stated that Luke Hansard was printer of the House of Commons Journals from 1774 to his death, in 1828, under Speakers Norton, Cornwall, Grenville, Addington, Mitford, Abbott, and Manners Sutton. This information is probably correct; during the earlier Speakerships, however, the partnership with Mr. Hughes was in existence.

Luke Hansard was a man of remarkably abstemious habits, constant application, and unwearied industry, and of great force of character. His contributions to public charities were liberal but unostentatious. Speaking in 1812 of the printing of the Parliamentary Journals, Nichols says:—"That business has devolved into the hands of perhaps the only printer living who unites in one person the ability of superintending such extensive duties, and strength of mind and body sufficient to undergo the fatigue of constant personal attendance." After the ample enjoyment of an uncommon portion of good health, Mr. Hansard felt an alarming change about the beginning of the year 1828, and on the close of the parliamentary session in July, became fully convinced of his approaching decay. He took a solemn leave of the principal persons in his large establishment, and intimated as his own firm belief that he should see them no more. After this his health rapidly declined. He went to Worthing for a month, and then returned to his son James's house in Southampton Street, Holborn, expressing himself thankful that he should be permitted to die in the arms of his family. Having taken leave of every member individually, explaining to each the provision he had made for them, and bestowing upon them all his blessing, he died October 29, 1828, and was interred in the parish church of

St. Giles-in-the-Fields on the 52nd anniversary of his eldest son's birthday. Luke Hansard's widow died on May 18, 1834.

In the Appendix to the Memoir of Luke Hansard is given a selection of Letters addressed by him to his children and grandchildren. We may particularly mention six letters written between 1820—1827, to his son Thomas Curson, and especially one dated July 20, 1825. All his letters prove the truly paternal interest he took in his family, and his solicitude for their welfare. These letters also show the depth of his religious sentiments and the strength of his character. There is no doubt that by nature Luke Hansard was a very stern man: his portrait shows it at a glance. Yet nothing could be more tender and affectionate than some of his letters to his grandchildren. Like all men of his mould, the measure he dealt out unsparingly to himself he applied to others, who were not at all times able to reach his own heroic standard. One very marked trait in his character was his horror of debt. His maxim was that no money he possessed was his own, but was merely held in trust, until he had discharged every just debt he owed; and this was his undeviating practice, to the great comfort and advantage of all with whom he had dealings. *Sic sic omnes!* Bound up with Luke Hansard's Memoir in the British Museum copy is an excellent obituary memoir of him from the *Gentleman's Magazine*, evidently written by Nichols. This was, in fact, the foundation of the "Biographical Memoir."

The portrait of Luke Hansard was exhibited in the second "Special Exhibition of National Portraits," at the South Kensington Museum, in 1867, and also at the Caxton Celebration, 1877.

Luke Hansard left three sons. The two younger of the three were James (at whose house in Southampton Street, Holborn, Luke Hansard died) and Luke Graves, who died at Chigwell Row in 1841, and is interred at Chigwell, both of whom were admitted into partnership with their father, and succeeded him in his business of Printer to the House of Commons. The eldest son was Thomas Curson Hansard, the famous author of "Typographia," &c. (see *infra*). James and Luke Graves Hansard were in course of time succeeded by their respective sons, and since the year 1847, Mr. Henry Hansard, son of Luke Graves Hansard, has held the important and honourable appointment of Printer to the House of Commons.

HANSARD (Luke James). The Moral Power of the Press. 2 plates. London: 1845. Svo.

The author is the son of James and grandson of Luke Hansard, and has been a most generous patron of the Printers' Pension Society.

HANSARD (Thomas Curson). *Typographia*: an historical sketch of the origin and progress of the Art of Printing; with practical directions for conducting every department in an office: with a description of Stereotype and Lithography. Illustrated by Engravings, Biographical Notices, and Portraits. London: 1825. Royal 8vo. pp. xvi., 4 leaves of contents, pp. 939; index, 13 leaves.

— Another edition [1869]. 8vo. London. pp. ii., 396.

In a preface of 14 pp. the author explains that his work is partly based upon Stower's "Printer's Grammar," published some seventeen years previously, but then become somewhat antiquated. He avows his endeavour has been to inform the young practitioner, and to make his work acceptable generally to men of letters and essentially so to members of the art. The notices of English typefounders are derived from the curious work of Mr. E. Rowe Mores, and Mr. Hansard states that he had at one time an idea of reprinting the book, with a continuation brought down to his own time, for which he had collected the materials. He also acknowledges himself indebted to an unpublished MS. relative to printing by Earl Stanhope, and gives an interesting review of the works of previous writers on the art of printing, concluding with allusions to the portraits and biographical sketches contained in his own work. The contents are divided into two parts—Historical and Practical. The Historical Introduction, which extends to 494 pages, is most carefully and conscientiously compiled, and includes the subjects of Paper and Typefounding, as well as an account of the Stationers' Company. Part II. is devoted to the Practice of the Art, and commencing with a general description of the apparatus for and process of movable type printing, treats under separate heads of Case, Press, Fine Printing, Inking Apparatus, Improved Manual Presses, Printing Machines, and Printing Ink. Separate chapters are devoted to the consideration of the duties of the Overseer and the Reader, and the mode of keeping the Accounts of a Printing Office. The Warehouse Department comes next, followed by a chapter on Prices, which may be strongly recommended to the attentive consideration of the modern master printer. Chapter XIV. is devoted to the Roller

Press, or Copperplate Printing, and is followed by one on the Construction of an Office, in which the general principles of a good and eligible plan are admirably laid down. Mr. Hansard treats at great length, and with a conservative bias, the subject of Stereotype; the art of Lithography is next considered, followed by a chapter on Decorative Printing, full of sound common sense; and in the Appendix is included a Glossary of Terms used in Printing, and an Abstract of the Acts (some of which are now happily obsolete) relative to Printers and Bookbinders, the whole being concluded by an excellent Index, which is divided into two parts. From first to last this work is admirably produced, and is a model of what a technical treatise should be.

We append the portrait of Thomas Curson Hansard, which was prefixed to his "*Typographia*." In reviewing it at the time of its publication (1825), the *Gentleman's Magazine* said:—"The best likeness in Hansard's volume is decidedly that of the author, drawn by A. Todd, R.A., and well engraved on wood by J. Lee, who has executed all the portraits in a style hitherto unattempted. They are drawn on the block by Mr. W. Craig, engraved in a free cross-hatched manner by Mr. Lee, and if we think some of the likenesses not so happy as they would probably have proved if engraved on copper, we think that the failure is inseparable from wood engraving, when that style is applied to unsuitable subjects." The annexed illustration is printed from the original woodcut thus referred to. In the same review it is said:—"It embraces everything that could be expected in such a work up to the time of its publication. We do not mention Mr. Johnson's *Typographia*, as the present work, we believe, was in considerable forwardness before Mr. Johnson's was published; and as we do not perceive that Mr. Hansard notices

Mr. Johnson's in his preface, we presume he has not availed himself of its contents; for Mr. H. appears to act most honourably in acknowledging his literary obligations."

The 1869 reprint of some of the practical portions of "Typographia" was begun in 1867 in the pages of the London *Printers' Journal*. Mr. George Challoner, the editor of the reprint, was originally a compositor, and then became a reader. He is at present the editor of a metropolitan journal devoted to the iron industries (see CHALLONER, G.). It was intended by the editor to have brought down the work to the present time, but the idea was very shortly abandoned, and the Journal itself has been long since defunct. In the preface to this edition an explanation is given why the enterprise was not carried out in its entirety.

THOMAS CURSON HANSARD, eldest son of Luke Hansard, Printer to the House of Commons, of whom a memoir is given above, and author of the "Typographia," was born on the 6th November, 1776. The printing-office of his energetic father was an excellent school of training in all the practical branches of the art, and the large and peculiar connection of the establishment was not less adapted to impart the experience necessary for the economy and management of a large general business. Nor did Mr. Thomas Hansard, during his youth, neglect the cultivation of his mind; for he was, if not possessed of special accomplishments, a very well-read man.

In the transaction of the Parliamentary business of his father, Mr. Thomas Hansard was brought into frequent intercourse with the Speakers of the House of Commons, with the officials of the Government, and the leading statesmen and orators on both sides. Thus he became associated with some of the most remarkable political characters of his time. These belonged chiefly to what would now be termed the Liberal, but was then denounced as the Radical Party. The son's political aberration was very distasteful to the stern old gentleman, whose politics and religion were of the Johnsonian school; and his son, perceiving an opportunity for successful enterprise in a field of letters which, though of a political cast, would not interfere with the interests of his father, in 1805 purchased of the executors of Mr. Rickerby the lease and plant of the printing business which had been carried on by him in the ancient palatial residence of the Bishops of Peterborough. In this straggling and venerable old brick

building, the hand-rail of the principal staircase of which was of oak, dubbed by the axe, Mr. Thomas Hansard, like the patriarchal printers, established a business which combined letters and literature under one roof. It was also a singular coincidence that his private residence in Salisbury Square had been the residence of Richardson, the author and printer of "Pamela," "Sir Charles Grandison," "Clarissa Harlowe," and other novels of immense popularity in their day. It was further singular that Richardson had been employed to print the Journals of the House of Commons.

Mr. Thomas Hansard early became the admirer and follower, and afterwards the martyr, of William Cobbett, of whose *Political Register* he was the printer. The uncompromising and pithy writings of Cobbett brought down on him the vengeance of the Government of the day, and involved the printer—perhaps not altogether without a pleasant sense of persecution—in the punishment. In one of the numbers, Cobbett denounced the flogging of some mutineers of a regiment of Cambridgeshire Militia, under the guard of German Dragoons, proceeding in these spicy terms:—"Five hundred lashes each! Aye, that is right. Flog them! Flog them! Flog them! They deserve it, and a great deal more. They deserve a flogging at every meal. Lash them daily, lash them duly! Lash them! Lash them! Lash them! They deserve it. Oh yes! they deserve a double-tailed cat. Base dogs! What? mutiny for the price of a knapsack! Lash them! Flog them! Base rascals! Mutiny for the price of a goat-skin!"

The author, the printer, the bookseller, and an unlucky news-vendor, were prosecuted for a seditious libel; and being found "Guilty," Mr. Hansard resided three months in the King's Bench.

But Mr. Hansard had no purpose of being the hand of other men's heads. His object in setting up his independent *officina* was to connect himself with the public literature of his country by creating a new department of the national records. From the earliest date of his establishment he had been employed by the London publishers to take part in their associate undertakings; for upon so insignificant a scale was the printing business conducted in those days of small founts and handpresses, that any large collection of works, such as "The British Poets," "The British Novelists," was put out in sections to different printers. The undertakings of which he was the projector and the chief proprietor, were of a truly



THOMAS CURSON HANSARD, *Æt.* 48, *an.* 1824, *Eldest son of Luke Hansard.*

national conception. Besides the great Parliamentary Record which perpetuates his name, Mr. Hansard had the chief part in the projection and execution of such works as the "Collection of State Trials," edited by James Howell, afterwards Chief Justice of Gibraltar, and "The Parliamentary History of England," a vast and laborious compilation, to which Cobbett lent the popularity of his name, though he probably never saw more than the first title-page. It was, however, edited by Mr. John Wright, a man of varied reading and intense idleness; so that the real labour fell upon Mr. Hansard, whose reading and business-like industry forced to completion a work which would otherwise have fallen still-born. It contains in 36 royal 8vo. double-column volumes a compilation of all that had been preserved relating to the business of the English Parliament, from the Conquest to 1803. This collection is now properly known as "Hansard's Parliamentary History."

It was a natural consequence that so large-minded a man as Mr. Hansard, while he was thus preserving the records of past times, should perceive that the record of the current day was not only of more practical value and more easily to be obtained, but that it offered the honourable and continuous occupation of a life. The leading statesmen were consulted, and promised their support; and thus in 1806 Mr. Hansard commenced that great work, "Hansard's Debates," which embodies the eloquence and wisdom of the Imperial Parliament for more than three-quarters of a century. From the commencement, owing to the high personal character of the founder, and the Parliamentary repute of his family, the work took a high position. The experience of a long series of years confirmed this expectation. The integrity and value of these reports have never been questioned, and "Hansard," without any official authority, has, in the opinion of some of the most eminent statesmen, superseded the necessity of official reports, although at various times individual members have unsuccessfully proposed an official record of the debates in the House. It is one of the anomalies of our institutions that Parliament should leave the record of its proceedings in private hands; but thus some inconveniences are avoided which would attach to an official publication. The entire subject of Parliamentary reporting is being, however, considered by a Special Commission while these sheets are passing through the press. "Hansard" has now

attained to the prodigious bulk of 338 massive volumes.

In 1822 Mr. Hansard purchased the freehold of premises in Paternoster Row, which he pulled down, and erected on the site a printing-office, in which he realized in brick and mortar all that he had conceived of the ideal of such an establishment. It was undoubtedly the most compact office of small dimensions that had been to that time built. To this complete establishment he removed in 1823 or 1824—probably in the former year, as his name appears in the list of London printers in Johnson's "Typographia." In the same list we find the names of L. Hansard carrying on business in Great Turnstile, Holborn, and L. Hansard, jun., in Parker's Lane, Drury Lane. Thomas conducted a considerable business with the publishing houses with which he was connected, as well as his own large work. The reputation of this establishment was so wide that Mr. Hansard was consulted by the Printing Syndicate of the University of Cambridge in remodelling their Press, and received from the University, in acknowledgment of his valuable advice, a noble silver inkstand, which is preserved as an heirloom in his family. In the annals of bibliography Mr. Hansard's reputation will rest on his work cited above, "Typographia: an Historical Sketch of the Origin and Progress of the Art of Printing."

Mr. Hansard's mechanical abilities were considerable, and were assiduously applied to the improvement of his art. In his early days presswork was executed by the slow and laborious process of the hand-press, and that press of a very primitive description; at first sight, indeed, it is difficult to see what advance had been made in nearly four centuries upon the original press of Caxton. The first great improver of this machine was Charles, third Earl Stanhope, who devised the simple, powerful, and speedy press called after him, and which is still used by many printers. In perfecting this great improvement, Earl Stanhope availed himself of the practical and mechanical ability of Mr. Hansard; and his lordship's presence in Peterborough Court was for long of daily occurrence. Mr. Hansard took out a patent, by which the effective speed and accuracy of the hand-press would have been greatly increased, and devised other improvements, by which the ancient operations of the printing-office would have been much facilitated. But the introduction of the cylinder machine superseded all

these ingenuities, and the hand-press was thrown back upon its original position—a machine in which the eye and hand direct the efforts of the instrument. The disappointment arising from these failures in no way affected Mr. Hansard's appreciation of the new system. He was one of the first to adopt the cylinder machine into his establishment, and he studied and adopted all improvements in every branch of printing.

On the death of Mr. Crowder, Alderman of Castle Baynard Ward, Mr. Hansard was offered (privately) the vacant aldermanic gown; but the organic disease, which resulted in his death at an early

age, had already become manifest, and he declined the honour.

This excellent man died in Chatham Place, on the 14th May, 1833, at the age of 57 years. He had been twice married, and left several children, one of whom is referred to *infra*.

A memoir of T. C. Hansard appeared in the *Gentleman's Magazine*, vol. ciii. I. p. 569, which was copied verbatim into the *Annual Register* of 1833. We may state, however, that wherever the facts there cited are opposed to the preceding sketch (compiled from original sources), they must not be regarded as trustworthy.

[HANSARD (Thomas Curson)]. Treatises on Printing and Typefoundry, by T. C. H. From the seventh edition of the *Encyclopædia Britannica*. Edinburgh: 1841. 8vo. pp. vii., 235. 2 plates of facsimiles, and 1 plate of a printing-machine.

Although generally supposed to have been written by the author of "Typographia," the writer of this book is really Mr. Thomas Curson Hansard, his eldest son, barrister-at-law, of the Temple. To the courtesy of this gentleman, who is the

"Hansard" of the present day, we are indebted for the loan of the portrait of his father in the preceding biography, and for several of the very interesting engravings, from his father's admirable work, which will be found in these pages.

—— The Art of Printing: its History and Practice from the days of John Gutenberg. Edinburgh: 1851. 8vo.

—— The Art of Printing and Caxton. London: 1855. 18mo.

—— The History of the Art of Printing. Edinburgh: 1840. 8vo.

[HANSCHEN]. *Exempla literarum Georgii Hanschenii, de typographis regiae et equestris academiæ Soronæ, honori perillustris et magnifici herois dn. Georgii Rosenkrantzii de Anno 1655.* 4to. pp. 55.

Jorgen Hansch printed at Sorø, Malmoë, Lund, and after 1666 at Stockholm, where he died in 1668.

HARLESS (Christian Friedrich). *Die Literatur der ersten hundert Jahre nach der Erfindung der Typographie, in den meisten Hauptfächern der Wissenschaften. Ein Beitrag zur Geschichte dieser Wissenschaften im Mittelalter und seinem Uebergange zur neuern Zeit.* Leipzig: 1840. 8vo. pp. 288.

HARMANN (Joh.). *Ehren-gedichte auf die edle freye Kunst-Buch-druckerey, dehren Ursprung, Fortgang, und Nutzbarkeit.* Frankfurt: 1739. 8vo.

HARMSSEN. *Letterproef van Harmsen en Cie.* Amsterdam: 1804. 8vo.

HARPEL (Oscar H.). *A Franklin Memento.* Cincinnati: 1877.

A four-page circular letter from the office of Harpel & Skillman, Cincinnati, which gives a number of interesting facts and incidents in the life of the great

printer, also some illustrations, and a facsimile copy of Franklin's celebrated letter to Strahan, the printer and member of Parliament, in 1777.

HARPEL (Oscar H.). Poets and Poetry of Printerdom ; a collection of Original and Selected Fugitive Effusions, written by persons connected with Printing. Cincinnati : 1875. 8vo.

A collection of poems, lyrics, ballads, songs, &c., emanating from persons at present or formerly engaged in printing or journalism, or in some manner connected directly therewith. A number of quaintly amusing effusions have been brought together, the production of a large number of authors, with about three hundred of their now first-published or

selected compositions, besides portraits, autographs, biographical sketches, facsimiles of MSS., engravings, and typographical embellishments. The typography is very ingenious, and the presswork is admirable ; but the printing is not in a style that will please a severe classical taste. The author is a man of endless typographical resources.

— Typograph, or Book of Specimens, containing useful information, suggestions, and a collection of examples of letterpress job-printing, arranged for the assistance of master printers, amateurs, apprentices, and others. Cincinnati : 1870. Royal 8vo. pp. 252, addenda, pp. 14.

The practical part of the work is printed within coloured borders, each page presenting a different design and colour. The pages of specimens include every style, and there are 24 illustrations printed separately.

HARPER Typographical Establishment at New York, The. London : 1855. 8vo.

HARRILD & SONS' Illustrated Catalogue of Superior Machinery and materials for letterpress, lithographic, and copperplate printers, bookbinders, and stationers. "Fleet" Works, Farringdon Street. 4to. [n. d.]

— New and Revised Illustrated Catalogue for 1877. 8vo.

The firm of Harrild & Sons was established in 1809 by the late Mr. Robert Harrild, who was the first to manufacture composition balls and rollers for the trade in the year 1810 (see FRANKLIN, *ante*).

The vast business of this firm is now carried on by his surviving son and grandsons, with Mr. Samuel Bremner, the able inventor of several printing-machines, as general manager.

HARRISON & SONS. A List of Egyptian Hieroglyphics. [London : 1877.] 4to. pp. 12.

This contains no less than 1,099 different examples of Egyptian hieroglyphics, or picture writings, consisting of figures of animals, plants, and other material objects as employed by the Egyptians in representing words and phrases. As is well known, the scholarly hieroglyphics of this ancient people were used as a common language among priests, the figure being selected to express the first vocal sound in the name of the object represented. Besides these, there were the hieratic, a shorthand form of the hieroglyphic, and the demotic, a simplification of the hieroglyphic, suited to the requirements of the people. The specimens in the above work are all cast, and the figures are in outline. The book shows how the modern art of engraving and typefoundry has been utilized, espe-

cially by continental typefounders, for the reproduction of the most rude and remote systems of writing.

The firm by whom the above list is issued is that of Messrs. Harrison & Sons, of St. Martin's Lane, printers in ordinary to Her Majesty. It was founded by Thomas Harrison, who, in 1733, was apprenticed to the confidential Government Printer, Mr. Owen, of Warwick Lane, afterwards printer of the *London Gazette*. At that time, however, printing of a confidential nature was done at the Home Office. Thomas Harrison afterwards entered into partnership with Mr. Owen, the firm being styled Owen & Harrison. From 1783, on the death of Owen, Thomas Harrison carried on the business alone. In 1788, the printing of the *London Gazette* was transferred

to the King's Printer, and the nephew of the founder, James Harrison, was appointed Government confidential printer, in which office he was succeeded by his son and grandson. The "confidential" printing-office was transferred to the Foreign Office. Mr. James Harrison left the City, and, until the place was pulled down, carried on his private business at Lancaster Court, Charing Cross, first by himself as "James Harrison," and then in partnership with his son Thomas Richard Harrison, under the style of J. Harrison & Son. The firm then removed to Orchard Street, Westminster. Mr. James Harrison retired in 1838, and Mr. T. R. Harrison entered into partnership with Mr. J. W. Parker, publisher, of the Strand, and removed to St. Martin's Lane, carry-

ing on business as "Harrison & Co." The partnership was dissolved in 1847, and Mr. T. R. Harrison then carried on the business alone and in his own name. Subsequently his sons were joined with him, and the firm became successively Harrison & Son and Harrison & Sons, under which latter title it is still carried on by his two sons, Thomas and James, Mr. T. R. Harrison having died in April, 1869. For more than 30 years the firm has again printed the *London Gazette*.

Mr. James Harrison's maternal uncle was Mr. Say, the proprietor, editor, and printer of the celebrated *Craftsman, or Say's Weekly Journal*, a copy of which issued in 1789, was exhibited at the Caxton Celebration.

HART (Francis) & Co. Specimens of Old Style Type in the Printing Office of Francis Hart & Co., 63 & 65, Murray Street, corner of College Place, New York. September, 1877. 8vo. pp. vi., 64.

Impressions of a series of a comparatively late cut of Old Style Types cast by the firm of Bruce & Co. The specimens are set solid, single, double, and treble leaded, and the matter comprises lengthy and very interesting extracts from Moxon's "Mechanick Exercises"; Crapelet's

"Etudes pratiques et littéraires sur la Typographie"; and miscellaneous matter from other little-known authors, selected by Mr. Theodore L. De Vinne, surviving partner in the firm of Francis Hart & Co., and author of several valuable works on printing.—See DE VINNE.

HARTENBACH. See RITSCHL VON HARTENBACH.

HARTUNG (C. J.). Epreuve des Caractères de la Fonderie de C. J. Hartung. Anvers: 1821. Folio.

HARTZHEIM (J.). Vitæ Pictorum, Chalcographorum, et Typographorum celebrium nostratium. [In "Bibliotheca Coloniensis." Col. Aug. Agripp.: 1747. Folio.]

HASLER (M.). Die durch die Buchdruckerkunst blühende Religion und Gelehrsamkeit. Helmstadt: 1757. 4to.

HASPER (Wilhelm). Galvanoplastik. Gründliche Anleitung für Buchdrucker, Schriftgießer, Kupferstecher und Holzschneider, auf die einfachste und billigste Art Typen und Kupferplatten darzustellen. Karlsruhe: 1855. 8vo. pp. viii. 56.

—— Handbuch der Buchdruckerkunst. Nach eigener Erfahrung und unter Zuziehung der Werke von Brun, Fournier, Hansard, Johnson, Savage, Bodoni und Täubel. Karlsruhe: 1835. 8vo. pp. viii., 362.

—— Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich. Karlsruhe: 1828. 8vo.

WILHELM HASPER, the author, was a Court Printer, and died at Karlsruhe in 1871, aged 75. His work has been for a long time, besides the so-called *Andréasche Handbuch*, the best German book on printing.

—— See BRUN.

HASSE (F. C. A.). Oratio. Typographiæ Lipsiensis, imprimis sæculi decimi quarti, historiæ brevis adunbratio. Acced. tab. typorum Orient. Fr. Nies. [Lipsiæ: 1840.] 4to. pp. 56, with five plates, four of them being facsimiles of blockbooks.

— Kurze Geschichte der Leipziger Buchdruckerkunst im Verlaufe ihres vierten Jahrhunderts. Einladungsschrift der Universität Leipzig zu der bei der vierten Sæcularfeier der Buchdruckerkunst von ihr veranstalteten Feierlichkeit. Aus dem Lateinischen übersetzt. Nebst einigen xylographischen Beilagen. Leipzig: 1840. 8vo. 2 plates. pp. iv. 73.

A translation into German of the preceding article.

HASSLER (Konrad Dieterich). Ulm's Buchdruckerkunst mit mehreren artistischen Beilagen. [Second title.] Die Buchdrucker-Geschichte Ulms. Zur vierten Sæcularfeier der Erfindung der Buchdruckerkunst. Mit neuen Beiträgen zur Culturgeschichte, dem Facsimile eines der ältesten Drucke und artistischen Beilagen, besonders zur Geschichte der Holzschnidekunst. Ulm: 1840. 4to. 3 preliminary leaves, pp. 155, 18, and 8 plates of facsimiles.

— Explicatio Monumenti Typographici antiquissimi nuper reperti. Accedunt supplementa nonnulla ad auctoris historiam Typographiæ Ulmanæ. Ulmæ: 1840. 4to. pp. 9, with 1 facsimile plate.

— Ueber den geschichtlichen Gang der ältesten Holzschnidekunst insbesondere in Schwaben und über Niellen. Vortrag. [In "Verhandlungen des Vereins f. Kunst u. Alterthum, etc.," I. Bericht.] Ulm: 1843. 8vo. Plate.

HATON (Martial). A Guttenberg et à la fraternité (vers). Lagny: 1873. A quarto broadside in 2 columns.

HATTON (Joseph). Printing and Bookbinding. [In British Manufacturing Industries, edited by Phillips Bevan.] London: 1876. 16mo.—Second edition. London: 1877.

A paper contributed to one of a series of volumes intended, as the preface states, "to bring into one focus the leading features and present position of the most important industries of the kingdom, so as to enable the general reader to comprehend the enormous development that has taken place within the last twenty or thirty years." The more ostentatious and obvious changes that have taken place receive some attention; but the gradual, apparently unimportant, yet most significant and fruitful improvements that have occurred from time to time in the Arts of Printing and Bookbinding are either ignored or misconceived. In several cases where some kind of technical description was necessary, recourse has been had to the ever-accommodating encyclopedias, and descriptions of machinery have been taken from them. The new edition is improved in some respects.

HATTON (Thomas). The Compositor's Guide to the use of Greek Accents without learning the language. London: 1849. 8vo. pp. 19.

This is a very useful little pamphlet, which might be easily and rapidly mastered by any ordinary compositor, who would find an ample reward for his trouble in the cleanness of his proofs and the rapidity of his work.

HAUFFS (H.). Holzschnitt als typographisches Schmuck. [In his "Skizzen aus dem Leben der Natur," Vol. II. iv.] Stuttgart: 1840.

HAUSCHILD (J. G.). Gutenbergs Festtänze: Gutenberg, schottischer Walzer, op. 61; Fust, Gallopp, op. 62. Leipzig: 1840.

HAUSIUS (Karl Gottlob). Biographie Herrn Joh. Gottlob Immanuel Breitkopf's. Ein Geschenk für seine Freunde. Leipzig: 1794. 8vo. 2 leaves and pp. 63. Portrait in title.

HAUSRATH (A.). Rede am vierten Säcularfeste der Erfindung der Buchdruckerkunst am 24. Juni 1840, vor einem Festzuge in der grossen Stadtkirche zu Karlsruhe gehalten. Karlsruhe: (1840). 8vo.

HAWES (Stephen). Bibliography; or, the History of the Origin and Progress of Printing and Bookmaking, embracing the various substitutes for Printed Literature, the Invention of Type, Paper, and Printing. Newspaper and Book Publishing in all their varieties; rare old Books and Manuscripts; the Discovery and Progress of Engraving, Lithography, Photography, Photo-Engraving, Printing in Colours, and a general review of the Literature of the day. New York: 1874. 8vo.

HAZEU (Johannes). Gedenk-zuil, ter eere van Laurens Janszoon Koster, uitvinder der onwaardeerbare Boekdrukkunst, bij de viering van het Vierde Eeuwfeest, te Haarlem. Amsterdam: 1824. 8vo. pp. 16. In verse.

HEAD (W. Wilfred). The Victoria Press: its History and Vindication. London: 1869. 8vo.

This contains the history of a printing-tacks from various quarters. In spite of office established for the employment of this vindication, however, the author has girls and women, called the Victoria discontinued the employment of women Press, and defends its system from at- as printers.—See FAITHFULL, Emily.

HECQUET, père, ouvrier typographe (Charles). Les salaires et les grèves. Conférence faite au Cercles des Travailleurs de Nancy le 30 Avril, 1877. Nancy. 8vo. pp. 16.

HÉDOW (Jules). La Lithographie à Rouen. Rouen: 1877. 8vo. pp. 88, with etched portrait.

100 copies printed on Dutch paper, and 20 on Whatman paper.

HEIDELBERG. Zum Gedächtniss der vierten Säcularfeier der Erfindung der Buchdruckerkunst zu Heidelberg am 24. Junius, 1840. Heidelberg: 1840. 8vo.

HEINECKEN (Karl Heinrich, Baron von). Dictionnaire des Artistes dont nous avons des estampes, avec une notice détaillée de leurs ouvrages gravées. Vols. i. to iv. Leipzig: 1778-1780. 8vo.

The publication of this dictionary was, by the death of the author, arrested at the fourth volume, which extended to *Diz*. The original manuscript is in the Library of Dresden.

Vym moer ain ju
 d'fearo wiet empfa
 uen von wiet gebe
 ren am kind. 28



Er wiet ab sterger
 als der regen in
 die wol des schaff
 28



Die porten wiet
 beschlossen vmd
 wriet nit uf getan
 28



Der hertz wiet mache
 ein neire uf der erd
 ein wab wriet vmb
 geben am man. 28

Sechstag Jeremias

Man list am buch der gelcho
 pff am iii c dz got der hertz zu
 der schlagē du wrielt hmbū k
 eyle uf demer beull 28 Vn dar
 nach stet gelchbt sich dz ist die
 fearo wiet zerkrulte dem hab
 vn du schlag wrielt halstragē
 12ē kister ut vnd die selb figu
 ur ist er kilt als got dās den
 engel marie vktindet ward.
 28

12ē am buch der Richter am v c
 dz Gedeō hat gepete vō dē engel
 gots ain zaichē des ligo In der
 woll der schaff zefeuchte 28 Des
 ist ain figē marie der huckra
 wē die onzerlörung iro labo
 vmd der Juckfearo schaff
 durch den heiligen gailt 9
 gelchwenger ward. 28



HEINECKEN (Karl Heinrich, Baron von). *Idee générale d'une Collection complete d'Estampes, avec une dissertation sur l'Origine de la Gravure, et sur les premiers livres d'images.* Leipsic et Vienne : 1771. 8vo.

We reproduce seven most interesting facsimiles from Baron Heinecken's work. The first (p. 310) is a page (reduced) from the most famous of all the block-books, the "*Biblia Pauperum*." It was so called to distinguish it from the Bible proper, which, being then made in two or more stout volumes of fine vellum, could be the book only of the rich; this, a synopsis or epitome of the sacred writings in the shape of forty or fifty pages of engravings, was justly considered a Bible for the poor.

The author of the composition is unknown; indeed it is conjectured, for plausible reasons, that the writer of the text was not the designer of the pictures. Probably the latter were done first, the Bible of the Poor consisting only of pictures, and the text was afterwards added. At any rate, there are incongruities and discrepancies between the text and the illustrations, leading to the belief that two minds were engaged. At least six xylographic editions of the "*Biblia Pauperum*" are known; some having a Latin, others a German text. Three of them were printed in Germany after the invention of typography.

There are marked features of similarity in all the editions. The page is divided into a certain number of panels, three of which in the middle represent scenes taken from the Bible. Of these the centre is the "type," and generally consists of a subject from the New Testament. The two at the sides are from the Old Testament, and are the "antitypes." The text explaining the pictures is contained in the corners.

The illustration given is taken from an edition published in 1470, at Nördlingen, by Walther and Hurning. Walther and Hurning were probably printers of playing-cards, who tried to compete with the typographers that were then springing up in every important city of Europe. The panel in the centre represents the Annunciation; on the left is the Temptation of Eve; on the right Gideon with the Fleecce. The busts at the top are those of Isaiah and David; underneath are those of Hezekiah and Jeremiah.

The edition generally accepted as the first shows that the designers and engravers had more skill (no doubt derived from larger practice) in the making of pictures or figures than in the making of

letters. The engraver of the figures has produced the clear firm lines that can be cut only by an expert. The letters are wretchedly done, and show that the cutter was quite inexperienced in that kind of work. Mr. De Vinne well points out ("*Invention of Printing*") that, unlike most block-books, the Bible of the Poor was designed with architectural symmetry.

"The Apocalypse of St. John," from which the illustration on p. 312 is taken, was, as a block-book, almost as famous as the "*Biblia Pauperum*." It ran through at least six xylographic editions, some having fifty and others only forty-eight leaves, printed upon one side only of the leaf. The book itself is not, as might be expected, an epitome of the Revelation of St. John; it is simply a collection of pictures, many of them almost ludicrous in their incongruities and anachronisms. There is, however, a good deal of character in the faces, and considerable skill manifested in the groupings. Maittaire says that this is the oldest of the block-books. It is from the roughness of the woodcuts, the character of the costumes, and other peculiarities, that Maittaire and several authorities speak of this as the first work issued in the form of a volume. Each page has two illustrations with explanatory legends. Some of these represent the vision of St. John; but the artist has altogether disregarded the times and places of the matters introduced. The architecture is that of Germany in the fourteenth or fifteenth century. The costumes are very incongruous; the men wear breeches and coats, conical, flat-topped, and broad-brimmed hats; the soldiers are in chain or in plate armour, with the helmets and battleaxes of the Middle Ages. Many of the illustrations represent events in the life of the Apostle which are not to be found at all in the Holy Scriptures.

The block as given here is a reduction of the first page of one of the editions of the book, and the subject appears to be founded on a fabulous life of St. John, supposed to have been written by Abdias, Bishop of Babylon. In the upper compartment St. John is represented as preaching to a magnate, whose robe or mantle is held by two attendants. Drusiana stands behind them. The legend is:—"Conversi ab idolis per pre-

Cōuerſiabiūdis p̄r p̄dicacionē b̄n̄ Johānūs d̄uſiana ⁊ ceterā



Stō Johānes luphans

cultōes ydloꝝ explozātes frāe?



THE "APOCALYPSIS S. JOHANNIS."—REDUCED FACSIMILE.—FROM HEINECKEN.



"CANTICUM CANTICORUM."—REDUCED FACSIMILE.—FROM HEINEKEN.

dicationem beati Johannis Drusiana et ceteri"—Drusiana and others, turned from idols by the preaching of St. John. In the lower compartment, Drusiana, who was a married lady of Ephesus, and one of the many converts of St. John, is being baptized by him in the Christian temple of Ephesus. The figure of the lady is discreetly diminished to suit the size and shape of the baptismal font. The six armed men at the door are trying to break in to witness the ceremony; one "peeping Tom" is trying to get a glimpse through an aperture at the top, and another through a hole at the bottom. The text at the top describes the picture. "Sts. Johannes baptisans Drusiana. Cultores ydolorum explorantes facta ejus"—(St. John baptizing Drusiana. The worshippers of idols watching his proceedings).

Our illustration on p. 313 is a page from the "Canticum Canticorum," a block-book of 16 pp. small folio. The original is printed in brown ink, on one side of the sheet. There are two illustrations on each page, and the two printed pages face each other. The explanations of the designs are in Latin, and engraved in scrolls surrounding the figures. According to some bibliographers, there were three distinct editions of this book, which is variously described as the *Historia Beatæ Mariæ Virginis*, or the *Prefiguration of the Virgin Mary*, from the *Song of Songs*. The lettering on the block annexed is:—

"Osculetur me osculo oris sui; quia meliora sunt ubera tua vino"
(Let him kiss me with the kiss of his mouth; for thy love is better than wine).

"Veni in hortum meum, soror mea sponsa; messui myrrham meam, cum aromatis meis"
(I am come into my garden, my sister, my spouse; I have gathered my myrrh with my spice).

"Caput tuum ut Carmelus; collum tuum sicut turris eburnea"
(Thine head is like Carmel; thy neck is like a tower of ivory).

"Nigra sum, sed formosa, filie Jerusalem, sicut tabernacula Cedar, sicut pelles Solomonis"
(I am black but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon).

In the upper compartments are persons in monastic habits cutting and threshing grain: one is pounding it in a mortar, and another grinding it in a hand-mill.

In the little open house behind the monk with the pestle is a desk with two books. In this combination of agricultural work with the emblem of study, Harzen believes there is an illustration of the daily work of the Brothers of Common Life, to whom he attributes the engraving and printing of the book. The bride of the *Song of Solomon* wanders about the streets of a city supposed to be Jerusalem, but the dwellings have high-peaked roofs, Dutch gables, and overhanging upper stories.

The engraved letters of this book are much more legible than those of the *Apocalypse*, or the "*Biblia Pauperum*." The printing was done in the Netherlands, in the second or third quarter of the fifteenth century.

There were at least four distinct editions of the "*Story of the Blessed Virgin*," from which page 315 of facsimiles is taken. The designs have no artistic merit, and are evidently the work of a novice; the letters are legible, but very uncouth. The edition from which the annexed block is taken was roughly printed on one side of the paper, but in a very black ink. Other and earlier editions, differing both in the size of the blocks and the positions of the figures, are in the usual rusty brown ink.

The object of the book is to show the reasonableness of the Incarnation, and to defend the Roman Catholic dogma of the Immaculate Conception: arguments in support of it being deduced from ancient mythology, as well as from the Bible and the writings of the Fathers. The first tablet represents the Temple of Venus, with a man gazing at a lamp. The translation of the text underneath is:—"If the light at the Temple of Venus cannot be extinguished, why should not the Virgin generate without the seed of Venus?"—Augustine, *De Civitate Dei*, xxi. 7. The next tablet represents a man gazing at the water, which reflects the moon. The legend is:—"If Seleuceus in Persia finds [reflected] light from the moon, why should not the Virgin, pregnant by a beautiful star, generate?"—Augustine, *De Civitate Dei*, xx. 6. Another picture represents two men and a statue. The wording is:—"If a human being can be changed into stone, why, by Divine power, should not the Virgin generate?"—Albertus de *Mineralium*, i. The last of the four pictures represents two men sawing a block of stone, on which are the images of two heads. The wording is:—"If man can be painted on stone by the power of heaven, why should not the Virgin generate by the assistance of the



Si lumen pbani veneris nullus ex
tinguere valet. quare absqz veneris
semine virgo non generaret. augus-
tinus. xxi. de ciuitate dei. capi. vii.

Seleucus in peride lucem lune si ha-
bet. cur feta almo sidere vgo non ge-
neraret. augustinus. xx. de ciuitate dei.
capitulo sexto.



Si homo vi nature in saru verti va-
let. cur vi diuine cure virgo non ge-
neraret. albertus primo minorali-
um in fine.

Homo si in lapide vi celipingi valet.
cur almi spūs opere vgo non genera-
ret. albertus. ij. minoralium tractatu
ij. capitulo primo.

Holy Spirit?"—Albertus de Minoralium, ii. chap. 1.

One edition of this work contains an imprint in sprawling and almost unreadable characters, which bibliographers interpret as the letters "F. W. 1470," probably the initials of Frederick Walther, of Nördlingen.

Another of our illustrations, that on p. 317, is taken from a work which belongs to the class termed "Block-books of Images with text." In these xylographic productions the explanations of the pictures are given in the form of a full page of reading matter, generally printed on the page opposite the picture. The title of the book itself is "Der Entkrist"; or, the Antichrist. It seems to have been written to warn men against the snares of heresy. The text which explains the cuts is in the German language, and is very carelessly written.

The book describes how "Antichrist" was born in Babylon; how he yielded himself to lust of woman at Bethsaida; was circumcised; announced himself as the Messiah, and was instructed in magic and all sorts of evil. Elias and Enoch came down from heaven to preach against him, but by superior eloquence he deceived the world, performed miracles, and converted all the kings of the world to his heresy, &c. Ultimately, the Almighty gave the order, "Michael, strike him dead: I will no longer bear with the unjust." He was then carried to hell, and received by the Devil and his allies.

The upper picture shows how, in the words of the accompanying text, "Antichrist is instructed by adepts, who teach him to make gold, the art of magic, and all sorts of evil. And this takes place at the city named Corosaym. And this stands also written in the 'Compendium Theologiæ.' And Our Lord curses the said City in His Gospel, and says thus, 'Woe to thee, Corosaym.'"

Over the lower picture are the words:—"Here we see Antichrist goes from Capernaum to Jerusalem, and he there announces himself as Holy. And hereof is also written in the book 'Compendium Theologiæ.' And Our Lord in the Gospel also curses this city, and speaks thus concerning it, 'Woe to thee, Capernaum.'"

Two distinct editions of the "Antichrist" are known. The copy from which our facsimile is taken has 38 leaves, 26 of which are devoted to the Life of Antichrist, and 11 to a separate treatise known as the "Fifteen Signs," a kind of sequel. It is printed on one

side of the paper, in brown ink, and the illustrations face each other. The imprint bears the name of "Jungheennis, prissmaler, Nuremberg, 1472."

Our illustration on p. 318 is from the "Ars Memorandi, notabilis per figuras evangelistarum." It is a thin folio of thirty pages, fifteen of which contain a text of very large clumsily-drawn letters within a rule-border; the remaining fifteen pages have full-page illustrations. The edition from which our illustration is taken is printed in brown ink.

The four evangelists are symbolized as usual, St. John by an Eagle, St. Matthew by an Angel, St. Luke by a Bull, St. Mark by a Lion. These are conventionally drawn, and surrounded by some of the objects frequently mentioned in the Gospels. The latter are numbered, with Arabic figures referring to explanations in the text. Thus in the facsimile the dove on the head of the symbolized St. John is the emblem of the Deity. The two heads beside the eagle are to be understood as those of Moses and of Christ. The musical instruments, a lute and three bells on the breast of the eagle, indicate the contents of the second chapter of St. John, the marriage at Cana. The fish recalls the Pool of Bethesda. The numeral 3 points to the conversation with Nicodemus. The water-bucket and the crown refer to the woman of Samaria at the well; the five loaves and the two small fishes (in the upper right-hand corner) to the feeding of the multitude. The cross in the circle is the consecrated wafer of Holy Communion. The descriptive text is in Latin; in another edition it is in Dutch, and gives a synopsis of the contents of the Gospel.

The last of our series of facsimiles from Heinecken is taken from the celebrated "Speculum Salutis," or "Speculum Humanæ Salvationis" (*vide* p. 318), which was popular in manuscript form for at least two centuries before the invention of typography. Four of these written copies are preserved in the British Museum. The "Speculum" is very much like the "Biblia Pauperum" both in its object and contents, and some bibliographers have supposed that the two had a common origin; but there are substantial reasons for rejecting this view.

This illustration is a full-sized facsimile of the upper part of the first page of pictures. In the compartment to the left may be seen the fall of Lucifer, as is stated in the words underneath. The rebellious angels having been transformed into devils, and by swords and spears thrust out of the battlements of heaven,

Der Enckrist hat bey m maister. Die inlenen gold machen. Vnd ander
 zaubrey vnd pös kisth. Vnd das beschicht in der Stat genant Corosaym.
 Vnd das stet auch geschriben in Compendio Theologie. Vnd vnser herr
 flucht d derselben stat auch in dem Euangelio. Doer spricht. Wee dir
 Corosaym ~



Hiergät der Enckrist von Capharnaym. gen Iherusalem. Vnd hat sich da
 aufgeben er sei heilig. Vnd dauon stet auch geschriben in dem buch Com
 pendio Theologie. Vnd vnser herr flucht der selben stat auch in dem
 Euangelio, Vnd spricht also. Wee dir Capharnaym ~



REDUCED FACSIMILE OF "DER ENTKRIST."—FROM HEINECKEN.



"ARS MEMORANDI."—REDUCED FACSIMILE.—From HEINECKEN.



dis cur hoitz ad ymagis vilitudis sus

calis lucifer

FACSIMILE BLOCK FROM THE "SPECULUM SALUTIS."—FROM HEINEKEN.

are falling into the jaws of hell, which is here represented, in the conventional style of mediæval designers, as the mouth of a hideous monster filled with forks of flame. In the next compartment is the Creation of Eve in the Garden of Eden. The designer has modified the biblical narrative. Eve is not formed from the rib of Adam, but is emerging from his side. At the bottom is the legend, in abbreviated Latin, God created man after His own image and likeness. The book was written for the instruction of the travelling Mendicant Friars, who had, since the thirteenth century, gradually monopolized preaching and the pastoral work of the settled clergy. The following is an extract from the preface:—"I presume that nothing is in this life more useful to a man than to acknowledge his Creator, his condition, his own being. Scholars may learn this from the Scriptures, and the laymen shall be taught by the books of the laymen—that is, by the pictures."

The "Speculum" was printed at various times and places during the fifteenth century, and on the peculiar

appearance of some of the editions has been founded a portion of the theory of a Dutch invention of printing. The copies of greatest value are those which belong to four correlated editions, two in Latin and two in Dutch, all without date, name, or place of printer. In these four editions the illustrations are from the same blocks, but the letter-press in each edition exhibits some peculiarity in the shape or disposition of the letters; thus, in spite of many appearances to the contrary, confirming the fact of the use of movable types. The name of the printer is unknown; but if it were, it would not in the least invalidate the claims of Gutenberg. The printer of the "Speculum" was evidently the predecessor of Veldener, and one of the earliest, if not the first typographical printer in the Netherlands. Mr. De Vinne discusses very fully the works and workmanship of this unknown printer, and we would refer the reader to his work on the "Invention of Printing," from which, through the courtesy of the author, we derive the preceding curious illustrations.

HEINECKEN (Karl Heinrich Baron von). *Nachrichten von Künstlern und Kunstsachen*. Two parts. Leipzig: 1768-69. 8vo. Part I. pp. xxiv., 436, and index; Part II. pp. xxxviii., 524, and index.

In the second part, pp. 85-240 comprise a dissertation on the earliest forms of wood-cutting as applied to the illustration of books; pp. 222-237 describing the "Speculum Humanæ Salvationis," with several facsimile woodcuts; pp. 241-314 account of the earliest Dutch writers on chalcography, by whom Koster is credited with the invention of printing. Heinecken conjectures that Gutenberg took the idea of printing from the playing-card makers, who are said to have been the first engravers of historical

subjects intermingled with texts. All his attempts to cut single letters at Strassburg proved ineffectual, and brought ruin both upon himself and his partners, without producing a clean legible leaf. This failure induced him to quit Strassburg, and return to his native city, where he joined Fust. Here their endeavours were crowned with complete success. Heinecken is of opinion that their first productions were taken from wooden blocks.

— Schreiben an J. P. Krause über die Beurtheilungen der Nachrichten von Künstlern und Kunstsachen. Leipzig: 1771. 8vo.

The name of Baron HEINECKEN stands deservedly high among typographical antiquaries. He was born at Lübeck, in 1706, and died at Alt-Doelern (Basse-Lusace), January 23rd, 1791. He studied law at Leipzig, afterwards became secretary to Count Brühl, minister at the court of Saxony, and was entrusted with the execution of many important missions. He devoted the whole of his leisure time to

the culture of the fine arts, and his collection of engravings was one of the finest to be found in Germany. He was the discoverer of the celebrated wood-blocks of St. Christopher and the Virgin now in the possession of Lord Spencer. A number of most interesting articles written by this author will be found in the "Leipziger Bibliothek der schoenen Wissenschaften."

HEINLEIN (Heinrich). Festgabe zur vierten Säcularfeier der Erfindung der Buchdruckerkunst. Eine Darstellung der Entstehung, Ausbreitung und Vervollkommnung der Typographie bis zur gegenwärtigen Zeit. Leipzig: 1840. 8vo. Coloured plate.



LEYDEN: 1483-1484.

HEINRICUS (Heynrici).

Henry, son of Henry, was the first printer of Leyden, where he was to be succeeded by so many eminent men—the Elzevirs, Moretus, Plantin, and Rapheleleng. His first book is supposed to have been printed in 1483. His device is like that of Hugo Janszoon van Woerden, who very likely was the immediate successor of Heinricus in Leyden; the most striking difference being the inversion of the inscription "Holland in Leyden." The device of Heinricus consists of the lion rampant, holding in his claws two shields, one with the monogram IXX,

the other the cross-keys of Leyden. Round his head on a scroll are the words "Hollā in Leiden" (*sic*).

The only kind of types used by this printer are those which Veldener employed during his stay in Louvain, from 1476 to 1477. Heinricus did not exercise his art in 1483 and 1484. The number of his works was very limited, at least judging from those that are now known. Among them was a re-issue of the "Chronique de Holland," in Dutch, originally published by Leeu in 1478, and the "Epistles and Evangelists."

HEINRITZ. Versuch einer Geschichte der Buchdruckerkunst im vormaligen Fürstenthume Bayreuth bis zur vierten Säcularfeier der Erfindung derselben. [In "Archiv für Geschichte und Alterthumskunde von Oberfranken." Vol. I.] Bayreuth: 1841. 8vo.

HEITZ (J. C.). Collection d'anciens Gravures sur bois provenant du fond de l'imprimerie Heitz. Planche I. Strasbourg: (1860). 9 large sheets.

One hundred copies printed, but not for sale.

HELBIG (H.). Additions et Corrections aux Listes Chronologiques des anciennes Impressions de Mayence, avec date. Bruxelles: 1842. 8vo.

— Une Découverte pour l'Histoire de l'Imprimerie. Bruxelles: 1855. 8vo.

Contains: Les plus anciens caractères de Gutenberg et ce qui est advenu. Albert Pfister, imprimeur à Bamberg. La Bible de 36 lignes.

— Notes et Dissertations relatives à l'Histoire de l'Imprimerie. Bruxelles: [1863]. Royal 8vo. pp. 67.

— Notice bibliographique sur le premier livre imprimé à Liège, par Morberius. Liège: 1847. 8vo.

Twenty-five copies only reprinted from the "Messager des Sciences Historiques et Archives des Arts de Belgique," 1847, pp. 243—248.

— Notice sur les Descendants de Pierre Schoeffer qui exercèrent l'Imprimerie à Bois-le-Duc, de père en fils, depuis l'année 1541 jusqu'en 1796. Gand: 1846. 8vo.

Twenty-five copies only reprinted from the "Messager des Sciences Historiques," 1846, pp. 433—445, with vignettes and a genealogical table.

— Notice sur quelques Livres rares et curieux du XV^e Siècle. Gand: 1842. 8vo.

— Notice sur quelques Livres rares et curieux des XVI^e et XVII^e Siècles. Gand: 1841. 8vo.

Of the above pamphlets but few copies were printed separately; the matter originally appeared in the *Bulletin du Bibliophile Belge* and other periodicals.

HELIOTYPE. The Heliotype Process described and illustrated, with twelve specimens. London: 1872 (?). 4to. pp. 16. 12 plates.

Heliotypes are impressions printed with the roller and printers' ink, at an ordinary press, from photographs on portable films of bichromated gelatine, hardened with chrome alum.

HELLER (Joseph). Geschichte der Holzschneiderkunst von den ältesten bis auf die neuesten Zeiten, nebst zwei Beilagen, enthaltend den Ursprung der Spielkarten und ein Verzeichniss der sämtlichen xylographischen Werke. Bamberg: 1823. 8vo.

One of the best German works on xylography, with a history of the origin of playing-cards. It contains many wood-engravings, and is now very scarce.

— Leben Georg Erlinger's, Buchdruckers und Formschneiders zu Bamberg, nebst einer vollständigen Aufzählung und Beschreibung seiner sämtlichen gedruckten Schriften und Holzschnitte. Ein Beitrag zur Geschichte der Typographie, und als Ergänzung der Werke von Panzer, Sprenger und Bartsch. Bamberg: 1837. 8vo. pp. 31.

— Das Leben und die Werke Albrecht Dürer's. Tome II. Bamberg: 1827. 8vo. pp. viii. 945 and 2 plates.

The first volume of this work was never published. A Supplement was issued in 1831.

HELLER (Jos.). Monogrammen-Lexicon, enthaltend die bekannten, zweifelhaften und unbekanntten Zeichen sowie die Abkürzungen der Namen der Zeichner, Maler, Formschneider, Kupferstecher, Lithographen, mit kurzen Nachrichten über dieselben. Bamberg: 1831. 8vo.

A dictionary of the monograms used by engravers and others, including those known, doubtful, and unknown.

— Praktisches Handbuch für Kupferstichsammler, oder Lexicon der vorzüglichsten und beliebtesten Kupferstecher, Formschneider, und Lythographen. 2 vols. Vol. I., Bamberg: 1823. 12mo. pp. viii. 231. Vol. II., Bamberg: 1825. 12mo. pp. iv. 202.— Second edition, 3 vols. Leipzig: 1850. 8vo. pp. 945. Portrait.

A supplement to the first edition was issued with the following title:—

— Lexikon für Kupferstichsammler über die Monogrammisten, Xylographieen, Niello, Galleriewerke. Bamberg: 1838. 12mo. pp. vi. 226.

— Versuch über das Leben und die Werke Lucas Cranach's. Bamberg: 1821. 8vo. pp. xvi. 532, with folding genealogy at page 36.—Second edition augmented. Nürnberg: 1854. 8vo. pp. vi. 315. Portrait, plates, and tables.

JOSEPH HELLER, a German writer, born at Bamberg, on the 22nd of September, 1798, died in the same city, on the 4th of June, 1849. He visited the principal cities and towns of Germany, Italy, and Switzerland. His productions are held in great esteem by those engaged in the study of the fine arts.

HELLER (J. B.). Wohlgemeinte Gedancken über Führung einer Buchdruckerey bey Feyerung des Dritten Jubel-Festes der Buchdrucker-Kunst. Erfurth: 1740. 8vo. pp. 14, 115. Emblematical frontispiece.

HELMSCHROTT (Joseph Maria). Verzeichniss alter Druckdenkmale der Bibliothek des uralten Benediktiner-Stifts zum H. Mang in Füessen; mit litterarischen Anmerckungen. 2 parts. Ulm: 1790. 4to. pp. xxviii. 236, 123.

HENAUX (Ferdinand). Recherches historiques sur l'Introduction de l'Imprimerie dans le Pays de Liège. Liège: 1843. 8vo.

First published in the "Messager des Sciences Historiques," 1843, pp. 9—39; a few copies were separately printed as above.

HENNEBERT (Frédéric). Sur les premières Productions de la Presse à Tournai. Tournai: 1847. 8vo.

Reprinted from the "Bulletin de la Société Historique et Littéraire de Tournai," 1847, 8vo., pp. 45—50.

HENNING (Eduard). Erlebnisse des Buchdruckers P. Petersen während seines 10jährigen Aufenthalts in Afrika. Kiel: 1851. 8vo. pp. 168.

A well-written and amusing sketch.

HENRICI (Dr. G.). Die Buchdruckerkunst nach ihrem Einflusse auf Wissenschaft, Religion, Gesittung und bürgerlichen Verkehr. Eine Rede. 3. sehr vermehrte und verbesserte Auflage. Braunschweig: 1849. 8vo. pp. 47.

HENRICI (Dr. G.). Ueber den Nutzen der Buchdruckerkunst. Hamburg: 1795. 8vo.

HENRICI (M.). Die Kupferstecherkunst und der Stahlstich. Leipzig: 1834. 8vo.

HENRICPETRI. Librorum tabernae et officinae Henricpetrinae, per Henricum Petri et Sebastianum Henricpetri F. Editorum index. Basilae: 1579. 8vo. pp. 46.

A list of the Latin and German works from the press of Henricpetri, but not giving particulars of date, size, or price.



BASLE: 1523-1578.

HENRICPETRI (Heinrich Petri).

Annexed is the device of this celebrated Swiss printer. It represents Thor's hammer, held by a hand issuing from the clouds, striking fire on the rock, while a head, symbolizing the wind, blows upon it.

HENRICY (Ant.). Notice sur l'Origine de l'Imprimerie en Provence. Aix: 1826. 8vo. pp. 43.

HENRY (J.). Dialogue entre une Presse mécanique et une Presse à bras, recueilli et raconté par une vieille Presse en Bois; enrichi de notes. Paris: 1830. 8vo.

HENZE (Ad.). Handbuch der Schriftgiesserei und der verwandten Nebenzweige: Stereotypie, Abklatschen, Holzschneidekunst, erhaben geätzte Gravuren in Zink, Zinn, Schriftmetall, Kupfer und Stahlstich, Hochlithographie, Relief-Copirmaschinen, Proportion der Buchstaben, etc. Weimar: 1844. 8vo. pp. 393-11 plates.

Though now somewhat out of date, it is still one of the best books on type-founding.

HERBERGER (Theodor). Augsburg und seine frühere Industrie. Augsburg: 1852. 8vo. pp. 72.

Printing has from its earliest days been one of the principal industries of Augsburg, and the author includes an account of the trade, claiming that the first step towards the discovery of printing was made by Master Johannis, Pastor of St. Moritz, in 1407.

HERBERT (William).—See AMES.

HERDINGH. Proeve van Letteren welke gevonden worden ter Boekdrukkerye van Herdingh en du Mortier te Leyden. Leyden: 1793. 8vo. Title, address, and 64 pages of types, with 14 of borders and cuts.

HERHAN. Méthode pour fonder les Caractères de l'Imprimerie en formats solides. [In "Archives des découvertes et des inventions," vol. xiv.; and also in "Dictionnaire de découvertes faites en France," vol. vii.] Paris: 1822.

HERICOURT (COMTE ACHMET D') ET CARON. Recherches sur les Livres imprimés à Arras depuis l'origine de l'imprimerie dans cette ville jusqu'à nos jours. 3 parts. Arras: 1851-53-55. 8vo.

HERING (A.). Die Galvanoplastik und ihre Anwendung in der Buchdruckerkunst. Leipzig: 1870. 8vo. pp. 100.

——— Anleitung zur Holzschneidekunst. Leipzig: 1873. 8vo.

HERIOTT. Printing and Printers. Article in De Bow's *Commercial Review* (New Orleans), vol. vi. p. 45.

HERLUISON (Henri). Artistes Orléanais, peintres, graveurs, sculpteurs, architectes. Liste, sous forme alphabétique, des personages nés pour la plupart dans la province de l'Orléanais; suivie de documents inédits. Orléans: 1863. 8vo.

115 copies printed.

——— Recherches sur les Imprimeurs et Libraires d'Orléans. Recueil de documents pour servir à l'histoire de la Typographie et de la Librairie Orléanaise, depuis le 14^e Siècle jusqu'à nos jours. Orléans: 1868. 8vo. pp. ii. 158.

Only 78 copies printed.

The first printer at Orleans was M. Vivian, in 1490. The author is a bookseller of Orleans, where he was born in 1835.

HERMANN (Godof.). Oratio in quartis festis secularibus Artis Typographiæ. Lipsiæ: 1840. 4to. pp. 10.

HERMANN (Gottfr.) Festrede zum Buchdrucker-Jubiläum 1840. (Annexe N. 76, in: Köchlig, H., "Gottfr. Hermann zu seinem 100jährigen Geburtstage.") Heidelberg: 1874. 8vo.

- HERVET (L. C.). Ode à Laurens Koster, Inventeur de l'Art de l'Imprimerie à Haarlem en 1423. Amsterdam: 1823. pp. 10.
- HESSE (L. A. C.). Epreuves d'impression satinée. Amsterdam: 1806. 4to.
- HESSELS (Jan Hendrik).—See LINDE (Dr. van der).
- HESSEN (Willem). Parnas vreuchde over het derde eeuwjaar van de geboorte der drukkunst door Laurens Koster. Haarlem: 1731. 4to.



HESTER (John).

LONDON: 1591.

Dibdin and Ames mention Andrew Hester the bookseller, not printer, but no bibliographer refers to John Hester. The device annexed is found on a book entitled "A briefe answere of Iosephus Quercetanus armenianus. . . . By John Hester, practicioner in the spagericall arte." It is not, however, certain that John Hester had a press of his own with the letters HESTER I O H N, in a single cipher, between two branches of laurel. On the ornamental border are the initials I H.

- HEUBNER (Gustav). Das vereinigte Gutenbergs- und Turnfest der Stadt Plauen am 24. Juni 1840, beschrieben und nebst den dabei gehaltenen Reden und gesungenen Liedern herausgegeben. Plauen: 1840. 8vo. pp. 28.
- HEYMANN. Predigt bei der Säcularfeier der Buchdruckerkunst am 21. Juni 1840 in der Kreuzkirche zu Dresden gehalten. Zum Besten der Gutenberg-Stiftung. Dresden: 1840. 8vo.
- HEYSE (Ludwig Wilhelm). Ihrem verehrten Principal bei Gelegenheit der vierten Säcularfeier der Erfindung der Buchdruckerkunst überreicht von den sämmtlichen Mitgliedern seiner Officin. Bremen: 1840. Folio.

HILARIA Typographica Erfordensia, das ist Historischer Bericht von der Jubel-Feyer, welche zum Andencken der vor dreyhundert Jahren erfundenen Buchdrucker-Kunst am 27. Junii MDCCXL. auf der uralten Universität Erfurth begangen worden, nebst der bey solcher Gelegenheit abgehaltenen Academischen Rede und noch andern dahin gehörigen Schriften. Erfurth: 1740. 4to.

HILDEBRAND (J. C.). Handbuch für Buchdrucker-Lehrlinge. Enthaltend unentbehrliche Nachweisungen, Vorschriften, Berechnungen, nützliche Winke, Geschichtliches der Kunst, auch Lebens- und Wanderregeln, nebst einem alphabetischen Verzeichnisse von 719 Druckerereien in 317 Städten. Eisenach: 1835. 8vo. pp. 220.



ANTWERP: 1514-1536.

HILLENUS (Michael).

This printer is said by Panzer to have been established in London in 1531, but this is an error. In 1531 he printed at Antwerp an anti-Protestant work for Pepwell, who could find no printer in London with sufficient courage to undertake it.

The device of Hillenius consists of the emblem of time standing on clouds, with a sickle in his right hand, a serpent coiled in circle in the left. On either side the word "Tem pus."

HINDLEY (Charles). *The Life and Times of James Catnach (late of Seven Dials).* London: 1878. 8vo. pp. 4 (coloured illustrations), xvi., and 432; with 230 woodcuts, 42 of them by Bewick. 750 copies printed.

In the characteristic language of the prospectus, this book gives the "Full, True, and Particular account of the Life, Trial, Character, Confession, Condemnation, and Behaviour, together with an authentic copy of the last Will and Testament; or, Dying Speech, of that eccentric individual 'Old Jemmy Catnach,' late of the Seven Dials, printer, publisher, toy-book manufacturer, dying-speech merchant, and ballad monger. Here you may read how he was bred and born the son of a printer, in the ancient borough of Alwrick, which is in Northumberlandshire. How he came to London to seek his fortune. How he obtained it by printing and publishing children's books, the chronicling of doubtful scandals, fabulous duels between ladies of fashion, 'cooked' assassinations, and sudden deaths of eminent individuals, apocryphal elopements, real or catch-penny accounts of murders, impossible robberies, delusive suicides, dark deeds and public executions, to which was usually attached the all-important and necessary 'Sorrowful

Lamentations,' or 'Copy of Affectionate Verses,' which, according to the established custom, the criminal composed in the condemned cell, the night before his execution. Yes, my customers, in this book you'll read how Jemmy Catnach made his fortune in Monmouth Court, which is to this day in the Seven Dials, which is in London. Not only will you read how he did make his fortune, but also what he did and what he didn't do with it after he had made it. You will also read how 'Old Jemmy' set himself up as a fine gentleman,—James Catnach, Esquire. And how he didn't like it when he had done it. And how he went back again to dear old Monmouth Court, which is in the Seven Dials aforesaid. And how he languished, and languishing, did die—leaving all his old mouldy coppers behind him—and how, being dead, he was buried in Highgate Cemetery." Mr. Hindley, who was a bookseller, has edited and written a number of works, including one entitled "The Catnach Press," now become scarce.

HINLOPEN (F. C.). *De uitvinding der Boekdrukkunst, eene orzaak van godverheerlyking.* Een word, na het gevinde feest, uitgesproken den 20 Julij 1856, des voorn, in de Janskerk te Haarlem. Haarlem: 1856. 8vo.

HIRSCH (Carol. Christian). *Librorum ab anno I. usque ad ann. L. Seculi XVI. typis expressorum ex litteraria quadam (Ebneriana), supellectile, Norimbergæ privatis sumptibus in communem usum collecta et observata Millenarii I.—IV. speciminis loco ad supplendum annalium typographicorum labores editi.* Norimbergæ: 1746—49. 4 parts. 4to.

Dibdin speaks commendingly ("Bibliomania") of this supplement to the typographical labours of his predecessors by Hirsch.

HIRSCHFELD (J. B.). *Schriftproben der Buchdruckerei.* Leipzig: 1826. 4to.

HIRZEL (Henri). 1. et 2. *Rapports sur l'Imprimerie en relief fondée à l'asile des aveugles de Lausanne.* Du 30 Septembre, 1860, au 30 Septembre, 1861; du 30 Septembre, 1861, au 30 Septembre, 1867. Lausanne: 1862 & 1868. Large 8vo.

HISTOIRE de l'Imprimerie.—See **CAILLE.**

HISTOIRE de l'Invention de l'Imprimerie par les Monuments. Album typographique exécuté à l'occasion du Jubilé Européen de l'Invention de l'Imprimerie. [By E. Duverger.] Paris: 1840. Folio. —Second edition, 4to. Title, 16 leaves, appendix, 15 pages of plates, table I page, and a page of the woodcuts to show that they had been broken and destroyed. Of the edition in quarto 850 copies were printed. 150 copies were printed of the folio edition.

This is a truly magnificent volume, and well deserving of the encomium passed upon it by the *Bulletin du Bibliophile*:—"Among all the fine works which typography has produced in this century of progress, there is not one more remarkable than this. The work is itself an admirable monument of the invention of Gutenberg, and the four hundredth anniversary of that great discovery has been worthily signalized by this great achievement. It is not only a history of that event, but a panorama of it, addressed to the eyes, a history which enables us to see and touch what it records." As the folio edition is little known in this country, owing to its great scarcity and high value (so few copies having been printed), the following synopsis of its contents may be useful for purposes of reference.

The title is illustrated with a view of the Stanhope Press, as modified by one of the Didots. Then follows an exquisite dedication in French script type, hardly distinguishable from copperplate engraving, with elaborate scrolls and flourishes in rule-work; then comes a miniature of Gutenberg in colour-printing, a reproduction of a cameo in the Bibliothèque Royale. The names of printers, ink-makers, and engravers are all properly specified. The preface is bordered with a design engraved by Porret for La Fontaine's "Life of Æsop." As an introduction, there are given a specimen of an engraving from a block-book, pictures of

old coinage, that art having suggested the idea of matrices and cast-metal types; the moulds employed by the Romans for the coinage of money as an illustration of the origin of the mould of the type-founders; and of the domestic press, which suggested the idea of the printing-press. The legend of the discovery is illustrated with appropriate vignettes of Gutenberg making his types, and thanking God for having succeeded, his departure from Strasburg, his introduction to Fust, his partnership, and his office, wherein is represented his death, indicated by the setting sun and the medicine-bottles, an angel laying on his head the wreath of immortality. Then we have a facsimile page of Gutenberg's Bible printed on vellum, and so reproduced as almost to counterfeit the original. In the margin of a sheet preceding are references showing the condition of the types and their peculiarities. Then there are two pages containing representations of early type-founding apparatus; further engravings of Gutenberg's Bible; design for a statue to Gutenberg; and some chapters written in a popular manner, entitled "How Printing was Invented." Of special interest is the engraving of a type-mould in copper (made by Garamond), then owned by Duverger. On rough sheets at the end, impressions of the woodcuts are given, to show that they have been destroyed after printing off the edition.

HISTOIRE de l'Origine et des premiers Progrès de l'Imprimerie. See MARCHAND.

HISTORISCH Spel der Boekdrukkunst, opgedragen aan de Nederlandsche Jeugd. Amsterdam: [1823]. 12mo. pp. 13.

Short historical sketch of Printing for the use of schools, with questions thereon.

HISTORY and Art of Ingraving. 1747. 12mo.

HISTORY of the Art of Printing. Published by Noyes Holmes & Co. New York: 1872.

A gift-book for juveniles.

HISTORY of the Ballantyne Press and its Connection with Sir Walter Scott, Bart. Edinburgh and London: 1871. 4to. pp. 27.

Scott and Ballantyne were in 1783 boys of about the same age, at the Grammar School of Kelso. In 1796, James Ballantyne established himself at Kelso, where he edited and printed the *Mail* newspaper, to which Scott contributed. At Scott's instigation, after having created for himself a reputation as a fine printer, Ballantyne removed to Edinburgh, where he added to the fame of his press. In 1805, finding his capital inadequate to his business, Ballantyne applied to Scott for assistance, and Scott assented, on condition of his becoming a partner. This arrangement was effected, although it was of course kept strictly private, Scott on his part always stipulating with his publishers that whatever he wrote or edited should be printed at the Ballantyne Press. The "History of the Ballantyne Press" gives an account of the various editions of all Sir Walter's works, the amount he received for them, and many other items of information. It was issued on the occasion of the celebration of the Centenary of Sir Walter Scott, and each page is adorned with portraits and pictures of scenery relating to his works. As a specimen of elegant typography, it leaves nothing to be desired, and proves that whatever vicissitudes the Press may have experienced, it still may claim to be worthy of the fame first achieved for it by James Ballantyne.

HISTORY (a concise) of the Origin and Progress of Printing.—*See* LUCKOMBE (P.).

HISTORY of Printing (The). Published under the direction of the Committee of General Literature and Education appointed by the Society for Promoting Christian Knowledge. London: [1862]. Small 8vo. pp. 256.

Very inexact, and behind the times, in its statements.

HISTORY of Printing for the Use of the Blind.—*See* STEVENS (Henry).

HISTORY of Western New York and Printers' Festival. Rochester, U.S.: 1847. 8vo.

HITZIG (Ferd.). Die Erfindung des Alphabetes. Eine Denkschrift zur Jubelfeier des von Gutenberg im Jahre 1440 erfundenen Bücherdruckes. Zürich: 1840. 4to. pp. 42. Plate.

HOCHMEISTER (Martin v.), Buchdrucker in Hermannstadt, geb. 19. April, 1767. (In Trausch, "Siebenbürgisches Schriftsteller-Lexicon," vol. ii. pp. 171-183.)

HODGSON (Thomas). An Essay on the Origin and Progress of Stereotype Printing, including a Description of the Various Processes. Newcastle-on-Tyne: 1820. 8vo. pp. xii. 178. Seven leaves of specimens.

306 copies were printed, at the instance of the Newcastle-on-Tyne Typographical Society, 36 of them being in royal octavo. A very interesting essay, containing a minute account of the history of the art up to 1820.

——— Historical Memoirs of William Ged, including a particular account of his progress in the Art of Block Printing. Newcastle-on-Tyne: 1819.

176 copies printed, at the instance of the Newcastle-on-Tyne Typographical Society.—*See* GED.

HODSON (James Shirley). An Account of the Ceremony of Opening the New Wings to the Printers' Almshouses, Wood Green, August 5, 1871. London: 1871. 8vo. pp. 16.

This pamphlet includes "A History of the Institution," containing several interesting references to current printers; a Speech by the Right Hon. Earl Stanhope; and remarks by the late Mr. R. Clay, of Bread Street Hill, and others.

— An Address on behalf of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, supported by voluntary contributions, incorporated by Royal Charter, 1865. London: 1871. 8vo. pp. 12.

By the Secretary of the Charity on whose behalf the address is written, who points out the benefits conferred on civilization by the Art of Printing, and supports his arguments by extracts from speeches by Lord Dufferin, Earl Carnarvon, Charles Dickens, and Dean Stanley. He then claims that as the work of the printer is so great and universal a boon to mankind, an appeal may be addressed to benevolence and sympathy on behalf of those followers of the craft who have spent their days for the general weal, and are no longer capable of self-support.

— A few Facts for Young Men employed in Printing Offices. Two-page tract. [n. d.].

Intended to show—1. That some provision for old age and infirmity is necessary. 2. The provision offered. 3. How to obtain it.

— List of Pensioners, Inmates of Almshouses, and Orphans, showing the amounts paid to each, compiled from the Records of the Corporation. London: 1874. 8vo. pp. 12.

These statistics are drawn up with a view to show the inducements which the Printers' Corporation offers to those engaged in the trade to become subscribers.

— A Printer's Reasons for Subscribing to the Printers' Pension, Almshouse, and Orphan Asylum Corporation.

A two-page tract containing various "reasons," benevolent and provident, for supporting this well-known charity.

— To the President, Vice-Presidents, and Subscribers of the Printers' Pension, Almshouse, and Orphan Asylum Corporation. 4to. 3 pp.

A circular arguing the question of "voting" or "non-voting" in the working of elections at charitable institutions, the writer's conclusion being in favour of the former, as "it is impossible to prevent canvassing."

— See also PRINTERS' PENSION, ALMSHOUSE, AND ORPHAN ASYLUM CORPORATION, under SOCIETIES.

HODSON (Thomas). The Cabinet of the Arts, or a complete System of Drawing, Etching, Engraving, &c. 1803-6. 4to.

HOE (R.) & Co. Catalogue. 1853. pp. 42.—1860.—1866. pp. 127.—1867. pp. 138.—1877. pp. 19.

— Hints to Stereotypers and Electrotypers. New York: 1871. 8vo. pp. 34.

HOE (R.) & Co. Hints on Electrotyping and Stereotyping. New York : 1875. 8vo. pp. 50.

——— Price-List. New York : 1873. 8vo. pp. 43.—Reissued in 1876. pp. 56.

——— Reduced Price-List. New York : 1876. pp. 16.

ROBERT HOE, the founder of the firm of R. Hoe & Co., was born in 1784, in the hamlet of Hose, near Nottingham, Leicestershire. He was bound apprentice to a carpenter; but, purchasing his indentures, he emigrated to the United States in 1813. Shortly after he had established himself in business in New York, he commenced the manufacture of printing-presses. In connection with Peter Smith, who became his partner, he manufactured the first iron lever printing platen machines ever made in the United States. Subsequently he took into partnership his brother-in-law, Matthew Smith, and conjointly they succeeded in establishing an extensive business. Robert Hoe died in 1833, having survived both his partners, and leaving his business to his sons. He will be remembered in the annals of printing for having introduced power-printing machinery into the United States.

RICHARD M. HOE, the present head of the concern, is the eldest son of Robert Hoe. In 1847 he brought out the celebrated Type-revolving Printing Machine, which for a time superseded all others, not only in America, but in this country, and was adopted by the prin-

cipal newspapers on the Continent as well.

The latest invention of this firm, as applied to newspaper printing, is the Web Perfecting Press, which prints from a roll of paper, cuts off the sheets, delivers them flat, or folds them up as many times as required, all at one operation, at the speed of over 15,000 perfect papers per hour; when the machines are made double size, the production is 30,000 per hour. This machine, the last and most perfect of its kind, is being rapidly adopted by newspapers in America and elsewhere.

In connection with the business of newspaper printing, Messrs. R. Hoe & Co., however, manufacture all kinds of machines for book and job printing. Their works in New York are very extensive, covering an entire square of ground in the city, being bounded by Grand, Sheriff, Broome, and Columbia streets. They contain upwards of 200,000 square feet of floor-room, fitted with the most accurate and expensive machinists' tools. There are also large works in Tudor Street, Blackfriars, London, and a branch office in the city of Chicago.

HOE (Richard M.). The Literature of Printing. A Catalogue of the Library illustrative of the History and Art of Typography, Chalcography, and Lithography of Richard M. Hoe. London : 1877. Privately printed at the Chiswick Press. 8vo. pp. 149.

The design of Mr. Hoe to form a collection of all the works that have been printed in every language bearing upon Printing is well illustrated in this Catalogue—the first attempt to form a bibliography of the subject. Like all catalogues, however, it was incomplete immediately after its appearance, indeed, before its issue, as the evidence of

a Supplement shows; but it is very carefully prepared, and, as a tentative effort, is deserving of high praise. Its usefulness is largely increased by the addition of Indexes of names of printers and of places. It is handsomely printed on Whatman's drawing-paper. Only a very few copies were issued.

HOEHEL (C. H.). Die Heroen der Kunst. Ein charakteristisches Gemälde der ausgezeichnetsten Typographen früherer Zeit. Als Denkmal zur Feier des vierten Säcular-Festes geweiht den Manen Gutenberg's. Leipzig and Ulm : 1836. 8vo. pp. viii. and 96. Portrait of Gutenberg.

- HOEFLING (Bernhard) and Merkel Carl. Initialen des Mittelalters. Eine Sammlung von Mustern verschiedener Stylarten aus den Bibliotheken zu Fulda, Bonn, Paderborn, etc. Six parts. Düsseldorf: 1865-1866. 4to. 26 plates.
- HOFF (Henrik). Jubiläums-Büchlein, oder Geschichte wie die Buchdruckerkunst in Deutschland erfunden worden ist, nebst Anderm was dazu gehört. Mannheim: 1840. 4to.
- HOFFMAN (John Daniel). De typographiis eorumque initiis et incrementis in regno Poloniæ et Magno Ducatu Lithuanie, cum variis observationibus rem litterariam et typographicam utriusque gentis aliqua ex parte illustrantibus. Dantisci: 1740. 4to. pp. viii., 71.
 "A rare little work, divided into four chapters, but printed on detestable paper."
 —Watts.
- HOFFMANN (C.) und WEITHAS. C. Hoffmann's Buchdruckerpersee von Gusseisen. Leipzig: 1826. 8vo.
- HOFFMANN (C. L.). Pêlé-Mêle von Erfindung der Buchdruckerkunst. Lippstadt: 1740. 8vo.
- HOFFMANN (Dr. Fr. Lor.). Description d'une Édition de quelques Dialogues de Lucien, traduite en latin par Érasme, imprimée à Louvain, en 1512 par Thierry Martens. Bruxelles: 1868. 8vo. pp. 3. (Extract from vol. xvi. of the *Bulletin du Bibliophile Belge*.)
 Only 25 copies printed.
- Essai d'une Liste chronologique des Ouvrages et Dissertations concernant l'Histoire de l'Imprimerie en Belgique et en Hollande. Bruxelles: 1859. 8vo. pp. 137.
 Only 30 copies separately printed from the *Bulletin du Bibliophile Belge*.
- Essai d'une Liste des Ouvrages concernant l'Histoire de l'Imprimerie en Italie. Bruxelles: 1852. 8vo. pp. 33.
 150 copies printed separately from the *Bulletin du Bibliophile Belge*. The titles of 162 works are given, of which 98 are in Italian.
- Versuch einer Bibliographie der Geschichte der Buchdruckerkunst in Dänemark und in Schweden und Norwegen. Besonderer Abdruck aus Petzholdt's "Neuer Anzeiger für Bibliographie und Bibliothekwissenschaft." Dresden: 1861. 8vo. pp. 20.
 Only 100 copies printed from the "Neuer Anzeiger für Bibliographie."
- Verzeichniss von Schriften, welche die Geschichte der Buchdruckerkunst in der Schweiz zum Gegenstand haben. Halle: [1854]. 8vo. pp. 11.
 Reprinted from the "Anzeiger für Bibliographie."
- Verzeichniss und Beschreibung einiger von Niederländern verfassten Werke und Aufsätze aus dem xix. Jahrhundert, die Geschichte der Buchdruckerkunst betreffend. (In: Petzholdt's *N. Anz. f. Bibl.* 1865, September, pp. 273-289.) Dresden. 8vo.
- Dr. HOFFMANN has long been engaged in the fragments noted above. He has placed his materials at the disposition of the relative arts, but has only published Mr. O. Gottfried Reichart, librarian of

the Benedictine Convent at Göttweig, 1853; and Mr. Reichart is engaged in author of a work entitled "Die Druck-arte des XV. Jahrhunderts." Augsburg: Typographica."

HOFFMANN (F. R.). *Typographisches Jahrbuch.* Breslau: 1876. 8vo. First part, pp. 132. Second part, pp. 128. — 1877. 8vo. pp. 122.

This typographic year-book gives many useful hints, both on composition and press and machine printing.

— Der Druck auf der Schnellpresse, erläutert für die Geschäftsführung. Breslau: 1876. 8vo. pp. 77.

HOFFMANN (Dr. J.). *Catalogus van Chinesche matrijzen en drukletters, krachtens magtiging van Z. M. den Koning en op last van Z. E. den minister van staat, minister van Koloniën J. J. Rochussen vervaardigd, onder tsezig van den hoogleeraar, translateur van het Nederlandsch Indisch gouvernement voor de Japansche en Chinesche talen.* Amsterdam en Leiden: 1860. 4to. 45 pages of Chinese characters; 3 other pages.

The "Catalogus," printed in 1860, was the first published inventory of the Chinese types cast under the supervision of the late Dr. Hoffmann.

The first edition (1860) "contained 5,503 sorts of Chinese characters or types. This collection has been so considerably augmented that at present it embraces 6,581 sorts," the increase occasioned especially "by the appearance at Shanghai of a catalogue of 6,000 Chinese characters, of which, on a careful investigation, 5,150 appeared to be in actual use; we mean two lists of selected characters, containing all in the Bible and twenty-seven other books, with introductory remarks by William Gamble, Shanghai, Presbyterian Mission Press, 1861." From the preface of the book by Mr. Gamble, a long extract is given in the advertisement, in which the following interesting fact is stated:—"With the view of making some improvement upon the former method of arrangement (evidently

of metallic type) as well as of ascertaining how many of the 40,919 characters contained in Kang-Hi's dictionary are in common use, especially in the class of works used and published by those engaged in the missionary work, an examination was made of 4,166 octavo pages, including the whole Bible, together with twenty-seven other publications printed at our press, and embracing in the aggregate nearly one million three hundred thousand characters. In conducting this examination two Chinese scholars were employed for two years each, and it was carried on in such a manner as to secure as much accuracy as possible. According to the Advertisement in the third edition, 1876, the house of Brill now possesses 7,908 matrices and letters. The number of characters in our list is thus increased to 6,000." After examining the Gamble list, it appears that 725 founts must be added to the Netherlands collection.

— Chinesche drukletters vervaardigd in Nederland. Nieuw overzigt, met opgave van de nieuw bijgekomen karakters, door Dr. J. Hoffmann, hoogleeraar. 1864. Lettergieterij van N. Tetterode te Amsterdam.

This title in Dutch is followed by a title in English, as follows:—

Chinese Printing Types founded in the Netherlands. A new synopsis, with the addition of all the recently acquired characters. By Dr. J. Hoffmann. 1864. Type-foundry of N. Tetterode, Amsterdam. Printed by A. W. Sythoff, Leiden. pp. ix. Advertisement (printed in two columns, one Dutch, other English.) P. ix. begins "Tekstproeven" or Proof-text, which is completed

on page x. pp. 1-24, Chinese characters, followed by one page (without folio), Deklassenhoofden, reverse of which is blank.

This is Dr. Hoffmann's second publication of Chinese types. "The considerable number of the newly-appended founts has made a second edition of our Catalogue necessary, though to limit it to 50 copies appeared enough."

HOFFMANN (Dr. J.). *Catalogus van Chinesche Matrijzen en drukletters vervaardigd in Nederland op last van den Minister van Koloniën en onder leiding van Dr. J. J. Hoffmann.* Derde druk. Leiden : 1876.

This is followed by title in English :—

Catalogue of Chinese Matrices and Printing-types founded in the Netherlands, by command of his Majesty's Minister for Colonial Affairs, under direction of Dr. J. J. Hoffmann. Third edition. Leiden : 1876. Pp. xiv., and 24 of Chinese characters.

This third edition, published by E. J. Brill, of Leiden, was issued after the stock of Chinese types made for and belonging to the Dutch Government, and from which the former editions were printed, had been purchased by that firm. Hoffmann says :—"The Netherlands may boast of possessing a Chinese printing office capable of executing all that may be reasonably required of it, and of setting up the most extensive Chinese works in type."

— Mededeeling aangaande de Chinesche matrijzen en drukletters, krachtens magtiging van Z. M. den Koning en op last van den minister J. J. Rochussen vervaardigd. Amsterdam : 1860. 8vo. pp. 16.

HOFFMANN (J. C.). *Anweisung zum vervielfältigen einer Schrift oder Zeichnung, ausgeführt mit der Feder oder Reissfeder, durch Hülfe der galvanischen Kupferausscheidung.* Kopenhagen : 1842. 8vo.

HOFMANN (G. D.). *Von den ältesten Kaiserlichen und Landesherrlichen Bücher- Druck- oder Verlag- Privilegien.* Tübingen : 1777. 8vo. pp. 68.

A collection of reprints of the privileges granted by imperial and other personages to early printers, reproduced from the originals.

HOIER (A.). *Programmata II. de Originibus Typographiæ.* Sleswig : 1740. 4to.

HOLBEIN (Hans).

Hans Holbein was a celebrated Swiss painter who flourished in the sixteenth century. He is especially famous for his engravings on wood, which were not only remarkably numerous, but beautiful and chaste. Some uncertainty exists concerning his origin, but it is believed that he was born in Augsburg about 1495, and that when a child he accompanied his father, who was also an artist, to Basle, in Switzerland. This city was at that time remarkable for its learned printers, who were specially engaged upon religious and scholastic publications. Seve-

ral of their devices, accompanied by short notices, will be found interspersed through this BIBLIOGRAPHY. At Basle, young Holbein soon attracted attention by the excellence of his portraits and his pictures of Biblical subjects. He painted a remarkable portrait of Erasmus, which may probably have introduced him to Froben, the printer (*see FROBENIUS*), for whom he executed a number of ornamental title-pages and designs, some of them illustrating the works of Erasmus. As a wood-engraver, Holbein is best known for his wonderful series called the "Dance

of Death," in which, in fifty-three successive pictures, Death, as a ghastly skeleton, overtakes the unsuspecting mortal in every grade of life, from the Pope to the pauper. One of the victims in these illustrations is a printer! This was reproduced in facsimile in "Éloge de la Folie d'Érasme," Paris (Librairie des Bibliophiles, Rue St. Honoré), 1872. The superiority of the printers of Basle was so generally recognized that Henry VIII. of England engaged Bebelius, a printer of

duction from Erasmus to Sir Thomas More, who immediately presented him at court. Henry VIII. made him Court Painter, and gave him a liberal pension. He also induced the artist to remain in England. Holbein died of the Great Plague of 1554. In the "Queen's Gallery" at Hampton Court, a few years ago, we noticed placed together the following highly interesting portraits:—Holbein, painted by himself; Frobenius, the printer, by Holbein; Erasmus, his



HANS HOLBEIN.

that city, to execute a magnificent edition of Polydore Vergil's "History of England," which, for the elegance of its illustrations and the beauty of its type, has been considered the most perfect volume published during the sixteenth century. Several of the decorations and designs of this work were furnished by Holbein, and may have led to an invitation to him to come over here. He visited this country with a letter of intro-

patron, painted by Holbein (the background is by another artist); and King Henry VIII., also by Holbein. There were a large number of other pictures by the artist, of whom a portrait is given above.

Several memoirs of Holbein have been written; among them may be specially named "Holbein and his Time," by Alfred Woltmann; translated into English by F. E. Bunnett. London: 1872. 8vo.

HOLBEIN SOCIETY.—See SOCIETIES.

HOLLOWAY. Memoir of the late Mr. Thomas Holloway, by one of his Executors; and most respectfully dedicated to the Subscribers to the Engravings from the Cartoons of Raphael. London: 1827. 8o pp. (with Appendix, pp. x.).

The first great work on which this celebrated engraver entered was the English publication of Lavater's "Physiognomy," a work containing seven hundred plates, and extending to five volumes imperial 4to., the letterpress of which was executed at "the splendid press of Bensley." Hol-

loway had the pleasure of seeing the only remaining plate of the seven cartoons of Raphael fairly commenced before his death, which took place in his eightieth year, at Cottishall, near Norwich, in February, 1827.

HOLME (Randle). An Academy of Armory, or a Storehouse of Armory and Blazon, containing the several variety of Created Beings, and how born in Coats of Arms, both Foreign and Domestick : with the Instruments used in all Trades and Sciences, together with their Terms of Art. Also the Etymologies, Definitions, and Historical Observations on the same, Explicated and Explained according to our Modern Language. Very useful for all Gentlemen, Scholars, Divines, and all such as desire any Knowledge in Arts and Sciences. Chester : Printed for the Author, 1688. Folio. pp. xiv. 488, 502.

This singular book, whose author describes himself as "Gentleman Sewer in Extraordinary to his late Majesty King Charles II., and sometimes Deputy for the Kings of Arms," is, notwithstanding its heraldic title, a complete technological encyclopedia, and presents a quaint and vivid picture of the crafts and calling of all kinds of artisans in the middle of the seventeenth century. The portion devoted to printing is considerable, and the author evidently aimed at giving a complete description of the art and its processes. There is no doubt he largely made use of Moxon's "Mechanic Exercises," which was published in 1683. In book iii., chap. iii., p. 113, there begins "He beareth Argent, a printer working at his printing press, all proper. Printing, as some Authors have it, was used in China, and Prester John, above 1,000 years since ; though it was not known in this part of the World till about the year 1430. In which infancie the Letters were cut in Wooden blocks, altogether by one Laurens Jansz Koster of Harlem, who after left Wood off, and cut Letters in Steel, and cast them in Mettle : yet John Gutenberg of Ments in Germany promotes his claim to the first invention of this Art by single Letters before Koster, and is more generally admitted to be so. After this it was practised in Oxford in the year 1461 and in London 1471, and about 1480 it began to be received into Venice, Italy, Germany, and other places in these Western parts of the World, insomuch that it is now disputed whether *Tipography* and *Architecture* may not be accounted Liberal Sciences, being so Famous Arts."

The next division is headed "Persons instrumental about Printing," there being named, the Master Printer ("who is the soul of printing, all other workmen about it are as members to the body"); the letter cutter, the matrice or mould maker, the letter caster, the letter dresser, the compositor, the corrector, the pressman, the inkmaker, "besides several other trades they take unto their assistance, without

whose help they could not work, as Smith, Joyner, Wett-glover, &c."

The next division has reference to "the several parts of a press," upwards of sixty separate portions being described. Then follows "the terms of the letters according to their size or bigness," ten sizes being mentioned as follows, the figures being the number of lines contained in a foot :—

1. Pearl	184
2. Nonpareil	150
3. Brevier	112
4. Long Primer.....	92
5. Pica.....	75
6. English	66
7. Great Primer	50
8. Double Pica	38
9. Two-line English	33
10. Great Canon.....	17½

Next we have the "terms relating to the face of a letter," those explained being the top line or topping, the head line, the body, the footline or footing, the bottom line or bottom footing, the stem, the fat strokes, the lean strokes, the beak, the tails, the swash letters, &c., nearly all of which words are now obsolete.

Considerable attention is paid to the "notes of correction made by the corrector," and the marks are given. They hardly differ from those now in use.

The "points used in printing" are then explained, and "several other things belonging to the Art of Printing." Among the latter are the "assidue or assidine, a thin brass plate, such as adorn hobby-horses ; founders use it to underlay the body or mouth-piece of their moulds if they be too thin : coyns, distributing stick or riglet, galley, inke (of which there are two sorts, weak inke and strong inke, one for to use in the summer, the other for winter), visorium, &c.

About eight of the folio pages are devoted to the terms used in the "Art of Printing, alphabetically explained," the definitions being very carefully and accurately given. The "Customs of the Chappel" follow. The list of offences

for each of which a penalty called a "solace" was imposed, is a tolerably long one. It includes swearing, fighting, abusive language, drunkenness, leaving a candle burning at night, dropping a composing-stick and leaving another to pick it up, three letters and a space left as pie under a case, letting fall the bails, leaving blankets in the tympan, mentioning "joyning his penny to send for a drink," mentioning spending Chappel money till Saturday night, playing at quadrates, "a stranger to come to the King's printing house and ask for a ballad," a stranger "to come to a compositor and inquire if he had news of a galley at sea," any one

bringing a wisp of hay directed to a pressman, "calling mettle lead," &c. If the delinquent would not pay the solace, the workmen were to "take him by force and lay him on his belly over the correcting-stone, and hold him there whilst another with a paper board gives him £10 in a purse, viz., 11 blows on his buttocks, which he lays on according to his own mercy." The "custome for payments of money," which are afterwards set out, are not less curious, and show how manners have improved in the printing-office during the last two hundred years.—See CHAPEL and MOXON.

HOLMES (John). A descriptive Catalogue of the Books in the Library of John Holmes, with Notices of Authors and Printers. 5 vols. Norwich (privately printed): 1828-40. 8vo.

HOLSTEIN (Ad. von). Gutenberg, Fust, und Schöffer. Die Erfindung des Druckes mit beweglichen Buchstaben. 1. 2. Heft. Darmstadt: 1876-1877. 4to. pp. 1-32. 2 plates.

It is proposed to complete this work in ten parts, but no more than the above have yet been issued. Each part should be accompanied by plates. The two first parts are elegantly printed on good paper.

HOLSTENIUS (Andreas). Dissertatio Academica de renescentis litteraturae ministra Typographia. Holmiae: 1869. 8vo. pp. x., 43. [Reprinted in Wolf, Monumenta Typographica, pp. 550-594, vol. ii.]

HOLT (H. F.). Observations on Early Engraving and Printing. A series of papers in *Notes and Queries*, commencing Oct. 3, 1868.

HOLTROP (John William). Catalogus Librorum Sæculo XV^o Impressorum, quotquot in Bibliotheca Regia Hagana, asservantur. Hagæ Comitum: 1856. 8vo. pp. xxx. 591.

A catalogue of the 15th century books in the Royal Library at the Hague, highly praised by Dr. Van der Linde for its classification and general accuracy. Pars I. Libri in Belgio impressi. Index bibliographicus, secundum ordinem alphabeti; Index urbium alphabeticus; In-

dex typographorum alphabeticus, pp. 1-218. Pars II. Libri extra Belgium impressi, pp. 319-591. The Introduction treats of the early-printed fragments, known as "Costeriana," and of the evidences of a very early use of typography in Holland.

— Description des éditions connues du "Donatus" d'origine Hollandaise. [In *Algemeene konst- en letterbode*, 1840. Pp. 51.]

— Monumens typographiques des Pays-Bas au Quinzième Siècle. Collection de fac-simile, d'après les originaux conservés à la Bibliothèque royale de la Haye et ailleurs. Publiée avec l'autorisation de son Excellence le Ministre de l'Intérieur. La Haye: 1868. Folio. pp. xiv. 126, contents (12 pp.), 130 plates, and map.

This great work of the chief librarian of the Royal Library at the Hague, is in itself a typographical monument, and an enduring memorial of the learning, re-

search, and industry of its author, a fine portrait of whom, in lithography, forms the frontispiece. The book is dedicated "to librarians, bibliophiles, and all who

are interested in the history of the typography of the Low Countries during the 15th century." In the preface M. Holtrop refers to the great interest which has always been taken in the subject, not only by his compatriots, but by French,

Westreennianum Musée, and other great libraries, including the following in our own country:—The British Museum, the Bodleian (Oxford), Lord Spencer's, the Earl of Pembroke's, that of the Duc d'Aumale, and those of Messrs. Holford,



REDUCED FAC-SIMILE FROM THE "EXERCISE ON THE LORD'S PRAYER" (HOLTROP, MON. TYP.).

German, English, and other bibliographers. In the compilation of his work he was enabled to avail himself of the rich treasures of the Royal Library of the Hague, those of the Meermanno-

Inglis, Johnson, Botfield, Libri, and Boone. The plates consist of exact reproductions of—(1) the different xylographic editions that were the precursors of typography generally attributed to

the Low Countries; (2) of books printed with movable characters, and particularly reproductions of the beginning and end of the first books issued by the different printers, with representations of their types; and (3) of printers' marks. The execution of the facsimiles was intrusted to M. E. Spanier, lithographer to the king. The author remarks that one of his objects in compiling the work was to encourage the

as by this means many books concerning whose history we are now ignorant might be traced to their proper source. M. Holtrop refers to the work of Sotheby, and while dissenting from some of its deductions, commends the industry of its author and the accuracy of its reproductions. He also acknowledges his indebtedness to Mons. M. F. A. G. Campbell, the sub-librarian of the Royal Library of the Hague. There is a fine



LETTER K FROM THE GROTESQUE ALPHABET (HOLTROP, MON. TYP.).

study and promote the knowledge of the productions of the first printers, and those who laboured up to the end of the 15th century; he also wished to furnish materials for a complete history of printing during that epoch. Further, he hoped to enable others besides himself to compare the incunabula with any early books they might find in other libraries,

copy of the book in the British Museum, in which is bound up everything issued in connection with it, such as the wrappers of each part, the prospectus, and the advertisements of each section as it was published. We have availed ourselves of M. Holtrop's researches in many of the notes accompanying our reproductions of printers' marks, and have thus enabled the

English reader to be in possession of the remarkable facts in the history of printing which this work first brought to light.

We extract from the "Monumens typographiques" three facsimiles of block-books. The first is from the "Exercice

dialogue. In the illustration—the fifth of the series—the petition referred to is "Thy will be done." The Almighty is represented in the clouds, and before him are an angel and a monk kneeling. The former, named Oratio, is supposed



REDUCED BLOCK FROM THE "POMERIUM SPIRITUALE" (HOLTROP, MON. TYP.).

on the Lord's Prayer," a thin book of ten leaves, intended to explain the Lord's Prayer by illustration. The blocks are printed on one side of the paper only, in brown ink. The text is in the form of a

throughout to be teaching the latter. On the right are a good Christian and an angel. In the centre are two bad men who are rejecting the Holy Eucharist. In the foreground are Jews and Pagans,

who throw down the chalice and pour out its sacred contents. Holtrop says that there is one copy of the work in which the Latin text is translated and explained by engraved lines in Flemish at the bottom of each cut. It is, without doubt, a Flemish book.

Our second illustration is the letter K of a grotesque Alphabet, a curious block-book of twenty-four pages, of the original of which not one perfect copy is known. A fragment is preserved in the British Museum which has many evidences of long use in English hands, there being writing, &c., showing the nationality of its possessor. The real object of the book is not apparent. The figures were not designed for the purpose of teaching the alphabet, for they are quaint, elaborate, and above the comprehension of children. When the book was made, the figures probably had a significance which is now unknown. The only two words which appear are in French. The views of iconographers on the origin of the book are very diverse. Douce and Sotheby attribute it to Holland; Otley to England; Chatto to France; Laborde

to the engraver of the "Biblia Pauperum"; Passavant to the school of Van Eyck, and perhaps to Dirk Stuerbout, of Haarlem. Renouvier thinks it emanated from the Low Countries.

The "Spiritual Nursery," of a page of which we give a reduced facsimile, was partly a manuscript and partly a block-book. The pictures were engraved, and the text was written. It contained twenty-six small folio leaves. At the beginning of each of the twelve written chapters a space is left to receive the impression of an engraving on wood, of which the text gives the meaning. The only known copy is in the Royal Library at Brussels, the director of which, M. Alvin, has published, in his "Documents iconographiques et typographiques," twelve of the engravings on wood and a part of the manuscript text. Holtrop says that the book was composed by Henry Bogaert, canon of a monastery near Brussels, who was born 1382, and died 1469. He was the author of many small religious books, among them being several expositions of the "Pater Noster," and the "Pomerium Spirituale."

HOLTROP (John William). Thierry Martens d'Alost. Étude bibliographique. La Haye : 1867. 8vo. pp. viii. 118.

Dedicated "À son ami, Henry Bradshaw." The book is an inquiry into the question whether Thierry Martens was really the first printer of Belgium. The author says that the subject has given rise to discussions among bibliographers during more than a century, but it appeared decided when, in July, 1856, the town of Alost erected a bronze statue of Martens, as he who had the honour of introducing printing into Belgium. A description is given of this statue, from which it appears that on the base of the pedestal is inscribed: "Theodorico Martino Alostano, qui primus artem typographicam in Belgium induxit." A compatriot of Martens, however, M. Ch. Ruelens, in giving an account of the solemnity in the *Bulletin du Bibliophile Belge* (tom. xii. p. 289, &c.), said that the question still remained undecided. M. Holtrop, in his "Monuments Typographiques," had addressed himself to the subject, and he here publishes the entire results of his researches. He first of all examines the epitaph on Martens, which was written by Erasmus,

or attributed to him; then the inscription on his tomb, as showing the contemporary estimate formed of his achievements. He goes on to describe the editions attributed to Martens; and then sums up his conclusions, which are to the effect that Martens' claims to the honour of introducing printing into Belgium are unfounded; that Martens himself never arrogated that distinction; and that none of his contemporaries claimed it for him. It arose from his partisans being carried away by a false sentiment of patriotism; for to John of Westphalia the honour, in truth, belongs. The glory of Martens, however, does not suffer by his being shorn of these fictitious laurels; he deserves to be held in remembrance for the beauty and the number of his typographic productions.

Alost (anciently written Alostium) is a city of Belgian Flanders. Thierry Martens was born in the neighbourhood, about 1450, and died some time after 1534. A monograph of him was published by M. Van Iseghem (Malines: 1852. 8vo.)—See ISEGHEM.

HOLTZAPFFEL & Co. Printing Apparatus for the Use of Amateurs. London: 1846. 8vo.

HOLZHAUSEN (Adolf). *Album of Specimens of Printing in the Chinese and Japanese Languages*, executed in the Printing Office of Adolf Holzhausen. Vienna: 1873. Folio.

Mr. Holzhausen, after years of study and labour, has succeeded in overcoming the great difficulties which present themselves to Europeans composing books in the Chinese and Japanese characters.

His Chinese founts consist of about 8,000 signs, and have been considered superior to any in Europe. He has also trained a staff of compositors competent to do any work in these languages. *See* HOFFMANN.

HOOGLIET (Arnold). *Lof der Drukkunste*; door L. J. Coster, omtrent 1440 mit aanmeeringen. Rotterdam: 1740. 4to.

HOPKINSON & COPE. Composing Department: *Hopkinson & Cope's Revised Illustrated List of Composing Frames and Cases, Imposing Surfaces, Chases, &c.* London: 1872. 29 pp. Royal 8vo. Lithographic Department: *Hopkinson & Cope's Revised Illustrated List of Lithographic Printing Presses and Machines, Litho-stone Grinding Machines, Materials, Ink, &c.* 28 pp. (Both Departments in one volume.)

The firm of Hopkinson & Cope was founded by Mr. R. W. Cope. While he was carrying on business as an engineer in Bowling Alley, Mr. Clymer, in 1817, came over to Europe with his invention now known as the Columbian Press (*see* CLYMER), and an engagement was entered into that Mr. Cope should, for a period of ten years, manufacture the new press. In 1819 Mr. Cope, who seems to have been very prosperous in his business, removed to New North Street, Finsbury, where his successors still remain. It was here that in 1820 he introduced the "Albion" press that has so long been identified with his name. The press was never patented, and possessed little novelty, for important parts of it were copied from the Stanhope and the Anisson-Duperron press (*see* ANISSON-DUPERRON). It was, however, so light, so strong, and so true in its work, that it has not up to the present time been wholly superseded. On the death of Mr. Cope the business was carried on by his executor, Mr. J. J. Barrett, a brother of the printer of Mark Lane, the style of the firm being Cope & Barrett. Their foreman, Mr. John Hopkinson, an admirable man of business, was soon introduced

into the partnership, and carried on the trade with honourable fidelity and great success during the long minority of Mr. Cope's son. His strict attention to the exigencies of the business largely increased the transactions and repute of the house, which has been ever since designated Hopkinson & Cope. Mr. Hopkinson, who was greatly respected by all the printers, recognized the growing necessity for more expeditious methods of printing, and was ever on the alert to introduce new improvements and methods in connection with printing machinery, ultimately gaining as good a name for the excellence, good finish, and substantial character of his steam presses as Mr. Cope had won for his hand presses. Mr. Hopkinson died at his residence, Upper Tulse Hill, London, 16th October, 1864, aged 67 years. Mr. Barrett is also dead, and the business is now entirely vested in Mr. James Cope, the son of Mr. R. W. Cope. The firm are printers' engineers on a large scale, and very favourably known for the excellence of their machinery. They acquired an interest in 1879 in the well-known engineering works founded by Mr. David Payne at Otley.

HOPYL (Wolfgang).

This celebrated Paris printer occupied a house in the Rue St. Jacques, Paris, in 1489, under the sign of the "Sainte Barbe"; in 1490 he had removed to the "Treseau et de l'Imaige Saint-Georges." The position of both offices is marked in the map of the Sorbonne district accompanying Madden's "Lettres d'un Biblio-

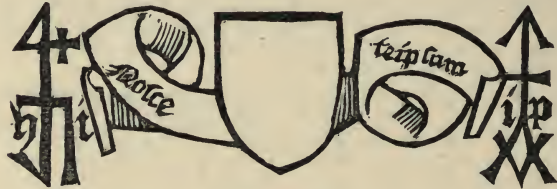
graphe," 5th series. The first work mentioned by Panzer as the production of Hopyl bears the date 1489. In 1496 he printed, in conjunction with Henry Estienne, the founder of the illustrious family of printers (who was then a printer of the University of Paris), "Jacobus Fabri Stapulensis Artificialis Introductio

moralis in X libros ethicos Aristotelis." In this year, according to Madden, he had a corrector, who was a Scotchman, named David Lanx. In 1502 Hopyl's name is again associated with that of Henry Estienne, in an impression of Aristotle's Ethics.

In Silvestre's Marques Typographiques the device given (No. 260) is correct, and will be found at the end of "Questions Morales de Fortitudine, Martini Magistri." Paris, 1489. Folio. The central shield of this fine device consists of an oak-tree and a stork with the initials W. A.; this shield is supported by two animals

as M. Madden remarks, in rendering very obscure a perfectly clear and obvious sentiment. On referring to Silvestre's work, it will be seen at once that the second cut given by him (No. 1,066) as another device used by this printer, is nothing more nor less than a pierced wood-cut for title-pages, and as such it will be found in "Cyrilli Alexandrini opus quod Thesaurus nuncupatur," a work printed by Hopyl in the year 1514.

The annexed device is given by Berjeau in the "Bookworm," vol. v. p. 16, where he says: "The small device we reproduce is, according to a MS. note on the original



PARIS: 1489-1521.

(panthers) and the trunk of a tree, the shield being surrounded with flowers. Silvestre, following La Caille, however, gives as the motto, "Sua aurita Venus munere vivit, amor celat." This has been shown by Madden ("Lettres," 5th series) to be an error on the part of La Caille, as the actual motto is "Sua furta Venus munere vivit amor celat." M. Madden has also shown that the motto itself is an adaptation of Tibullus (book i., elegy 2, line 36), as follows,—"Celari vult sua furta Venus." This line, too, has its parallel in another ancient writer,—"Munere vivit amor." La Caille, indeed, has succeeded,

cutting in our possession, on one of the books he printed in 1495. Now the only book printed by Hopyl in this year, according to Panzer (ii. 308, 343) is "Libellus de modo penitendi et confitendi, auctore Guil. de Vuert." Paris, 1495. This book, a copy of which was in Mr. Inglis's library, has on the title-page the large device of Hopyl, not to be found in Brunet." It is evident M. Berjeau has fallen into the same mistake as Silvestre with regard to this so-called large device. The two last works printed by Hopyl were published in 1521.

HORN (Alban). Gutenberg. Ein Volkskalender für die Jünger der schwarzen Kunst. I. Jahrg. 1876. II. Jahrg. 1877. Zittau. 12mo.

An almanack intended for printers, but hardly more than a worthless collection of anecdotes, &c.

—— Gott grüss die Kunst. Erstes Reise-Taschenbuch für Buchdrucker. Zittau: 1870. 8vo. I. Th. pp. 60; II. Th. pp. 80.

—— Taschen-Liederbuch für Buchdrucker. Zittau. 8vo.

HORNE (Thomas Hartwell). An Introduction to the Study of Bibliography, to which is prefixed a Memoir on the Public Libraries of the Ancients. 2 vols. London: 1814. 8vo. Vol. I. pp. 402, 4 plates; Vol. II. pp. 403-760, 7 plates; appendix, pp. clvi.

This is a very valuable work to the student of the History of Printing. The contents of Part I. are as follows:—Chapter I. On the different substances for manuscripts and printed books—substances used before the invention of paper; paper. Chapter II. On manuscripts in general, including the origin of writing. Chapter III. Origin of printing; introduction of the art into the different cities of Europe; progress of printing in England, Scotland, and Ireland; printing in China and America; improvements in the art of printing,—stereotype printing, logographic printing, facsimile printing, printing in gold letters; observations on early printers and printing; mechanism of printing; letterpress printing; specimens of types; engraving on wood; rolling-press printing; polyautographic printing.

Part II. is “On Books.”—the denominations, forms, and sizes of books; different styles of bookbinding; remarks on the preservation of books; on the knowledge of books, and an improved system for the classification of a library. Part III. A notice of the principal works extant on Literary History in general, and on Bibliography in particular. In this part is included a list of works on the history and art of printing, including a brief analysis of the author’s hypotheses relative to the origin and invention of typography, and memoirs of eminent printers. In the Appendix is a list of the principal vignettes or marks, monograms, and devices used by the ancient printers; and Hansard borrowed these illustrations for his “*Typographia*.”

HORNSCHUCH (D. Hierome). Der bey Buchdruckerey wohl unterwiesene Corrector, oder: Kurtzzer Unterricht für diejenigen, die Wercke, so gedruckt werden, corrigiren wollen, wie auch eine nützliche und nothwendige Erinnerung für diejenigen welche ihre Schriften, oder verfertigte Wercke, ausgehen lassen. Franckfurth und Leipzig: 1739. 8vo. pp. 64. At end is:—Ehren-Gedichte auf die Edle freye Kunst-Buchdruckerey, und deren Ursprung, Fortgang, und Nutzbarkeit, wessen sich deren Anverwandten, für andern Künsten, mit Grund der Wahrheit zu rühmen haben; mit poetischer Feder entworfen. Franckfurth und Leipzig: 1739. 8vo. pp. 44.

Crapelet (page 161) says that Jerome Hornschuch, a learned proof-reader of the 17th century, in a pamphlet published at Leipsic, in 1680 (32 pages), proposed to instruct authors in the art of preparing copy for press. He complains that they were then shamefully remiss. He found 2,000 faults (author’s faults) in one

manuscript. He gives the qualifications of a proper reader at length. “He must refrain from anger, from love, from sadness, from all intense emotion, and give his mind entirely to his work.”

The poetical effusion of Kilian embodies some of the same sentiments.—See PLANTIN.

HORNSCHUCH (J.). *Ορθοτυπογραφία*, h. e. Instructio operas typographicas correcturis et admonitio scripta sua in lucem edituris utilis et necessaria. Adjecta sunt sub finem varia typorum genera et appellationes. Lipsiae: 1680. 8vo.

HOUBLOUP. Théorie Lithographique; ou, Manière facile d’apprendre à imprimer soi-même. Paris: 1825. 8vo. pp. 94.

HOUDRY (Vincent). *Ars typographica*, carmen. 4to. [1680?].

VINCENT HOUDRY, who was a zealous Jesuit and writer on religious and literary subjects, was born at Tours, 1631; died in Paris, 1729.

HOUGHTON (Thomas Shaw). The Printers' Practical Every-day Book, calculated to assist the Young Printer to work with ease and expedition. Preston : 1841. Small 8vo. pp. viii. 139.—Fourth edition. London : 1849. 12mo.

— The Printers' Practical Every-day Book ; Improved. Preston : 1857. pp. 136.

This is the title of a new and enlarged edition of the preceding.

Mr. THOMAS SHAW HOUGHTON was a compositor at Preston and at Southport, Lancashire. He was a man possessing no literary ability, but much mechanical ingenuity, and his Handbook was for many years popular among apprentices to case as well as journeymen and employers. He initiated several minor improvements in the *matériel* of the printing-office. At his suggestion brass rule

was supplied in certain standard lengths, to ems, and the use of the shears was much lessened. What the Americans call "Labour-saving furniture"—that is, furniture ready cut up into sizes—was also proposed by Mr. Houghton. His book contains examples of imposition, in which the light pages, such as the title, are brought into the centre of the form, and an improved mode of setting table-work.

HOUGHTON (Thomas Shaw), and MARSHALL (George). The Printers' Practical Every-day Book, by T. S. Houghton ; with Emendations and Additions by G. Marshall. Preston : 1875. Fcap. 8vo. pp. 151.

This is a stereotype reprint of the major part of Houghton's Manual, with several serious omissions and a few unimportant and valueless interpolations by Mr. Mar-

shall, a printer and publisher at Preston, who purchased the copyright after the decease of the author.

HOUSERUS (Joh.), Buchdrucker in Kronstadt (1498-1540). [In Trausch, "Siebenb. Sächs. Schriftsteller Lexicon." II., pp. 197-219.]

HOVE (van). Der Steindruck nach den sichersten und untrüglichsten Grundsätzen und allen des heute in der Lithographie gemachten Fortschritten und Verbesserungen. Hamburg : 1828. 8vo.

HOW (John). Some Thoughts on the present State of Printing and Bookselling. London : printed the 28th of November, 1709. 4to.

A pamphlet containing proposals for securing property in "books, copies, sculptures, maps," &c., to booksellers and publishers by registration in an office

to be erected for that purpose, with queries indicating various instances of piracy by booksellers and others of the period.

HOWITT (F. H.). Country Printers' Job Price-Book. London : 1849. Square 8vo.

HOWLETT (R.). Printing Photographs on Paper. London : 1856. 8vo.

HOYOTS (Emmanuel). Notice sur Josse Bade (Badius). Mons : 1843. 8vo.

First published in the "Mémoires de la Société des Sciences, des Arts, et des Lettres du Hainaut," vol. i. part 3. Mons : 1843, 8vo.; and a few copies separately printed on coloured paper as above.

HUB (Ludwig). Schriftsetzerlied. Parodie auf Becker's Rheinlied: "Sie sollen ihn nicht haben." [In Buch der Travestien von Funk. II., pp. 358-359 (Erlangen : 1841).]

HUBAUD (L. J.). Examen critique d'un opuscule intitulé : Quelques recherches sur les débuts de l'Imprimerie à Toulouse, par M. Desbarreaux-Bernard. Marseille : 1858. 8vo. pp. 40.

— Examen critique d'un nouvel opuscule de M. Desbarreaux-Bernard, intitulé l'Imprimerie à Toulouse aux XV^e, XVI^e, et XVII^e Siècles. Marseille : 1866. 8vo. pp. 28.

HUBER. Presse typographique pour les Aveugles. [In "Archives des découvertes et des inventions," vol. xv.]

HUBER (Michel). Manuel des Curieux et des Amateurs de l'Art, contenant une Notice abrégée des principaux Graveurs et un Catalogue raisonné de leurs ouvrages. 9 vols. Zurich : 1797-1808. 8vo.

In spite of its imperfections, a very useful work, but seldom met with in a complete form, owing to the ninth volume having been published some years after the previous eight. It was compiled, it is stated, with the assistance of C. C. Rost and C. G. Martini.

— Notices générales des Graveurs, divisés par nations, et des Peintres rangés par écoles. Précédées de l'Histoire de la Gravure et de la Peinture depuis l'origine de ces Arts jusqu'à nos jours, et suivies d'un Catalogue raisonné d'une Collection choisie d'Estampes. 2 parts. Dresde et Leipsic : 1787. 8vo. pp. xlvi. 701. Allegorical frontispiece.

This is the first edition of the more generally well-known and standard book of reference by Huber bearing the following title:—

Handbuch für Kunstliebhaber und Sammler über die vornehmsten Kupferstecher und ihre Werke, vom Anfange dieser Kunst bis auf gegenwärtige Zeit ; chronologisch und in Schulen geordnet, nach der französischen Handschrift des Michel Huber bearbeitet von C. C. H. Rost. Bde. 6-9 von C. G. Martini. 9 vols. Zurich : 1796-1808. 8vo.

MICHEL HUBER was born at Frontenhausen, Bavaria, in 1727, and died at Leipzig, April 15th, 1804.

HUCK & CIE. (J. M.). Schriftgiesserei, Fabrik und Lager von Buchdruckerei-Ütensilien, etc. in Offenbach-a.-M. 1876. 4to. 12 leaves of illustrations.

HUELFEBÜCHLEIN für Buchdrucker und Schriftsetzer, sowie für Factoren, Correctoren und Verlagsbuchhändler. Leipzig : 1872. 8vo. pp. 58. Second edition.

The information afforded in this book is of a very miscellaneous description, and embraces schemes of imposition, diagrams of foreign type-cases, paper sizes, &c.

HUG (J. L.). Die Erfindung der Buchstabenschrift, ihr Zustand und frühester Gebrauch im Alterthum. Ulm : 1801. 4to. pp. 150. 1 plate.

An ingenious and learned essay on the invention of the written characters and their history in ancient times.

HUGO. (Rev. Thomas). The Bewick Collector. A Descriptive Catalogue of the works of Thomas and John Bewick, including cuts, in various states, for books and pamphlets, private gentlemen, public companies, exhibitions, races, newspapers, shop cards, invoice heads, bar bills, coal certificates, broadsides, and other miscellaneous purposes, and wood blocks. With an appendix

of portraits, autographs, works of pupils, &c. The whole described from the originals contained in the largest and most perfect collection ever formed, and illustrated with 112 cuts. London: 1866. 8vo. pp. xxiii. and 562.

The reverend author says in the Preface: "Three objects have been specially before me in the composition of the following pages: the first, to provide the lovers of art in general with a complete catalogue of the exquisite works, in all their numerous departments, of two of the greatest artists of modern times, the famous Newcastle engravers, Thomas and John Bewick; the second, to furnish the daily increasing class of collectors of the same,

with such an inventory as may be of essential service to them in their agreeable but expensive pursuit; and the third to describe the treasures of the finest and most complete collection which has ever been brought together of the works of these unrivalled masters." Four years previously Mr. Hugo had published a "Memoir of Thomas Bewick," and this formed a complement to it in supplying a catalogue of the engraver's works.

HUGO (Rev. Thomas). *The Bewick Collector. A Supplement to a descriptive catalogue of the works of T. & J. Bewick, consisting of additions to the various divisions of cuts, wood blocks, &c.* London: 1868. 8vo.

— Bewick's Woodcuts. Impressions of upwards of 2,000 wood-blocks, engraved for the most part by Thomas and John Bewick, of Newcastle-on-Tyne. Including illustrations of various kinds for books, pamphlets, and broadsides; cuts for private gentlemen, public companies, clubs, exhibitions, races, newspapers, shop-cards, invoice-heads, bar-bills, &c. With an Introduction, a Descriptive Catalogue of the Blocks, and a List of the Books and Pamphlets Illustrated. London: 1870. Folio. pp. vii. 28, and 2,009 impressions of woodcuts.

This splendid collection of the engraved works of Bewick is, as the author says in the preface, "the combined result of time, patience, travel, good fortune, kindness of friends, and lavish and unhesitating expenditure. In the acquisition of the blocks the older printing-offices of London and the Northern Counties have been ransacked of their contents, many hundreds of printers have been visited and corresponded with, and every clue to the discovery of blocks supposed to be existing has been carefully noted and most patiently and determinedly followed." The illustrations of the "Quadrupeds," "British Birds," and "Æsop" are yet in the possession of the artist's family; the rest were acquired by Mr. Hugo. After his demise, Mr. Hugo's collection was sold by auction by Messrs. Sotheby, Wilkinson, & Hodge (8th August, 1877, and following day), the sale catalogue being embellished with many of Bewick's cuts. A portrait and memoir of Bewick, &c., will be found *s. v.* BEWICK, *ante*.

The Rev. THOMAS HUGO, M.A., was of Spanish extraction. He was born in 1820, being the son of the Rev. John

Hugo, vicar of Exminster, Devon. Entered at Worcester College, Oxford, in 1838, he took his M.A. degree, 1850. He was first of all curate at Walton-le-dale, Lancashire; then of Childwall, near Liverpool; then of Bury. A ripe scholar, a refined English gentleman, and a staunch High Church priest, he soon attained promotion to a more congenial sphere, and served as curate for six years at St. Botolph's, Bishopsgate. He was elected a Fellow of the Societies of Antiquaries, Literature, the Linnæan, and a host of others. From his pen sprang innumerable lectures, essays, catalogues, histories, and reviews. In 1858 he was appointed to the benefice of All Saints, Bishopsgate. Ten years afterwards he was instituted to the rectory of West Hackney. As will be seen on reference to his books, he was a most ardent collector of Bewickiana,—a pursuit in which he spent much time and money. He was an ecclesiologist of high attainments, and a zealous promoter of the catholic revival in the Church of England. He died 31st December, 1876, aged 56.

- HUHN (J. B.). Kurze Nachricht, wie das Jubilæum wegen der vor dreihundert Jahren erfundenen Buchdruckerkunst in der Stadt Gotha den 11. Julii 1740 celebriret worden. Gotha: 1740. 8vo.
- HULLMANDEL (Charles). The Art of Drawing on Stone, giving a full explanation of the various styles of the different methods to be employed to ensure success, and of the modes of Correcting, as well as the several causes of failure. London: 1824. 4to. pp. xvi. 92. 19 plates.—London: 1833. Royal 8vo. pp. viii. 92.—London: 1835. 8vo. pp. xv. 79. 9 lithographed plates.
- Lithographic Circular, explaining his improvements. London: 1829. Single sheet 4to.
- Manual of Lithography.—See RAUCOURT.
- Notice sur la Pierre lithographique perfectionnée et notice sur l'amélioration des procédés lithographiques. [In *Bulletin des Sciences technologiques*, publié par Ferrucac. Vol. i., pp. 168 and 183, *et seq.*]
- On some further Improvements in Lithographic Printing. [London: 1827.] Super-royal 8vo. pp. 8, with 9 plates.

This is a collection of extremely well-executed specimens, in commending which to his patrons Hullmandel says: "I flatter myself they will meet with your approbation, for their clearness and sharpness have hitherto been unequalled in lithography."

- A Reply to some Statements in an article entitled "The History of Lithography," published in the *Foreign Review*, No. VII., for July, 1829. London: 1829. 8vo. pp. 11.

CHARLES HULLMANDEL was a German lithographer, who, in order to improve and, as far as possible, perfect the art in which he took so deep an interest, visited all the lithographic establishments of Germany. He resided at Munich for a long period, and became intimate with Senefelder. He spent considerable sums of money in attaining his desires, and his efforts were attended with some measure of success. He came to London, and set up a press at his lodgings in Great Marlborough Street. In 1820 he issued the "Manual," which was printed for Rodwell & Martin, of New Bond Street. Four years later he published the "Art of Drawing on Stone," which was published by himself, at 51, Great Marlborough Street, and by R. Ackermann, 101, Strand. Mr. Rudolph Ackermann, who was a picture publisher, about this time warmly encouraged the new art of lithography, and induced

many artists of eminence to cultivate the process. Mr. Charles Hullmandel continued to use both his pen and his pencil, and published in 1827 an account of "Some further Improvements in Lithographic Printing." In 1829 he issued an octavo specimen-book, consisting of an address and eight plates. In the same year there appeared in the *Foreign Review* an article entitled, "History of Lithography" (vol. iv. pp. 49-58). Some of the quasi-historical statements in this appeared to Mr. Hullmandel to be erroneous. He therefore published the "Reply" referred to above. At the end of the "Art of Drawing on Stone" is a list of "Lithographic Works printed by C. Hullmandel for R. Ackermann"; and the names of their designers include those of some of the most eminent artists of the time; among them J. D. Harding, Prout, C. Carbonnier, R. Lane, W. Westall, &c.

- HULST (F.). Christophe Plantin. Liège: 1846. 8vo. 2^{me} édition. pp. 32. Lithographed portraits of Plantin and Raphelengius.

HULTHEM (Charles van). *Bibliotheca Hulthemiana, ou Catalogue méthodique de la riche et précieuse collection de livres et de manuscrits délaissés par M. Ch. van Hulthem.* 6 vols. Gand : 1836-7. 8vo.

The great feature of the Hulthem collection was its vast quantity of first editions of books printed in the Low Countries, especially of Ghent, in the catalogue of which city there was ample material to form a bibliography. Many annotations relating to early Dutch printers by M. van Hulthem appear.

— Discours sur un livre imprimé à Bamberg en 1462, au Conseil des Cinq-Cents. Paris : An VII.

HULTMAN (C. G.). *Bibliographische Zeldzaamheden. 's Hertogenbosch : 1818.* 8vo. pp. 43.

Containing a description of four early-printed books that formed part of the author's library.

[HUBERT]. *Abrégé historique de l'Origine et des Progrès de la Gravure et des Estampes en bois et en taille-douce, par le Major H* Berlin : 1752. 12mo. pp. 62.

HUMPHREYS (Henry Noel). *Hans Holbein's celebrated Dance of Death, illustrated by a series of photo-lithographic facsimiles from the copy of the first edition now in the British Museum. Accompanied by explanatory descriptions, and a concise history of the origin and subsequent development of the subject.* London : 1868. 8vo. pp. iv. 32, 41 plates of devices, 41 pp. descriptive matter, 3 facsimiles of illustrations, and 5 pp. of letterpress.

The compiler stated that modern copies drawn by hand have been published of Holbein's Dance of Death; but they unavoidably lose much of the peculiar fascination and quaintness belonging to the originals; and it was that conviction that induced him to attempt a series of positive facsimiles by one of the unerring processes of which photography is the basis. In this book the entire page belonging to each device is reproduced, and opposite to each facsimile are translations of the Latin texts and old French verses, accompanied by a brief description of the

device. The Introduction contains the results of an inquiry into the probable origin of the Dance of Death. A description is given of the xylographic as well as the typographic editions of this popular book, and an account of some of the artists engaged to cut the blocks. Incidentally a considerable amount of information connected with the origin of printing is contained in this Introduction. The careful treatment of the subject rendered this one of Mr. Humphreys' most creditable works.

— *A History of the Art of Printing, from its invention to its wide-spread development in the middle of the sixteenth century; preceded by a short account of the origin of the Alphabet, and the successive methods of recording events and multiplying MS. books before the invention of printing.* London : 1867. Large 4to. pp. xiv. 212. Second edition, 1868. 4to.

This work contains one hundred illustrations produced in photo-lithography by Day & Son, under the direction of the author. In these facsimiles its chief value consists: for although there is a list at the end of "works of reference," in which several hundred standard books are enumerated, it is evident that the

author had not consulted them, or at least had not availed himself of their contents for the correction of his text. The list, too, is inaccurate; while several notable authorities are omitted altogether. In regard to the style of the reproductions, the author claims that no method is equal to photo-lithography for giving an abso-

Ad id. nō sufficit g̃ citari nisi exp̃mat̃ id qđ ad sniam audiē-
dam. ff. q̃ sen. sine ap. rescin. l. i. §. Itē cū ex edcō. fa. §. test. cū oli.
in fi. de co. et stu. eū qui. li. vi. nā si h̃ in sumarijs fortius in alijs
ut sep̃ius dixi. car. q̃ in alijs caus̃ in q̃b̃ suat̃ iudicioꝝ figu-
Nō p̃ptorie. ra sit necē p̃ptorū exp̃m̃. ubi nō sit trima cita-
tio ad sniaz audiēdā. qđ vid̃z tenere Jo. xxiii. q. iii. de illicita. s.
de of. del. §. fuluit. Inno. §. accu. ad p̃ticioꝝ. Guil. in spe. de cita. §.
viso de tpe. v. als aut.
et in. v. quid si lata.

In sc̃ptis. p̃ferat qđ
est. j. et huius otrariuz
tenebat egi. in dec. no-
uit. etiā solū ex vi illius
vbi de plano. et p̃ hoc
no. duo in quib̃ oueni-
unt iste et alie cause. s.
q̃ in h̃is necē sit diffi-
nitiam in sc̃pto. p̃ferri.
Itē q̃ iudex sic̃ in alijs
ita in h̃is h̃y illam p̃se-
ip̃sū p̃ferre. et de utro-
q̃ satis no. de sen. et re
iudi. c. fi. li. vi. ubi vide-
as. noluit g̃ scripturaz
q̃ in sc̃ptis requiritur
p̃ placōnem iudicis in
h̃is caus̃ p̃termitti. ne
p̃ id ostingēt occultari
veritatē p̃palatā. et in

iudicio diffinitā. et p̃ oīs victorē ridiculose et frustra in tali p̃-
cessus iudicio laborasse. est ius in h̃is caus̃ ad alias que req̃
Stans. in hoc diueriū. runt figurā iudicioꝝ que ferri debēt
a iudice sedente. de quo vid̃e no. in p̃d. dec. fi. de re iudi. li. vi. in
slo. penl. Et vid̃z q̃busdā hoc induci etiā p̃ solum illud ṽbū de
plano ut dixi in p̃n. huius ptis. et h̃ tenebat egi. in dec. no. uit.

Conclusionē ita l̃ta vid̃z velle q̃ in alijs caus̃is requirentib̃
figurā iudicioꝝ necessaria sit oclusio. Et de oclione habetur. s.
de p̃ci. auditis. de causa pos. pastoralis. et in cōstitutione cle-

Sententiam vero diffini-
tuā citatis ad id licet non
p̃emptorie p̃tib̃ in scriptis
et p̃ ut magis sibi placue-
rit. et stās uel sedēs p̃ferat
etiam si ei videbitur oclusio-
ne nō scā p̃ ut ex p̃ticioē
et p̃baus. et alias actitatū
in causa fuerit faciendum.
Que om̃ia etiam in illis
casib̃ in quib̃ p̃ aliā ostōz

lutely accurate facsimile of the original. It must, however, be pointed out that a process such as lithography can never effectually counterfeit typography, and even photo-lithography lacks actual verisimilitude.

The extent of the author's investigations into the history of the invention of printing may be judged from the fact that, writing in 1867, he says that works were printed at Haarlem a quarter of a century before Gutenberg brought his labours in the same direction to a successful issue at Mayence. His account of Caxton is equally untrustworthy, which is the more reprehensible from the fact that no less than six years previously Mr. Blades had published his *Life of the English proto-printer*. The work altogether is disfigured with a variety of typographical blunders; e.g., Large (Caxton's master) being printed Strange; De Bure is De Buve; Serna Santander is Seraa Santander; and even Mr. Bullen, of the British Museum, is disguised as Buller. The titles of books, too, are given in such a way as to render identification almost hopeless: as, for instance, Herbert's edition of Ames's "Typographical Antiquities" is transformed into "Herbert—British Typography, &c."

The text, also, is disfigured with anti-

Romish sentiments often objectionable. These occur especially in the pages relating to the history of the Holy Scriptures in English; their value may be estimated by comparing them with the recent scholarly and exhaustive essay by Mr. Stevens on the same subject. As we have already stated, however, the prints have a great value. Many of them are by the chromolithographic process, and present a vivid idea of the sumptuousness of the early illuminated books and manuscripts.

We give from Mr. Humphreys' work a copy of his facsimile of a page of the Constitutions of Pope Clement V. It was a stout folio volume, printed in a round gothic face in great primer, in 1460, by Schoeffer & Pust. This book has been much admired by bibliographers for its composition. The facsimile shows the text of the Pope, surrounded with the commentaries of the Bishop. "In some pages the text occupies about one-third, in other pages about one-sixth of the space assigned to the print. The composition of pages so unevenly balanced (says Mr. De Vinne) must have taxed the ingenuity of the compositor, but he was materially aided by the license permitting frequent use of abbreviations." The presswork is not good. The paragraph marks were written in red ink.

HUMPHREYS (Henry Noel). Masterpieces of the Early Printers and Engravers. A series of facsimiles from rare and curious books remarkable for illustrative devices, beautiful borders, decorative initials, printers' marks, elaborate title-pages, &c. London: 1870. Folio, pp. vi. 81 examples, and 81 leaves of descriptive letterpress.

The Preface states that the object of the present volume is to present to the admirer of fine old books belonging to the early times of the printing-press, such a series of specimens, accompanied by sufficient descriptions, as shall enable an unpractised collector or student, without passing through a long series of bibliographical investigations and researches, to form a tolerably just estimate of the works of the early printers, and of the gradual though rapid steps in advance which they made during the first century after the invention of the art. Mr. Humphreys says that within that period the energetic successors of Koster and Gutenberg carried their art to a degree of perfection, as regards the beauty of their various kinds of type, the excellence of their illustrative devices, and of such decorative features as beautiful initial letters and fine ornamental borders,

which has not been surpassed, if even equalled, by the finest books of the present day. On this point, however, Mr. Humphreys' opinion may be challenged; and even the cut of the type and the style of the press-work in his own volume refutes his position. He further remarks that it is these features which cause books of the fifteenth and sixteenth centuries to be so keenly sought after by collectors; "as, for instance, £700 for a copy of Koster's 'Speculum Humanæ Salvationis,' or the much larger sum paid for the famous Roxburg (*sic*) Boccacio." This is quite a misapprehension. The value of the first book consists in its bearing upon the controversy as to the invention of printing; it is in nowise an ornamental book, but quite the reverse. The second work obtained its high price at auction partly from the fact of its being then believed to be unique, and

partly from the book-mania prevailing at the time. It is not a specially handsome work.

The reproductions in this volume are most excellently and conscientiously executed; but the descriptive matter is not distinguished by critical acumen or bibliographic research.

Mr. HENRY NOEL HUMPHREYS was born at Birmingham in 1810, and died, at his residence in Westbourne Square, London, after an illness of but a few days, on the 10th of June, 1879, aged 69 years. He was educated at King Edward's Grammar School, Birmingham, and on the Continent. After considerable artistic training in early life, he deserted art for literature, to which his contributions have been very numerous, especially in the domain of natural science. Most of his works are illustrated by his own pencil; indeed, he was acknowledged to be, for many years, one of the most talented artists on wood in London, and was much sought after by publishers and authors requiring tasteful work of that kind. Many of his most beautiful drawings appeared in *The Garden*, a periodical which has distinguished itself in this line. In those connected with printing, the reproductions and facsimiles are,

as we have remarked before, the most valuable features, as Mr. Humphreys did not possess, nor indeed profess to have, the special bibliographical or technical knowledge which would enable him to treat as an historian of the history of printing. His books in this department, however, command high prices. One of the most magnificent of the series, which, however, does not come within the scope of this BIBLIOGRAPHY, although closely connected with it, is "The Illuminated Books of the Middle Ages: a History of Illuminated Books from the Fourth to the Seventeenth Century. Illustrated by a series of specimens, consisting of an entire page of the exact size of the original, from the most celebrated and splendid manuscripts." London: 1844. Folio. The facsimiles were printed on gold, silver, and colours, executed on stone by the late Owen Jones. Mr. Humphreys was a man of remarkably bright parts and ready wit, and although he cannot be said to have contributed anything of value in a literary sense to the history of typography, his illustrations and facsimiles of its monuments, by their painstaking truthfulness, entitle him to the respect and gratitude of students of the subject.

HUPFAUER (Paul). Druckstücke aus dem XV. Jahrhunderte, welche sich in der Bibliothek des regulirten Chorstittes Beuerberg befinden. 23 plates. Augsburg: 1794. 12mo. pp. 384.

HUSNIK (J.). Das Gesamtgebiet des Lichtdrucks. Wien: 1877. 16mo. pp. 176.

A comprehensive guide to Heliography, and the correlated branches of Photolithography, Zincography, &c.

— Die Heliographie, oder: Eine Anleitung zur Herstellung druckbarer Metallplatten, etc. Wien: 1878. 8vo. pp. xiii. 212.

HUSSAN (Wiener Schriftsetzer). Gutenberg und die Erfindung der Buchdruckerkunst. In: Historischen Quellen bearbeitet. (Wien).

HUSSON (F.). Eloge historique de Callot, noble Lorrain, célèbre Graveur. Bruxelles: 1766. 8vo. Portrait.

HUTCHINGS (W. C.). Typographic Album. Hartford, Conn., U.S.A.



IMM (Bernhard A.). Die bunten Farben in der Buchdruckerei, und insbesondere deren Druck auf der Schnellpresse. Ein praktisches Handbuch zur Erlernung und Forthülfe. Biel: 1865. 8vo. pp. 74, with a supplement. — Second edition. Vienna and Leipzig: 1874. 8vo. pp. iv. 120, with supplement of 48 coloured plates.

A valuable work on colour-printing by the steam-press, intended for the use of machine-minders. The author, a practical printer, who here records his own experience, holds that colour work produced on the steam-press need not be in the least inferior to that printed on the hand-press, and by way of illustration he appends forty-eight plates of examples which have been entirely executed on the machine. The first edition of this work was much more elementary as regards its mechanical execution than the edition of 1874, the typography and presswork of which (both executed under the author's personal supervision) speak highly for his technical ability. The specimens at the end are of unusual excellence for their careful printing and the exactness of the register. The colours themselves are clean, bright, and judiciously contrasted.

IMBERT (D. G.). Dissertation sur l'Origine de l'Imprimerie en Angleterre, traduite de l'Anglais du Docteur Middleton. London and Paris: 1775. 8vo. pp. 46.

The author confines himself to a literal translation of Middleton's well-known work (see MIDDLETON, Conyers). In the preface he passes a high eulogium upon its merits, believing, and rightly, that at the period of its publication it was a valuable and noteworthy addition

to the stock of knowledge concerning the *origines typographiae*. M. Imbert refers feelingly to the death of Dr. Middleton, caused by an attack of slow fever, which took place on the 28th July, 1750, the doctor being then 67 years of age.

IMBERT (F. B. A.). *Biographie des Imprimeurs et des Libraires, précédée d'un coup d'œil sur la Librairie*, par F———. Paris : 1826. 32mo.

The destruction of this pamphlet was ordered by a decree of the Cour royale de Paris, 28th April, 1827.

IMMERGRÜN. *Eine Festgabe zur vierten Jubelfeier der Erfindung der Buchdruckerkunst*. Wien : 1840. 12mo. 9 plates.

Including "Gutenberg's Tod, geschichtliches Lebensgemälde von F. Dingelstedt," and "Drei Gutenbergs-Lieder von J. G. Seidl."

IMMERZEEL (Johannes). *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters, van het begin der vijftiende eeuw tot heden*. 3 vols. Amsterdam : 1842-3. 8vo. Woodcut portraits. *De Levens van den vroegsten tot op onzen tijd, door Christian Kramm*. Strekkende tevens tot vervolg op het Werk van J. Immerzeel, jr. 6 vols. Amsterdam : 1857-63. 8vo.—*Aanhangsel*. Amsterdam : 1864. 8vo.

The standard work of authority for the lives of Dutch and Flemish printers and engravers.

IMPERIAL ACADEMY OF SCIENCES. *Das Gebet des Herrn in den Sprachen Russlands*. St. Petersburg : 1870. Super royal 8vo. pp. xii. 88.

A collection of versions of the Lord's Prayer printed in the different dialects spoken throughout the Russian Empire. It is dedicated to His Excellency Baron George von Meyendorf, on the occasion of the twenty-fifth anniversary of his presidency of the Russian Evangelical Bible Society. More than half of the work is taken up with ethnographical sketches in German of the different nationalities by whom Russia is populated, and remarks on the classification of the languages. It appears that, of a

large number of languages spoken in remote parts of Russia, no written or printed characters exist ; in spite of this, however, 108 languages are here represented. This work, printed at the office of the Imperial Academy of Sciences, for the Russian Evangelical Bible Society, contains the Lord's Prayer in several dialects which are not to be found in the noble quarto specimen book of the office of Academy of Sciences, referred to below.

——— *Specimens of Plain and Ornamental Type of the Printing-office in connection with the Imperial Academy of Sciences*. St. Petersburg : 1862. 8vo.

The 200 leaves of which this book consists present such a rich and varied display of founts in every possible branch of typography, that the whole impresses one

more as the specimen-book of an extensive typefoundry than that of a single Russian printing-office.

——— *Specimens of Type of the Printing-office of the Imperial Academy of Sciences*. St. Petersburg : 1870. Super royal 4to.

This magnificent book was specially prepared for the International Exhibition, held at St. Petersburg, in 1870. It contains the Lord's Prayer in 356 languages and dialects, as also a collection of type specimens. Each page has

a more or less highly-ornamental border printed in different colours. The printing, both as regards typography and presswork, is exquisite, and the whole displays to advantage the apparently inexhaustible resources of this important

establishment. Specimens of printing for the blind, nature-printing, and relief-stamping are also shown in this work. Prefaced to it is a full-page woodcut illustration of the exterior and interior aspect of the establishment. The introduction gives a brief sketch of the rise and progress of this remarkable office. On the 29th October, 1710, at the instance of Peter the Great, the first printing-press, as well as a number of workmen, were introduced into St. Petersburg; the press had been obtained from the synodal printing-office at Moscow. On the 1st of May, in the following year, the first St. Petersburg newspaper was started. In 1712 a special printing-office for this paper was built in the Trinity Place, and it was here that the Great Czar often went to read and correct newspaper articles contributed by himself. Other printing, however, was also executed here besides the journal in question, as may be judged from the fact that the value of the work turned out between 1711 and 1726 aggregated to 50,000 roubles (over £7,700). The Imperial Academy of Sciences was founded towards the end of 1725, and some three years later the printing-office in question was made over to this body. The Academy immediately set about to effect manifold improvements in connection with the office, and ordered a number of presses and a large variety of Russian and other types from Hamburg. The steady progress made is exemplified by the fact that from this office, in subsequent years, were supplied both

printing material and workmen for the Moscow University Press, as well as for a number of other institutes and towns in Russia.

Having once entered upon this path of progress, its advancement was very rapid, and it soon acquired a name and fame throughout the Russian Empire. In 1783, the law which had hitherto restricted the number of printing-offices was repealed, and the academic establishment consequently no longer occupied that prominent position in which a partial monopoly had previously placed it. It, however, had, and continues to have, the great advantage that its office is replete with every possible resource of type, both as regards the dead and living languages. Its foundry also possesses every modern adjunct, and it is the boast of this establishment that its apprentices in each and every branch turn out thoroughly efficient workmen. A sick relief fund, established in 1852, is connected with the office. The receipts from the 1st of January of that year to a similar period in 1868 amounted to 26,517 roubles (over £4,000), while its expenditure during three years was little over one-half that amount. Many interesting particulars concerning this fund will be found in the *PRINTING TIMES AND LITHOGRAPHER* (New Series), vol. iii., p. 87. The present manager (1878) of the establishment is M. L. Schrenck, who is himself a member of the Academy, and a highly-accomplished gentleman.

IMPRIMERIE (L') EN BRETAGNE AU XV. SIÈCLE. Etude sur les Incunables bretons, avec facsimile contenant la reproduction intégrale de la plus ancienne impression bretonne. Nantes: 1878. 8vo. pp. xii. 156.

250 copies printed for the members of the Société des Bibliophiles Bretons, 150 copies being offered for sale.

IMPRIMERIE CATHOLIQUE. — Specimen des Caractères fondus à l'Imprimerie Catholique des Missionnaires de la Compagnie de Jésus à Beyrouth. Beyrouth: [n. d.]

Seventeen leaves of specimens printed on one side of the paper.

It has always been the aim of the devoted society known as the Jesuits, to introduce literature and learning into the semi-civilized countries in which their missions are being carried on, and in different parts of the world they have been the first to introduce the art of printing with all its train of benefits. Their "Typographie Catholique, S. J." at Beyrouth, is one of their establishments

with an educational as well as a religious aim, and from it have proceeded many works in the Oriental languages and dialects of the peoples surrounding it. The publication above referred to embraces specimens in the Hebrew, Greek, Syriac, and Arab characters, with a selection of Roman or English faces. It is unaccompanied, unfortunately, with an indication of the foundries at which they were cast.

IMPRIMERIE FRANÇAISE (De l') et des arts et industries qui s'y rapportent, mis à la portée des gens du monde, des savants, et des gens de lettres, avec des notices bibliographiques sur les imprimeurs, les protes, les correcteurs, les ouvriers typographes, et les libraires les plus célèbres et distingués de Paris, depuis 1789 jusqu'à nos jours. Paris : 1865.

IMPRIMERIE IMPÉRIALE. Spécimens des Types Français et Étrangers de l'Imprimerie Impériale. Mai, 1855. [Paris.] Large folio.

A series of specimen sheets, 21 by 28 inches, of characters engraved between 1825 and 1854. It presents the largest variety of Greek characters ever collected, there being examples in movable types of the following forms : The age of Pericles, the time of the Decadence, the age of Augustus, of the Antonines ; a series of types engraved in the sixteenth century, and new founts between 1835 and 1845. At the end is a curious series

of characters, copied from the Roman monumental letters of the age of the Antonines and of the Christian epoch respectively. To the latter are appended a variety of Christian symbols, taken from the tombs, &c., of ancient Rome.

This work was produced by order of Napoleon III., who also authorized the compilation of an account of the Imperial establishment, referred to subsequently.

IMPRIMERIE. Organisation générale de l'imprimerie ; auditeurs attachés à la direction de l'imprimerie, censure, journaux. Paris : 1807-1809. 4to.

Under this title there is bound up, in the Library of the British Museum, a volume of forty-one tracts or pamphlets, consisting chiefly of official reports on the organization, cost, &c., of the Imprimerie Impériale. They deal with every department of its administration, even to the education and training of the youths

who are to be brought up as compositors in foreign languages. The cost of various works is given, and the rate of wages paid. Any one who would have the patience to wade through these reports would no doubt be able to extract a large amount of useful historical information.

IMPRIMERIE NATIONALE. Spécimens des Types divers de l'Imprimerie Nationale. Types Étrangers. Paris : 1878. Folio.

These types comprise an assortment that is probably unrivalled at the present time.

— Spécimens des Types divers de l'Imprimerie Nationale. Types Français. Paris : 1878. Folio.

We find in this volume specimens of the following characters :—1st Section, Roman and italic engraved by Marcellin-Legrand, from 1825 to 1832 ; 2nd Section, Roman and italic types engraved by the same from 1845 to 1854 ; 3rd Section, condensed Romans and italics ; 4th Section, characters engraved by the same at the time of the Universal Exhibition of

1855 ; 5th Section, Roman initials ; 6th Section, characters for placards ; 7th Section, initials for placards ; 8th Section, fancy types and initials ; 9th Section, script type ; 10th Section, accented letters ; 11th Section, various characters, signs, contractions, &c. ; 12th Section, ornamental rules and vignettes.

— Textes et Documents concernant la constitution légale de l'Imprimerie Nationale. Paris : 1874. 8vo. pp. 111.

A reprint of all the national records concerning this printing establishment, from the "loi du 14 Frimaire, an II" (1793), up to the date of publication. Along with these are various reports,

speeches, and documents, the whole forming a complete official history of the Imprimerie Nationale. It was drawn up under the auspices of the Third Republic.

IMPRIMERIE ROYALE. Épreuve du premier Alphabet droit et penché, ornée de cadres et de cartouches. Paris : 1740. 32mo.

Specimens of the types and ornaments possessed by the Royal Printing-office, Paris. Published by order of the King, Louis XV.

— Épreuves de Planches gravées. Table chronologique des Planches. [Paris : 1640-1789.] In 7 vols. folio.

There is a copy in the British Museum of this immense book, which consists of seven volumes, each 16½ by 21¾ inches, containing proofs of all the copperplates belonging to the French Royal Printing-office for upwards of 104 years. They include 3,031 examples. All the plates are mounted on white paper; and opposite to them is written the title of the book for which they were executed, its form, and the year in which it was printed. Beneath the respective plates there is placed, whenever possible, the name of the engraver. Many of the plates served for different works; but they are given under the title of that in which they first appeared.

The following is a synopsis of the seven volumes:—

— Note Sommaire sur l'Imprimerie Royale. Paris : 1844. Folio, 2 leaves.

— Spécimen des Caractères Français et Étrangers de l'Imprimerie Royale. Paris : 1835. Folio.

A series of eight large sheets of foreign and Roman characters, engraved by Jacquemin for the Royal Printing Office. They are arranged in tablets, nine on a sheet, surrounded with an elaborate

— Spécimen Typographique.

This magnificent specimen-book, also issued under the auspices of King Louis Philippe, is printed with the luxury which a royal purse alone could command, comprising examples of all the founts contained in the French Royal Printing-office at the date of its publication. They include every language which at the time possessed a written alphabet, and not only living and spoken languages, but those dead and archaic. It begins with the earliest form of Egyptian hieroglyphics, and includes the cuneiform and the Semitic alphabets, the Indian alphabets of the highest antiquity, and the Chinese characters, the latter derived partly from monuments dating as far back as the twenty-first century before the Christian epoch. All the alphabets, ideographic or phonetic, compiled in recent years by missionaries and explorers are given. A variety of forms of the better-known

Vol. I.—1640 to 1692.

Begins with magnificent plates from the "De Imitatione Christi," the first book issued from this office, signed "Parisiis, anno mdcxl., e typographia regia." On the verso is the description of each plate, in manuscript.

Vol. II.—1693 to 1702.

A splendid collection of vignettes and tailpieces.

Vol. III.—1703 to 1752.

Vol. IV.—1752 to 1789.

A volume lettered "Suite": Unmounted prints, music prints.

A volume lettered "Inconnus."

Another volume (with a printed title-page) is a "Table chronologique des planches gravées dont les cuivres appartenans tant au roi qu'au directeur existent à l'Imprimerie Royale."

border. This sumptuous work was presented to the British Museum, in 1837, by MM. Bossange, Barthés, and Lowell. It was issued by order of King Louis Philippe.

Paris : 1845. Folio.

alphabets of the Greeks and Romans is shown. In regard to the former, we may trace the gradual evolution of the characters from the earliest styles shown on the antique monuments. In regard to the Roman, we have a synopsis of types displaying modern improvements and alterations in the style of the face. Specimens of Roman and Italic in the following styles, representative of certain epochs of change, are given:—

Types attributed to Garamond 1640.

„ by Grandjean & Alexandre 1693.

Types by Luce 1740.

„ by Firmin-Didot 1811.

„ by Jacquemin 1818.

„ engraved in London .. 1818.

„ by Marcellin Legrand... 1825.

What renders the book especially valuable is the account prefixed to each

character of its origin and history, and defining with great exactitude its relations to other characters, and the variations to which it may have been subjected. After this philological and historical information, is given the typographical history of the fount—when, by whom, and under whose direction it was originally cut. Among the great punch-cutters whose works are represented are Legrand, Firmin-Didot, Delafond, Leger-Didot, Jacquemin, Dresler & Rost-Fingerlin (of Frankfurt), Vibert, Bopp (Berlin). Many of the founts were obtained from the Propaganda Printing Office at Rome.

At the end are specimens of *Allets* (rules) and *acolades* (braces) to the number of 128, a comparison of the typographic founts of the Royal Printing-office with the metric system, and engraved blocks and ornaments in various colours; some of them of the most exquisitely beautiful character.

The great importance of this volume, not merely as a history of the great French establishment, but in its relation to the history of type-founding, will be obvious.

Claude Garamond, whose types are shown in this volume, is the most celebrated typefounder of the era preceding that of the Didots. Francis I., in his anxiety to establish the University of Paris on the best possible foundation, showed special interest in the cultivation of the Greek, Hebrew, and Latin languages. Garamond, then very celebrated as a letter-founder, made for Robert Stephens, the royal printer, Roman types, after the models of Jenson, and several exquisite founts of Greek, in imitation of the beautiful Greek manuscript of Ange Vergèce, who held the office of King's writer in Greek letters. This type was so beautiful that it rescued France from the discredit of being far surpassed in Greek typography by the publications of the Aldi. The first work printed with the "King's Greek types," was an edition of the "Ecclesiastical History of Eusebius," issued June 21, 1544, in *gros romain* (great primer). In 1546 there appeared the New Testament in 16mo., in the smaller character called *cicero* (pica). Finally, in 1550, a new Testament was completed in *gros parangon* (double pica). The matrices made by Garamond were taken by Robert Stephens to Geneva in 1551, when he fled from the persecutions of the Sorbonne (see STEPHENS). The subsequent history of these matrices is curious. It is believed that although a royal ordinance of 1541 had ordered Stephens a remunera-

tion for his labours in preparing this type, it had never been paid, and he considered the matrices of Garamond as his own property. The type and punches remained in the royal printing-office. Paul Stephens, the grandson of Robert, in 1612, pledged these matrices to the city of Geneva for a loan of 1,500 crowns in gold, and they were brought back to Paris, in 1621, by Antoine Stephens, son of Paul, and printer to the King, to be used in an edition of the Greek Fathers, they having been obtained from the Geneva Government by Louis XIII. for that express purpose on payment of 3,000 livres. The Greek matrices were then entrusted to Antoine Stephens, already printer to the King for several years. The edition of the "Church Festivals," in 10 folio vols., was published in 1624. Garamond died in 1561.

THE FRENCH GOVERNMENT PRINTING-OFFICE was established between the end of June and the beginning of November, 1640, and has continued through many changes of rulers and administrations up to the present day.

Some authorities state that the establishment was instituted by Francis I. This, however, is not the fact, and the error has arisen from a misconception of the following circumstances. On the 17th January, 1538 (1539 new style), that King appointed Conrad Néobar to be royal printer in the Greek language, and shortly after (or, as Maittaire believes, at the same time) made Robert Stephens royal printer of Hebrew and Latin, creating them King's printers by patent, but erecting no printing-office or establishment specially devoted to the purpose. The royal printers were secured in various privileges, and the rank of members of the King's household. The appointment was maintained during the civil wars, but was neglected until the reign of Louis XIII., when the "Royal Printing-office" was formally established in the Louvre, by the exertions of Cardinal Richelieu. Sebastian Cramoisy, the then King's printer, was made its director. By the constitution granted to it, the Royal Printing-office was to print the Acts of Councils, the work required for the King's household, and to be specially devoted to the dissemination of religion.

The zealous attention of Richelieu caused the operations of the office to be carried on with great activity, and many handsome illustrated books were published under his direction. Proofs of the plates in some of the most important of

these are contained in the large work referred to above, Louis XIII. and the Cardinal died shortly afterwards, and Louis XIV. pursued their enterprise with great earnestness, Jean Anisson being appointed director in 1690, and held the office till 1702 (see ANISSON-DUPERRON). The King ordered a thorough revision of the old types and a supply of new founts. This work was performed by Grandjean, engraver to Louis XIV., assisted by his pupil Alexandre. It occupied from 1693 to 1745, in the reign of Louis XV. Between 1740 and 1770 other types were added by the famous founder Luce. Proofs of these are contained in the "Spécimen Typographique," also referred to *supra*.

One of the effects of the Revolution was the alteration of the name of the office to the "Printing-office of the National Executive." In the third year of the Republic, 1795, the office which had been called the Printing-office of the Republic was removed from the Louvre to the Hôtel Penthievre, the property of the Duchess of Orleans. The apartments in the Louvre were granted as a printing-office to Firmin Didot, who subsequently, however, became printer to the King.

The Printing-office of the Republic received much attention from General Bonaparte, and at his request the Directory deputed members from it to establish an office in Greece, supplied from it with Greek type. Another office was established at Pondicherry, in India, and this was supplied with Persian and Roman type from the Parisian office. The memorable Egyptian expedition was accompanied with a printing plant containing Arabic characters, also from this place.

In 1804 the office changed its name again, being styled the "Imperial Printing-Office." In 1809, by a decree of the 4th March, it was confirmed in its exclusive right to the printing of the departments of the Ministry, the service of the Imperial household, the council of State, and the printing and distribution of the Bulletin of Laws. The plant was displaced and sent to the Rue Vieille du Temple.

In 1814 it retook its ancient name of Royal. Another member of the Anisson family was made director, in recognition of the fact that the office had been held by members of that family for almost a century before the Revolution,—one of them, Etienne A. J. Anisson-Duperron, losing his life for his loyalty. In the "Hundred Days" this Bourbonist official temporarily disappeared, while his

printers contributed liberally of their earnings to the armament of the Seine, and the office was ready, in 1815, to change its title for the seventh time by retaking the name of "Royal," and to welcome back its director. In 1823 an ordinance re-established it on the basis of 1809. Between 1815 and 1832 some splendid types were made by Legrand and others, especially the character known in French typography as *Molé*, or the type of Charles X. In 1835 the noble "Spécimen" cited above was issued.

Charles X., almost the last of the Bourbons, precipitated his overthrow by legislation against the press, the character of which may be read in the "Textes et Documents" (1874) above mentioned. Louis Philippe, successor of Charles X., endeavoured to assure his own popularity by granting special privileges to the periodical press. Printing then assumed a universal importance in public estimation, and the Royal office was treated with great favour.

Upon the establishment of the Provisional Government of the Second Republic, in 1848, the Government office was styled the National Printing-office. In 1852, Napoleon III. altered it again to the "Imperial Printing-office," a title which it maintained during his supremacy. In 1861 a decree was signed whereby the larger part of the plant was to be sent to the Louvre, but this was not executed. On the formation of the Third Republic, in 1870, it reverted to its old title of the "National Printing-office," which it has since retained, the establishment being now concentrated in the Rue Vieille du Temple, No. 87, where it may be seen any Thursday afternoon by a permission to be obtained from the director.

During all these mutations the great French establishment has enjoyed renown throughout the world for the beauty of its productions. Bibliophiles admire especially the gorgeous publications authorized by Cardinal Richelieu; the handsome work illustrating the Egyptian Expedition of Bonaparte; and the *livres de luxe* printed under Napoleon III.

We may here recapitulate, in tabular form, the sixteen changes of name which the establishment has experienced during eighty years:—

Imprimerie Royale.....	1640-1790
du Louvre.....	1791
„ Nationale Exécutive du Louvre.....	1792
„ Nationale du Louvre.....	1793

Imprimerie Nationale	1794
" de la République	1795-1804
" Impériale.....	1804-1814
" Royale	1814
" Impériale.....	1815
" Royale	1815-1830
" du Gouvernement	1830
" Royale	1830-1848
" du Gouvernement	1848
" Nationale	1848-1852
" Impériale.....	1852
" Nationale	1870-..

Among the most celebrated types are the Greek characters made by Garamond, with the assistance of Robert Stephens, already referred to. That punch-cutter also made some remarkable Roman, after the models of Jenson of 1540. The types of Grandjean and Alexandre of 1693 are regarded as highly meritorious. Luce continued the work in 1740. The famous Firmin Didot added new styles in 1811; Jacquemin in 1818; other modifications were added by Marcellin Legrand in 1825 and in 1847, these modifications being especially restricted to Roman and Italic.

In 1861 there was issued, by order of Napoleon III., an official history of the Imperial office, with specimens of its foreign types, embracing the characters referred to above under the "Specimens" dated 1855, with many others added. It was stated that the number of punches and matrices amounted in 1860 to 361,000, with an approximate value of 620,000 francs. Great attention had been paid to the collection of a variety of characters with a view of developing relations with the people of Africa and

Asia. Among the grammars that have been printed with them are Tamul, Yalla, Woloffe, Japanese, Mandarin, Thibetan, Anamite, Persian, a French grammar for the use of the Arabs, and a Turkish dictionary. The series in this respect is unequalled in the world.

An account of this office up to 1795 will be found in Auguste J. Bernard's "Histoire de l'Imprimerie Royale du Louvre" (1867), described in this BIBLIOGRAPHY, *ante*; and interesting reminiscences in the other works by this author, also noticed. See also DUPRAT ("Histoire de l'Imprimerie Impériale") and DUPONT ("Histoire de l'Imprimerie"). There are some references apropos of the establishment in the memoir of FIRMIN DIDOT (see pp. 176-180 *ante*), a bust of whom adorns one of its halls. CRAPELET (*q. v.*) has written a History of Printing in France from the 16th century, in which he reprints the letters patent of Francis I. of 1538, from which is often dated erroneously the origin of the establishment.

Gresswell's "Annals of the Parisian Press" refers to the subject, but as M. Madden has shown, the book is not to be regarded as authoritative on several points involving historical controversy.

The reader will perceive that the list of specimens given above—a fuller list, we believe, than has yet been compiled—is alphabetical, in accordance with the system pursued throughout this BIBLIOGRAPHY, and that the slight apparent inconvenience thereby imposed upon us in regard to chronological sequence, is obviated by the preceding corrected sketch of the history of the great French establishment.

IMPRIMERIE IMPÉRIALE [de Russie]. Échantillons des Caractères.
St. Pétersbourg: 1790. Small 8vo.

IMPRIMERIE RUSSE à Londres. London: 1854. Single sheet 4to.

A circular, in French, was issued in February, 1853, announcing that it was intended by the Russian refugee, A. Herzen, to set up a Russian press in London, "to afford a free tribune for Russian thought, and to expose the monstrous acts of the government of St. Petersburg." All Russians "who loved their country, and at the same time loved liberty," were invited to send in their manuscripts. These were to be printed at the expense of a fund provided for the purpose, as it was believed that their publication would become a propaganda of a very effective

character. The circular above cited states that the project had been realized. Since the 1st of June of the preceding year the press had been at work, notwithstanding the great difficulties resulting from the war which was then being carried on. Friends of the "democratic centralization of Poland" had circulated these publications throughout Europe, from the banks of the Black Sea to the shores of the Baltic. The press was situate at 82, Judd Street, Brunswick Square. At the back of the circular is a list, printed in Russian and French, of the works already issued.

IMPRIMERIE DE BEL-OEIL.

The private press of Bel-Oeil, a castle in Hainault, Belgium, was founded by Marshal Prince Charles de Ligne, about 1780, and the first work issued from it was "Coup d'Oeil sur Bel-Oeil," 1781. 8vo. pp. 150. *Le Bibliophile Belge* (vol. i., 1825, pp. 117-121) and Supplement (vol. ix., 1852, pp. 297-300) reproduces the "Bibliographie des ouvrages érotiques, pornographiques, facétieuse et burlesque," printed at this private press.

IMPRIMERIE (L') NOUVELLE, 1870-78. Histoire d'une association ouvrière. Paris: 1878. 12mo. pp. vi. 128.

This association of printers was formed in 1864, and this volume gives its history under the following chapters:—I. A nos lecteurs; II. Origine de l'imprimerie nouvelle; III. Versement des souscriptions—Difficulté de se procurer un brevet; IV. Constitution de la société; V. Fonctionnement des Ateliers; VI. Opérations commerciales—Recettes—Dépenses—Bénéfices; VII. Conclusions—Statuts de la société—Liste des Actionnaires.

"IN PRINT" (The phrase of). Articles in *Notes and Queries*, vol. iii. p. 500, and vol. iv. p. 12.

Shows that the phrase was originally used as an equivalent for *exactness*; as, "Sir, you will put your hair out of print!"

INSTRUCTIO operas typographicas correcturis necessaria. Leipzig: 1608. 8vo.

INTELLIGENZ. Allgemeines Intelligenzblatt für gelehrte Buchhändler, Buchdrucker und Antiquaire. Marburg: 1799. 4to.

INTÉRÊTS typographiques devant la conférence mixte des maîtres imprimeurs et des ouvriers compositeurs. De la conciliation. I. Du Tarif, son établissement, ses effets, par E. Huet. II. Statistique des vivres et loyers, Budget d'un ménage ouvrier, par L. Leroy. III. Ce que devrait être le nouveau Tarif, par Viguier. IV. La Commission arbitrale, par Baraguet. V. Chambre des maîtres imprimeurs, par Coutant. 2. édition. Paris: 1861. 8vo.

INVENTAIRE alphabétique des livres imprimés sur velin de la Bibliothèque nationale. Paris: 1877. 8vo.

INVENTION DE L'IMPRIMERIE, poème, suivi de la Fête-Dieu. Par A. M. Angers: 1813. 8vo.

This pamphlet is printed by A. Mame, and as his initials appear on the title-page, it may be understood that he was the author.

INVENTION (L') de l'Imprimerie à Strasbourg par J. Gutenberg. Courte notice publiée à l'occasion du 4^{me} Anniversaire séculaire, célébrée à Strasbourg le 24, 25, et 26 Juin, 1840. Strasbourg: 1840. 8vo. pp. 20.

The author of this pamphlet is M. Le Roux, *doyen* of the printers of Strasbourg of the time.

INVENTION OF PRINTING. An article in the *Foreign Quarterly Review* (London), vol. xix. p. 118.

—— History of the.—See DE VINNE and the authorities referred to *sub voce* KOSTER.

INVENZIONE (Dell') della Stampa e delle più celebri Tipografie Italiane. Adria: 1872. 4to.

ISEGHEM (A. F. van). Biographie de Thierry Martens d'Alost, premier imprimeur de la Belgique, suivie de la Bibliographie de ses éditions. Malines and Alost : 1852. 8vo. pp. 358.—Nouvelle édition, précédée d'une cantate pour l'inauguration de la statue de Martens, par E. Speelman. Alost : 1856. 8vo.

The author was engaged in 1845 to complete the "Recherches sur Thierry Martens," begun by "M. J. de Gand," a pseudonym of M. F. J. de Smet, an advocate, of Ghent. The present work embodies the additional knowledge of the subject which had accrued up to the time of its publication, and it gives important corrections of the statements of Lambinet and others. The work erroneously seeks to prove that Martens was the first Belgian printer. Its chapters are thus described: Name and birthplace of Martens; his education; apprenticeship at Venice; printing office at Alost; his first edition; his merit as a cutter and engraver of types;

his introduction of the art into Belgium; his labours at Antwerp; return to Alost; marriage; his office at Louvain; his Greek and Hebrew characters; his character as a philosopher and a writer; his retirement and death; and an account of the honours paid to him after his death. The second part of the work contains a bibliography of the works of Martens; and at the end, in a folding plate, is a synopsis of facsimiles of the different types used by this printer. Holtrop (*q.v.*) has effectually answered the statements of Isegheem and others, and has shown that John of Westphalia, and not Martens, was the first Belgian printer.



MICHAEL ISINGRIN. BASLE : 1531-1546.

ISERMANN (A.). Anleitung zur Chemitypie, nach eigenen Erfahrungen. Leipzig: 1869. 16mo. pp. 42.

— Anleitung zur Stereotypen-Giesserei in Gyps und Papier-Matrizen. Leipzig: 1869. 16mo. pp. 130, with illustrations.

A guide to stereotyping by means of the plaster of Paris and the paper processes. The author is the editor and printer of the Hamburg journal *Lithographia*.—See PERIODICAL PUBLICATIONS.

ISINGRIN (Michael).

The device given on p. 363 is taken from the title-page and last leaf of "Polydori Vergilii Vrbinatis Anglice historie libri uigintisex" (Basle: 1546. Folio). Little is known concerning this printer. He seems to have been the successor of Bebelius, and in partnership with Henricpetri. He

adopted the device of Bebelius, with the alteration of Palma Isingrin, instead of Palma Beb. Isingrin's device consists of the emblem of the palm-tree, with a coffin among the branches. On either side of the trunk are the words *Palma Ising*.

IVERSEN (Christian Henrik). Unpartiske Tanker om Typographien i Danmark; i Anledning af et Brev fra en Ubenovnt og et dwar af Hr. Boghandler Iversen, vom findes indrykket i *Fyens Stifts-Journal*, No. 59, for 1782; fremsatte ved Johan Clemens Tode. Kjobenhaven: 1782. 8vo. pp. 48.

Treats of the situation of the printers of Denmark in 1782, and of the comparison of their productions with those of other countries. The occasion of this pamphlet was a rancorous personal quarrel between Dr. Tode and the printer Iversen.

— Over Herr Professor Tode's saa Kaldee unpartiske Tanker om Typographien i Danemark (Num tibi quid surripi?) Odensee: 1782. 8vo. pp. 39.

— Grundtrock af sal. Iversens Levnedsslob og Begivenheder. (In. N. 36 d. *Fyens Stifts-Avis og Avertissementz-Tidende*).

CHRISTIAN HENRY IVERSEN was born at Copenhagen, 1748, and died at Odensee, 1827. He founded, in 1782, the "Typographiske Selskab," a typographical society. For further particulars of him see

"Almendeligst Litteratur-Lexicon for Danmark et Ved. R. Nyerup og I. E. Kraft" pag. 285, 286. (Kjobenhavn. 1820).



AAGER (J. Plum de). *Morgenwandelung van Laurens Janszoon Koster in den hout bij Haarlem anno 1423*. Dichtstukje. Dordrecht: 1823. 8vo. pp. 16. In verse.

JACKSON (John).—See CHATTO (W. A.)

JACKSON (John Baptist). *An Essay on the Invention of Engraving and Printing in Chiaro-Oscuro, as practised by Albert Dürer, Hugo di Carpi, &c., and the application of it to the making of Paper Hangings of Taste, Duration,*

and Elegance. Illustrated with prints in proper colours. London: 1754. 4to. pp. 19, with 8 plates.

This is an essay, not written ostensibly by Mr. Jackson, but by some one else, to eulogize the invention of "Mr. Jackson, of Battersea." It begins with the somewhat trite observation that the inventors of particular arts are those who draw the least advantage from the discovery, and that a whole nation is often indebted to the ruin of one man for the subsistence of many thousands of its inhabitants.

"The author of that paper-manufactory now carrying on at Battersea," says he, has printed these sheets to induce gentlemen of taste to look into and give vigour to "his invention and infant art."

Mr. Jackson has not spent less time and pains, applied less assiduity, or travelled to fewer distant countries in search of perfecting his art than other men, having past twenty years in France and Italy to compleat himself in drawing after the best masters in the best schools, and to see what antiquity had most worthy the attention of a student in his particular pursuits. After all this time spent in perfecting himself in his discoveries, like a true lover of his native country, he is returned with a design to communicate all the means which his endeavours can contribute to enrich the land where he drew his first breath, by adding to its commerce and employing its inhabitants;

and yet, like a citizen of it, he would willingly enjoy some little share of those advantages before he leaves this world, which he must leave behind him to his countrymen when he shall be no more." The "discovery" was simply printing in water and oil colours from wood engravings. It is stated that Albert Dürer, as well as Titian, Salviati, Campagniola, and other Italian painters who drew their own works on blocks of wood to be cut by the engravers, practised the art in its rudiments. It is claimed that this is an "art recovered," as no writings are to be found by which the former methods can be ascertained. The essay asserts that the prints are unchangeable by time or damp, but the copy in the British Museum sadly belies this statement. Every leaf is stained and mildewed, and some of the prints have turned to almost a copper colour.

Savage ("Decorative Printing," p. 15), says that "Jackson began at Venice in 1744, with the publication of six landscapes, and ended with printing paper-hangings in printing-ink—all failures." The method was revived by Mr. G. C. Leighton about thirty years ago, and practised with great success, especially in the production of the chromo supplements of the *Illustrated London News*.

JACKSON (John R.). On Box and other Woods used for Engraving. An article in the *Leisure Hour*, January 9, 1875.

The author, who is the curator of the museum at the Royal Botanical Gardens, Kew, gives an account of boxwood, and its manufacture into blocks for the use of engravers. He offers some suggestions for the utilization of various other woods for the same purpose, there being a deficient supply of good boxwood.

JACOB (J. L. C.). Aanteekeningen over het geslacht en de drukwerken van den Delftschen boekdrukker Hermanus Schinkel. 's Gravenhage: 1843. Small 8vo. pp. 410.

——— Bonaventuur en Abraham Elzevier, kleine letterkundige bijdrage. 's Hage: 1841. 12mo. pp. 32. facsimile. Printed on pink paper.

This and the preceding item are extracts from the Annual for Dutch Booksellers, and were not printed for sale.

JACOB l'aîné. Idées Générales sur les Causes de l'Anéantissement de l'Imprimerie et sur la nécessité de rendre à cette Profession, ainsi qu'à celle de la Librairie, le rang honorable qu'elles ont toujours tenu l'une et l'autre parmi les Arts Libéraux. Orléans: 1806. 8vo.

JACOB (Paul L.), or BIBLIOPHILE JACOB. *Pseudonym*, i.e., Paul Lacroix (*q.v.*).

JACOBACCI (Vinc.). Orazione funebre in morte del Cavalier G. B. Bodoni. Parma: 1814. 8vo.

JACQUES (Charles). "Gravure sur bois." Articles in *Le Magasin Pittoresque*, 1852, pp. 188, 236, 292, 331, 372.

JACQUIER (L.). Le Typo. Chanson lyrique, Musique de A. de Villebriotoit. Paris: 1854. Large 8vo.

JAECK (Heinrich Joachim). Denkschrift für das Jubelfest der Buchdruckerkunst zu Bamberg am 24. Juni 1840, als Spiegel der allseitigen Bildungs-Verhältnisse seit unserer geschichtlichen Periode. Erlangen: 1840. 8vo. pp. viii. 192, and folding sheet of facsimiles. Portrait.

From the inscription to the portrait we learn that the author was born in Bamberg, 30th of October, 1777, and that in 1803 he became superintendent of the library there. A view of this building is given, besides a representation of the medal struck on the occasion of the anniversary. On the obverse is a view of the town; on the reverse, a press and the arms of Pfister, with the date 1455-62. The folding plate gives facsimiles of the eighteen different founts which, it is alleged, Pfister employed. The claims of Pfister, however, as readers of this BIBLIOGRAPHY will be aware, have been since carefully investigated, and his share in the invention of the art of printing been altogether disproved.

JAENICKE (Gebrüder). Proben von Schriften, Verzierungen u. s. w. aus der Buchdruckerei der Gebrüder Jänicke. Hannover: 1833.

Both brothers are dead. One died in 1862, the other in 1877; but the firm is still carried on by their two sons. It is one of the largest in Northern Germany.



LONDON: 1594—1600.

JAGGARD (John).

Was the son of John Jagger, or Jaggard, a citizen and barber-surgeon, and younger brother of William Jaggard, who printed in 1599 "The Passionate Pilgrime, by W. Shakespeare, at London, printed for W. Iaggard, and are to be sold by W. Leake."

This mark, beautifully engraved, is, we believe, to be found on the title-page of "The Historie of Ivtine, etc." London:

1596. Folio. The device consists of the emblem of the serpent biting his tail, coiled twice round the wrist of a hand issuing from the clouds, and holding a wand from which spring two laurel branches, and which is surmounted by a portcullis (the Westminster arms); in the last coil of the serpent the word Prudentia.

JAHRESBERICHT, &c.—See PERIODICAL PUBLICATIONS.

JAKOBY (Prof.). Plate Engraving and Printing at the Vienna Exhibition. An article, translated from the German, in the *Lithographer*, March 15, 1874.

JAMES (Sir Henry). On Photo-Zincography and other Photographic Processes employed at the Ordnance Survey Office, Southampton. London: 1862. 4to. pp. vi. 16. 12 plates.

Colonel Sir HENRY JAMES, F.R.S., born in 1803, entered the Corps of Engineers, and, while performing his military duties, became Director of the Geological Survey in Ireland, and of the Ordnance Survey

of the United Kingdom, &c. He received the honour of knighthood in 1860. By means of the art of photo-zincography, he produced a fac-simile of the whole of Domesday Book, in thirty-four volumes.

JAMES (John). A Catalogue and Specimen of the large and extensive Printing-Type-Foundry of the late ingenious Mr. John James, Letter-Founder, formerly of Bartholomew Close, London, deceased: Including several other Founderies, English and Foreign. Improved by the late Reverend and Learned Edward Rowe Mores, deceased. * * Which will be Sold by Auction by Mr. Paterson, at his Great Room, Covent Garden, on Wednesday, 5th June, 1782. London: 1782. 8vo. pp. 20, and 48 pages of specimens.

Hansard ("Typographia," p. 332) calls John James, of Bartholomew Close, "the last of the old race of letter-founders." He was the son of Thomas James (see *infra*), and died in 1772. Rowe Mores (*q. v.*) "purchased all the curious part of that immense collection of punches, matrices, and types which had been accumulating from the old foundries from the days of Wynken de Worde to those of Mr. James." Rowe Mores's book was intended to have been prefixed to a posthumous specimen of the punches and matrices of John James, "to distinguish the foundries out of which Mr. James's was made up, to show the variety of matrices with which his foundry abounded—even of those which the great improvements made in the art of letter cutting have rendered altogether useless in typography." The title-page contains an error, in calling Rowe Mores reverend, as he never took holy orders.

THOMAS JAMES, father of John James, referred to *supra*, was the son of the Rev. John James, vicar of Basingstoke. He

served his apprenticeship with Mr. Robert Andrews, and entered into business for himself in 1710. His foundry was begun with a set of matrices which he purchased in Holland, to which country he went for the purpose. An amusing account of this expedition is given in the work of Rowe Mores, p. 51. After his return he started his first foundry in Aldermanbury. From thence he removed to Tower Ditch, and afterwards to Bartholomew Close, where he continued till the time of his death, in 1738, "accelerated by an unlucky attachment," says Mores, "to a method of printing [stereotype] long since rejected, and at variance with the improvements of latter times." The dwelling-house attached to the foundry was afterwards in the occupation of Samuel Palmer, author of the "General History of Printing"; and subsequently in that of the two James's, the sons. "In this house wrought formerly as a journeyman," says Mores, "Dr. Benjamin Franklin, of Philadelphia."

JANIN (Jules). Le Livre. Paris: 1870. Large 8vo. pp. xxxi. 404.

The fifteen "days" into which this work is divided consist of highly entertaining discourses, interesting alike to bibliography and the history of printing. Among the subjects treated of are:—

Prayer of the celebrated printer Chevillé; John Fust and Peter Schoeffer; The first printers of Paris; Hardships of the inventors of printing; Geoffrey Tory, &c.

JANISCH (J. N.). Abhandlung von der Buchdruckerkunst. Bremen: 1740. 8vo.

JANNON (J.). Espreuve des Caractères nouvellement taillez. Sedan: 1621. 4to.

A very interesting book on the few (*qy.* seven) but admirable editions in 12mo., printed at Sedan.

JANSEN (Hendrik). Essai sur l'origine de la Gravure en Bois et en Taille-douce, et sur la Connoissance des Estampes des XV^e et XVI^e siècles; où il est parlé aussi de l'origine des cartes à jouer et des cartes géographiques. Suivi de recherches sur l'origine du papier de coton et de lin; sur la calligraphie depuis les plus anciens manuscrits; sur les Filigranes des papiers des XIV^e, XV^e et XVI^e siècles; ainsi que sur l'origine et le premier usage des signa-

tures et des chiffres dans l'art de la typographie. 2 vols. Vol. I.—Paris : 1808. 8vo. 5 leaves, pp. iv. 404, 2 leaves of table and errata, 19 plates of nielli, old woodcuts and engravings, monograms and watermarks. Vol. II.—Paris : 1808. 8vo. pp. 373. Large paper.

JANSEN (Hendrik). De l'Invention de l'Imprimerie, ou analyse des deux ouvrages publiés sur cette matière par M. Meerman, conseiller et pensionnaire de la ville de Rotterdam; avec des notes historiques et critiques. Suivi d'une notice chronologique et raisonnée des livres avec et sans date, imprimés avant l'année 1501, dans les dix-sept provinces des Pays-Bas, par M. Jacques Visser; et augmentée d'environ deux-cents articles par l'éditeur. Paris : 1809. 8vo. pp. xxiv. 392. Plate.

This book, one of the various translations of M. Meerman's celebrated essay, is dedicated to M. van Praet, conservator of printed books in the Imperial Library. There are two prefaces, one by Jansen, another by M. Henry Gockinga; and a memoir of Meerman is given. At the close is another "preface," by M. Visser, and the notices referred to on the title-page.

JANSEN (T.).—See ALMELOVEEN.

JELONSCHEK (Anton). Geschichtliche Nachrichten über die Erfindung, Ausbildung und Verbreitung der Buchdruckerkunst. Leipzig : 1874. 4to.

Appeared first in the feuilleton of the *Correspondent*, and was afterwards republished in book form.

JENA. Kurtze Nachricht wie die Buchdruckergesellschaft zu Jena in 1740 ihr 300 jährl. Jubelfest gefeyert hat. Jena : 1740. 4to.

— See WERTHER.

JENNINGS (H. C.). Un mystère adressé très-humblement et très-respectueusement à S. M. Louis Philippe I^{er}, Roi des Français. Paris : 1843. 4to.

Concerning the organization of the Royal Printing Office of Paris.

JENSON (Nicholas).—See SARDINI.

JEUNESSE (Aug.). L'Imprimerie et les Livres. Paris : 1867. 8vo.

An account of the books at the Paris Exhibition of 1867, separately issued from the series of "Etudes" published under the direction of M. E. Lacroix.

— See GOBIN.

JHONES (Richard).—See JONES.

JOCISCUS (A.). "Silesius." Oratio de ortu, vita et obitu Joannis Oporini Basiliensis, Typographicorum Germaniæ principis, recitata in Argentinensi academia ab Joan. Henr. Hainzelio. Adjunximus

librorum per J. Oporinum excusorum catalogum. Exuviae J. Oporini hoc est, Bibliotheca librorum impressorum in gratia eorum qui comparare volent, digesta, etc. Argentorati: 1569. 8vo. 52 leaves, unpagued.

An interesting panegyric upon Joannes Oporinus, the great printer of Basle, a very fine collection of whose works will be found in the British Museum, catalogued *sub voce* Oporinus. This volume consists of a biography of the printer; following which is a catalogue of the works issued from his press, and some laudatory verses by various writers. The catalogue of the library of Oporinus, at the end, is not the least interesting portion of the work.

JOHNSON (Edmund C.). *Tangible Typography; or, How the Blind Read.* London: 1853. 8vo.

The author describes himself as a member of the committee of the School for the Indigent Blind. His writings on matters connected with the education of the blind are numerous. The object of the work is to plead for an extension of the literature available to persons afflicted in this way, the chief difficulty in the way lying, it is shown, in the choice of one system of typography for universal adoption. It appears that the ordinary systems of embossed printing may be divided into two classes—one in which arbitrary characters are used, and the second in which the Roman letters are employed.

ARBITRARY.

1. Lucas's.
2. Frere's.
3. Moon's.
4. Le Système Braille.
5. " Carton.

ALPHABETICAL.

1. Alston's.
2. American.
3. French Alphabetical.
4. Alston Modified.

A detailed description of each of these systems follows, and a list of the books which have been printed in them.

JOHNSON (Henry). *An Introduction to Logography; or, the Art of arranging and composing for Printing with words Entire; their radices and terminations, instead of single letters.* London: 1783-86. 8vo.

The imprint to this book states that it is "printed logographically, and sold by J. Walter, bookseller, Charing Cross." The dedication, "to the King's most excellent Majesty," is by permission, and it is said that "many of the most learned and ingenious have not hesitated to pronounce [this improvement] a science perfectly original in itself, and one which will be the means of great despatch and correctness both in public and private business in the future conduct of the press." A short account is given of the origin of the invention, from which it appears that the author, intending to publish a daily list of blanks and prizes in the lottery, found that in the usual method of printing it could not be effected on the evening of each day's drawing. He devised a method of expediting the business by having types of two, three, four, or five figures composed in one body, instead of having them separate, and believed that thereby the work was done in one-sixth the usual time. The invention was then utilized for printing the patent list, and afterwards for some large mercantile tables. For the latter purpose he procured types for different

sums of money. His "success" led him to the consideration whether an improvement could not be devised in printing with words. He reviews previous systems for facilitating composition, among them stereotyping, rather discountenancing it as an economical method. There is an elaborate account given of the manner in which the several logotypes were devised, and also of the plan upon which they were to be arranged in the cases. The workmanship of the book is unexceptionable, and it requires close examination to discover the divisions made by the use of the logotypes. The book was printed logographically by John Walter at Blackfriars, and was published by another John Walter at Charing Cross. The printer was successful in his new method, and on January 13, 1785, he started the *Daily Register*, logographically printed; this journal subsequently became the *Times*, which very soon found it necessary to discard logography. It is not known whether any relationship existed between the two John Walters, who, by several authorities, among them the great *Times* itself, have been described as the same individual.

JOHNSON (John). *Typographia*; or, the Printer's Instructor, including an account of the Origin of Printing; with Biographical Notices of the Printers of England from Caxton to the close of the Sixteenth Century; a series of Ancient and Modern Alphabets and Domesday Characters, together with an Elucidation of every Subject connected with the Art. 2 vols. London: 1824.

Printed in four sizes—32mo., 16mo., 8vo., and royal 8vo., the last being called "Roxburghe copies," and furnished with an additional engraved title-page to each volume.—For collation, see *infra*.

Of the few standard works on the art of printing in the English language, this is perhaps the most familiar. It was written, singularly enough, almost simultaneously with the only practical book to which it bears a likeness, Hansard's, and both bear the same chief title. Hansard's book was issued the following year, 1825; but there is no reason for believing that he was in any way indebted to his predecessor. Both treatises were among the results of the Bibliomania which prevailed a few years anterior, but, as will be seen, which was then on its wane, as Johnson soon discovered to his cost.

Vol. I. contains:—Portrait of Caxton (after Lewis), leaf 1, verso; frontispiece, leaf 2, recto, copy of the drawing in the Lambeth Library supposed to represent Lord Rivers and Caxton presenting their productions to the King and Queen, with an architectural and heraldic border, engraved by J. Thompson; title leaf 3, r. in movable types, in the design of an arch, in the pillars of which are small niches containing the names of the following early English printers:—Notary, Faques, Wolfe, Grafton, Day, Juge, Rider, Toye, Wight, Barker, Bonham, Tottel, Byddell, Marshe, Redman, Copland, Wynkyn de Worde, Richard Pynson; William Caxton, 1474 inscribed on keystone; ten lines of poetry, as follows:—
"Blest Invention, to God alone the
praise!

For gifting man, this noble Art to raise;
From thee what benefits do men possess?
The Pulpit, Bar, and Stage, all now
confess:

Trace the Historic page and view the
time,

Before thou visited our native clime:
The want of thee kept Arts and Com-
merce low;

Without thy aid, how little could we
know?

Thou art the means by which we gain
redress,

Our nation's bulwark is *The British
Press*."

Publishers' imprint—published by Messrs. Longman, Hurst, Rees, Orme, Brown & Green, Paternoster Row, London; Johnson, typogra. Dedication, leaf 4, r.—"To the Right Honourable the Earl Spencer, K.G., &c. &c. the president, and to the members of the Roxburghe Club, this work on the origin and progress of the art of Caxton, De Worde, and Pynson, is, by their permission, most respectfully inscribed by their obliged and obedient servant, J. Johnson. April, 1824," surmounted by the armorial bearings of the Spencer family; verso, list of some of the members of the Roxburghe Club; leaf 5, a page engraving by W. Hughes, exhibiting the arms of the principal members of the Roxburghe Club, instituted June 17, 1812, the bannerets being arranged as trophies, depending from a vaulted Gothic roof; 4 pp. containing pedigree of the family of Spencer, and explanation of the engraved title and the arms of the members of the Roxburghe Club; Preface, pp. xii.; numbered pages, 1-610; general index (unnumbered), pp. 10; printer's imprint, "J. Johnson, typ., Apollo Press, Brook Street, Holborn, London."

Vol. II. contains:—Portrait of the author, ætatis 46, leaf 1, verso: engraved title, with copy of vignette on Grafton's Bible, and view of interior Bibliotheca Bodleiana, armorial bearings of Gutenberg, Fust, Elzevir, Aldus; of Mentz, Strasburg, and Haarlem, &c., leaf 2, recto; title, leaf 3, r.; advertisement and explanation of the engraved title, leaf 3; contents, pp. iv.; numbered pages, 1 to 663; 1 page, "here lieth," &c.; general index, 14 pp.; cantata, "the Origin of Printing," 2 pp.

The book, in one of its several forms, is too well known, and too readily accessible, to need a synopsis in these pages. It abounds with information of a very useful character, spiced with conceits manifesting the originality, humour, and freshness of the author. Odd pages, and even portions of pages, are utilized for the introduction of scraps of poetry, more original, perhaps, than polished, and little vignettes of printers and presses. The type, never larger than brevier, sometimes is as small as pearl; and the intricacy of the composition evinces the

wonderful patience of Johnson. The position taken by the author in respect to the controversy which was waged as to the respective merits of the alleged inventors of typography is indicated by the dictum of the dedication on page 57:

"To the memory of John Guttemberg, jun. [*sic*], the reputed inventor; John Faust, the promoter; and Peter Schoeffer, the improver; though last yet not least stands John Geinsfleisch, or Guttemberg, sen., who (unquestionably) produced the first printed book, this medallion is here presented, that posterity may know the men to whom they stand so much indebted." A table of the introduction of the art into the different countries follows, after which comes "the introduction and progress of the art in Great Britain," with a list of the productions of the first printers up to 1599. "This table of early printers is obviously made up from Santander's 'Dictionary.'" Notwithstanding the inaccuracies which, as might be expected, have frequently crept in, the historical matter is very useful. We believe, however, that the actual compilation of this portion was the work of Richard Thomson, librarian of the London Institution, who died January 2, 1865, aged 71. In his younger days he rendered, in an unassuming manner, valuable service to our national literature, and was the author of many interesting historical works.

The second volume may be described as practical, in contradistinction to the first, which is historical. It gives a description of types, directions for composing, for press, and warehouse work, &c. It is particularly rich in foreign alphabets, a feature which has gained for it great estimation. Altogether the volume is a congeries of practical miscellanies of the most interesting character. Whatever its defects and shortcomings, it has long since become, and deservedly, a printer's classic, and one in which the youngest apprentice as well as the most experienced journeyman finds matter of an amusing as well as useful nature.

Bearing this in mind, it is curious to read what was said of Johnson's volume on its first appearance. The following dictum of the critic of the *Gentleman's Magazine*, Dec. 1824, then regarded as a great arbiter of literary reputations, and on the subject of printing an undoubted, though partial, authority, shows how the vaticinations of a reviewer may be falsified by the logic of facts:—"We certainly anticipated some features of originality; but in these requisites we have been woefully disappointed. In doggrel

rhymes, jejune remarks, and a vulgar style, he has indeed some claims to originality; and by these distinguishing characteristics may his own previous lucubrations be readily discovered. If the gewgaw puffery of a Chinese pagoda can be preferred to the majestic simplicity of a Doric temple, or theatrical tinsel to sterling gold, then Mr. Johnson's meretricious decorations, which have cost him years of frivolous application, may claim a superiority—as gilded gingerbread attracts the notice of children; but we trust the public taste will never be so perverted. Indeed, in his attempts to surpass all his predecessors in ornamental typography he has filled the book with useless matter, and suffered the most glaring errors to escape his notice."

We regret that we are unable to furnish many particulars of the life of the author; and such as we present are of a melancholy character. In the *Autobiography of Sir Samuel Egerton Brydges* (vol. ii., p. 191), it is stated:—"In 1813, a compositor and pressman (Johnson and Warwick) persuaded me with much difficulty to allow them to set up a private press in the Priory [Lee Priory, near Canterbury]. I consented, on express condition that I would have nothing to do with the expenses; but would gratuitously furnish them with copy, and they must run all hazards, and of course rely on such profits as they could get. These printers might have done very well if they had been decently prudent. They quarrelled as early as 1817, and Johnson quitted." The press was not finally given up till December, 1822. We gather from the preface of the "Typographia," on the other hand, that Johnson regarded himself as the aggrieved party. He states that he was induced to undertake the task from mental affliction "brought on by the cruel and unjust treatment which we had experienced from those connected with the private press at Lee Priory; and eight years have now rolled over our heads during its lingering in Chancery, where we are sorry to say it still remains *in statu quo*." The first prospectus was issued, it appears, in July, 1818; and after the composition of the first sheet, want of means necessitated a delay of six months in further proceeding with the work, when "a patron stepped forward and voluntarily proffered his assistance." This was Mr. E. Walmsley, but for whom, the author says, "the project must (in all human probability) have been consigned to the tomb of the Capulets."

Of Johnson's career as a master printer

there are no details available; yet his name is appended to several works of unusual typographical excellence. Savage, in the postscript to his preface to "Practical Hints on Decorative Printing," states that the "letterpress title and preface, as well as the pages from 52 to the end, were printed by Mr. Johnson, Brook Street, Holborn, who also printed the ornamental letter B, and the head-pieces in the appendix." Timperley, in his "Encyclopædia of Literary and Typographical Anecdotes," speaks of Johnson as now [1839] a master printer in London, and of John Warwick as having been dead some years. Johnson was a printer of the old school, and put on record "his opposition to stereotype and machine presses."

In the advertisement in his second volume Johnson announced his intention of publishing a sheet "as a Specimen of Typography," and a memorial of Caxton which should "not only eclipse all his former productions, but likewise any piece that has ever yet appeared before the public as a typographic specimen." It consists of an arch, in perspective, supported by ten pillars; in the centre is a monument to the memory of Caxton, together with the names of the principal early printers. The whole is executed with brass rules and flowers, or borders, the size being 13 by 18½ inches. Very few copies of this interesting and almost unique piece of composition now exist.

JOHNSON. An Abridgment of Johnson's "Typographia; or, the Printer's Instructor," with an Appendix. Boston: 1828. 12mo.

JOHNSON (J. R.). Monometrical Series of Bodies of the Patent Type-Founding Company, Limited, 31, Red Lion Square. 1873. A broadside.

This consists of a series of tables showing the principles of the "monometrical system," on which the types of this company are formed. The unit of measurement which forms its basis is obtained by

dividing the nonpareil body into ten parts, each of which constitutes what the French call a typographic point or unit, all the other bodies being simple multiples of this unit.

— On Certain Improvements in the Manufacture of Printing-Types. A paper read before the Society of Arts, London: March 19, 1873. In *Journal of the Society of Arts*, March 21, 1873.

This paper treats of three specific improvements: 1. A complete automatic system of manufacturing printing-types; 2. Of a series of alloys for types of a much harder and enduring nature than those previously employed; 3. Of a definite unit of measure applied to the different sizes of types. The writer is Mr. J. R. Johnson, of the Patent Type-Founding Company. In the discussion which ensued (reported in the same journal, and also in the *PRINTING TIMES*, April, 1873), some

interesting particulars as to modern type-founding were given by Mr. J. Figgins, jun., Mr. Gill (Miller & Richard), Mr. Bonnewell, and others. A correspondence afterwards took place on the subject; and the reader interested should peruse the letter of Mr. Pouchée, jun., in *PRINTING TIMES*, May, 1873; of Mr. R. M. Gill, *Society of Arts Journal*, March 28, 1873; and of Mr. Johnson (a rejoinder, and review of the entire subject in dispute), *PRINTING TIMES*, May, 1873.

JOHNSON & ATKINSON. Description of Automatic Machinery for Casting and Finishing Printing-Type, Messrs. Johnson & Atkinson Patentees. London: 1870. 4to. pp. 4.

This is an illustrated account of the machine, invented by Mr. J. R. Johnson, which performs automatically all the operations of manufacturing types used for letterpress-printing. The metal is fused, injected into the mould, the cast letter turned out, rubbed, the feet cut, dressed

and set upon a composing-stick ready for use. It was completed in 1862, and has since been in operation at the premises of the Patent Type-Founding Company, 31, Red Lion Square, of which Messrs. Shanks & Co. are now the proprietors.

JOHNSON (Lawrence) & Co. Minor Book of Specimens of Printing Types, Ornamental Borders, Flowers, Metal Rules, &c., cast at the Foundry of L. Johnson & Co., Philadelphia: No. 6, Sansom-street, near the State-house. 1853.

The first specimen book issued by the new firm which succeeded to the plant, &c., of Archibald Binny, James Ronaldson, and Richard Ronaldson, *q.v.* This volume contained specimens of music and chromatic types and borders, as well as a general assortment of plain and job types, from Diamond upward, and Greek, Hebrew, and German. In 1855, it was reproduced, greatly enlarged. The ori-

ginality and appositeness of the words in which the type was displayed in these volumes attracted attention. This feature was afterwards imitated by all the American type-founders.

In August, 1857, a new and enlarged edition of the Minor Specimen Book was issued, which afforded evidence of the growth of the establishment and the enterprising spirit of the house.

— Specimens of Printing Types, Plain and Ornamental, Borders, Cuts, Rules, Dashes, &c., from the Foundry of L. Johnson & Co. Philadelphia: L. Johnson & Co., Sansom-street, between Sixth and Seventh streets. Large 4to. 1859.

This is a most imposing and elegant specimen book. Its production cost not far from \$40,000; and the variety of printing types and typographical implements, in plain and ornamental styles, exhibited in it, is probably the greatest in the world. Every article shown is manufactured at this foundry, and this volume, the Minor Book of Specimens, and the *Typographic Advertiser* referred to below, were composed and printed in the establishment.

The firm which produced the above specimen-books now exists under the name of MacKellar, Smiths, & Jordan. It was established by Archibald Binny and James Ronaldson in 1796 (*see BINNY and RONALDSON*). On the retirement of Mr. Binny in 1815, Mr. James Ronaldson carried on the foundry alone for a time, and he was succeeded by his brother, Richard Ronaldson (*see RONALDSON, JAMES*). By the latter it was sold to Lawrence Johnson.

LAWRENCE JOHNSON was born at Hull in 1801, apprenticed to the printing business at Bungay, and accompanied his parents to New York, where they arrived in 1819. Here he found employment as a compositor. In 1820 he turned his attention to stereotyping, and worked for some time with Messrs. B. & J. Collins, stereotypers. He afterwards removed to Philadelphia, where, with but little capital, he set up a stereotype foundry. He was very successful, and afterwards became the purchaser of Ronaldson's business, as already mentioned. In 1845 he associated with himself Thomas MacKellar, John F. and

Richard Smith, and the firm became L. Johnson & Co. Mr. John F. Smith took charge of the wareroom. Mr. Richard Smith, who had had a thorough education in American as well as foreign type-foundries, superintended the mechanical department of the business; and the literary and specimen book department devolved upon Mr. MacKellar, originally a printer.

Mr. Johnson was a man of vast energy; and Mr. Smith was a thorough master of his business, having had charge of the foundry for many years. A bulky octavo specimen book was soon issued by the new firm, followed by a thin quarto supplement; and, after the retirement of Mr. Smith, in 1842, the large volume was re-issued by Mr. Johnson with considerable additions, and also a second supplement.

The periodical known as the *Typographic Advertiser* was projected at this time, for the purpose of showing the new productions of the house, and the first number was issued in April, 1855, under the supervision and editorship of Mr. MacKellar. This was the forerunner of similar periodicals in Europe and America. An inspection of this publication, from its inception to the present day, shows the gradual steps by which American type-founding and printing have attained to their present excellence. Mr. Johnson died in 1860, and the firm was reorganised under the title of MACKELLAR, SMITHS, & JORDAN (*q.v.*).

[JOLY (Claude)]. Voyage fait à Munster, en Westphalie, et autres Lieux voisins en 1646 et 1647. Paris: 1670. 12mo. pp. xxii., 356.

In the course of his journey the author visited Haarlem, and gives a succinct account of its principal features at the time. A large portion of the space is devoted to the Koster legend, in which M. Joly did not believe, and he examines the evidence produced in its favour in no friendly spirit. His remarks (pp. 123-130) are chiefly valuable as the impressions of

a well-informed critic two centuries ago. At Amsterdam he inspected the famous printing-office of Blaen, which he describes, and declares to be the finest establishment of the kind in Europe. There is a good deal of bibliographical information (which is, however, but remotely connected with the art of printing) contained in the work.

JOMARD. Rapport fait à la Société d'Encouragement sur les Machines à Graver en Taille-douce. 4to. Woodcuts.

JONES (H. G.). Andrew Bradford, the Founder of the Newspaper Press in America: An Address before the Historical Society of Pennsylvania, February 9, 1869. Philadelphia: 1869. 8vo.

A portion of this address, in disparagement of some actions of Benj. Franklin, was suppressed by the Directors of the above-named Society, and does not ap-

pear in the pamphlet. This suppression was the occasion of much acrimonious remark in the literary papers of the United States.

JONES (John Winter). Observations upon the Discovery of two Rare Tracts in the Library of the British Museum, hitherto unknown, from the Press of William Caxton. Communicated to the Society of Antiquaries in a letter to Sir Henry Ellis. London: 1846. 4to. pp. 15.

Reprinted from *Archæologia*, vol. xxxi. pp. 412-424.

Mr. J. Winter Jones's communication is printed in the first volume of the "Proceedings of the Society of Antiquaries," p. 97. Viscount Mahon presided. The form of the communication was a letter addressed to Sir Henry Ellis, secretary, concerning two rare specimens of early typography preserved in the British Museum, the first entitled "Meditations sur les Sept Pseaulmes penitenciaux," the other a French version of the "Cordiale, sive de quatuor Novissimis." A striking resemblance appeared between the types with which they were printed and those used by Caxton, and Mr. Jones had been led to conclude that they were the production of his press. These tracts had been overlooked by bibliographers, and they became highly interesting when viewed as claiming a place among our own typographical antiquities. He considered the type used in printing the "Meditations" to be identical with that of the French and English "Recueil of the Histories of Troy," and the first edition of "The Game of Chess." He stated the con-

siderations which had induced him to include these works, contrary to the opinion of some bibliographers, amongst the productions of Caxton's press. The second tract is printed in the same type as the second edition of "The Game of Chess," and other works by Caxton. In addition to the remarks which he had found occasion to make during a careful comparison of these volumes, Mr. Jones gave a detailed description and collation of the two tracts which had led to the inquiry, accompanied by an account of the treatises and the authors to whom they had been ascribed. He supposed that they were printed by Caxton "before he established his press at Westminster, about the year 1474." The watermarks are those which occur in books printed in the Low Countries. This fortunate discovery has been availed of since by Mr. Blades, and the two tracts placed among the undoubted products of Caxton's press in the bibliographical list. Mr. Winter Jones was for twelve years principal librarian of the British Museum, having been succeeded (1878) by Mr. E. A. BOND, formerly keeper of the MSS. Department, and Egerton Librarian.

JONES (Lavinia). Specimen Sheets of Printing in the National characters of the leading spoken languages, European, Oriental, &c. From the Miniature Albion Printing Press. Bradford-on-Avon: 1862. 4to.



LONDON: 1564—1600.

JONES (Richard).

Richard Jones, Jhones, or Johnes, was admitted a brother of the Company of Stationers 7th of August, 1564. His shop was situated at the south-west door of St. Paul's Church, but he lived and had his printing-office elsewhere. He printed frequently in conjunction with other stationers, and often undertook books of a questionable character. He was several times fined for printing without licence, and the records of these inflictions are almost the only particulars known concerning him. His books and pamphlets are dated between 1570 and 1600. A list of them is given in Herbert's edition of Ames, vol. ii. pp. 1039 to 1055.

Concerning this portrait, Dibdin says:

"An accidental perusal of an uncommon and curious little volume, the 'Contemplation of Mankind,' 1571, 8vo., led me to discover the original of the portrait of Richard Jones, or Johnes, the printer, which Ames and Herbert have inserted at the beginning of their accounts of Jones's books. His portrait is nothing more than that of an old man stooping and plucking up the root of some plant [probably hellebore] to illustrate Foolishness. It is much better than its copy. Probably it is borrowed from some herbal of a more ancient date." Notwithstanding Dibdin's discovery,—which we unreservedly accept,—we have ventured to reproduce this portrait.

JONGHAUS (J.). Beschreibung und Abbildung einer neuerfundenden lithographischen Presse. Bremen: 1842. 8vo.

JOUAUST. Imprimerie Jouaust. Catalogue descriptif et raisonné (Exposition Universelle). Paris: 1867. 16mo.

The circular of this house, as issued by them at Philadelphia, 1876, deserves preservation for its amusing English.

- JOUAUST. Imprimerie D. Jouaust. Edition de Bibliophiles. Médaille d'Argent en 1867 (Exposition universelle de Lyon, 1872). Paris : 1872. 16mo. pp. 32. Printed on Dutch paper. Contents :— L'Art typographique ; Les beaux livres ; Nos Publications ; Catalogue de Livres exposés ; Opinion de la Presse.
- JOULLAIN (F. C.). Réflexions sur la Peinture et sur la Gravure. Metz : 1786. 12mo.
- JOURNAL.—For periodicals in various languages, *see* PERIODICAL PUBLICATIONS.
- JOURVEAUX. Recueil de Chiffres à Deux et à Trois Lettres qui se trouvent chez Jourveaux. Paris. 8vo.
- JUBELBLATT zur vierten Säcularfeier der Buchdruckerkunst. (Tableau typogr. de la fonderie et imprimerie Haenel.) Berlin : 1840.
- JUBELFEIER, die 400-jährige der Erfindung der Buchdruckerkunst in Leipzig am 24. 25. 26. Juni, 1840. (Von G. K. Crausche, Buchdrucker in Kamenz.) Kamenz : 1840. 8vo. pp. 32.
- JUBELFEYER, die Hundertjährige, des Breitkopf und Härtelschen Hauses. Herrn G. C. Härtel bey seinem Geburtstage hochachtungsvoll überreicht den 27. Jan., 1819. Leipzig : 1819. Folio.
- JUBELGEDÄCHTNISS, Bresslausches, der vor 300 Jahren erfundenen Buchdruckerkunst. Bresslau : 1740. 4to.
- JUBELREDEN, Ulmische, am 3. Jubelfeste wegen der vor 300 Jahren erfundenen Buchdruckerkunst. Ulm : 1740. 8vo.
- JUBELSCHRIFT zu Johann Gutenberg's 400-jähr. Feier im Jahre 1840. Berlin : 1840. 8vo.
- JUBELTABLEAU zur Erinnerung an die Gutenbergfeier. Leipzig : 1840.
- JUBELZEUGNISSE, Oeffentliche, welche bey dem von einigen Buchdruckern zu Halle den 25. Juli 1740, erneuerten Andenken der vor dreyhundert Jahren erfundenen Buchdruckerkunst von der hochlöbl. Friedrichs-Universität und andern gelehrten Gönnern feyerlichst abgeleget worden. Halle : 1741. 4to. 6 leaves, pp. 312, xxxvi. Two engraved plates at page 24 of Part I. and one at the beginning of Part II.
- A record of the proceedings at Halle to celebrate the third centenary of printing, including historical preface by J. G. Kirchner, sermon by B. G. Clauswitz, oration by J. H. Schulz, and poems by students of the University of Halle.
- JUBILAEUMS BUECHLEIN oder Geschichte, wie die Buchdruckerkunst in Deutschland erfunden worden ist, nebst anderem was dazu gehört. Mannheim : 1840. 8vo. 1 Plate, Monument of Gutenberg at Mayence.

JUBILÆUM Typographorum Lipsiensium, oder Zweyhundert Jähriges Buchdrucker Jubel-Fest, wie solches deroeselden Kunst-Verwandte zu Leipzig am Tage Johannis des Tauffers, anno Christi 1640, und also gleich 200. Jahr nach Erfindung dieser edlen Kunst, mit Christlichen Ceremonien celebriret und begangen. Leipzig: 1640. 4to.

JUBILAR, der. Festblatt zur Feier des fünfzigjährigen Jubiläums des Herrn Leopold Seile. Herausgegeben vom Personale der Buchdruckerei L. Sommer & Cie. in Wien: 10 Juli, 1875. 4to. pp. 8. Portrait.

JUBILEE. Very numerous titles of pamphlets and other literature of the several Continental Jubilee Celebrations of the Centenaries of the Invention of printing, 1640, 1740, 1840, will be found scattered through this BIBLIOGRAPHY under names of their authors or of the city celebrating the event.

JUDEX (Matthæus) [pseud.].—See RICHTER.

JUGLER (Joh. Friedr.) De Typographia. In "Bibliotheca historia litteraria selecta, cujus primas lineas duxit Burc. Goth. Struvers." Vol. III., Chap. xi., § 23. (Jena: 1763) 8vo.

An account of the history of printing in Switzerland.

JULIEN (Stanislas Aignan). Documents sur l'Art d'Imprimer à l'aide de planches de bois, de planches en pierre, et de types mobiles, inventé en Chine bien longtemps (vers 581 de notre ère) avant que l'Europe en fit usage, extraits des livres Chinois. Paris: 1847. 8vo. pp. 16.

Extract from the *Journal Général de l'Instruction Publique et des Cultes*.

——— L'Imprimerie en Chine au VI^e. Siècle de notre Ère. Paris: 1847. 8vo.

From the *Comptes Rendus de l'Académie des Sciences*.

JULLIERON (N.). Thrésor de l'Imprimerie, démontré par la Multitude et Diversité de ses Caractères. Lyon: 1622. 4to.

JUNGENDRES (M. Sebast. Jacobo). Disquisitio in notas Characteristicas Librorum a Typographiæ Incunabulo ad an. MD. impressorum. Ex antiquissimis Codicibus investigatas et rarissimorum Scriptorum recensione confirmatas. In Jubilæi Typographici tertii mnemosynen conscripta. Noribergæ: 1740. 4to. pp. 48.

The disquisition is divided into four parts; *a*, disquisitionis in librorum antiquissimorum notas characteristicas prohemium—de notis characteristicis in genere; *b*, de librorum latinorum qualitate; *c*, de libris Germanicis; *d*, de notarum characteristicarum cum adductis exemplis convenientia. There are numerous references to previous writers, whose theories are examined.

——— Epistola de libris accuratius imprimendis, quâ in mendorum typographicorum causas studiosè inquiritur et quomodo illa sint removenda, luculenter demonstratur. Francofurti ad Mœnum: 1721. 4to. pp. 24.

JUNG-MICHEL (Johannes Casparus). Panegyricus in laudem artis Typographicæ 1690 dictus et e germanico latine redditus. In Wolf, *Monumenta Typographica*.

JUNIUS (Hadrian). *Batavia*. In qua præter gentis et insulæ antiquitatem, originem, decora, mores, aliaque ad eam historiam pertinentia, declaratur quæ fuerit vetus Batavia, quæ Plinio, Tacito et Ptolemæo cognita : quæ item genuina inclytæ Francorum nationis fuerit sedes. Lugduni Batavorum : 1588. 4to. pp. 411, with 10 preliminary leaves. Woodcuts.

Junius, in this topographical account of Holland, was the first writer who denominated Koster as the inventor of printing, and claimed the "Speculum" as one of his books. The compiler of the *Cologne Chronicle*, 1499 (*q. v.*), however, does not attribute the invention of printing either to Haarlem or to Holland, but only the fore-runners of printing, the Donatuses. The ascription to Haarlem specifically, was by Coornhert, 1561; Guicciardini, 1567; Braun, 1573; Ortelius, 1574; and other writers. Dr. Van der Linde, as our readers are aware, by an exhaustive and elaborate collation of facts and dates, has (1870) completely demolished the theory. Reference to the principal works on the discussion to which Junius's allegation has given rise will be found, *s. v.* KOSTER.

A copy of the book itself is contained

in the library of the British Museum. The title-page marking the name of the printer displays the noble device of Plantin—the hand, issuing out of a cloud, holding a pair of compasses. The motto is "Labore [symbolized by a man using a spade] et Constantia" [symbolized by a woman upholding a cross]. The imprint is, "Ex officina Plantiniana, apud Franciscum Raphelengium." The references to typography begin at p. 253, with a side-note, "Typographicæ artis inventum Harlemo assertitur," and extend to p. 260. These passages have been transcribed by Dr. Van der Linde, and translated or paraphrased by Hessels and De Vinne, and have probably given rise to more controversy than any statement to be found in literary history.—(*See* GUICCIARDINI.)



(G.). Die vierhundertjährige Jubelfeier der Erfindung der Buchdruckerkunst in Leipzig am 24. 25. und 26. Juni, 1840. Camenz : 1840. 8vo.

KADE (Emil). Die vierte Säcularfeier der Buchdruckerkunst zu Leipzig am 24., 25., 26. Juni 1840. Eine Denkschrift im Auftrage des Comité zur Feier der Erfindung der Buchdruckerkunst. Leipzig : 1841. 4to. pp. 82.

An account of the fourth centennial celebration at Leipzig of the invention of printing. It was in this city that the first typographical festival was held, on St. John's Day, June 24, 1640.

KADOW (Weichmann). Die Mecklenburgischen Formschneider des sechszehnten Jahrhunderts. Schwerin : 1858. 8vo.

An account of the letter-cutters of Mecklenburg in the sixteenth century.

KAEPPELIN (D.). Lithographie, chromo-lithographie, autographie, gravure sur pierre, machines à imprimer. Paris : 1867. 8vo.

One of the series of "Études" on the Paris Exhibition of 1867, published under the direction of M. E. Lacroix.

KAHLERT (J. H.). Etwas über den Steindruck. (Breslau : 1871).

KANDLER (P.). Di Antonio Turini, primo tipografo in Trieste (nel 1625) e di Giovan Maria Petreuli, scrittore delle prime storie di Trieste date alle stampe. Con documenti. Trieste : 1860. 8vo.

KANNEWET (J.). Proeve der Letteren van J. Kannewet. Amsterdam : 1781. 4to.

KAPP (Friedrich).—See FRANKLIN (Benjamin).

KAPP U. GESSNER.—See GESSNER.

KARMARSCHE (K.). Beschreibung einer Relief-Maschine zur getreuen bildl. Darstellung von Münzen, Medaillen u. and. Reliefs, auf ganz mechanischem Wege. Hannover: 1836. 8vo., with two copper and eight steel plates.

Description of a relief machine for the pictorial representation of coins, medals, and other objects in relief.

KASELOWSKY (G.). Handbuch der Galvanoplastik. Nach dem französ. von A. Roseleur. Stuttgart: 1876. 8vo. 2nd edition, pp. 206, with engravings.

KAST und EHINGER. Typographische Druckproben. Stuttgart-Cannstatt: 1876.

A collection of 120 typographic specimen-sheets issued by the above-named firm of printers' ink manufacturers.

——— Lithographische Druckproben.

An album containing 120 lithographic specimen-sheets, showing the effect obtained by the juxtaposition of different colours.

KASTEN und Winkelhaken, oder der Schreierkrieg an der Pleisse. Leipzig: 1867. 8vo. pp. 32.

"Case and Composing-stick," a humorous poem, with special relation to Leipzig and its printing-offices.

KAUTZ (K. F. F. O. von). Ueber die wahre Epoche der eingeführten Buchdruckerkunst zu Wien. Nebst einem neuen Anhang über das Wort Oesterreich. Wien: 1784. Folio. pp. 22.

KELLY (James). The Printers' Carnival, and other Poems. Airdrie: 1875. Fcap. 8vo. pp. 302.

The "Printers' Carnival" is supposed to consist of the poetical effusions of a company of printers assembled at what is in the trade familiarly known as a "G. I." (or General Indulgence) to welcome the entry of an apprentice into manhood.

KENNGOTT. Ueber die im August 1849 von Schenk aus Ghemar zu Edinburg in der Lithographie gemachte Erfindung. (Breslau: 1849).

KERR (Robert). Memoirs of the Life, Writings, and Correspondence of William Smellie, F.R.S. and F.A.S., late printer in Edinburgh, Secretary and Superintendent of Natural History to the Society of Scottish Antiquaries, &c. 2 vols. Edinburgh: 1811. 8vo. Vol. I., pp. iv., 504; Vol. II., pp. 488.

WILLIAM SMELLIE was not only the most eminent printer of his day, and the most eminent of his profession in the capital of Scotland, but he was an author of great talent, and contributed not inconsiderably to the extent and celebrity of Scottish literature. His son, Alexander Smellie, carried on the printing business in Edinburgh, and became secretary to the Society of Antiquaries of Scotland. William Smellie was born in a suburb of Edinburgh about 1740. He received a good

education at a grammar-school, and in 1752 was bound apprentice for a term of six-and-a-half years to Messrs. Hamilton, Balfour, & Neil, printers in Edinburgh. At that time the publishers of the city were generally in partnership with the printers. Smellie is described as an excellent compositor, being employed on every work that required particular accuracy, and two years before the completion of his servitude he was made corrector of the press, with a weekly wage of

10s., which was a large salary in those days, when an apprentice, as a rule, only received 3s. per week. About this time he obtained leave to attend some of the classes in the University. "The printing-office in which he served was situate within the precincts of the College, and he generally continued at work till he heard the bell rung for lecture; when he immediately laid down his composing-stick, shifted his coat, ran off with his note-book under his arm, and returned to his work immediately after lecture." In 1757, the Edinburgh Philosophical Society offered a prize for the most accurate edition of a Latin classic. Smellie produced an edition of Terence, in duodecimo, the whole of which he had set up and corrected himself, and the prize was awarded to his masters, as, of course, the book was published under their names. When the period of his indentures expired, he was engaged by Messrs. Murray & Cochrane, printers, Edinburgh, as reader, and also to collect articles for their magazines, making abstracts, extracts, or transcripts, writing accounts, and "filling up his time at case," for which he received 16s. weekly. He

availed himself of several opportunities that happened to present themselves of attending the classes at the University of Edinburgh. While thus engaged, some disputes arose between the journeyman printers of Edinburgh and their masters as to a rise of wages, and Smellie drew up an ingenious scheme of arrangement for calculating the prices of composition in proportion to the number of letters. Much of his correspondence is given in the above volume; some letters, written by fellow-printers who had gone to London, are curious as giving an idea of the customs of a printing-office in 1760. It is stated that piece prices were: "All types below English at the rate of a great per thousand." In 1765, Smellie commenced business as a master printer in conjunction with William Auld, and, in the same year, in conjunction with Balfour, was appointed Printer to the University. His writings are very voluminous, and include treatises on philosophy, natural science, history, &c. He died June 24, 1795. The memoirs contain much interesting information concerning printing and type-founding in Scotland at the period referred to.

KERROUX (L. G. F.).—See BYLAERT (J. J.).

KERVER (Thielman), the Printer. *Gentleman's Magazine*, xxiv., 469.

Begins: "The following memoir relating to the printer Thielman Kerver, and two books of his unnoticed, is inscribed to Mr. Joseph Ames, Secretary to the Incorporated Society of Antiquaries at London, as a testimony of respect by his humble servant, Samuel Pegge." The author says that the late Dr. Fabricius, at the end of the first volume of his "Bibliotheca Latina," had given a list of the most eminent printers, collected from Almeloveen, Baillet, Chevallier, and Struvius, but Thielman Kerver does not appear amongst them. However, something concerning him may be seen in Maittaire's "Annales Typographici," and this article supplies more matter on the same subject. The writer gives the device of Kerver, with an interesting speculation on its meaning.

Kerver, who was a German, began to print at Paris in 1497. He has deserved celebrity for his illuminated and illustrated Prayer-books and books of devotion, most of which were published by Simon Vostre. Among the artists employed for these beautiful productions was the celebrated Geoffroy Tory. Kerver's most famous books are a Breviary in 16mo., in red and black, 1500; "Horæ," 1505, esteemed the best of his series of Books of Hours; a "Missal," folio, 1521; "Decretals," 3 vols., 8vo., 1505-6; "Sermons," 3 vols., 8vo., 1528. He was the first Parisian printer who used italic. La Caille says that, in 1525, he planned the great window in the Church of St. Benoit, which was then rated as one of the best in Paris.

KESSLER (Dr. Georg). Photographie auf Stahl, Kupfer und Stein, zur Anfertigung von Druckplatten für den Kupfer-, Stein- und Buchdruck. Die neuesten Entdeckungen auf dem Gebiete der Photographie. Berlin: 1856. 8vo. pp. vii., 72.

Intended to be continued as a serial; no more parts, however, were published.

KHAYNACH (Friedrich von). Gutenberg : Sein Leben und Wirken. In erzählender Form. Cologne : 1876. 12mo. Portrait.

The Life of Gutenberg, narrated in the form of a novel, but a very poor affair.

KIESEWETTER (Dr. L.). Gedrängte Geschichte der Buchdruckerkunst, von ihrer Erfindung bis auf unsere Tage. Glogau : 1840. Small 8vo. pp. v., 85.

An epitome of the history of typography, written from a German standpoint.

KILVAN (William). The Typographic Calculator. Boston : 1871. 8vo.

KINDERLING (M.). Ueber das Alter der Venetianischen Druckereyen. [In *Historisches-Literarisches-Bibliographisches Magazin*, vol. 2.] Zürich : 1790. 8vo.

KINDLINGER (N.). Nachricht von einigen noch unbekanntem Holzschnitten, Kupferstichen und Steinabdrücken aus dem 15. Jahrhundert. Frankfurt : 1819. 8vo.

Notice of some unknown engravings in wood and steel.

KINGHAM (J. L.). Printing in India. An article in the *Printers' Journal*, March 19, 1866.

The writer, who served his time to Mr. Wyman, in London, afterwards went to Calcutta, and through his old employer's influence obtained an appointment as printer in connection with the Bengal Secretariat. In fulfilment of the duties

of this post, he was required to accompany the Governor-General of India, when he went to Simla and elsewhere. Mr. Kingham, who was born and educated at Rochester, died of consumption in India at an early age.

KING'S PRINTERS.

Shortly after the spread of printing in this country, royal patents were granted for practising the art, and heavy penalties were imposed upon those who printed certain books without this privilege. Although an account of the rise and progress of this monopoly would be foreign to the plan of the present work, a list of "King's" or "Royal" printers may appropriately be given, both on account of its bibliographical utility and historical interest. The following are the names of the recipients of these letters patent, and it will be seen that the typographical succession has been continued down to our own days.

1573.—A patent of privilege was granted by Queen Elizabeth to F. Flower as Her Majesty's printer of the Latin tongue.

1575.—Another patent was granted to Mr. (afterwards Sir) Thomas Wilkes as Her Majesty's printer of the English tongue. Wilkes sold a part of his privilege to Richard Jugge, the printer, which occasioned a complaint from the printers of the Stationers' Company to the authorities against the patent, it appear-

ing that for forty years, viz., 1536 to 1577, the privilege of printing the Scriptures in English had been common to all printers who applied for and secured a license for the edition, and that the printing of the Scriptures in English had never been, nor was in any sense, attached to the office of the King's Printer up to 1576.

1577.—Christopher Barker, one of the aforementioned complainants, purchased "for a great sum" (his own words), a more extensive patent from Wilkes than that of which complaint had been made; this included the Old and New Testaments in English, of whatever translation, and with or without notes.

1589.—Grant from Queen Elizabeth to Christopher Barker and Robert, his son, for life.

1602.—Grant from James I. to Christopher, son of Robert last named, which provided that if he died before his father, his heir, &c., should possess the right for four years after the death of his father; and it so happened that Christopher died before his father.

1616.—James I. granted the reversionary right of patent to Robert, another son, for 30 years, which expired in 1679.

1627.—Charles I. confirmed an assignment of the patent from the Barkers to Norton & Bill.

1635.—Charles I. granted to Charles and Matthew Barker, two other sons of Robert, another 30 years' patent, to commence after the expiration of the 4 years' right, vested in the heirs of Christopher before mentioned, and the 30 years granted by James I. to the before-mentioned Robert Barker, which continued it down to 1709, or, in all, a period of 132 years in the Barker family.

1645.—The father Robert died, therefore four years remained due, as provided, to Christopher's heirs.

1675.—Charles II. granted to Newcomb & Hills, 30 years in addition to the grants conferred on the Barkers. These patents appeared to have survived the grant but a short time, as it was assigned by their executors to Mr. John Baskett.

1713.—Queen Anne granted another patent to Tooke & Barber for 30 years, which, as was explained at the time in a public advertisement (*Evening Post*, Oct. 17, 1713), was to commence at the expiration of the term then existing to Baskett, viz., 1739. This reversionary interest was bought up by Baskett, who afterwards obtained a renewal for 60 years. Baskett was master of the Company of Stationers in 1714, and again in 1715. He died May 22, 1742. Baskett having purchased Tooke & Barber's term of 30 years, obtained a further renewal for 30 years, which gave him a total of 60 years. Charles Eyre, for the sum of £10,000 acquired, in 1769, thirty years of the term.

1770.—William Strahan purchased a share in the patent which expired in 1799. He died in 1785.

1799.—A new patent for the usual term was granted to Eyre and Andrew Strahan, including also a new partner, John Reeves, who had been so appointed by Pitt on account of his political services. Reeves embarked largely in his new profession of Prayer-book and Bible printing until his interest in the patent was purchased by Strahan. Andrew Strahan was the third son of William Strahan. He acquired great literary property and influence in the learned world by purchasing the copyrights of the most celebrated authors of his time, frequently in connection with his friend Alderman Cadell. In 1822, he presented £1,000, 3 per cents., to the Literary Fund. By his will he bequeathed £1,000 each to six other charitable institutions. In 1797

he was elected M. P. for Newport, Hampshire; 1802 and 1806 for Wareham; 1807 for Carlow; 1812 for Aldeborough. He sat in Parliament till 1818, when he retired owing to advanced age (71). In 1804 he was elected on the Court of Assistants of the Stationers' Company, but declined the office, and in 1815 transferred to the Company £1,225, 4 per Cents., for the benefit of printers. His faithful friend and active partner was W. Preston, who was born in Edinburgh, July 28, 1740, and served as an apprentice to Walter Ruddiman, printer. In 1760 he came to London, and obtained a situation as a compositor in William Strahan's office. He was afterwards promoted to be a reader, then overseer, and finally to partnership with Andrew. He died April 7, 1818, and was buried in St. Paul's churchyard. Andrew Strahan died at his house, New Street, near Fleet Street, in the 83rd year of his age. His portrait, by Wm. Owen, R.A., is hung in Stationers' Hall. He left property to the amount of more than a million of money, and was succeeded in the office of King's Printer by his nephew, Andrew Spottiswoode.

1830.—(Jan.) "The Patent of King's Printer for England renewed for 30 years" to Andrew Strahan, George Eyre, and Andrew Spottiswoode. George Eyre was succeeded by his son George Edward Eyre, and Andrew Spottiswoode by his son William Spottiswoode.

1860.—The patent of Queen's Printers was granted to George Edward Eyre and William Spottiswoode during royal pleasure, and in their hands it now remains.

We annex a view of the "King's Printing House," at Blackfriars, from a drawing made about 1750.

On Feb. 17, 1770, there appeared in the *London Gazette*, printed by E. Owen and T. Harrison, the following advertisement:—"The public are desired to take notice that his Majesty's Printing Office is removed from Blackfriars to New Street, near Gough Square in Fleet Street, where all Acts of Parliament, &c., are printed and sold by Charles Eyre and William Strahan, his Majesty's Printers."

It is interesting to know that the present *Times* Office stands on the site of this celebrated printing-house. Allen's "History of London," published in 1828 (vol. iii., p. 611), says:—"In Printing House Lane is the *Times* Newspaper Office, formerly the King's Printing House. This house was burnt down about the year 1742, but was rebuilt as it appears at present. It consists of a centre and wings of brick, the former

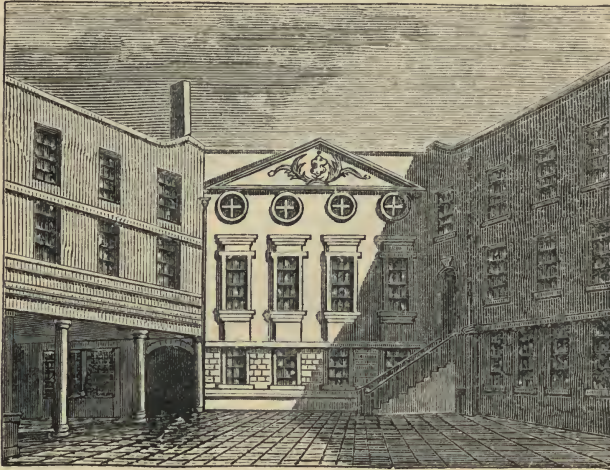
being slightly marked with a pediment, within which are the royal arms."

A portion of the present Queen's Printing Office in East Harding Street, Fetter Lane, is upwards of 100 years old, but the larger part has been quite recently rebuilt. It is here that all Acts of Parliament are printed and published immediately on receiving the Royal assent. The printing of Bibles and Testaments, forming another part of the Queen's printer's privileges, is carried on in premises built expressly for the purpose at Shacklewell.

On the 20th of March, 1837, as we learn

ceeded, while in the former business he was succeeded by his second son, George, the style of this firm now being "Spottiswoode & Co.," and the premises situate in New Street Square.

Mr. Andrew Spottiswoode retired from active participation in business some years before his death, which took place at James Street, Buckingham Gate, on the 20th of February, 1866, in the 79th year of his age. His eldest son, Mr. William Spottiswoode, F.R.S., the Queen's Printer, is (1878) President and Treasurer of the Royal Society, and a distinguished mathematician and



KING'S PRINTING HOUSE, BLACKFRIARS.

from the newspapers of the time, "a fire broke out in the warehouse of the new printing-office of Mr. Spottiswoode in New Street Square, Fleet Street. Literary property destroyed to the amount of £20,000." This is, however, not to be confounded with the office in East Harding Street. Mr. Andrew Spottiswoode had a most extensive business as a general printer quite apart from the office of Queen's Printer, to which latter, as we have seen, his eldest son, William, suc-

ceeded by his second son, George, the concern of Spottiswoode & Co. has developed enormously of late years, and it is now probably the largest printing-office in London. Mr. Baxendale, related to a member of the great carrying firm of Pickford & Co., was for a short time a partner with Mr. George Spottiswoode some few years ago, and he was succeeded by Mr. Austen Leigh, M.A., who is still in the firm.

KING'S PRINTERS.—*See* HARRISON, SPOTTISWOODE; also PARLIAMENTARY PAPERS.



LONDON: 1597-1622.

KINGSTON (Felix).

Herbert, in the "Typographical Antiquities," says that Felix Kingston frequently used T. Orwin's device of the hand-in-hand, but without the T. O.; he does not, however, say what was Kingston's own device, or whether he had one. The only original example hitherto discovered is that annexed, which is printed on the title-page of John Bodenham's "Belvédère, or the Garden of the Muses,

imprinted at London by F. K. for Hugh Astley, dwelling at Saint Magnus Corner," 1600. 8vo. It is a valuable book, and very seldom found perfect. Kingston's device consists of the emblem of the sun shining on Parnassus. A laurel-tree stands between two hills; on either side a pansy and a sunflower. In the oval border are the words *Digna Parnasso et Apolline*.

KINGSTON (W.). System of Printing in Dry Colours. London. 12mo.

KIRCHER (E. Wilhelm Gottl.). Anweisung in der Buchdruckerkunst, so viel davon das Drucken betrifft. Zum Unterricht für Drucker und Lehrlinge. Braunschweig: 1793. 12mo. pp. iv., 188. 5 plates.

The author was a printer in Brunswick. The book is altogether of a practical character, and gives drawings of the wooden press and the press adjuncts, the

iron press of Haas, the originator of the celebrated type-founding firm of Haas, composing utensils, &c. Some of these are curious.

— Gebrauch der Zeichen, welche in der Buchdruckerkunst zum Corrigiren gewöhnlich sind. Braunschweig: 1794. 4to.

KLEIN (Ch.). Sur Gutenberg et le fragment de sa presse trouvé dans la maison où il a établi sa première imprimerie. Traduit d'un manuscrit. Mayence: 1856.

— Ueber Gutenberg den Erfinder der Buchdruckerkunst und das im ersten Druckhause aufgefundenene Fragment der ersten Druckerpresse. Mainz: 1857. 8vo. pp. x. 69. With two engravings and a genealogical table.

The discovery of the fragment of a press supposed to have belonged to Gutenberg has been already referred to in this BIBLIOGRAPHY (See FRV, F.). The matter has also received the attention of Professor Madden, who devotes to it one chapter in the Fifth Series of his "Lettres d'un Bibliographe" (*q. v.*)

KLEIN, FORST and BOHN. An unsere Freunde. Zur Feier der 1,000. Schnellpresse. Johannisberg am Rhein: 1875. 4to.

Issued on the occasion of the completion of the 1,000th steam-press by the above firm.

KLEINWECHTER (V.) Actus secularis II. in laudem Typographiæ. In Wolf, Monumenta Typographica.

KLEMM (Heinrich). Die Planotypie, ihre Entstehung und Verwehrtung zu typographischen, merkantilen und gewerblichen Zwecken. With 8 planotypic prints. Dresden: 1871. 48mo. pp. 40.— 2nd edition.

KLEMM (Johann Christian). Das Angedencken des dritten Jubel-Fests der edlen Buchdrucker-Kunst auf der Universität Tübingen, welches Theils wie dieses Jubel-Fest a. 1740 am Tage St. Jacobi des Apostels von denen Herrn Kunst-Verwandten gefeiert worden und die dahin gehörige Stücke ausührt, theils einen historischen Entwurf des Anfangs und Fortgangs dieser edlen Kunst in Schwaben, und besonders der Academie Tübingen in denen meisten von a. 1440 bis 1540 als dem ersten Jahrhundert gedruckten Büchern enthält. Dem grossen Gott zum Preise und denen jezmaligen Herrn Kunstverwandten zu Ehren errichtet. Tübingen: 1740. 4to.

The copperplate title-page, which, in its excellence of execution, is in striking contrast to the wretched woodcut vignettes scattered through the volume, has portraits of Ludwig, Carolus, and Friedrich Eugenius, with their family arms. Underneath, a view of Tübingen and the University buildings; right and left, picture of a press and a compositor at work. Over the dedication (which is in

verse) a copperplate portrait of the reigning Duke of Wurtemberg, Carl Friedrich. Various documents connected with the Festival are printed, including a formidable *programma*, written in Latin. At the end are different songs, cantati, &c., sung on the occasion, which was the third centennial celebration of the invention of printing.

KLEMMING. Försök till historia om sveriges Boktryckerier. Första Häftet. Tiden före 1700. Stockholm: 1871. 8vo.

KLETTENBERG (Von). Historischer Bericht von den ersten Erfindern der Buchdruckerkunst. Frankfurt: 1741.

A short illustrated history of the invention of typography.

KLIMSCH (Karl). Adressbuch der Buch- und Steindruckereien und der damit verwandten Geschäftszweige in Deutschland, Oesterreich und der Schweiz. Frankfurt-on-the-Main: 1876. 8vo. pp. iv. 398, and Supplement, pp. 90.—Second edition: 1878.

The first edition contains, besides a commentary on press laws, a valuable historical and critical essay on the typographic papers of Germany.

KLIMSCH & BÖHLER. Die Grundformen der gebräuchlichsten Schriften. Heft I.-V. Frankfurt: [1870-1873]. 4to.

Each part contains six leaves, two complete alphabets being figured on each sheet.

KLINDWORTH (C. A.). Kurze Beschreibung der Buchdruckerpressen welche in der Maschinen-Fabrik von C. A. Klindworth in Hannover angefertigt werden, &c. Hannover: 1841. 4to.

KLINKHARDT (Friedr.). Die anastatische Druckerei, oder die Kunst, Bücher, und Druckfachen jeder Art abzdrukken. Quedlinburg und Leipzig: 1846. 8vo. pp. 56, 14 of which treat of reproduction from typography.

A small pamphlet on anastatic printing.

KLINKHARDT (Julius). Proben der Schriftgiesserei, Stereotypie, Gravir-Anstalt und Galvanoplastik. 1-8. Folge, 1871-78. Leipzig. Large 4to.

KNAUTH (Chris.). Annales Typographici Lusatiae Superioris oder Geschichte der Ober-Lausitzischen Buchdruckereyen. Two parts. Lauben: 1740. 4to. pp. 96.

—— Historischer Abriss von dem Anfang und Wachsthum der Gelehrsamkeit in Ober-Lausitz, Buchdrucker Jubel-Festes, 1740. Leipzig: 1740. 4to.

—— Historische Nachricht vom Anfang und Wachsthum der Buchdruckerey in Görlitz. Görlitz: 1737. Folio.

—— Wie die Druckerey in Ober-Lausitz der evangelischen Religion daselbst gedienet. Görlitz: 1739. 4to.

KNECHT (M.). Nouveau Manuel complet du Dessinateur et de l'Imprimeur lithographe. Nouvelle édition, entièrement réfondue, mise au courant de l'industrie actuelle, et augmentée de plusieurs procédés nouveaux concernant la Lithographie mécanique, la Chromo-Lithographie, la Litho-Photographie, la Zincographie, et traitant des papiers de sûreté. Paris: 1867. 12mo. pp. xx., 403. With atlas, pp. 7, and six folding plates.

The author describes himself as "the only pupil of Senefelder." This is an excellent practical manual: it is one of the "Roret" series.

KNIGHT (Charles). *The Old Printer and the Modern Press*. London: 1854. Fcap. 8vo. pp. 314.

This book is inscribed to Charles Dickens. The first part is a reprint, remodelled, of his *Biography of Caxton*. It presents a compact narrative of the state of knowledge before the invention of printing, of the personal history of the man who brought the invention to England, and

of the nature of his efforts to diffuse information amongst his countrymen. The second part embraces a broad view of the progress of the press up to 1854, especially in relation to the subject of cheap popular literature.

— *Shadows of the Old Booksellers*. London: 1865. 16mo. pp. xv. and 320.

The author points out that although his leading purpose is to show booksellers in their capacity of publishers, yet it was impossible to limit it to a class whose especial business was to obtain interest in copyrights, &c., for there was no such class among the *old* booksellers, many of

whom were not only printers and publishers, but also bookbinders, and up to comparatively recent times the chief proprietors of newspapers. This work is therefore properly included in our BIBLIOGRAPHY, and it contains much to interest the modern printer.

— William Caxton, the first English Printer: a Biography. London: 1844. 16mo. pp. 243. Woodcuts.—New Edition. London: 1877. 16mo. pp. 158.

The first of the series of "Knight's Weekly Volume," of which many of the treatises remain as the best popular account of their several subjects. The so-called "new edition" of 1877 was a republication of the preceding, *apropos* of the Caxton Celebration. It is to be regretted that the work was not edited and brought up to the present state of knowledge on the subject. A few blocks of printers' marks, Faithorne's portraits, &c., have been interpolated.

CHARLES KNIGHT, printer and publisher, was born at Windsor in 1791. His father was a printer and publisher, and he was connected by marriage with the well-known printing family of Clowes. After receiving the advantages of a good school for several years he was called home at the age of 14 to enter into business. He was fond of reading, skilful in languages, and possessed a taste for versification, but his father determined upon making him a practical printer. Bibliomania, the fashion of the day, found in young Knight a willing votary, and one of his achievements was the supplying of the missing leaves in a Shakespeare folio of 1623, by printing them, with his own hands, from an old-faced type upon fly-leaves extracted from old pamphlets. His desire for the reputation of an author rather than a manufacturer of books soon found the means of its realisation. In 1812, he went on a visit to London, and through the influence of his father enjoyed the advantages of an appointment as a sort of

honorary reporter on the *Globe*. In this year also he attained his twenty-first birthday, and entered upon his chosen vocation by establishing with his father the *Windsor and Eton Express*, and assuming the responsibility of editorship. Soon after his earnest words in an editorial on "Cheap Publications" attracted attention, and brought an offer of assistance in the carrying out of the project therein suggested. Knight accordingly started a magazine called the *Plain Englishman*, which he conducted for three years. While editing this, Knight printed a magazine for the Eton boys, called the *Etonian*, the leading contributors to which were Macaulay and Praed. The friendship of these men and their promised assistance led to the establishment of *Knight's Quarterly Magazine*, which brought its publisher into fame, but also entangled him in a suit for libel. The result was that Knight removed to London. In 1826, Brougham was organizing his Society for the Diffusion of Useful Knowledge, and called upon Knight to explain the details of his scheme for a series of popular and instructive works. Brougham accepted it at once, and Knight was appointed the conductor of the publications of the Society in 1827. He travelled throughout the country giving lectures upon the subject, and secured all the best men of the day in his cause—that of Knowledge *versus* Ignorance. Of the labours of his life we have no space to give anything like a catalogue, for

the mere list of his books occupies above a score of folio pages in the Catalogue of the British Museum. A full account of several of them will be found in one of Knight's volumes of an autobiograph-

After his death, a "Memorial Fund" was formed, which resulted in a marble bust of Charles Knight being presented to the Corporation of Windsor, by whom it was placed in 1875 in the Town



CHARLES KNIGHT : 1791-1873.

cal character entitled "Passages of a Working Life during Half a Century." Douglas Jerrold once said of him that his sole epitaph ought to be "Good Knight." He died on the 9th of March, 1873.

Hall of his native place. A memoir of this respected author and printer appeared in *Good Words*, September, 1867, written by Mr. Andrew Strahan, publisher.

KNIGHT (Edward K.). *The First Century of the Republic: Printing.* [In *Harper's Magazine*, March, 1875.] New York: 1875. 8vo.

KNÖFLER (H.). *Die Xylographie in ihrer vollendetsten Leistung im Dienste der Christlichen Kunst.* Regensburg: 1870. 16mo.

Fifteen miniatures printed in gold and colours.

KNOX (Vicesimus, D.D.). Essays, Moral and Literary. 3 vols. London: 1777. 12mo.

Essays 134 to 136 deal with the invention of printing, and the moral, political, and religious influence the art has exercised. The theories propounded as to its invention are both crude and unreliable. Gutenberg (*sic*), Faustus, and Schoeffer, are in conjunction credited with this honour. As to its introduction into this country, the author says that "the art of printing was stolen from Haarlem and brought to Oxford by Frederic Corsellis;" but he also mentions "Bouchier, Turnour, and Caxton, who were most instrumental" to its introduction. To the great influence the art

has exercised upon the moral and intellectual progress of the world the author has, however, some very appreciative remarks, which are thus summed up:—"The art of printing, in whatever light it is viewed, has deserved respect and attention. From the ingenuity of the contrivance it has ever excited mechanical curiosity; from its intimate connection with learning it has justly claimed historical notice; and from its extensive influence on morality, politics, and religion, it is now become a subject of very important speculation."

KOBELL (Franz von). Die Galvanographie, eine Methode, gemalte Tuschbilder durch galvanische Kupferplatten im Drucke zu vervielfältigen. München: 1842. 4to. pp. 18. 7 plates.

— Ueber die Bildung galvanischer Kupferplatten, vorzüglich zum Zweck der Galvanographie, mittelst des Trommel-Apparates. (In the *Abhandlungen der kön. Bayer'schen Akademie der Wissenschaften*, vol. 6.) 4to.

KOBERGER or Koburger.—See HASE; WALDAU.

KOCH (Mathias). Kurzgefasste kritische Geschichte der Erfindung der Buchdruckerkunst, mit der ältesten Wiener und österreichischen Buchdruckergeschichte, nebst Wiederlegung der Ansprüche der Städte Strassburg und Harlem auf die Erfindung und Abfertigung der neuesten Behauptung: Gutenberg sey ein Böhme und geborener Kuttenberger. Im Anhang, Untersuchung über den Kalender Johann's von Gmünden und den in Wien aufgefundenen ersten Kalender von den Jahren 1400–1428. Wien: 1841. 8vo.

The copy in the British Museum is printed upon pink paper.

KOEHLER (Gustav). Zur Geschichte der Buchdruckerei in Görlitz. Eine Festschrift. Görlitz: 1840. 4to. pp. iv., 23.

Contains a rude lithographic drawing of the High School of Görlitz, and some details concerning the early manufacture of paper, and of the practice of printing in the locality.

KOEHLER (Johann David). Hochverdiente und aus bewährten Urkunden wohlbeglaubte Ehren-Rettung Johann Guttenbergs, eingeborenen Bürgers in Mayntz, aus dem alten Rheinländischen Adelligen Geschlechte derer von Sorgenloch, genannt Gänsefleisch, wegen der ersten Erfindung der nie genug gepriesenen Buchdrucker-Kunst in der Stadt Mayntz, zu unvergänglichen Ehren der Teutschen Nation, und Insonderheit der löblichen uralten Stadt Mayntz, mit gänzlicher und unwidersprechlicher Entscheidung des darüber entstandenen dreyhundertjährigen Streits ausgefertigt. Leipzig: 1741. 4to. Frontispiece, seven preliminary leaves, pp. 108, with two pedigrees.

A very curious work, written throughout in German, and printed partly in black letter and partly in Roman. At the end several poetical effusions, some in Latin, apropos of the subject of the book.

KOEHLER (Johann David). Articles on the Invention of Printing and on the Jubilee Festivals in Germany. In, "Historischer Munz-Belustigung," vols. xii. and xiv. Nürnberg: 1740-42. 4to.

KOEHLER (J. G.). Die von Gott bescherte Druckerey bey der Hochzeit Herrn Eliæ N. Kuhfuss und Jungfer Catharinæ Eliz. Beckers. Freyberg: 1698. Folio.

KOELCHNER (Ernst). Die Buchdruckereien und ihre Druckwerke zu Ober-Ursel. Wiesbaden: 1863. 8vo. pp. 32. Publikation des Verein f. Nassauische Alterthumskunde.

KOELHOFF (Johann).

Koelhoff was from Lubeck, and was one of the most industrious of printers. His first known work with date is "J. Nyder præceptorum divinæ legis," folio, 1472. Santander says the date of 1470 in another book attributed to him is erroneous. He was a contemporary of Caxton, and some discussion has arisen on the question whether Caxton was indebted to him for his knowledge, or any portion of it, of the art of printing. The generally-accepted theory in England is that Caxton learned printing from Colard Mansion, but of course this view is not universally adopted. Koelhoff's device, which we give on p. 393, was also adopted by N. Casar, and is described under that name. One of Koelhoff's productions was "Gerson (Johannis, doctoris christianissimi) Operum pars prima et secunda." 4 vols. Small folio. Coloniae, Koelhoff: 1483-4.

KOENIG & BAUER. Die Erfindung der Schnellpresse. Kloster Oberzell, near Würzburg: 1869. Folio. pp. 4.

Printed on the 23rd of March, 1869, upon the 1,000th steam-press built by the above firm.

— Das Jubelfest zu Oberzell. Ein Erinnerungsblatt auf der Schnellpresse No. 442 aus der Fabrik von König und Bauer gedruckt. Würzburg: 1873. 4to. pp. 8.

— Verzeichniss der Buchdruckereien, welche die ersten zwei Tausend Schnellpressen aus der Maschinen-Fabrik von König und Bauer in Kloster Oberzell bei Würzburg bezogen haben. Kloster Oberzell: 1873.

A large sheet printed in red and black on the occasion of the completion of the 2,000th steam-press, on the 6th of September, 1873, and giving the names of the different firms to whom the machines had been severally supplied.

The founder of this celebrated firm, FREDERICK KOENIG, was the inventor of the steam printing-press. He was the son of a small farmer at Eisleben, in Saxon Prussia, where he was born in 1774. He was sent at the age of 15 to the printing-office of Breitkopf, in Leipzig, where he afterwards projected the machine which has made his name famous. Being unable to obtain in Leipzig and elsewhere the assistance requisite to present his invention in practical form, he accepted an invitation from the Russian Government to organize a State Printing Office in St. Petersburg, in 1806. Being disgusted, however, with the obstacles thrown in his way, he deter-

mined to try his fortunes in England, where he arrived at the close of that year. The only printer to appreciate his project was Thomas Bensley, who entered into a contract with him in 1807 to furnish the money necessary to construct the machine. It occupied three years, and in 1810 a patent was taken out. He then obtained the assistance of Andrew F. Bauer, an ingenious German mechanic, and by their united efforts the first steam-press was completed in April, 1811, when it was set to work the *Annual Register*. Koenig immediately began experiments with a view to simplify it, and having added to the firm two London printers, Taylor and Woodfall,



JOHANN KOELHOFF, COLOGNE: 1470-1500.

3 E

took out a new patent in 1811. Under this patent a press was completed in 1812. The proprietors of the morning newspapers were then invited to see the machine, but all ignored its merits except Mr. John Walter, of the *Times*, who ordered two double machines for the use of that journal. The *Times* was printed on one of these for the first time in 1814. Koenig took out a third patent in 1813, and a fourth in 1814, making successively important improvements. Soon after a dispute arose between Koenig and Bensley, when the former returned to Germany with his friend Bauer, where they established themselves as machine-makers in the old convent of Oberzell, in Bavaria. This firm has grown to be one of the most important in Europe, and its machines are to be found in all parts of the world. Koenig died in 1833, and was buried by his own desire in the orchard adjoining his factory. A commemorative black marble tablet is to be placed over the entrance porch of the house in which he was born at Eisleben. Bauer, who

was a native of Würtemberg, died at Würzburg in 1860, aged 70 years, and the business has since been carried on by the two sons of Koenig, under the old firm-name of Koenig & Bauer. The *Times* machine was superseded by the Applegath (*q.v.*). An account, with drawings, of Koenig's first patent and machine will be found in the *Mechanics' Magazine*, vol. 6, p. 259; *Engineers' and Mechanics' Encyclopædia*, vol. 2, p. 344; *Rolls Chapel Reports*, 7th Report, p. 209; of the second patent in the *Rolls Chapel Reports*, 8th Report, p. 88; of the third patent, or the *Times* machine, in the same, p. 100; and of the last improvements effected by him in the same, p. 112. See also *Journal für Buchdruckerkunst*, 1868, art. "The first *Times* Machine," and 1875, art. "Friedrich König." On the occasion of the Jubilee of the firm (1869), a catalogue, the title of which is given above, was issued of those printing-offices which were supplied with the first thousand of their steam-presses.

KOENIG.—See GOEBEL (T.) and SMILES (S.).

KOERK (F. X.). Wichtige Erfindung einer einfachen, nicht zu kostspieligen Druckmaschine auf Papp- und Tafeldruck. Landshut: 1853. 8vo.

KOERNER (Friedr. Johannes). Gutenberg: mit farbigem Kunstblatte: Fust und Gutenberg, nach einem Oelgemälde von G. Bartsch, (In "Das neue Buch der Welt," I. H., p. 1-4.) Stuttgart: 1878.

KOHL (Aug.). Prakt. Anleitung zur Lithographie. Mit 1 Abbild. Wien: 1820.

KONING (Jacobus). Aan den Heer G. van Lennep over deszelfs Aanmerkingen wegens een houten drukvorm. Amsterdam: 1809. 8vo.

— Aan de Redactie van het Tijdschrift de *Vriend des Vaderlands* of tegenbedenkingen tegen het hovengemelde bericht. Antwerp: 1828.

J. F. Willems had published in 1828 a work on the Antwerp printers of the fifteenth century, the word "printer" occurring in a deed of the year 1442 which had been discovered at Antwerp, and it was in reply to this that Koning wrote the work just named. This in turn elicited a counter-criticism from Willems. —See WILLEMS (J. F.).

— Beantwoording van het nader geschrift van den Heer G. van Lennep over den houten drukvorm, den 29sten April, 1809, te Leyden, verkondschapt. Amsterdam: 1809. 8vo. pp. 18.

KONING (Jacobus). *De Drukkunst ; Eene verhandeling uitgesproken in eene aanzienlijke maatschappij.* Amsterdam : 1794. 8vo.

A very feeble essay on the art of printing, partaking largely of a juvenile effort. Some copies were printed upon blue paper.

——— *Verhandeling over de uitvinding der Boekdrukkunst door Koster.* 1815. 8vo. With facsimile.

A far better and riper essay than the preceding, extracted from the serial, *Mnemosyne*. A French translation of this work was published in 1816.

——— *Verhandeling over den oorsprong, de uitvinding, verbetering en volmaking der boekdrukkunst.* Haarlem : 1816. 8vo. pp. viii., 475, xvi. With eight plates.

The prize essay of the Dutch Society of Sciences of Haarlem, on the history of printing. The copy in the British Museum, which is from the library of F. A. Ebert, contains manuscript notes by that celebrated writer on typography.

About the year 1814, the Dutch Society of Arts and Sciences at Haarlem made known its intention to give a premium for the best dissertation in support of the tradition that printing was first invented in that city. Mr. Jacob Koning, of Amsterdam, wrote, in consequence, a work on the subject, which was approved by the Society in May, 1816. In order to give the essay a wider publicity than would be obtained in the Transactions of the Society, a committee of superintendence was appointed, and as the original work was written in Dutch, it was thought expedient that a second edition of it, somewhat abridged in the least important chapters, should be printed in the French language, which was published under the title of "*Dissertation sur l'Origine,*" &c., in 1819.

The author states in the preface that he did not apply himself to the researches necessary to clear up the matter in dispute, and which is enveloped in so much obscurity, without first having informed himself of the processes used in casting type, and of the mechanism of printing generally, the want of which knowledge in most of the writers upon this controversy has given occasion to numerous contradictions and absurdities, which have more and more confused it. Thus guided by experience, it is remarked, he examined the pieces themselves with the most scrupulous exactness, and this has left him thoroughly convinced that the honour of the invention belongs really to Haarlem. The following list of the chapters presents a correct idea of the contents of the book generally.—Chap. I. The "*Speculum Humanæ Salvationis,*"

printed by Laurent Janssoen Koster, is the first book printed with movable cast type. II. A comparison of the language and orthography of the three printed editions of the Dutch "*Speculum,*" viz., the two ancient editions in folio and the edition in 4to, by Veldener, and of a manuscript of the year 1464. III. On the paper-marks found in the "*Speculum,*" and in other ancient works. IV. An Examination of the works printed at Haarlem by Laurent Janssoen Koster. V. Concerning Laurent Janssoen Koster. VI. Ancient portraits engraved in wood of Laurent Janssoen, Albert van Ouwater, Jan van Henson, Jan Mandin, and Volkert, the son of Nicolas. VII. Inquiry whether or not the descendants of Laurent Janssoen continued to practise the art of printing. VIII. Of the robbery committed upon Laurent Janssoen Koster. IX. The improvement and perfecting of the art at Mentz. X. On the law process between Joh. Gutenberg and George and Nicolas Dritzchen at Strasburg, 1439. XI. Testimonies of foreign writers in favour of Haarlem. XII. The *Cologne Chronicle*, anno 1499. XIII. The Bible in Latin, printed at Mentz, between 1450 and 1455. XIV. The testimonies of Jan van Zuren, and of Theodore Volkert Coornhert. XV. The narrative of Hadrian Junius. XVI. On a passage in Carl van Mander; and on the silence of the writers of chronicles concerning the invention of Koster. XVII. Examinations of the objections: that no book exists, containing any indication that it was printed by Koster or his descendants; and that neither Koster nor his descendants ever vindicated their pretensions against those of Mentz. XVIII. Researches concerning the antiquity of the "*Speculum,*" and by whom, according to Heineken and Santander, it must have been printed. XIX. Inquiry whether or not the most ancient

block books were originally printed in Germany. XX. Contradictions in the recitals of the writers in favour of Mentz and Strasbourg. XXI. On the Company of printers, &c., at Antwerp in 1440; Louis van Vaelbeke, Jan Brit, or Briton, and of a print of St. Christopher; Conclusion and Supplement.

In the first chapter Koning undertakes to prove that one of the editions of the "Speculum" was the first book that was ever printed with movable cast type. This done, it would only be necessary to show also that it was printed in Haarlem in order to annihilate the German theory. The edition upon the antiquity of which the author insists, has, however, since been conclusively shown to be the fourth and not the first edition of the book. Koning's theory concerning the imperfect mode which he supposes Koster to have used in casting the type employed in it, and the rude construction of his press and other apparatus, consequently fall to the ground. Koning rejects the supposition of Meerman that the alleged Koster characters were engraved on separate pieces of wood, and proves satisfactorily that they were cast in metal type; endeavouring to account for their imperfections and inequalities by supposing that although much the same method was used in casting them as is employed in the present day, the punches on which the original letters were engraved were of wood, and the matrices of lead. The press, he thinks, was of a very simple construction, and incapable of affording that even pressure which is necessary to good printing. The form, or chase in which the pages of type were fixed previously to their being impressed, were thick planks of oak, with holes cut in them of the size proper to receive them. He remarks that the cuts were printed separately from the pages of text, and observes that the circumstance of the different editions of the "Speculum" being printed only on one side of the paper was rendered necessary from the too great pressure used in printing the text, which sometimes forced the letters through the paper, or nearly so.

There is an elaborate summing-up, and a warm eulogium upon Koster. "If," says Koning, "it be now considered that the printer of the 'Speculum,' in order to produce it, required the complete apparatus of punches, matrices, moulds, solid frames of wood to contain the pages, presses, ink, dabbers, &c.; that the fabrication, the preparation and manipulation of all these instruments, were the fruits of his invention; that in his early

attempts—his first essays—many of his operations must have failed, and consequently have been recommenced, perhaps again and again; we may then form an idea of the continual exertion of intellect, the extreme patience, the activity and indefatigable labour, the enormous expense, and the great length of time that he must have employed in order to succeed in his enterprise. . . . What praises can be too great for such a man? . . . The very defects and imperfections convince every impartial person that the 'Speculum' is one of the first productions of the art of printing with movable type. . . . It may readily be conceived how difficult it must have been for the printer, after he had arranged the two columns of a page in the form, to take out erroneous letters and replace them by others. Enschedé used, agreeably, to term these errors of the press 'the pearls in the crown of Laurent Koster.' Nevertheless, however defective and imperfect this 'Speculum' may be, the printer of it first opened the road to the practice and perfecting of typography, and trod the first steps by which others might be guided to the attainment of the desired end."

The second chapter is intended to prove further the antiquity of this Dutch edition of the "Speculum" by a comparison of its orthography with that of the other Dutch edition in folio. This argument, however, is now completely exploded, by the abundant proof we have that this so-called first edition is not such; besides, the mere abundance of inaccuracies of orthography is no evidence of antiquity, but rather of the defective education, or the carelessness of the printer. In the third chapter, Koning treats of the paper-marks in the different editions of the "Speculum," and his arguments seemed so plausible that the late Mr. Otley (who was an adherent of the Koster theory) spent five months in Holland in examining the evidence founded on this point, and came to the conclusion, after the most careful consideration, and an investigation in which he was assisted by Koning himself, that there is no proof that the paper was made at the early period claimed; in short, that this evidence must be abandoned, in the pursuit of the controversy. In the fourth chapter Koning agrees, he says, with writers in general that the use of playing cards gave rise to wood-engravings of the images of saints, adding that he possesses several of these ancient woodcuts engraved in the Low Countries; then came the block books, containing figures;

next occurred the idea of engraving letters on separate pieces of wood; and lastly, cast metal type was discovered. He insists that these discoveries were by degrees made at Haarlem, and speaks of a xylographic fragment of a "Donatus," and of a page of an "Horarium" which he supposes to have been two of Koster's first productions; afterwards of the little "book of eight small pages" in the collection of Enschedé, which he shows to be printed with movable characters. Koning next treats of the different editions of the "Donatus" which are supposed to have been printed by Koster or his descendants with movable types, furnishing details as to the places where, and the ages of the books in the bindings, of which the fragments he enumerates were found. He concludes that Koster successively engraved and cast four different sorts of types. With the first he printed the "Horarium," with the second a "Donatus," with the third another "Donatus" and the first Dutch "Speculum," and with the fourth, the three other "Donatuses," as well as the second Dutch "Speculum," and the two later editions. "If now," he says, "we suppose a little more than a year to have been employed on each of these seventeen works [he only gives ten, however], which one with another is not too much; and if we subtract this number from the year 1439 or 1440 [when he supposes Koster to have died], it will bring us to the year

1420 [he should have said 1429 or 1430] as about the time when Koster began to print, which is in accordance with the opinion of some writers, who date the origin of the art of printing to the year 1420 or 1422." The fifth chapter gives the alleged facts concerning the life of Koster, which Meerman and Koning himself believed they had been able to collect. In the seventh chapter he gives his reasons for believing that the printing business was continued by the descendants of Koster after his death, as was the opinion of Meerman. He describes two volumes in the collection of Enschedé which, from the character of the type and other circumstances, he thinks were printed at Haarlem by the descendants of Koster. The eighth chapter treats of the robbery of Koster's printing apparatus, recorded by Junius, and claims that the story is supported by many valid proofs. In the tenth chapter Koning expresses an opinion that in 1439 Gutenberg was occupied in endeavours to construct a printing-press of a more perfect kind than had been known before, and believes that Gutenberg had been informed of Koster's printing operations by his supposed elder brother Gensfleisch. The rest of the theories is foreshadowed in the contents. In the conclusion the author sums up the various proofs and arguments which have been produced by him in the course of his work.

KONING. *Bijdragen tot de Geschiedenis der Boekdrukkunst*. Haarlem: 1818. 8vo. pp. ii., 138. 2 plates.—*Tweede Stuk*. (2nd part). Haarlem: 1820. 8vo. pp. 139 to 212. 1 plate.

These two parts are supplementary to the preceding works. The plates give copies of the watermarks of the "Speculum," the portrait of Koster in the collection of Pieter van Damme, of Amsterdam, and facsimiles of the so-called Kosterian *Donatus*. It was originally

intended to bring out a third part, but although completed by the author, it was never printed, and the MS. was subsequently purchased by Mr. F. Müller, who presented it to the Booksellers' Institute of Amsterdam.

— Dissertation sur l'Origine, l'Invention, et le Perfectionnement de l'Imprimerie. Traduit du Hollandais. Amsterdam: 1819. 8vo. pp. viii., 2 leaves of contents, 180, seven plates of specimens of early types and portraits of Koster and his son.

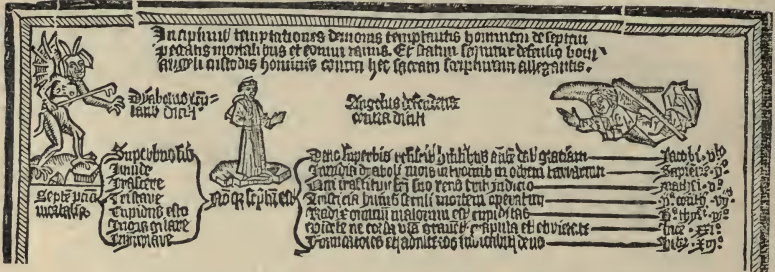
A translation and condensation of the two preceding works.

We append two reproductions from Koning's work. The first is a fragment of a xylographic impression, printed before the invention of typography, on a single sheet 11 inches wide by 16 inches high. Its nature is clearly set forth in the preface, "The Temp-

tations of the Devil, as he tempteth man to the seven mortal sins." The Evil One, with a kind of rake in his hand, stands in the corner to the left. Beneath him is the list of the seven deadly sins—Pride, Covetousness, Lust, Anger, Gluttony, Envy, Sloth. The tempted

man is the monk, near the centre of the print, who supplicates the aid of an angel, who is seen flying to his rescue. Below the angel are appropriate quotations from scripture. The work was engraved and printed in the form of a placard, that it might be fastened against a wall for the contemplation of the devout.

book is like that of letters in the manuscripts of Holland in the 15th century, and that they closely resemble the engraved letters of one edition of the "Ars Moriendi." It shows the conjugation of the verb *lego*, but is arranged in a very different style to that now adopted. For instance, the fragment begins with first



FRAGMENT OF THE TEMPTATIONS OF THE DEVIL (reduced facsimile).

The illustration shows only a portion of the upper part of this curious print, of which the only known copy is in the British Museum. It is supposed to have been printed in the Netherlands.

person plural, *legimus*, and continues to *legitis, legunt*, of the present tense; *legbam, legebas, legebat*, of the imperfect tense. Every one can appreciate how the modern typographical arrangement

r legim⁹ legitis legunt. p̄tito
 las legebat. p̄p̄t̄ legēbam⁹
 ito p̄f̄o legi legisti legit. p̄
 et legere. p̄ct̄iso p̄l⁹ q̄p̄t̄o
 p̄f̄c legeram⁹ legeātis lege
 s legeat. p̄p̄t̄c legem⁹ legeas

FRAGMENT OF AN EARLY DONATUS.

The second illustration is a fragment of a leaf of a xylographic Donatus, taken from the cover of a book printed by Gerard Leeu, of Antwerp, in 1490. Koning says that the fashion of the letters in this

in the grammars facilitates the acquisition of the different inflections of the words. This is a fair specimen, however, of the forbidding appearance of all the printed work of the 15th century.

KONING en SCHELTEMA. 4 brieven over het regt van Haarlem op de uitvinding der Drukkunst. Haarlem : 1823. 8vo.

— en VRIES (A. DE). In welk jaar dezer eeuw behoort het Vierde Jubel van de Uitvinding der Boekdrukkunst te Haarlem gevierd te worden? In twee Brieven van den Heer J. Koning te Amsterdam, aan den Wel Eerw. Heer A. de Vries te Haarlem, beantwoord. Haarlem: 1822. 8vo. p. 11.

JAMES KONING was for the best part of his life "commis greffier au tribunal de première instance," at Amsterdam. He was born in the second half of the 18th century. He first distinguished himself in literature by the "Mémoire" above cited, which, as we have stated, was *couronné* by the Academy in 1816. A part of his library relating to typography (234 Nos.) was purchased in 1833 for £750 by the Community of Haarlem, and placed in the Town Library, and another portion was purchased by the British Commissioners of Patents, who have deposited it in the library of the Patent Office, Southampton Buildings, Chancery Lane.

— See EBERT, LEHNE, SCHELTEMA, and VRIES.

KOOPS (Matthias). Historical Account of the Substances which have been used to describe Events, and to convey Ideas from the Earliest Date to the Invention of Paper. Printed on the first useful paper manufactured solely (*sic*) from straw. London, printed by J. Burton, No. 31, Little Queen Street. 1800. 8vo.

A very interesting work, consisting of 91 pages, each 10 $\frac{3}{4}$ x 6 in. The paper is as thick as cartridge or wrapping-paper, and of a deep yellow colour. The book is dedicated to George III., and the preface states that the writer, having been granted patents for extracting Printing and Writing Inks from Waste Paper by reducing it to a pulp, and converting it into white paper fit for writing, printing, and for other purposes, and also for manufacturing paper from straw, hay, thistles, waste and refuse of hemp and flax, and different kinds of wood and bark fit for printing, and other useful purposes, he "lays at his Majesty's feet" the first useful paper which has ever been made from straw without any rags or addition. The appendix to the work is printed on paper made from wood alone. A second edition of this work was published in 1801, in 8vo. "Printed on Paper remade from old printed and written paper."

KORTEBRANT (Jakob). Lof der Drukkunst, te Haarlem uitgevonden door Laurens Janszoon Koster omtrent het jaer 1440; op haer derde eeuwgetijde. Met nodige aanmerkingen. Delft : 1740. 4to. pp. 79. Plate of a medal of Koster.

On the title-page is a fine copperplate vignette, of peculiar composition. In the centre is a female figure, partly enveloped in a garment exhibiting the letters of the Roman alphabet in squares. On the left is a view of the wood of Haarlem; view of the city in the background. Fore-ground a figure of Koster, engraving small pieces of wood or bark. On the right, interior of a printing-office with pressmen and compositors at work. The cases are in one piece. Before the figure, the screw and arm of a press and two inking-balls.

The letterpress is an elaborate eulogium of Koster in verse, written in Dutch. On p. 37 is a representation of the medal in honour of Koster; obverse, *Primus artis typographicae inv. circa MCCCXL*. Some historical matter follows, and a list of towns and the date when, it is stated, printing was introduced.

KOSTER. Aanmerkingen op de gedenkschriften wegens het vierde eeuwgetijde van de uitvinding der Boekdrukkunst, door Laurens Janszoon Koster, overgenomen uit de *'s Gravenhaagsche Couranten* van den 12, 14 en 28 Julij 1824, en vermeerderd met eenige aan-

- teekeningen, strekkende om aan te toonen dat door dit werk aan de zaak van Haarlem nadeel is toegebracht. [By G. van Lennep.] 's Gravenhage: 1824. 8vo. pp. 30.
- KOSTER. Beknopt Verhaal van de viering van het Vierde Eeuwgetijde na de vinding der Boekdrukkunst. Batavia: 1825. 8vo. Fine paper.
- Berichten uit de andere wereld, of spreekende dooden. Samenkomst tuschen L. Jz. Koster, L. A. Seneca, en J. Hus. Amsterdam: 1758. 8vo.
- An imaginary conversation in "the other world" between Koster, Seneca, and Hus.
- Beschrijving, Korte, der Boeken door Lourens Janszoon Koster, te Haarlem, tusschen de Jaren 1420 en 1440 gedrukt; alsmede van enige merkwaardigheden tot de geschiedenis van L. J. Koster betrekkelijk, bij gelegenheid van het vierde Eeuw-feest van de Uitvinding der Boekdrukkunst, in de Kerk der Doopsgezinde Gemeente aldaar ten toon gesteld, op den 10^{en} en 11^{en} Julij, 1823. [By Rev. A. de Vries.] Haarlem: 1823. 8vo. pp. 20. 2 leaves of supplement.
- Bewijzen voor de echtheid en gelijkenis der oude afbeeldingen van Coster. [By Rev. A. de Vries.] Haarlem: 1847. 8vo.
- De Commissie tot onderzoek naar het jaar der uitvinding van de Boekdrukkunst. [By Rev. A. de Vries.] Haarlem: 1822. 8vo.
- Eeuwgetijde, het vierde, van de Uitvinding der Boekdrukkunst gevierd den 10den van Hooimaand 1823. Door het Hoornsche departement der Maatschappij: tot nut van 't Algemeen. Amsterdam: 1823. 8vo. pp. 72.
- Feest-Zangen op het vierde Eeuwgetijde van de Uitvinding der Drukkunst, door Laurens Jz. Koster; gevierd op de geboortedag van Z. M. den Koning op den 24sten Augustus 1823, door geëmploijeerden der Bataviasche Lands-Drukkerij. Batavia (Java): 1823. 8vo. 12 leaves.
- Songs in Dutch, &c., by the *employés* of the Batavia press, in honour of the Koster Festival of 1823.
- Haarlems en Koster's regt op de uitvinding der Boekdrukkunst. Haarlem: 1823. 8vo.
- Hedendaagsche voorstelling van Coster en de uitvinding der Boekdrukkunst in Frankrijk. [By A. D. Schinkel.] 's Gravenh. 1853. 8vo.
- Laurens Janszoon Koster. Uitvinder der boekdrukkunst, te Haarlem, omstreeks 1423. Oprigting van het standbeeld tot C's eere, der Stad Haarlem aangeboden als hulde van Neerlands Volk. Amsterdam: [1856]. 4to. pp. 20.
- A popular recital of the legend.

- KOSTER. Laurens Janszoon Koster. Een liedje bij de onthulling van zijn standbeeld. Rotterdam: 1856. 8vo.
- Laurens Jansz. Koster. Jaarboekje voor Typographische Vereenigingen. Eerste Jaargang, 1856. Leyden: 1856. 12mo. pp. xvi., 112. Portrait of M. M. de Blinde, compositor.
- Laurier-Krans, gevlogten om't hoofd van Laurens Koster, eerste Uitvinder der Boekdrukkunst binnen Haarlem. Haarlem: 1726. 4to.
- Containing poems by Langendijn, Bot, &c.
- Leven van Laurens Jansz. Koster, Haarlemmer, eerste vinder der drukkunst. In "Levensbeschrijving van beroemde en geleerde Mannen," Vol. II., No. 6. Pp. 73. Amsterdam: 1730. 8vo.
- Levens-Schets van Laurens Jansz. Koster. (Part of a book.) 8vo.
- Lotgevallen van Costers Woning. [By Rev. A. de Vries.] Haarlem: 1851. 8vo.
- Programma wegens de viering van het vierde Eeuwfeest der Uitvinding van de Boekdrukkunst door Laurens Jansz. Koster, te Haarlem, den 10 en 11 Julij 1823. Haarlem: 1823. 8vo. pp. 11.
- Rapport van de Commissie benoemd door den raad der Stad Haarlem tot het onderzoek naar het jaar van de uitvinding der boekdrukkunst. [By Rev. A. de Vries, and others.] Haarlem: 1822. 8vo.
- Tien vragen van eenen Hoogduitscher . . . eene hulde aan L. J. Koster. Deventer: 1856. 8vo.
- Vrolijke Liederen der Drukkersgezellen te Dordrecht, toegewijd aan het vierde Eeuwfeest, van de Uitvinding der Boekdrukkunst, door Laurens Janszoon Koster. Gezongen ter gelegenheid van hunnen feestvierenden optogt, met eene Rijdende en tegelijk werkende Drukpers, des avonds van den 10 Julij 1823, bij Fak-kelligt. [By Pluym de Jaager.] Dordrecht: 1823. 8vo. pp. 15.

A collection of songs sung at the Koster Festival at Dordrecht, 1823.

The above comprise the anonymous pamphlets and other publications relating to Koster and the several commemorative festivals in his honour that have come under our notice. Many others whose authors are announced, or have been identified, are scattered through this Bibliography.

LAURENCE KOSTER and the Haarlem legend that ascribes to him the honour of having invented the art of typography have for upwards of two centuries been the subject of acrimonious controversy. It is only within the last ten years that the supposititious details of his mythical career have been completely and incon-

testably disproved. It is needless, therefore, to occupy the attention of the reader with quasi-biographical information, but anyone who may desire to acquaint himself with what may be regarded as the "romance" of the history of printing, will find abundant details of a curious and amusing character in the many books which from time to time have been written upon the subject.

It may, however, be desirable here to recall a few points in the controversy, and to supply some sort of connecting link between the works which have successively been issued in reference to it. We cannot specify more than the salient or representative authors, those, in fact, who may really be said to have investigated

the subject in the historic method; by actual reference to the original writings, prints, and other objects concerned. In doing this we shall at the risk of some repetition further obviate to some extent the inevitable disadvantages of the alphabetic system of our Bibliography, and present a few of the most notable books in their natural chronological order and sequence.

Taking a comprehensive view of the typographic controversy, we find that there may be said to have been seven important epochs, each marked by the appearance of an original treatise. These are the periods of—

1. Peter Scriverius 1628
2. Gerard Meerman 1765
3. Carl Heinrich von Heinecken .. 1771
4. Carlo Antonio de la Serna Santander 1805
5. Jacobus Koning 1819
6. William Young Ottley 1863
7. Antonius van der Linde 1870

It will be remembered that the first to claim for Haarlem the invention of printing was Coornhert. An Italian named Guicciardini reiterated the statement in "A Description of the Low Countries," published in Antwerp in 1566. Hadrianus Junius, in his "Batavia, or History of Holland," written about 1570, was the first to give anything like a connected story of the alleged discovery; but the first book written on the special point was Scriverius's "Laurecrans voor Coster van Harlem" (Haarlem, 1628, 4to.). His hypothesis was that printing was first practised at Mayence in 1450, but that as early as 1430 books with figures cut on wood had been printed by Koster in the xylographic method. The "Speculum" Scriverius considered was executed with metal types.

In 1640 appeared the "Historia Typographica Argentorati inventa" of Adam Schrag. It was a German essay translated into Latin, and reprinted in Wolf's "Monumenta Typographica," ii., 1-67. He claims that Mentel invented printing at Strasburg, and that it was not practised in Italy and France until it had previously been introduced at Mayence by a workman of Mentel's. Schrag's assertions were reiterated by Boeckler and Schmidt in orations delivered in 1640 (*vide* WOLF, ii., 58-188).

This brings us down to the middle of the 17th century. Two hundred years after its invention, Typography had engaged the attention of no historian worthy of credence; and the honour attaching to its discovery had been sought,

not in the interests of truth, but of patriotic self-glorification. The condition in which the knowledge of the subject then stood may be understood from the belief that was for a time given to the extraordinary fabrications and wild assertions of Richard Atkyns, who in 1664 issued his "Original and Growth of Printing." He actually ascribed the origin of printing to John Gutenberg, at Haarlem, thus "mixing up" two entirely contradictory and irreconcilable theories. To get out of some of the difficulties thus arising, he invented a story of the art having been taken to Mentz by a brother of one of Gutenberg's workmen. He makes the mythical Corsellis learn the art at Haarlem. This imperfect knowledge of the *origines* continued till the beginning of the 18th century, as is evident from the fact that Bagford, the biblioclast, issued in 1705 his "Essay on the Invention of Printing" (Phil. Trans. xxv.), in which he ascribes the first invention of the art to Haarlem. Bagford's loose, disconnected, and gullible essay actually was accorded the honour of being translated and republished in Latin.

A few years elapsed, and we come to the first book evincing a spirit of investigation and the critical faculty. In 1719, appeared Michael Maittaire's "Annales Typographici ab artis inventa origina" (4to. Hag. Com.-Amstelod et Londini), in 5 vols. Maittaire came to the conclusion that Fust, Gutenberg, and Schoeffer were the first printers; but his work is tinged with the errors of his predecessors. He says that on the dissolution of their partnership in 1455, Gutenberg went to Strasburg, and thence to Haarlem, where Corsellis worked for him until he was enticed to Oxford in 1459. He believed that printing first commenced in 1440, and that after employing engraved plates or blocks of wood, the inventors made use of wooden engraved characters, and afterwards of fusile types.

In 1733 appeared Palmer's "General History of Printing" (Lond., 1733, 4to.), written, actually, by George Psalmanazar. In this, Faust and Schoeffer are regarded as the inventors of printing, the origin of which is fixed at 1440; the invention of cast types between 1440 and 1450.

Seven years later appeared the remarkable collection of essays, tracts, poems, and orations known as the "Monumenta Typographica," of J. Christopher Wolf, Minister and Professor, at Hamburg. It is in four volumes, or two parts, and comprises both original and selected pieces, the latter extracted from the principal authors who had previously written

on the history of printing. This work is further noteworthy from the fact that it contains an early attempt to compile a Bibliography of Printing. In pars. 1, vol. 1., pp. 1 to 72, there is contained the "Bibliotheca Typographica, seu elenchus scriptorum, qui partem copiose, partem breviter, artem typographicam illustrant." The book gives an accurate idea, even by its theoretical diversities, of the state of knowledge at the time.

In 1758, Prosper Marchand wrote his

entitled "Supplément à l'Histoire de l'Imprimerie de Prosper Marchand, ou additions et corrections pour cet ouvrage." Marchand's errata were revised with great care, and the Supplement is indeed even more valuable than the original work.

In 1758, P. S. Fournier ("Fournier le jeune") began his "Recueil de Différents Traités sur l'Imprimerie et les Caractères" (Paris, 1758-1763). It is chiefly a collection of tracts, but contains a large amount of original and careful matter.



"LAURENS JANZOOON KOSTER.

"Histoire de l'Imprimerie," in which he stated that Gutenberg conceived the idea of printing about 1440, and completed it at Mayence; that for a long time it consisted in engraving letters on wooden blocks; that before 1450, Gutenberg, with the assistance of Fust and one Meydenbach, printed an "Alphabetum," a "Donatus," and the "Catholicon." In 1775, we may parenthetically remark, M. Mercier, the Abbé of St. Leger, published a supplement to Marchand's work,

Fournier's hypothesis was that Gutenberg did not deserve the honour of being regarded as the inventor of printing; that, however, he and Fust at Mayence conceived the idea of separating the letters of the block-books by sawing them out of the wood plates in order that the composition might be varied. That by means of this process they executed two editions of the Bible, the first of which was undertaken about 1450. That after the dissolution of partnership between Gutenberg

and Fust, another was formed between Fust and Schoeffer, who printed the Psalter of 1457 and 1459 with movable wooden types. That about 1458 Schoeffer invented the real art of printing with fusile types, and printed the "Rationale" of Durandus.

In 1760, John Daniel Schoepflin issued his "Vindiciæ Typographicæ" (Argentorati [i.e. Strasburg], 4to). He discovered in the archives of Strasburg some important documents relative to the history of printing, and inserted them in this "Vindiciæ." The book was illustrated with six specimens of early printing at Strasburg, and a specimen of Schoeffer's caligraphy, dated 1449. Fournier published some critical observations on the work in one of his tracts. On the general question, Schoepflin gave his verdict in favour of Gutenberg and Strasburg.

The controversy was no longer in an essentially inchoate condition. The materials had grown formidable; the theorists were becoming organised; instead of single combats, a battle was about to be waged, for the partisans of the Dutch and the German claims were drilling, falling into line, and getting ready for the conflict. The possession of the field may be said to have been in the hands of the Dutch, for the most prevalent opinion among the *litterati* was that the art of printing was first invented from 1430 to 1440 by Laurence Koster, at Haarlem, who practised it in a very rude manner; that it was afterwards brought to perfection and promulgated at Mayence. The writers, however, on either side differed among themselves, and generally expressed themselves very obscurely and confusedly. As an instance of this may be cited the long miscellaneous article on the subject by Dr. Middleton in the "Philosophical Transactions Abridged," part ii., ch. i., which fully represented the ultimate attainments of the criticism of the time.

In 1765, appeared the great work of Gerard Meerman, entitled "Origines Typographicæ" (2 vols., Hagæ-Comitum, 4to.). Taking for his text the narrative of Junius, he concluded that printing with movable types was invented about 1430 by Laurens Janssoen, of Haarlem, who was called Koster. Those who require an English version of Meerman's investigations, may find one, thanks to William Bowyer and John Nichols, who in 1776-81 issued in English their "Origin of Printing," in two essays: 1. The substance of Dr. Middleton's Dissertation on the Origin of Printing in

England. 2. Mr. Meerman's account of the Invention of the Art at Haarlem, and its progress to Mentz (2nd edition, with improvements, 8vo.). Meerman found adherents for a time in all the countries of Europe, but his typographical history received a rude attack in 1771, when Heineken, a writer as zealous for the honour of his country (Germany) as Meerman had shown himself for Holland, issued his "Idée générale d'une collection complète d'estampes, avec une dissertation sur l'origine de la gravure et sur les premiers livres d'images" (Leipsic and Vienna, 1771, 8vo.). Heineken was, after Fournier, the first to attract anything like general attention to the subject of block-books as throwing light on the history of typography. His chief object throughout is to remove the idea that Holland could have had any printing except what she got from Germany.

In 1797, Henry Lemoine issued his otherwise valuable book (in English), entitled "Typographical Antiquities," &c. (8vo., 1797). He ascribed the invention of separate wooden types to Koster about 1430, and the invention and first use of metal types (originally cut, and afterwards cast) to Gutenberg and Schoeffer at Mayence.

Two years afterwards, P. Lambinet published the "Recherches historiques, littéraires et critiques, sur l'Origine de l'Imprimerie," &c. (Bruxelles, an vii. [1799]). He repudiated the account of Koster, and maintained that printing originated with Gutenberg at Strasburg, and was perfected at Mayence.

The same side of the controversy was taken by Gotthelf Fischer, a librarian and professor at Mayence, who in 1801 wrote his "Beschreibung typographischer Seltenheiten," &c. (a description of typographical rarities and remarkable manuscripts, with materials for a history of the discovery of printing), 8vo., Nuremberg. As was to be expected, he upholds the German hypothesis.

The commencement of the present century was well marked by the publication in 1803 of Daunou's "Analyse des Opinions diverses sur l'Origine de l'Imprimerie. Lue à la Séance de l'Institut National le 2 floréal, an 10" (Paris, an xi.) [1801]. This admirable *résumé* is contained in the "Memoirs of the National Institute of Paris," vol. iv. Daunou's hypotheses are:—1. That block printing, which existed for a long period previously in China, was applied by Europeans towards the close of the 14th century, or the beginning of the 15th, to the printing of playing-cards and devotional figures.

2. That before 1440 there were printed at Haarlem or elsewhere, collections of figures with inscriptions annexed; afterwards religious books and school books.

3. That before 1440 Gutenberg, of Strasburg, had conceived the idea of employing movable types, but it gave rise only to unproductive experiments.

4. That no book was printed by him at Strasburg.

5. That cast letters were invented by Gutenberg or Faust, brought to perfection by Schoeffer, and employed for the first time by Schoeffer, Fust, and Gutenberg in printing the Latin Bible.

Carlo Antonio de la Serna Santander echoed similar sentiments in the introduction to his celebrated work, the "Dictionnaire Bibliographique choisi du quinzième siècle" (3 vols., 8vo., Brussels, 1805-1807). He said that the arguments of the adherents of Holland were more dazzling than solid, founded only on vague reports and traditions, which merited no belief; and that the work of Meerman was a system almost entirely built upon suppositions and conjectures suggested by patriotism.

The tide of opinion founded on the facts cited by the last-named eminent authors was, however, now about to turn. In 1814, the Société Hollandaise des Sciences à Haarlem offered a premium for the best dissertation in support of the tradition that printing was invented in that city, and James Koning (*q. v.*) produced the important work on the subject which is referred to *supra*. The first chapter gives the key to the work; it asserts that the "Speculum Humanæ Salvationis," printed by Laurent Jansson Koster, is the first book printed with movable cast type.

For about forty years the Dutch enjoyed the honour so ably maintained by Koning. Abraham de Vries published his "Éclaircissements sur l'Histoire de l'Invention de l'Imprimerie" (La Haye, 1843, 8vo.). He was himself a Dutchman, and Baptist Minister at Haarlem, and industriously collected into this volume all the arguments brought forward by previous bibliographers in favour of his native country. He even assumed the offensive in his work called "Arguments des Allemands" (La Haye, 1845, 8vo.), in which he discussed and claimed to have refuted all the propositions of the adherents of Germany. Not only in Holland did the Koster theory prevail. The following French authors about this time stoutly maintained the claims of Haarlem:—Paul Lacroix, in "Le Moyen Age et la Renaissance" (Paris, 1840, 4to.); Count L. de Laborde,

in "Débuts de l'Imprimerie à Mayence et à Strasbourg" (Paris, 1840, 8vo.); Auguste Bernard, in "De l'Origine et des Débuts de l'Imprimerie en Europe" (Paris, 1853, 8vo.), and Ch. Paelel, in "Essai Historique et Critique sur l'Invention de l'Imprimerie" (Paris-Lille, 1850, 8vo.). About 1814, an English writer, William Young Ottley, was engaged upon a work on the "Origin and Early History of Engraving on Wood and Copper." In the course of examining the books of ancient engravings he took up the "Speculum," and it convinced him that the tradition that printing was used in Holland at a very early period, and that a printer of Haarlem in the 15th century was robbed of his type, did not merit to be treated as it had been by the writers of the adverse party as a mere fable. His researches were prosecuted at intervals for about twenty years. He died in 1836 after finishing a work on the history of printing, but some of the plates were lost, and it was only in 1863 that they were discovered accidentally and the book made its appearance. It was entitled "An Inquiry concerning the Invention of Printing, in which the Systems of Meerman, Heineken, Santander, and Koning are reviewed. With an introduction by J. Ph. Berjeau" (London, 1863, 4to.). Ottley stoutly vindicated the claims of Holland, although he showed the fallacies of several writers who had preceded him on the same side. In 1856, M. Jan Willem Holtrop (*q. v.*) published the celebrated "Catalogus Librorum sæc. xv. impressorum in Bibl. Regia Hagana (Hagæ-Comit., 8vo.)." He carefully described the numerous editions of early books of Dutch origin which are in the Royal Library at the Hague, and controverted the statements of Serna Santander, throwing doubts on the genuineness of the dates of several early editions produced by Dutch typographers. This bibliographer's greater work, the "Monumens Typographiques des Paysbas au XV. Siècle" (La Haye, 1857, 4to.) was written in a similar strain, and in it he accumulated, in facsimiles drawn by Spanier, a variety of alleged proofs of Holland's typographical precedence in the fifteenth century. Even our English writer, Mr. William Blades, was at first inclined to accept the theory of Koster's discovery, but has since abandoned it.

At last a qualified, unbiassed, painstaking investigator arose in the person of Dr. Antonius van der Linde, who was determined to probe the subject to the bottom, and discover under the pile of conjecture, error, and sophistry the hidden

truth of the matter. In 1870 appeared in the weekly journal *De Nederlandsche Spectator*, "De Haarlemsche Costerlegende wetenschappelijk onderzocht . . . tweede omgewerkte uitgaaf" (Gravehage, 8vo.). In the following year the book was translated into English by Jan Hendrik Hessels, under the title of "The Haarlem Legend of the Invention of Printing by L. J. Koster critically examined" (London, 1871, 8vo.). This book, curiously enough, written by a native of Holland, and one actually born at Haarlem, which we have fully described in its place, led to the complete downfall of the Dutch pretensions, and has established for ever the claims of Gutenberg to be the true Prototypographer. Van der Linde's views have been succinctly stated, and developed also, in De Vinne's "Invention of Printing" (New York, 1876, 8vo.). On the other hand, there are those whose experience entitles their opinion to some respect, who still regard it as utterly impossible that the 42-lined Bible of 1450, and the Psalter of 1457, should have been the first two books printed with movable type, and they therefore conjecture that the art was invented by some unknown person.

The first printer of a book with a certain date at Haarlem was Bellaert, a native of the city of Zierikzee, in the province of Zeeland. The subject of the book was the "Sufferings and Passion of Our Saviour Jesus Christ," and it is dated to Dec. 1483. There is a facsimile in Holtrop's "Monumens," after a copy belonging to M. Enschedé. The name of Bellaert is not found in it, but his device is at the end. Bellaert ornamented many of his books with xylographic figures. The first book that he issued contained thirty-six woodcut plates. Humphrey's "History of the Art of Printing," and Leigh Sotheby's "Principia Typographia," both contain very fair reproductions of the types of this printer. In disproof of the statement that Bellaert may have continued an old Haarlem printing-office, it should be said that Bellaert did not use any of the "Koster" type. His types are like those of Leeu, obviously made from the same punches, if not from the same matrices. Bellaert was succeeded by John Andrea.

Koster Memorials.—In the market-place at Haarlem there is a statue representing "Laurens Jansoen Koster" in a civic robe, with a wreath of laurel on his brow, holding in his right hand a book, and in his left a cube, having thereon the letter A. The pedestal contains several inscriptions and bas-reliefs.

A handsome house in the market-place is pointed out as the residence of Koster, and is distinguished by the following inscription:—

Memoria sacrum.

Typographia, ars artium omnium conservatrix, hic primum

Inventa, circa annum 1440.

This may be translated thus:—"Typography, of all other arts the conservator, was here invented about 1440."

In what is alleged to be "the Grove" in which Koster conceived the idea of cutting movable types, a monument to him has been erected, and a commemorative medal has been struck, on which Koster is represented in the very act of conceiving, or receiving from a ray of light, the project of cutting movable letters.

We have reproduced for the illustration of this BIBLIOGRAPHY various engravings of great interest in connection with the Koster legend. Under the heading MOXON will be found the "true effigies of Koster," delineated from his monumental stone statue, erected at Harlem." This was copied as a wood-engraving for Hansard's "Typographia," and we have been enabled to reprint it (*vide* p. 403). As a "curiosity of printing" we may here note that this same portrait is given in Luckombe's "History of Printing" as a likeness of Gutenberg. Under the heading of SEIZ will be given an engraving of the statue in the wood at Haarlem, a view of the House of Koster, and diagrams of the medals struck in his honour. Various portraits will be presented under MATTAIRE and MEERMAN, while under NOORDZIEK will be found a view of the statue on the new monument to Koster.

KRAMER (D.). Des heiligen Jobs bleyen Schreibtäfflein zu Lob der edlen Druckerkunst erklärt. Alt-Stettin: 1611. 4to.

KRAMER (D. D.). Gründlicher Bericht, wo, wenn und wer die Buchdruckerkunst erfunden? Leipzig: 1634. 4to.

KRANKENKASSE, Die, für Buchdrucker in Bern, und ihre Thätigkeit in den Jahren 1824-74. Gedenkschrift zur Feier des fünfzig-jährigen Bestandes der Gesellschaft. Bern: 1875. 8vo. pp. 63.

Gives an account of the operations of the Printers' Sick Fund at Berne during half a century.

KRAUS (J. C.). *Epistola de laudibus Typographiæ e lingua germanica latine reddita a J. G. Suchsdorfio.* In WOLF, *Monumenta Typographica.*

KRAUSE (J. G.). *Apparatus ad Pauli Manutii vitam, pars prior.* Lipsiæ: 1669.—1719. 4to.

KRAUSE (L. W.). *Beschreibung der Feier des vierten Säcular-Festes der Erfindung der Buchdruckerkunst, in der Officin von L. W. Krause am 21. Juli, 1840.* Berlin: 1840. 16mo.

KRAUSS (Friedrich), und MALTÉ (Franz). *Handbuch für Lithographen und Steindrucker, enthaltend eine genaue Beschreibung des Verfahrens bei allen bis jetzt zur Anwendung gekommenen Manieren, besonders der Kreide-, Feder-, Gravir- und Aetzmanier, der Autographie, des Schwarz-, Farben- und Tondrucks, der Herstellung sämtlicher zur Ausübung dieser Kunst nöthigen chemischen Produkte und Zusammensetzungen, als: Firnisse, Druckfarben, Kreiden, Tusche, Präparationsmittel u. s. w. Nebst gründlicher Anweisung die in neuerer Zeit in Gebrauch gekommenen Relief Medaillen u. s. w. auf galvanischem Wege selbst zu vervielfältigen und zu copiren. Mit einer Lebensbeschreibung und Porträt Senefelders.* Stuttgart: 1853. 8vo. pp. iii. 168. With three plates.

At the commencement is a medallion portrait, in profile, of Senefelder, which is of interest, as the received portraits are full-face. There are two plates at the end containing about fifty drawings in

section and to scale of the various appliances used in the art of lithography, including presses and machines. These being lettered and described in the text, render the book a thoroughly practical one.

KREBS (Benjamin) Nachfolger im Frankfurt-am-Main. *Proben der Schriftgiesserei.* 1-8 Fortsetz. 1866-73. 4to.

KREBS.—*See* HANDBUCH der Buchdruckerkunst.

KRESS (Georg Ludwig von). *Die Galvanoplastik für industrielle und künstlerische Zwecke.* Frankfurt-am-Main: 1867. 8vo. pp. viii. 112.

KRETSCHMAR (A.).—*See* ENGELMANN.

KREUTZBERG (K. J.). *Beiträge zur Würdigung der Industrie und der Industriellen in Oesterreich.* I. Heft. *Das Etablissement von J. Haase Söhne in Prag.* Prag: 1854. 8vo. pp. 32.

KREYSIG (M. G. C.). *Nachlese zum Buchdrucker-Jubilæo in Ober-Sachsen, oder Historie derer ehemahligen Buchdrucker zu Altenburg, Annaberg, Freyberg, Pirna und Zwickau, nebst einem Verzeichniss aller dahin gehörigen Schriften.* Dresden: 1741. 4to. pp. 12.

Includes a list of printers in the above town.

KREYSSIG (Joh. Gottlieb) and DILLER (Ed. Aug.). *Memoria Joan. Guttenbergii, artis typographicæ inventoris solemnia sæcularia, &c.* Missenai: 1840. 4to.

KRONE (C.). *Beitrag zur Geschichte der Begründung der Stein-druckerei in Schlesien. Erinnerungen aus dem eigenen Leben.* [Articles in *Schlesische Provinzialblätter*, Feb. - April, 1866. Breslau. 8vo.]

Essay on the History of Lithography in Schleswig.

KRUEGER (Gustav). *Predigt zur Beehrung seiner Gemeinde über die nahe Feier des vierhundertjährigen Jubelfestes der Buchdrucker-kunst am zweiten Pfingstfeiertage gehalten und mit erläuternden geschichtlichen Anmerkungen auf Verlangen in Druck gegeben.* Delitzsch: 1840. 8vo.

KRUEGER (Julius). *Die Zinkogravüre, oder das Aetzen in Zink zur Herstellung von Druckplatten aller Art, nebst Anleitung zum Aetzen in Kupfer, Messing, Stahl u. a. Metallen.* Wien: 1878. 8vo. pp. vii. 142.

KRUENTZ (J. G.). *Oeconomische technische Encyclopädie.* Berlin: 1776-8. 8vo.
Part VII. contains articles on printing, bookbinding, &c.

KUECHENMEISTER (A. T.). *Nachrichten von Bücherfesten.* Frey-berg: 1773. 4to.

KÜHN (Gustav). *Gedenkblatt zur Feier des hundertjährigen Bestehens des Geschäftes in Neu-Ruppin.* Neu-Ruppin: 1875.
Memorial of the hundredth anniversary of the existence of this printing house.

KÜHN (Joh. Mich.). *Das dritte Jubeljahr der edlen Druckerei bemerket diese Zahl CIOIOCCXL.* Cottbus: 1740. 8vo.

KÜLB (P. H.). *Geschichte der Erfindung der Buchdruckerkunst. Eine für Jedermann verständliche kurze Darstellung der durch die neuesten Forschungen gewonnenen Resultate, &c.* Mainz: 1837. 8vo. pp. iv. 96. 2 plates.

The author was the "Stadtbiblio- ment is a good lithographic view of the thekar" of Mayence. The book gives a statue at Mayence; and at the end draw- condensed account, derived from the best ings of two of the bassi-relievi. A sepa- authorities and an examination of many r-ate chapter is devoted to the local Guten- of the antiquities themselves, of the berg monuments, and the inscriptions are origin of printing. At the commence- given verbatim.

— Peter Schœffer der Vollender der Buchdruckerkunst. Gern- sheim: 1836. 8vo.

KUENZEL (Hermann).—*See* WALDOW (Alexander).

KUESTER (Geo. Gottfried). *Historia artis Typographicæ in Marchia.* Berolini: 1746. 4to.

KUESTNER (F. G.). *Dissertatio juridica: de publica rei librariæ cura imprimis Lipsiensis.* Lipsiæ: 1778. 4to.

KUGELMANN (Joseph). Histoire de l'Imprimerie en Portugal. Paris: 1867. 8vo. pp. 62.

This little work is the production of a Parisian printer and publisher. It begins with an account of the introduction of typography into Portugal, which, it claims, took place in 1466, when a printing-press was set up in Leiria, a city in the province of Estramadura. It appears that the subject has been thoroughly investigated by M. Petit-Radel, a member of the Portuguese Academy, in a work entitled "Recherches sur les Bibliothèques anciennes et modernes." The monks of the Benedictine Abbey of Subiaco, a little city in the Roman Campagna, were the first after Germany to possess a printing-office, between 1465 and 1467, and Antonio Ribeiro dos Santos, the Portuguese prototypographer, was therefore almost contemporary with Sweynheym and Pannartz. This hypothesis is supported by a learned work by Pedro Alfonso de Vasconcellos, who was born at Leiria, entitled "La Concorde des Rubriques du Droit Canon," art. "Renun-tiatore"; and also by the recorded testimony of Pedro Nunes. The first book that is known to exist, from the Portu-

guese press, bears, however, the date 1489. The art has always been patronized liberally by the sovereigns of this kingdom, and in 1508 Dom Manuel, by a special ordinance accorded to those who practised it, "the favour, the privileges, the liberties, and the honours enjoyed by the gentlemen of his household." In regard to the "second period" of Portuguese typography, the author says: "If Germany can cite with glory the names of Amerbach, Commelin, and Wechel among those of her most illustrious printers; if in Italy, they enumerate Aldus Manutius and Bomberg; in Switzerland, Froben and Oporin; in Holland, Elzevir, Jansen Blaew, Moretus, and Plantin; in England, Foulis and Brindley; in France, the Stephenses, Colines, Patisson, Grifhes, Morel, Vitre, Nivelle, Cramoisy, and Didot; Portugal can equally honour Barceiras, Maritzes, Alvarès, Craesbeek, Galroes, Menescaes, &c. &c." The work gives an account of the Royal Portuguese Printing-office, and of the most celebrated modern works from the Portuguese press.

KUNAD (Jac. Fried.). Q. D. B. V. de Typographia, disputabunt publice præses M. Ernest Christianus Schroedterus, Wittenberga Saxo, et respondens Jacobus Friedericus Kunad, Dalehn. Missn. Die 1 Septembris Anno O. R. MDCXCVII. Wittenbergæ: 1697. 4to. 8 leaves.

KUNTZ (C.). Gutenberg. Die Erfindung der Buchdruckerkunst, ihre ersten Anfänge und ihre Entwicklung. Nebst einem Berichte über die vierte Säkularfeier dieser Erfindung in Strassburg, 1840. Ein Gedenk- und Lesebüchlein für Volk und Schule. Strassburg: 1840. 8vo. pp. 180, and 4 preliminary leaves.

KUNZE (Gust.). Gutenbergsfestklänge: Grosses Potpourri für das Pianoforte. Leipzig: 1840. 4to.



(S. L.) Over den Oorsprong der Boekdrukkunst. Te. Groningen: 1781. 8vo.

LABADIE (G. P.). Caractères, vignettes, et fleurons de l'imprimerie de G. P. Labadie, Castelnaudary: 1825. 4to.
— Another edition, 1827. 8vo.

LABITTE (A.). Gravures sur bois tirées des livres français du XV^e Siècle. Paris: 1868. 4to.

A series of fac-similes of wood-engravings of the 15th century, with some valuable typographical information, elucidations of old printers' marks, &c.

LABORDE (Léon Emmanuel Simon Joseph, Marquis de). Débuts de l'imprimerie à Strasbourg, ou Recherches sur les travaux mystérieux de Gutenberg dans cette ville, et sur le procès qui lui fut inventé en 1439 à cette occasion. Paris: 1840. 8vo. pp. 83, explanatory leaf, and 3 plates.

The work opens with a bibliographical essay on the hypotheses of previous writers, and concludes with the results arrived at by the author himself. These are: That 1410 is the probable date of the discovery of printing in the Low Countries; that 1423 is that of the invention of movable types, by "Lorenz Coster," at Haarlem; that 1436 is the authentic date of the first experiments of Gutenberg at Strasbourg; and that 1452 is the certain date of the invention, by Gutenberg, of cast types at Mayence. The rest of the book is occupied by an attempt to establish these theses, and there are many fac-similes of type and

woodcuts. The evidence given at the memorable trial of 1439, in which Gutenberg was plaintiff, is reprinted *verbatim et literatim*, with a French translation; and at the end of the book there are thirteen plates, giving fac-similes of the documents themselves, and two pages of representations of the marks on the paper on which the depositions were written. Although Laborde's conclusions have in great part been superseded, these excellent and faithful reproductions will always possess a high historical interest, more especially as the originals perished in the fire at Strasbourg during the bombardment in 1870.

LABORDE (Léon Emmanuel Simon Joseph, Marquis de). Les Ducs de Bourgogne. Études sur les lettres, les arts, et l'industrie pendant le XV^e Siècle, et plus particulièrement dans les Pays-Bas et le Duché de Bourgogne. 3 vols. Paris: 1849. 8vo.

In Vol. I. there is an account of the engravers and printers, beginning with "Laurent Coster, 1425," and ending with Wynken de Worde, Matthias van der Goes, and Alart du Hamel, 1482. In the third volume are given the illuminators, writers, copyists, publishers, bookbinders, &c.

— Essai d'un Catalogue des Artistes originaires des Pays-Bas, ou employés à la cour des Ducs de Bourgogne, au XIV^e et XV^e Siècles. Paris: 1849. 8vo. pp. iv. 70.

A prospectus, with list of contents of the "Ducs de Bourgogne."

— Essais de Gravure pour servir à une histoire de la gravure en bois. Première livraison [all that was published]. Paris: 1833. Small 4to., 25 plates.

— Histoire de la Gravure en manière noire. Paris: 1839. Royal 8vo. pp. vi. 413, and leaf of table. 300 copies printed.

This volume is the fifth and only one issued of a projected series in eight vols.: "Histoire de la découverte de l'impression et de son application à la gravure, aux caractères mobiles et à la lithographie." In the introduction there is a good

catalogue raisonné of books on the art of engraving. The work itself consists of biographical notices of engravers in mezzotint, with facsimiles of their marks, and an account of some of their chief works.

— Nouvelles Recherches sur l'origine de l'imprimerie. [Second title]: Débuts de l'imprimerie à Mayence et à Bamberg, ou description des lettres d'indulgence du Pape Nicholas V. pro regno Cypri, imprimées en 1454. Paris: 1840. Large 4to. pp. 31. Woodcuts and fac-similes.

Only a small number was printed of this very interesting publication, the wood-blocks of which were engraved by the author, and destroyed after publication, as shown by impressions of the broken blocks and effaced stones.

The first section gives an elaborate account of the Letters of Indulgence of Pope Nicholas V. for the King of Cyprus, printed in 1454. There are fac-similes of

the document and of the seals attached to it, as well as of the *paraphe* in MS. at the back (See DE VILLIERS). The various editions of the Letters are carefully set out. The next section is devoted to the origin of printing at Mayence and at Bamberg, this also being illustrated by fac-similes. There are abundant references to authors who have described these monuments.

— La plus ancienne gravure du Cabinet des Estampes de la Bibliothèque Royale, est-elle ancienne? [Extract from *l'Artiste*.] Paris: 18—. 4to. pp. 9.

There are four fac-similes at the end. 1. The St. Bernard, engraved in relief on a plate of metal, and bearing the date 1454; 2. Copy of the original impression of the St. Christopher of 1423, in the possession of Lord Spencer; 3. A fac-simile of a copy of the same, made in 1775 by S. Roland; 4. The Virgin and the child Jesus, an ancient engraving cut on wood, and preserved in the French Cabinet des Estampes.

The Marquis Léon Emmanuel Simon Joseph de LABORDE was born at Paris, June 12, 1807. He studied at Göttingen, and afterwards travelled extensively in the East. He subsequently held several diplomatic positions, and was curator of the antiquities of the Louvre from 1848 to 1854, and director of the Archives of the Empire from 1856 to his death, on Mar. 30, 1869. He wrote a large number of works relating to archæology and art.

LABOULAYE (Charles Pierre Lefebre). Dictionnaire des arts et manufactures. 2 vols. Paris: 1853. 8vo.—See BRUN (Marcelin).

— Un mot sur l'imprimerie nationale. Paris: 1851. 8vo. pp. 16.

The author was formerly a type-founder, but has devoted his latter years to the pursuit of literature. M. Laboulaye presided at the First International Meeting of Printers at Paris, held August 20, 1878, at the Grand Hotel, Paris.

LABUS (Dottore G.). Tipografia del Secolo XV. Articolo tratto dalle appendici della *Gazetta Privilegiata* di Milano dei giorni 23, 24, 26 Febbraio, 1834, num. 34, 35, 37. Con rettificazioni ed aggiunte particolarmente dell'edizioni dai bibliografi non avvertite e scoperte dall'autore dopo la pubblicazione del suo v. vol. intitolato *Kicerche Storico-Critiche*, ec. [Giacinto Amati.] Milano: 1834. 8vo.

LA CAILLE (Jean de). See CAILLE.

LACKMANN (Adam Heinrich). *Annalium Typographicorum selecta quædam capita*. Hamburg: 1740. 4to., 3 preliminary leaves, pp. 168.

Among the subjects dealt with in this curious volume are:—The opinion of J. B. May on the invention of printing; on the ornaments used in books since the invention of printing; encomium on printing at Haarlem; first printing at

Kiel in 1528; patrons of printing; a very curious and long list of private presses; typography in Muscovy, Lapland, Poland, and Lithuania. The author espoused the Koster theory.

LACOUR (P.). *Doubles grosses de fonte, gravées et polytypées par P. Lacour*. Nanci: 1831. A broadside.

LACROIX (Paul). *Les arts au Moyen Age et à l'Époque de la Renaissance*. Paris: 1868. 8vo.

The subjects treated of in this work which come within the scope of our BIBLIOGRAPHY, are those relating to parchment and paper (pp. 405-414), manuscripts (415-434), miniatures (435-466), bookbinding (467-482), and printing (483-516). The author adopts the Koster theory. The literary matter in this beautiful book is inferior in value to the

pictorial portion. The latter embraces some splendid engravings drawn from the antiquities themselves, and is well worthy of the artistic reputation of the compiler, and of the publisher, M. Ambroise Firmin Didot, who inserted as much as possible from his own magnificent collection.

— *Curiosités de l'histoire des Arts*. Paris: 1858. 12mo. pp. 410.

A series of treatises on Parchment and Paper; the Origin of Printing; Book-binding from the Earliest Times to the Seventeenth Century, &c.; and to each treatise is appended a bibliography of the subject.

— *L'origine des Cartes à Jouer*. Paris: 1835. 8vo. pp. 12.

A small tract, which only lightly touches upon the interesting and important subject to which it addresses itself.

LACROIX (Paul), FOURNIER (Edouard), et SERÉ (Ferdinand). *Le Livre d'or des métiers. Histoire de l'imprimerie et des arts et professions qui se rattachent à la typographie, calligraphie, enluminure, parcheminerie, librairie, gravure sur bois et sur métal, fonderie, papèterie et reliure; comprenant l'histoire des anciennes*

corporations et confréries d'écrivains, d'enlumineurs, de parcheminiers, d'imprimeurs, de libraires, de cartiers, de graveurs sur bois et sur métal, de fondeurs de caractères, de papetiers et de relieurs de la France, depuis leur fondation jusqu'à leur suppression en 1789. Paris : 1852. 4to. pp. 160, with 19 plates.

The illustration annexed, which is reproduced from Lacroix's most instructive and interesting work, gives an idea of the circumstances under which, and the persons by whom, books were

There was no literature worth the name that was not in the Latin language, and little of any kind that did not treat of theology. The study even of Latin would have been neglected if it had not



THE SCRIPTORIUM.

made in the Middle Ages. From the sixth to the thirteenth century the ecclesiastics of the Roman Catholic Church were almost the sole depositories of knowledge. They wrote the books, kept the libraries, and taught the schools.

been the language of the Scriptures, of the Canons, and Liturgies of the Church, and of the current copies of the writings of the Fathers.

The copyists of the Middle Ages may be divided into two classes,—those who

did copying mechanically and badly, and those who treated book-making as a peculiarly artistic occupation, and gave the most time and care to ornamentation. The book-makers who made search for authentic copies, comparing the different texts of books and correcting their errors, did not appear until after the invention of printing. They were stimulated by the wealthy laymen, who frequently gave to religious houses large sums of money

Annexed is a copy, from the same work, of a playing-card of the 15th century. Productions of this kind are exceedingly interesting, as they were the forerunners, probably, of the image prints, which preceded the block-books, and which in their turn gave way to typographic impressions. Frequently the cards contained quaint and instructive devices, as well as words of text. They thus accustomed the people to letters,



PLAYING-CARD OF FIFTEENTH CENTURY.

for the copying and ornamentation of books.

When the copyist had finished his sheet, he passed it to the designer, who sketched the border, pictures, and initials. The sheet was then given to the illuminator, who painted it. The book was then bound by the forwarder, who sewed the leaves, and put them in a cover of leather or velvet, and by the finisher, who ornamented the cover with gilding and enamel.

and to some extent created the demand for pictorial literature, which, when printing was invented, kept so many presses constantly at work.

PAUL LACROIX, born at Paris, February 27, 1806, was educated at the Collège Bourbon, and has written, under the pseudonym of "Le Bibliophile Jacob," a vast number of romances and works of curious learning about the books, the printing, the history, manners, and customs of the Middle Ages. He

distinguished himself by his efforts to improve the Bibliothèque du Roi. In 1855 he was appointed conservateur of the Arsenal Library, which he has succeeded in constituting the best library of technical books in France, superior in that respect, probably, to our own British Museum; and since 1854 he has edited the *Revue Universelle des Arts*. His best-known works are the "Arts du Moyen Age" and "La Vie militaire et la Vie religieuse au Moyen Age" (1872), which have both been translated into English. His wife, Apolline Biffe, has written some popular novels; and his brother Jules, born in Paris, May 7, 1809, has had success as a writer of dramas, and a translator, imitator, and critic of Shakespeare. A full memoir of Lacroix will be found in "Histoire Contemporaine" No. 10, signed, E. de Mirecourt (pseudonym for C. J. B. Jacquot). In "A Martyr to Bibliography," by O. Hamst (a pseudonym adopted by Mr. Ralph Thomas), there is an interesting notice of the life and works of J. M. Querard, with many interesting references to Paul Lacroix.

LAFFORGUE (Prosper). Histoire de l'imprimerie à Auch jusqu'en 1790. Auch: 1862. 8vo. pp. 19. [From the *Bulletin d'histoire et d'archéologie de la prov. ecclésiast. d'Auch*.]

LAFON (Mary). Histoire d'un livre. Paris: 1857. 12mo. pp. 132.

LAIB und SCHWARZ. Biblia Pauperum. Nach dem Original in der Lyceum-Bibliothek in Constanz herausgegeben. Mit 17 Tafeln-Abbildungen. Zürich: 1867. Folio.

LAIRE (François Xavier). Ad Abbatem Ugolini fulginatam epistola auctoris libri cui titulus: Specimen typographiæ Romanæ. Argentorati [Paris]: 1779. 8vo. pp. 14.

Only 18 copies printed. The imprint of this elegant little tract is—"Argentorati: Typis hæredum Mentelli, ad insigne Guttembergii," but Peignot says this is a disguised indication, as the work was printed at Pavia.

— Dissertation sur l'origine et le progrès de l'imprimerie en Franche-Comté pendant le XV^e Siècle, avec un Catalogue des livres qui y furent imprimés. Dôle: 1784. 12mo. pp. vi. 52.

A monograph of the press in this part of France, with a bibliographical account of its successive productions in the 15th century.

— Index librorum ab inventa typographia ad annum 1500, chronologicè dispositus cum notis historiam typographico-literarium illustrantibus. 2 vols. Sens: 1791-92. 8vo. Vol. I., pp. viii. 475: Vol. II., pp. 464, 112.

A catalogue of the editions of the 15th century in the library of the Cardinal Lomenie de Brienne, sold in Paris in 1792. A copy of this work in the British Museum (with uncut edges) has the prices affixed. There are a few manuscript notes.

— Mémoires pour servir à l'histoire littéraire de quelques grands hommes du XV^e Siècle, avec un supplément aux Annales typographiques de Maittaire. Naples: 1776. 4to.

Written in Latin.

LAIRE (François Xavier). Specimen historicum typographiæ Romanæ XV. Sæculi, cum indice librorum. Romæ: 1778. 8vo. pp. xiv. 308.

This fine work is dedicated "Petro Antonio Crevenna, domo mediolano negotiatori, magnario in conventu et emporio Amstelodamensi." The chapters are thus divided:—

- Caput I. De typographia generatim considerata.
 „ II. De origine typographiæ in Italia.
 1. De typographia apud Venetos.
 2. De typographia apud Bononienses.
 3. De typographia apud Mediolanensis.
 „ III. De typographia apud Sublacenses in agro Romano.
 „ IV. De typographia Romam translata.
 „ V. De typographis Romanis Sæculi XV.

The second part "exhibit indicem

chronologicum et bibliographicum librorum XV Sæculo Romæ impressorum." The account of the origin of what is known as the Roman character is especially interesting.

A folding-plate, contains specimens of the types of Sweynheym and Pannartz, two of the earliest Roman printers.

FRANCIS XAVIER LAIRE, a member of one of the religious orders of the Roman Catholic Church, and known as "Father Laire," was one of the most learned bibliographers of France during the 18th century. He was born at Dôle, in Franche Comté, 1739. At one time he was the librarian of Cardinal Brienne; subsequently he became librarian at the Ecole centrale de l'Yonne, in which position he remained up till his death, which took place at Paris in 1800. He left a large library of books, many of which contained marginal notes in his own handwriting.

— and DE BRIENNE (Cardinal). Serie dall' edizioni Aldine. Pisa, 1790; Padua, 1790; Venice, 1792. 12mo.

This was written by Laire in association with Cardinal Lomenie de Brienne, whose librarian, as already stated, Father Laire was appointed. The edition of 1792 contains much additional matter over that of 1790.

— See AUDIFFREDI (J. B.), Lettere Tipografiche.

LALANNE (Ludovic). Curiosités bibliographiques. Paris: 1845. 12mo. pp. viii. 470.— Paris: 1857. 12mo. pp. vii. 469.

Contains a well-written history of writing and of printing, and its spread throughout the world; treats also of the libraries in Greece and Rome, and gives many anecdotes about curious printers' errors, etc.

LALANNE (Maxime). Traité de la gravure à l'eau forte, texte et planches. Paris: 1866. 8vo. pp. 106.— 2^{me} édit. nouv. corrigée et augmentée. Paris: 1878. 8vo. pp. xii. 112, and 10 plates. 17 copies on papier de Holland, and 100 on ordinary paper.

A practical work on the art of etching, describing with much minuteness the different appliances and processes. At pp. 95-98 is an excellent *catalogue raisonné* of books to be consulted on the history and practice of etching; then follows a list of the principal engravers of various schools who have used the etching method, and a list of the most remarkable works of contemporary "aqua-fortistes." The work is illustrated by a number of superb etchings, in various styles, by the author.

LALLEMAND. Nouveaux procédés d'impression autographique et photo-lithographique. Paris: 1869. 12mo.

LAMA (Giuseppe de). See BODONI, Vita, &c.

LAMARTINE (Alphonse Marie Louis Prat). Gutenberg, inventeur de l'imprimerie (1400-1469). Paris: 1853. Small 8vo. pp. 49.

A reprint of a life of the inventor of printing, contributed to an encyclopædic publication with which Lamartine was connected. It has no historical value, but treats the matter in a romantic style. It has been translated into German by M. Theo. Goebel, and printed in "Mittheilungen," Berlin, 1855.

LAMARTINE was born at Macon, Burgundy, October 21, 1790, and died at Paris, February 28, 1869. His name is popular and classical, not only in France,

where for nearly thirty years he held the sceptre of poetry, and during four months the sceptre of power, but also throughout the world, for his works were translated into every language. His memoirs, however, belong rather to the political history of France than to a technical work like the present. For life of Lamartine see Frensdorff (E.), Life, &c.; and Mirecourt (E. de) pseud., i.e. C. J. B. Jacquot, "Les Contemporains," Part II.

LAMBERT (Josse). See VOISIN (A.).

LAMBETH LIBRARY. A Catalogue of the Archbishopal Manuscripts in the Library at Lambeth Palace. 1812. Folio.

The Library of the Palace at Lambeth of the Archbishops of Canterbury contains a singularly large and important collection of books and documents elucidatory of the early history of printing and typefounding in this country. It also comprises a fine series of incunabula. For these two, among other reasons, the work above cited finds a place in our BIBLIOGRAPHY.

The Catalogue of the manuscripts was prepared, we believe, by a former librarian, Mr. Henry J. Todd. In the preface is a carefully-compiled account of the general contents of the library.

We extract the following catalogue of the articles relating to printing, premising, however, that though classed as manuscripts, through containing written additions or alterations, several of them are, in fact, printed productions:—

A Bill for the better regulation of the press.

Abstract of the said Bill.

Act for the better regulating of printers and printing-presses.

Some observations on the said Bill.

Draft of a Bill for printers or authors to be answerable for everything which they publish, dated January 8, 1701-2.

Letter concerning the case between Mr. Poole and Mr. C. Bee considered and decided.

Case of a printing-house at Cambridge, 1698.

The state of the affair of printing at the University of Oxford.

Objections to the Printing Act, 1694-5.

The grievances of the workmen printers.

A list of the master printers besides Her Majesty's printers, —Mr. Bill and Mr. Barker.

Letter from Dr. Charlet to Archbishop Tenison, concerning a fount of Slavonian and Armenian types, very elegantly cut, which Mr. Ludolfus is bringing to Oxford from Holland; and against the Bill for laying printing open in common. Dated, University College, March 15, 1694.

Archbishop's letter to the King's printers, 1633, signifying the King's pleasure about a Greek press.

King's letter to the Archbishop about the same.

The printers' letter to the Archbishop about the same.

Dr. Ducarel's letter to Gerard Meerman, Esq., Pensionary of Rotterdam, concerning the origin of printing in England, in which it is shown that no printer of the name of Frederick Corsellis ever existed, and that the account of a record concerning him in the Lambeth Library is a fiction. Dated London, November 21, 1760.

The early-printed books in this library have been ably catalogued by the late Rev. S. R. Maitland, F.R.S. (*q.v.*). Bound up with a copy of that gentleman's "Index" is (in manuscript) "Books and Fragments of Books from the Press of William Caxton, preserved in the Archbishopal Library, Lambeth. Compiled by William Blades, Nov. 1860." It is a manuscript, to which the author's signature is appended.

Dr. Ducarel's letter to Gerard Meerman was published by William Bowyer. The reverend doctor diligently searched the Lambeth Library to ascertain whether there was the slightest foundation for the assertion of Atkyns, that a book by "Corsellis," the alleged English proto-printer, existed there. The result was

completely to refute the shameful invention of Atkyns, and subsequent investigators have made independent examinations with precisely similar results.

It will be remembered that in the Lambeth Library is preserved a manuscript of Lord Rivers's translation of the "Dictes and Sayings of the Philosophers," containing an illustration sup-

posed to be of the Earl introducing Caxton, the printer, to Edward IV., his queen, and prince. Were this picture certainly representative of Caxton it would have the very highest interest, because no other portrait of him is known to exist. Unfortunately the authenticity of the composition is open to the gravest doubt.

— See ATKYNS, BOWYER, CAMBRIDGE, OXFORD, PARLIAMENTARY PAPERS, &c.

LAMBINET (Pierre). *Recherches historiques, littéraires, et critiques sur l'origine de l'imprimerie; particulièrement sur ses premiers établissemens au quinzième siècle dans la Belgique, maintenant réunie à la République Française. Ornées des portraits et des écussons des premiers imprimeurs Belges.* Bruxelles, an VII. [1799]. 8vo. pp. xvi. 500. Portraits of Martens of Alost, and of the Frères de la Vie Commune.

This work illustrates in a considerable degree the early history of printing. It was reprinted with the following title:—

— Origine de l'imprimerie, d'après les titres authentiques, l'opinion de M. Daunou et celle de M. Van Praet; suivi des établissemens de cet art dans la Belgique, et de l'histoire de la stéréotypie. Ornée de calques, de portraits, et d'écussons. 2 vols. Paris: 1810. 8vo. Vol. I. pp. xxx. 455; Vol. II. pp. xvi. 424.

Lambinet's work exhibits the results of a large amount of historical investigation. Peignot says: "I do not know of a more erudite bibliographer than the author of the 'Recherches historiques.' I have consulted many times this interesting work, which is full of the most curious notes concerning the first establishment of printing, in the 15th century, in Belgium, and on the first editions, which are the subjects of the most animated discussions among bibliographers." The first part of the book is divided into seven chapters, the first treating of the antiquity of engraving in relief and of wood-engraving; the second part, of the substance and the form of the books of the ancients, the origin of letters, the use of papyrus, parchment, vellum, papier de la Chine, rag paper, the employment of different kinds of inks, &c. The third chapter is devoted to printing from wooden blocks, of punch-cutting, type-casting, &c. The fourth treats of the first books of images, early methods of printing, playing cards, the "Biblia-Pauperum," &c. The fifth reviews the controversy as to Haarlem, Strasbourg, and Mayence. The sixth details the origin of typography, the author expressing his decided opinion that Gutenberg, Fust, and Schœffer were the first

printers, and that they carried on their business at Mayence. He considers that Schœffer devised the punch, the matrice, and the movable mould, without which printing with type would not have been possible. The initiation of the enterprise is ascribed to Gutenberg and Fust. The seventh chapter consists of remarks on the incunabula, on the Gothic characters, abbreviations, orthography, punctuation, signatures, &c. The second part of the work describes the spread of printing, and its establishment in the different cities of the Continent. Peignot concludes his appreciative notice of Lambinet's work by saying: "I have read it with the warmest interest, and have always consulted it with the greatest advantage." Many of Lambinet's conclusions have since been rejected, but the book will always rank among the monuments of typographical bibliography.

M. Daunou's "L'Origine de l'imprimerie," and M. Camus's "La Stéréotypie" are reprinted almost word for word.

The Abbé LAMBINET, originally a priest of the Roman Catholic Church, obtained Letters of Secularization, and devoted himself to literature. He died at Mézières in 1813, aged 71.

LAMESLE (Claude). *Épreuves générales des Caractères qui se trouvent chez Claude Lamesle, fondateur de caractères d'imprimerie.* Paris : 1742. Small 4to.

Seventy-eight leaves of specimens of letters, and 12 leaves of music type.

CLAUDE LAMESLE was a publisher and type-founder at Paris. He purchased in 1737 the foundry of Cot père, mère, et fils, and in 1758 sold it to Nicolas Gando; after which he retired to Avignon, where he started business again, but his subsequent history is unknown.

LAMM (G.). *Der Kampf mit dem Drachen, oder das grosse Eulennest.* Leipzig. 8vo, pp. 8.

A satirical poem about printing at Leipzig, of no literary value.

LAMMINGER (M.). *Ueber das Firniss-sieden der Buchdrucker, oder wie solche ohne Furcht vor Gefahr und Schaden auf eine leichte, Zeit und Holz ersparende Art geschehen könne.* Nürnberg : 1817. 8vo.



BASLE : 1505-1519.

LAMPARTER (Nicolas).

The device of this printer, which we annex, includes the arms of Basle, a chamois horn erased sable, on a field argent.

LANA (J. B. de). *Lettre sur une nouvelle manière d'imprimer.* [In "Parergis Gottingens," vol. 4, p. 141.] Göttingen : 1738. 8vo.

LANCESSEUR. *Mémoire pour les graveurs et marchands d'estampes à Paris ayant des fonds de planches gravées, contre les jurez de la communauté des imprimeurs en taille-douce.* M. Lancesseur, avocat. 1734. Folio.

LANDERER. *Specimen Characterum in neo-erecta Typorum fusura Posenii apud Joannem Michaellem Landerer Typographum existentium.* Posen : 1770. 8vo. 20 leaves printed on one side.

Printing was first employed at Posen or Presburg, the capital of Lower Hungary, in 1612. The types of which the above are a specimen are of no great merit either in design or workmanship.

LANDINE (Ant. Françoise de). See DELANDINE (Ant. Fr.).

LANDSEER (John). Lectures on the Art of Engraving, delivered at the Royal Institution of Great Britain. London: 1807. 8vo. pp. xxxviii. 341.

This book is printed by J. McCreery, Blackhorse Court, Fleet Street.

JOHN LANDSEER was born in 1761, and died February 29, 1852. He was the son of a jeweller, and received his earliest instructions from William Byrne. His first productions were vignettes for Macklin's Bible and Bowyer's History of England (1793). In 1799 he was engaged on a series of views in the Isle of Wight for J. M. W. Turner and J. C. Ibbetson; afterwards he published engravings of animals after Rubens, Snyders, Rembrandt, and others. In 1806 he gave the lectures on Engraving before the Royal Institution which are referred to above.

He was chosen associate engraver by the Royal Academy in 1807, and in 1814 began a series of line engravings, illustrating the antiquities of Dacca (British India). Later he gave a course of lectures on engraved hieroglyphics. In 1823 he published "Sabæan Researches," and in 1834 a Catalogue, descriptive, explanatory, and critical, of the earliest pictures in the National Gallery. As late as 1851 he exhibited at the Royal Academy views of Druidical temples in the islands of Guernsey and Jersey.

LANGALERIE (Charles de). Notice sur l'art de Nieller. Orléans: 1858. 8vo. Cuts.

LANGE (Ad.). Peter Schöffner von Gernsheim, der Buchdrucker und Buchhändler. (Beiträge zur Geschichte des Buchhandels, der Buchdruckerkunst und der verwandten Künste und Gewerbe, I.) Leipzig: 1864. 4to.

LANGE (J. Eph.). Die Buchdruckerkunst als das letzte und edelste Kleinod der Kirche, etc. Budessin: 1740. 4to.

LANGENDYK (Pieter). Lofdicht op het Eerbeeld van Laurens Koster, ersten Vinder der Drukkunst, kunstig uitgehouden door Mr. G. v. Heerstal, en opgerecht binnen de stad Haarlem, in den Artseynhof, in den Jaare 1722. Haarlem: 1723. 4to. pp. 8.

LANGENSCHWARZ (Max.). Die Gutenberg-Schwärmerei unsrer Tage. Oder Zehn Fragen als Beweis, dass Johann Gutenberg nicht Erfinder der Buchdruckerkunst war. (Als Vorläufer des Schneider Kitz.) Leipzig: 1841. 8vo. pp. vi. 64.

A wretchedly-printed pamphlet, of small literary value, written in favour of Koster.

— De Vergoding van Gutenberg in onze dagen; of tien vragen tot bewijs, dat Johann Gutenberg niet de uitvinder der Boekdruckerkunst was. Naar het Hoogduitsch. Met eene voorrede en aanteekeningen van G. van Enst Koning. Gönningen: 1842. 8vo. pp. viii. 71.

— Tien Vragen van eenen Hoogduitscher, als bewijs dat Johan Gutenberg niet de Uitvinder der Boekdruckerkunst is. Eene hulde aan Laurens Jansz. Koster. Deventer: 1856. 8vo. pp. iv. 42.

LANGLES (L.). Détails littéraires et typographiques sur l'édition du dictionnaire et des grammaires Tartares Mantchoux. Paris: 1790. 8vo.

LANGLOIS (E. H.). *Essai sur la calligraphie des manuscrits du Moyen-Age, et sur les ornements des premiers livres d'heures imprimés.* Rouen : 1841. 8vo. pp. 180. With 18 engraved facsimiles.

LANGLOIS DES ESSARTS (Alfred Stanislas). *Les grands inventeurs anciens et modernes. Ouvrage orné de 24 lithographies à deux tintes, par A. Chereau.* Paris : 1863. Oblong folio.

A Series of 24 lithographs, with accompanying letterpress of episodes in the history of inventions. Plate 5 is devoted to Gutenberg; plate 21 to Senefelder. The pictures are altogether imaginary, and the literary matter is quite valueless.

LANGLUMÉ.—*See* CHEVALLIER (J. B. A.) and LANGLUMÉ.



LEIPZIG: 1501-1522.

LANTZBERG (Martin).

All that is known of Martin Lantzberg, or Lantzperg, is that he was a native of Landsberg, and printed at Leipzig from 1501 to 1522. The annexed device, which is used in some of his books without the name of the printer, is taken from the work of Johannes de Palz, a monk of the order of the Hermits of St.

Augustin, entitled "*Cœlifodina absconditos scripturæ thesaurus pandens*," 2 vols., the first of which bears the date 1511. The device consists, on the right hand, of the arms of the town of Würzburg; a shield hanging from a stump; the other shield bears a bull's head and star.

LAPLANE (Henri de). *Notices bibliographiques sur deux ouvrages imprimés dans le XV^e Siècle, et intitulés, l'un: Breviarium in Codicem, par Jean Lefèvre, et l'autre, Fasciculus Temporum, par Werner Rolewinck; avec la description de leur curieuse reliure.* Paris : 1845. 8vo. pp. vii. 206.

Descriptive of a book engraved in relief at Aix, in 1443, by means of a then unknown process, probably etching, having a portrait of René d'Anjou by Pierre de Milan, engraver to that prince.

LAPPENBERG (J. M.). *Zur Geschichte der Buchdruckerkunst in Hamburg.* Hamburg : 1840. 4to. With engravings.

Contains remarks about Hamburg book-printing offices, Hamburg prints up to the year 1600, and an appendix on some old Low Saxon prints.

LARKIN (George). *An essay on the noble Art of Printing.* London : 1700. 8vo.

Mentioned in West's "*Fifty Years' Recollections of an old Bookseller*" 8vo. Cork). Part II., pp. 126.

LARKING (Rev. Lambert B.). On Causton in Kent, as the birth-place of William Caxton. [From "Archæologia Cantiana."]

— Caxton. A communication to *Notes and Queries*, First Series, vol. v., p. 3.

Shows that in Cambridgeshire the name Causton and Caxton was at one time used indifferently. A place called Causton Manor, in Hadlow, has been identified in Kent—hence the writer believes that Caxton may be identified with Causton Manor.

The Rev. LAMBERT B. LARKING, a good man and a ripe scholar, died at the Vicarage, Ryarsh, August 2, 1868, at the age of 71. He was the founder of the Kent Archæological Society, and a voluminous writer on Kentish antiquities.

LASALETTE (P. J.). *Sténographie musicale, ou manière abrégée d'écrire la musique, à l'usage des compositeurs et des imprimeurs.* Paris: 1805. 8vo. pp. 64.

LASKER (Julius). *Die 400-jährige Jubelfeier der Erfindung der Buchdruckerkunst.* Danzig am 25. Juli, 1840. Danzig: 1840. 8vo.

LASTEYRIE (Comte C. P. de). *Typographie économique, ou l'art d'imprimerie mis à la portée de tous et applicable aux différents besoins sociaux.* Paris: 1837. 8vo. 3 plates.

The author's name is familiar to the student of the history of lithography, and his exertions for the spread of the art in its very earliest days are referred to. He composed and printed this work himself.—*See* ENGELMANN, &c.

LASTRI (Pr. Marco). *Stamperia granducale e Storia della Fiorentina Tipografia.* [In "L'Osservatore Fiorentino sugli edifizî della sua patria." 8 vols. Firenze: 1821. 8vo.]

LATHAM (H.). *Oxford Bibles, and Printing in Oxford.* Oxford: 1868. 8vo. pp. 64. In two parts.

A short review of the history of the English Bible and of the invention of printing, which is thus described:—"In A.D. 1444 Gutenberg joined Faust at Strasbourg; after ineffectual attempts to print with wooden types, they made types of metal."(!) The arrival in England of Caxton is assigned to 1471 and his press placed inside the Abbey. The "Dictes" of 1477, his earliest dated book,

is not mentioned, and the "Book of Fame," is quoted as if that were the only work of his press to which his name was attached. The Bibles of Coverdale and Tyndale are then described, as well as Matthew's, Cranmer's, and the Authorized Version. "Printing in Oxford" gives an account of the first press, the University Press, its rise and progress, and the Clarendon Press.

— Oxford Bibles and Printing in Oxford. Oxford: 1870. sm. long 8vo. pp. 56 and 7 pp. of types.

This is an exact reprint of the former work, only smaller and with plates.

LAU (J. G. la). *Proeve van Letteren der Boekdrukkerij van J. G. la Lau, te Leyden, 1844.* 8vo.

LAUDEM inter Jacobum et Joanneum Faustios ex una et Johannem Guttenberg ex altera parte, agens de pecunia in librorum impressum insumpta. (In H. Ch. Jenkenberg, select. juris. et histor. I., pp. 269-277).

LAUN (Friedrich). *Ludwig Philipp und Napoleon. (Gedicht.) Zum Andenken an das Jahr 1840 und dessen Jubelfeier der Buchdruckerkunst.* Dresden und Leipzig: 1840. 8vo.

LAURENT (J. F.). *Spécimen des vignettes et fleurons polytypées de la fonderie de J. F. Laurent.* Paris: 1827. Folio.

LAURENT et de BERNY. Spécimen de la fonderie de Laurent et de Berny. Paris : 1828. Folio.

—— Gravures polytypées. Paris : 1831. A broadside.

—— Le livret typographique, spécimen de caractères. Paris : 1844. 8vo.

These are early specimen books of a French foundry which is still in existence, and has achieved a high reputation for the excellence of its types.

LAVAL (—). Discours sur l'origine, le progrès, et les différens âges de la librairie et l'imprimerie. 1726.

LAWSDER (F. C.). Die lithographische Hochätzkunst, oder die Kunst auf Kalkschiefer oder Marmorstein durch Säuren so erhaben zu ätzen, dass es wie Bleitypen abgedruckt werden kann. Nebst einer gründlichen Anleitung, von diesen hochgeätzten Lithographischen Stereotypen abnehmen zu können. Eine höchst wichtige Erfindung für den Buchdruck, als billigeres Surrogat für den theuern Holzschnitt und dessen Abklatschplatten. Baltimore, Md. : 1835. 8vo. pp. 56.

LAWTON (J. W.). The Printer's Pocket Companion : containing Imposition and other valuable Tables ; new and comprehensive Job Price List, etc. etc. Rochdale : 1870. 16mo. 8 pp. letterpress tables, and 16 pp. litho imposition tables.

A compendium of information on matters not usually committed to memory,—figures, prices, sizes, and such like, with complete imposition tables.

LÉBAILLY (Armand). Hégésippe Moreau, sa vie et ses œuvres. Documents inédits. Paris : 1863. 12mo.

HEG. MOREAU served his apprenticeship as compositor at Provins, and later was employed as such at Didot's in Paris.

LEBÈGUE. À Messieurs les Députés de la France sur l'état déplorable où l'imprimerie et la librairie se trouvent réduites, et des moyens d'améliorer leur sort, par J. C. Lebègue, doyen des imprimeurs de Paris. Paris : 1845. 4to. 2 leaves. 4th edition.

LEBER (C.). Catalogue des livres imprimés, manuscrits, dessins et cartes à jouer, composant la Bibliothèque de M. C. Leber ; avec des notes. 4 vols. Paris : 1839—1852. 8vo. Facsimiles.

This collection of ancient playing-cards is no less curious than that of the National Library at Paris. It now belongs to the Library of the City of Rouen.

—— Études historiques sur les cartes à jouer, principalement sur les cartes françaises, où l'on examine quelques opinions publiques en France sur ce sujet. (Mémoires et dissertations sur les antiquités nationales et étrangères publiés par la Soc. des Antiqu. de France. Tom. VI. pp. 256—384. Paris : 1842.)

—— Histoire de la gravure par ses produits. Catalogue d'une collection d'estampes originales de tout nature et de toutes les écoles, représentés par leurs maîtres et comparés par époque, depuis la 1^e moitié du XV^e Siècle jusqu'au commencement du XIX^e, suivie des procédés employés pour graver et pour nettoyer les estampes. Orléans : 1872. 4to. pp. 39.

LEBER (C.). Essai d'une pantographie comparée, ou collection d'estampes originales de toute nature et de toutes les écoles représentées par leurs principaux maîtres, et comparées par époques, depuis la première moitié du XV^e Siècle jusqu'au commencement du XIX^e, pour servir à l'histoire de la gravure par ses produits. [In "Mémoires de la Société Archéologique de l'Orléanais." Tome i. pp. 31-74]. 1851. 8vo.

LE BLON. *See* BLON (J. C. le).

LECHI (Luigi). Della Tipografia Bresciana nel secolo decimoquinto. Brescia: 1854. 4to. pp. 128, with 8 plates.

Only 208 copies printed; five on large paper. It is a much esteemed work.

LEDEBOER (A. M.). Notices bibliographiques des livres imprimés avant 1525, conservés dans la Bibliothèque publique de Deventer. Leipzig: 1867. 8vo.

——— Alfabetische Lijst der boekdruckers, boekverkoopers en uitgevers in Noord-Nederland, sedert de uitvinding van de boekdrukunst tot den aanvang der negentiende eeuw. Utrecht: 1876. 4to. pp. xiv. 198, and 4 leaves of printers' marks.

A valuable and very complete alphabetical list of the printers, booksellers, and publishers of North Netherlands, from the invention of typography to the beginning of the 19th century. After each name the time and place in which those here enumerated flourished are indicated, as also the titles and date of publication of the principal works issued by them. The compilation has been a labour of love to Mr. Ledeboer, an octogenarian and a retired physician. The first edition issued as a proof, not for sale, was:—

——— De boekdruckers, boekverkoopers en uitgevers in Noord-Nederland sedert de uitvinding van de boekdrukunst tot den aanvang der negentiende eeuw. Eene preuve. (Niet in den handel). Deventer: 1872. 4to. pp. xvi. 412.

——— Chronologisch Register behoorende bij de Alfabetische Lijst der boekdruckers, boekverkoopers en uitgevers in Noord-Nederland sedert het jaar 1440 tot het begin dezer eeuw. Utrecht: 1877. Demy 4to. pp. iv. 80.

This chronological register of Dutch printers is intended as an appendix to the alphabetical register mentioned above.

——— Het geslacht van Waesberghe. Eene bijdrage tot de geschiedenis der boekdrukunst en van den boekhandel in Nederland. Rotterdam: 1859. 8vo. pp. iii. 240 and 31, and plates.— 2^o verm. uitgave. s'Gravenhage: 1869. 8vo. pp. xv. and 327, m. Portr. drukkermerken en facsimile.

The annals of the different offices under the direction of the celebrated printers van Waesberghe, at Amsterdam, Anvers, Breda, Rotterdam, and Utrecht, from 1561, are given with much care and have a bibliographic value, as have all the publications of the author.

LEE (A. van). Haarlens regt op de eer van de uitvinding der boekdrukkunst gehandhaafd; of beknopt overzicht van den stand der zaak, vooral na het onderzoek van den Heer de Vries, en de toelichtingen van de Heeren Schinkel en Noordziek. Amsterdam: 1843. 8vo. pp. 32.—Tweede druk. Amsterdam: 1848. 8vo. pp. 34.

LEE PRIORY PRESS. Woodcuts and verses. Edited, with preface, by E. Quillinan, Esq. 1820. 4to. Printed at the Lee Priory Press.

This consists of a preface (pp. 14), woodcuts and verses, 58 leaves, notes (pp. 16), arrangement 1 leaf. In this work all the wood-engravings and specimens of every type used at the Lee Priory Press, are exhibited. 100 copies only were printed.

The LEE PRIORY PRESS was established in the year 1813 by Sir Egerton Brydges, Bart., at Ickham, near Canterbury, the seat of his eldest son, T. B. Brydges Barrett, Esq. A list of its productions will be found in Bohn's edition of "Lowndes's Bibliographer's Manual," vol. iv., p. 218. This press will be re-

membered by printers chiefly in connection with Johnson's unfortunate experience of it.—See JOHNSON (J.).

Quillinan was Wordsworth's brother-in-law. The family tomb, adjoining that of the poet laureate, in Rydal churchyard, is well known to every Lake tourist.



GOUDA: 1477-1485.

LEEU OF DE LEEU (Gerard).

GERARDUS LEEU was a member of a very distinguished family. He established a printing-office at Gouda in the year 1477, the first in his native place, and exercised the art of a printer up to 1484, when he took his presses to Antwerp, where he continued printing until 1493, the year of his death. In 1484 there appeared from his press a book on the "Seven Sacraments," executed with the same type as that used by Bellaert at Haarlem. As Leeu continued to use this type till 1489, although Bellaert had ended his labours in 1486, it is believed that Leeu had bought the fount. We find this type also used by P. van Os. Leeu was an excellent printer, and by many is

regarded as second to none—not even to Veldener. During his sojourn at Gouda he used different marks. One, which is reproduced above, he printed in red and black. It represents the double escusson suspended to the branch of a tree. On the left shield are the arms of Gouda; on the right the device of the printer. The other mark was composed of the arms of Maximilian, Archduke of Austria, held by two lions. On the right were the arms of Gouda, on the left the device of Leeu. The last book printed by him at Gouda with a date was, according to Holtrop "Le Livre des Sept Sacraments," in Dutch, dated June 19, 1484, already mentioned.

A full account of the life and labours of Leeu has been conjointly compiled by Van der Meersch and Mr. Campbell, in the *Bulletin an Bibliophile Belge*, vol. iii. 455, vol. iv. 249, and vol. vi. 29; and there is a Catalogue of his works in Holtrop, "Mon. Typ.", pp. 74, 99. Lambinet, in his "Origine de l'Imprimerie," pp. 415-438, gives a description of many of his works.

The device given on p. 425 is, as already stated, that used by Leeu at Gouda, but a different device was adopted by G. Leeu and Claes Leeu when they carried on business at Antwerp (1480 to 1493). It consisted of the arms of the Castle of Antwerp: a battlemented and turreted gate, with two smaller ones on either side; two flags from the chief towers, one with the arms of the German Empire, the other with those of the Archduke Maximilian of Austria. The two flags issuing from the smaller towers bear each a hand. It is not known who this Claes Leeu was, whether he was a brother, son, father, or partner of Gerard.

The noble vignette represented on p. 427 was appended to many of the finest publications of the 15th century, which are valued by bibliographers, not only on

account of their antiquity, but also on account of their beauty of execution. A large number of them are illustrated with bold and spirited woodcuts.

It ought to be mentioned that Panzer says that Leeu's office was established at Gouda in 1477, and that it was in operation till 1489. In 1480 he opened another establishment at Antwerp, which he conducted till the time of his death, in 1493. Holtrop, however, states that Leeu transported his office from Gouda to Antwerp in 1484, which is altogether at variance with Panzer.

After the death of Leeu most of the woodcuts that he used,—among them the device given on p. 427, came into the possession of Theodore Martens. The device we have selected is that contained in "Savonarola H. Expositio in Psalmum," 4to., issued without place or date of publication.

The following specimens of the work of Gerard Leeu are contained in the British Museum:—"Reynaert die Vos," printed at Gouda, by Gerard Leeu, in 1479; the first edition of "Reynard the Fox," in any language; "Dyialogus creaturaru," printed at Gouda, by Gerard Leeu, in 1480. With woodcuts. The first edition of this work.

LEEU (Nicolas).

This printer was probably the brother, or a near relation, to Gerard Leeu, who printed so many books at Antwerp. The device on p. 428 is taken from a work dated 1488; it consists of the lion (a playful or punning alteration of the printer's name of Leeu into Leo) in a Gothic window holding two shields; on the left the arms of Antwerp; on the right the monogram of Gerard Leeu.

Antwerp disputes with Alost and Louvain the honour of being the first city of Belgium which had a printer. The Antwerpians base their claims on the existence of a book bearing date 1472, called "Het boeck van Tondalus visioen," printed by Mathias van der Goes, in small quarto, black letter, 35 pages, without device, but with the signature. It extends from A to E iij. But it is proved that Mathias van der Goes did not begin to print at Antwerp till 1482, and that the use of signatures was not known in Belgium for many years afterwards. Hence it is certain that the printer has omitted an x in the date.

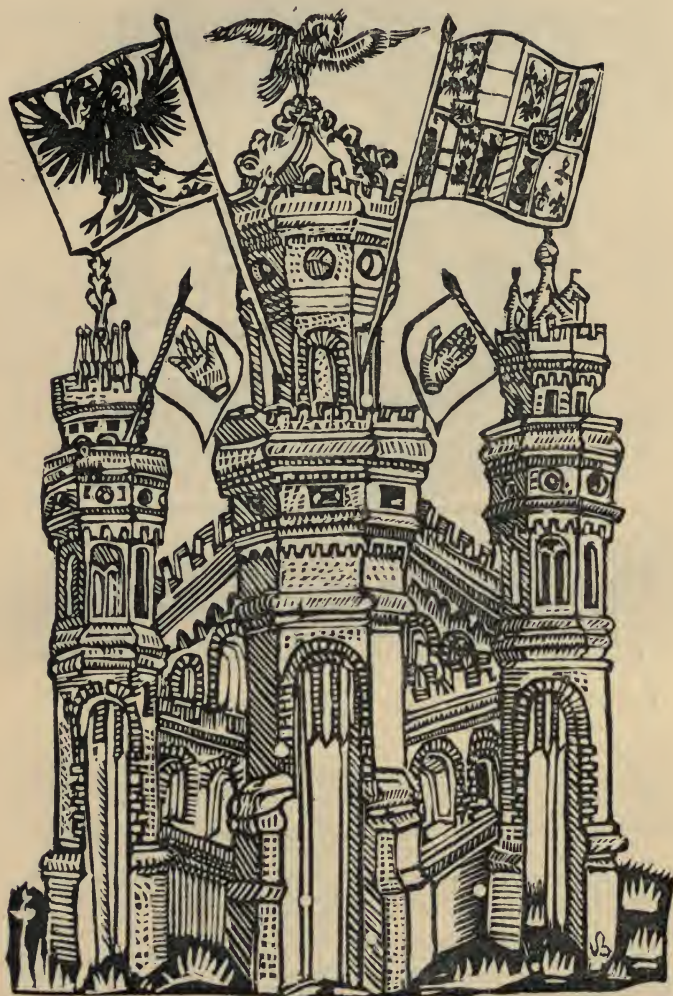
In 1476 we find printed in this city a book "Petrus Hispanus (Joannes Papa XXI.)," with the imprint "Studiöse cor-

rectus exaratus Antwerprie per me Theodoricum Martini, anno domini 1476" (May 22). It is in folio, black letter, in two columns, without device, but with signature.

Mathias van der Goes will be, then, the second printer of Antwerp. He began in 1482, coming from the celebrated Gerard Leeu, or Gerardus Leonis, printer at Gouda in 1477, and his brother Nicolas, or Claes, who assisted him in his establishment at Antwerp in 1487.

The other printers of Antwerp were Godfried Back, A. van Liesveldt, W. Vorsterman, Hy. Eckert van Homberch, Michael de Grave. In the 16th century there arose here Martin L'Empereur (Martinus Cæsaris), Jehan Steels, and the great printer Plantin.

In 1777 a strange controversy was raised in the Academy of Brussels by a *savant* of the name of Jean des Roches, who pretended to find a book printed at Antwerp in 1442. The Abbé J. Chesnière, however, completely refuted his statements. An account of the discussion is contained in the *Esprit des Journaux*, Paris, 1779 and 1780.



GOUDA : 1477-1489. ANTWERP : 1480-1493.



NICOLAS LEEU. ANTWERP: 1487-1488.

LEFEVRE (Casimir). *Guide du peintre-coloriste, comprenant l'énluminage des gravures et lithographies, le coloris du daguerréotype, des vues sur verre pour stéréoscope et la retouche de la photographie à l'aquarelle et à l'huile.* Paris: 1858. 8vo. pp. 62.

One of a series entitled "Bibliothèque Artistique." Another edition was published at Paris (printed at Lagny) in 1864, and a third in 1876, both in 8vo.

LEFEVRE (Théotiste). *Guide pratique du compositeur d'imprimerie. Première partie.* Paris: 1855-73. 8vo. pp. x. 440, with 26 wood-engravings.

This volume treats exclusively of composition, and is most elaborate and minute in its instructions. Originally written for private use, the author was prevailed upon to publish the work, which he also extended.

— *Guide pratique du compositeur d'imprimerie. Deuxième partie.* Paris: 1872-7. 8vo. pp. iv. 298, 47 illustrations.

Chapters I. to IV. relate to presses and machines; Chapter V. to the functions of the overseer; Chapter VI. to the treatment of printing-rollers; and

Chapters VII. and VIII. to the arts of stereotype and electrotype.

There is an appendix to Chapter V. of Vol. I. which relates to foreign composi-

tion and alphabets, and the work concludes with an historical notice of various presses, from that of J. Badius Ascensius down to the first two-cylinder machine, first used in Paris in 1822.

A period of seventeen years elapsed between the appearance of the first and second (or concluding) portions of this book. For more than fifty years the author has distinguished himself in every

branch of typography. When first out of his time, in 1813, he could compose in almost any foreign language, directions for doing which are given in this guide. In 1835 he was called in by Messrs. Didot to assist in the formation of the new printing establishment at Mesnil, near Dreux, which has since become one of the most important offices in France. It is now under the management of the author's son, M. Charles Lefevre. Nearly everything is done by women—peasant girls, who have been taught to read and compose in French, Latin, and Greek, as well as to stereotype, and to lay on and take off at machine. Even the chief part of the copperplate engravings required for Firmin-Didot's large and numerous books is executed by women. The volume presents the experience gained in teaching such a peculiar class of operatives, and is one of the most thoroughly practical ever issued from the French printing-press. Although eighty years of age, and for nearly seventy years devoted to the pursuit of the printer's craft, M. Lefevre is still at the head of the typographic department of the Didot press in Paris.

LEFEVRE (Théotiste). *Instruction pour la composition du Grec, extrait d'un ouvrage inédit intitulé "Le guide du compositeur."* Paris : 1847. 8vo. pp. 16.

— Nouvelle classification de la casse française combinée d'après l'exact emploi des lettres. St. Germain : 1833. 4to. pp. 16 and 1 table.

— Recueil d'impositions exécutées en caractères mobiles, suivies d'une nouvelle classification de la casse française. Paris : 1838. Oblong 16mo. pp. viii. 215, with folding "Tableau Synoptique."
 — Second edition (oblong) with "Appendice," pp. 47, 1848.
 — Third edition. Paris : 1873. 8vo.

LE GALLOIS (le Sieur). *Traité de plus belles bibliothèques de l'Europe. Des premiers livres qui ont été faits. De l'invention de l'imprimerie. Des imprimeurs. De plusieurs livres qui ont été perdus et recouverts par les soins des sçavans. Avec une méthode pour dresser une bibliothèque.* Paris : 1680. 12mo.

LEGER. *Caractères d'écriture de la fonderie de Leger.* Paris : 1827. A broadside.

LEGES imperiales et ecclesiasticæ de non edendis, imprimendis, distrahendis, retinendis, vel legendis libris famosis s. l. et a. Augsburg : 1764. 4to.

LE GLAY. *Mélanges historiques et littéraires.* Cambrai : 1834. 8vo., avec planches.

50 copies printed, stitched with blue thread. Specimen of characters of Lesne Daloin's printing-office, preceded by a notice upon its origin, &c. It also relates to literary societies and men of letters.

LEGOUVÉ (Ernest). *La Découverte de l'imprimerie. Pièce en vers qui a remporté le prix de poésie décerné par l'Académie Française,* 1829. Paris : 1829. 8vo. pp. 38.

LEGRAND (Arthur), député de la Manche. *L'imprimerie nationale. Discours prononcé à l'Assemblée nationale.* Mortain : 1874. 16mo. pp. 26. (Extrait du *Journal Officiel*, séance du jeudi, 11 Décembre, 1873.)

LEHMANN (C. D.). Gutenberg und der neue Geisterbund, gesungen zum Andenken an die vor 400 Jahren ans Licht getretene Erfindung der Buchdruckerkunst. Camenz: 1840. 8vo.

A poem on printing, in nine books, each dedicated to one of the Muses.

LEHNE (Friedrich). Beiträge zur Geschichte der Erfindung der Buchdruckerkunst. Mainz: 1837. 8vo.

— Einige Bemerkungen über das Unternehmen der gelehrten Gesellschaft zu Harlem, ihrer Stadt die Ehre der Erfindung der Buchdruckerkunst zu ertrotzen; nebst einem Nachtrage, veranlasst durch eine sogenannte Recension in der *Hallischen Litteraturzeitung*. Mainz: 1823. 8vo. — Mainz: 1825. 8vo. pp. 52.

— Historisch-critische Prüfung der Ansprüche, welche die Stadt Haarlem auf den Ruhm der Erfindung der Buchdruckerkunst macht, durch Beleuchtung der Ansichten ihrer Vertheidiger; des Herrn Dr. Ebert, Hofbibliothekars zu Dresden, und des Herrn Koning, Obergerichtsschreibers zu Amsterdam. Mainz: 1827. 8vo. pp. viii. 96.

— See EBERT.

LEICH (John Henry). De origine et incrementis typographiæ Lipsiensis liber singularis, ubi varia de literariis urbis studiis et viris doctis, qui in ea claruerunt, inseruntur. Accedit librorum Sec. XV. excusorum ad Maittairei annales supplementum. Lipsiæ: Anno typogr. Sæcul. III. [1740]. 4to. 4 leaves, pp. 147.

LEIPZIG. An unsere Gehülfen. Ein Wort zur Verständigung u. Beherzigung. Leipzig: 1862. 8vo.

Relates to the discussion of the compositors' tariff.

— Beschreibung aller bei der vierten Säcularfeier der Erfindung der Buchdruckerkunst am 24., 25. und 26. Juni 1840, in Leipzig stattgefundenen Feierlichkeiten. Ein Denkmal für die Mit- und Nachwelt. Leipzig: 1840. 8vo. pp. viii. 87. View of the Festhalle.

— Jubilæum typographorum Lipsiensium: oder zweihundert-jähriges Buchdrucker-Jubel-Fest, am Tage Johannis des Täuffers, Anno Christi 1640, celebrirt und begangen. (Leipzig) 1640. 4to.

— Katalog der Bibliothek des Börsenvereins der Deutschen Buchhändler. Leipzig: 1869. 8vo. pp. 161.

Contains the titles of a large collection of books and tracts upon typography. One or two Supplements also have been issued.

— Nachrichten über die Gutenbergfeier in Leipzig. (In *Hitzig's Pressezeitung*, 1840. No. 49. pp. 428-32.)

— Programm der vierten Säcularfeier der Erfindung der Buchdruckerkunst. Leipzig den 24. 25. und 26. Juni 1840. 4to.

— Verzeichniss der Gegenstände welche zur vierten Säcularfeier der Buchdruckerkunst in der deutschen Buchhändler-Börse in Leipzig ausgestellt sind. Leipzig: 1840. 8vo.

LEISTIKOW (David Siegr.). Aufmunterung zur dankbahrlichen Betrachtung der Göttlichen Versetzung durch Vergleichung der von Cadmo nach Griechenland gebrachten Schreibe- und die in Deutschland erfundenen Druckerkunst bey dem Jubelfest d. 13. Jul. 1740. Gröningen: 1740. 4to.

LELEWELA (Joachima). Bibliograficznick. 2 vols. Wilno: 1823-1826. 8vo. Vol. I., pp. 200; Vol. II., pp. 431.

Contains several articles relating to the introduction and development of printing, and its history in Poland.

LEMOINE (Henry). Account of the Louvre Press. *Gentleman's Magazine*, vol. lxxviii. p. 29.

In a letter "to Mr. Urban," dated January 10, 1798, Mr. H. Lemoine gives an interesting and original account of the celebrated press of Paris, the Government printing-office.

—— State of Printing in America. *Gentleman's Magazine*, vol. lxxi. p. 915.

A valuable article, stated to be the result of many inquiries and some years' research. It is dated September 23, 1796, and gives an account of the printing-offices in the chief cities of the Western continent, with many technical particulars of great interest. The prices of published books, as well as the wages of the journeymen, are stated, and the list of the most popular works is very curious.

"Such, Friend Urban," says the author, "is the literary portrait of a country which threatens to surpass all others in the great and useful science of politics, as well as the liberal arts. This is but the glowing that evinces a kindling flame; which, from what we have seen, we have reason to expect may some future day enlighten and instruct the Old World, whence they have withdrawn themselves."

—— Typographical Antiquities. History, Origin, and Progress of the Art of Printing, from its first invention in Germany to the end of the 17th century, and from its introduction into England, by Caxton, to the present time; including, among a variety of curious and interesting matter, its progress in the Provinces, with chronological lists of eminent printers in England, Scotland, and Ireland: together with anecdotes of several eminent and literary characters who have honoured the art by their attention to its improvement: also a particular and complete history of the Walpolean Press, established at Strawberry Hill; with an accurate list of every publication issued therefrom, and the exact number printed thereof. At the conclusion is given a curious dissertation on the origin of the use of paper; also a complete history of the art of wood-cutting and engraving on copper, from its first invention in Italy to its latest improvement in Great Britain; concluding with the adjudication of literary property; or the laws and terms to which authors, designers, and publishers are separately subject. With a catalogue of remarkable Bibles and Common Prayer-books, from the infancy of printing to the present time. Extracted from the best authorities. London: 1797. 12mo. pp. iv. 156.

The title-page is so full that a further description of the contents of this work is superfluous. It is throughout carefully done, but at the time it was written typographical investigation had made little progress, and most writers were content

to copy the material of their predecessors. The book cannot be referred to as an authority on early typography, but the notices on contemporary printers are worthy of perusal. The author signs himself "Henry Lemoine, Bibliop. Lond."

LEMOINE (Henry). *Typographical Antiquities. Origin and History of the Art of Printing, Foreign and Domestic, &c.* Second edition. Corrected and enlarged by T. A., of the Inner Temple, Esq. London: 1813. Small 8vo. pp. 144.

The text of this is from the same types as the first edition; the preface is slightly enlarged, but no other alterations have been made.

HENRY LEMOINE was a well-known character in the book trade. He translated from the German and other Continental languages, and compiled works for the London publishers, contributed to the *Gentleman's Magazine*, &c., and wrote occasional verses. We have an engraved portrait of Lemoine, pasted in our copy of his "Typographical Antiquities," where in he is represented in a low-crowned hat, a long coat, knee-breeches, and boots half-way up the calf of the leg, carrying a sack such as is carried by publishers' porters, thrown over his shoulder; beneath is the inscription, "Henry Lemoine, the Literary and Pedestrian Bookseller and Author, a well-known eccentric character of the City of London." Lemoine was for some years a bookseller in Bishopsgate Churchyard, in the City of London. He died 30th April, 1812.

LEMPERTZ (Heinrich). *Beiträge zur ältern Geschichte der Buchdruck- und Holzschneidekunst.* Erstes Heft (all published). Köln: 1839. 4to. pp. 28. With 14 xylographic facsimiles.

——— *Bibliographische und xylographische Versuche.* Erstes Heft (all published). Köln: 1838. 4to. With xylographic facsimile.

Only 30 copies printed for private circulation.

——— *Bilder-Hefte zur Geschichte des Bücherhandels und der mit demselben verwandten Künste und Gewerbe.* Köln: 1853-65. Folio. 13 parts.

A volume of the highest interest and curiosity, containing 65 plates engraved on steel and wood, lithographed and printed in colours, representing 220 subjects connected with bookselling and the

arts in connection,—portraits, seals and marks of early printers, facsimiles of early typography and of autograph letters of printers, &c.

——— *Insignien berühmter Druckereien des 15. Jahrhunderts, welche bei Rothscholz fehlen.* Köln: 1839. 4to.

LENEVEUX (H.). *Note sur la révision du tarif de l'imprimerie Parisienne.* 2^e édition avec changements. Paris: 1861. 8vo.

LENGREN (Carl). *Kort Berättelse om Boktryckeriets Begynnelse och Förtgång i gemen och afwen uti Swerige. Då Ahr efter Christi börd, 1740, des tredje Jubilaem uti Europa firades.* Stockholm: 1740. 4to. pp. 18. Allegorical frontispiece: Printing arriving in heaven accompanied by Minerva and Mercury.

LENNEP (D. J. van). See BOSSCH.

LENNEP (Gerard van). *Aanmerkingen wegen een houten drukvorm, waarin de letters eener bladzyde van een latijnsch Horarium verkeerd gesneden staan, en welke den 29. van grasmand. l. l. door den boekverkooper Haak, te Leyden, openlijk veyocht is als een overblijfsel van de arbeid van Laurens Janszon Koster.* (In *Algemeene Konst- en Letter-Bode* voor het jaar 1809. Large 8vo. I. pp. 371-376.)

- LENNEP (Gerard van). Aanmerkingen op de Gedenkschriften wegens het vierde eeuwgetijde van de uitvinding der Boekdrukkunst, door Lourens Janszoon Koster. 's Gravenhage: 1824. 8vo.
- Beschrijving van het Handschrift der Batavia van H. Junius. 's Gravenhage: 1840. Large 8vo. pp. vi. 20, with facsimile. Privately printed by Mr. A. D. Schinkel, of the Hague.
- Bijdrage tot de Geschiedenis van de Uitvinding der Boekdrukkunst: 1809. 8vo.
- Wederlegging van het Geschrift van den Heere J. Koning over de Aanmerkingen wegens den houten Druk-vorm. 8vo. (In *Algemeene Konst- en Letter-Bode* voor het jaar 1809. I. pp. 102-9, 120-26.)
- LENZ (A.). Papier-Berechnungs-Tabelle in Ballen, Riess u. Buch, nach Mark. Leipzig: 1874. 8vo. pp. 8.
- LEPIC. See ST. ARROMAN.
- LE PREVOST (Maurice). Bibliothèque de l'ouvrier, ateliers et magasins. Paris: 1862. 8vo. Two titles, and pp. v. 213.
- Many scenes and narratives of working compositors and printing-offices.
- LEPRINCE (J. Bpt.). Découverte d'un procédé de gravure en lavis. [A prospectus.] 1780. 4to.
- LEROY (Achille). Budget d'un ménage ouvrier. Paris: 1861. 8vo. pp. 4.
- A curious little treatise upon the necessities of life of a printer and his family, published in "Brochures ouvrières."
- De la Commandite obligatoire et autres questions typographiques. Paris: 1876. 8vo.
- LESNÉ, relieur français. À la gloire immortelle des inventeurs de l'imprimerie. Paris: 1840. 8vo.
- Lettre d'un relieur français aux principaux imprimeurs, libraires, relieurs, et bibliophiles de l'Europe. Paris: 1855. Large 8vo. pp. 22.
- LESNE-DALOIN. See LE GLAY.
- LESPÈS (Leo). Rapport du comité de la Société de gens de lettres sur les réponses à faire au questionnaire de la Commission de l'enquête sur l'imprimerie et la librairie. Paris: 1869. 8vo.
- LESSEL (J. C.). Die edle Buchdrucker-Kunst als eins von Gott geschicktes Hülfis-Mittel zur Fortpflanz. des Glaubens. Brieg: 1740. 4to.
- LESSER (Friedrich Christian). Typographia Jubilans, das ist: Kurtzgefasste Historie der Buchdruckerey, worinnen von dieser edlen Kunst Ursprunge und Anfange, Ausbreitung, Verbesserung, Zierrathen, Nutzen, wie nicht weniger von Buchdrucker-Eigenschafften und Pflichten und dann von anderer Verhalten gegen dieselben und deren Kunstverwandten kürztlich gehandelt, und

jedermann zum hertzlichen Lobe Gottes, der diese Kunst 300 Jahr erhalten, aufgemuntert wird. Bey dem dritten Jubel-Fest derselben, welches dieses Jahr auf Johannis-Tag gefeyert wird. Leipzig: 1740. 8vo. pp. 412; 23 of contents and 14 of dedication.

Pages 1 to 15 treat of publications relating to typography.

L'ESTRANGE (Sir Roger). Considerations and proposals in order to the regulation of the press; together with diverse instances of treasonous and seditious pamphlets, proving the necessity thereof. June 3, MDCLXIII. Small 4to. pp. xvi. 33.

ROGER L'ESTRANGE has won a notoriety for his harsh proceedings as "Surveyor of the Imprimery and Printing Presses," an office to which he was appointed shortly after the appearance of this pamphlet. It is stated therein that the number of presses at the time, amounting to sixty, is unnecessary and dangerous; only twenty ought to be licensed. Much more stringent rules were proposed for the regulation of printers than had previously been in force; among them one to the effect "that no printing-house be permitted with a back door to it." The surveyor of the press was to have the right to search at any time, and printers guilty of publishing objectionable books were to be punished with "death, mutilation, imprisonment, corporal peyns [torture]," as well as minor penalties; such as the pillory, whipping, branding, &c.

LETTEVEREIN, der, und die Setzerinschule in Berlin. Mit Illustrationen. (*Illustrirte Zeitung*, No. 1708.) Leipzig: 1876.

LETTRE d'un amateur au rédacteur du *Mercure* au sujet des nouveaux caractères de M. Didot. Paris. 8vo. pp. 3.

LEUBSCHER (J. T.). Schediasma de claris Gryphiis. Brieg: 1702. 4to. pp. 84.

LEVEN (Ernst). Die Herstellung von Marmor- und Ton-Untergrundplatten, und Druck derselben. Duisburg: 1878. 8vo. pp. 8, and 4 specimen plates.

A short treatise upon a new kind of colour-printing from marble-tinted blocks made of roller composition.

LEVEZOW (J. F.). Die Wanderung der Buchdruckerkunst, ihre Ankunft in Pommern, Ausbreitung und gegenwärtiger Zustand daselbst. 2. Hefte. Stettin: 1777-9. 4to.

LEVOL (Florimond). L'invention de l'imprimerie. Poëme. Paris: 1829. 8vo. pp. 20.

LEVRAULT. Épreuves de la fonderie de F. G. Levrault, imprimeur du roi, Rue des Juifs, No. 33. Strasbourg: 1815. Folio. 20 leaves.

A supplement of 4 leaves appeared in May, 1824, and 5 leaves in August, 1826. A good series of Roman, Italic, and German types.

— Deux jours de fête. Nancy: 1878. 8vo. Frontispiece. 2 leaves, pp. 80.

An interesting souvenir of the festivities held on the 23rd and 24th February, 1878, in honour of the marriage of the daughter of M. Norberg with M. Imhaus, and also in celebration of the successful establishment of the new business premises at Nancy. Charmingly printed for private circulation only.

LEVRULT. L'imprimerie Berger-Levrault et Cie. Notice historique sur le développement et l'organisation de la maison. Nancy et Paris : 1878. 4to. pp. viii. 56. Frontispiece, seven illustrations, and general plan of the establishment.

This work was printed and issued privately at the period of the Paris International Exposition in 1878.

LEVRULT. Lettre adressée à M. le Rédacteur en Chef du *Journal de la Meurthe et des Vosges*. 4to.

Relates to the strike of the compositors in consequence of the employment of women in the trade.

——— Rapport présenté à MM. les actionnaires de la société projetée Berger-Levrault & Cie. par M. O. Berger-Levrault, à la réunion du 27 Avril, 1871. Strasbourg. 8vo. pp. 18.

The firm of Berger-Levrault & Co., of Nancy, consists of O. Berger-Levrault, and J. Norberg, Chevaliers of the Legion of Honour.

The following is an account of the history of this firm. It was established in Strasburg in 1684, and has been kept in the family down to the present time. Being on the frontier of two countries, the firm was enabled to take advantage of all improvements which came to its notice in France or Germany, and was thus enabled to develop itself into a large establishment. One of the Levrault family was appointed by the Emperor Napoleon director of the printing establishment of the Grand Army, and was one of the victims of the Russian campaign. At the fall of the Empire the firm sustained great losses. These were, however, overcome, and the prosperity of the house continued till 1837, when the death of M. Frédéric Berger occurred: a crisis resulted, but was overcome by the introduction of young blood. In 1850 M. Oscar Berger-Levrault succeeded to the management,

and the business of the firm rapidly increased. Although the premises had been successively added to, it was felt necessary to build new ones. In October, 1863, the first stone was laid, and the premises were opened in May, 1870. Four months later Strasburg, besieged, bombarded, and burnt, surrendered to the Prussians. During the bombardment the premises were more than once on fire, but owing to the devotion of the workmen the flames were extinguished. Three hundred workmen were out of work in consequence of the siege. At the earliest possible moment work was resumed. The capitulation of Paris followed: Alsace and Lorraine were annexed to Germany. Strasburg was no longer the city for the house of Berger-Levrault—it was French in origin and French it would remain. Nancy was chosen for its new residence, and a comprehensive building was there erected, covering a space of 12,000 square metres. The *personnel* of the firm now exceeds 400.—See BERGER-LEVRULT.

LEVRAY (Alphonse). Benjamin Franklin. Paris: 1878. 12mo. pp. 72. With portrait.

A biography written for children.

——— Gutenberg, scènes historiques. Paris: 1856. 8vo.

Reprinted from *L'Ami de la Jeunesse*, Nos. 3, 4, and 5, 1856.

LÉVY (Armand). Procès des ouvriers typographes. Appendice: La question typographique. Paris: 1862. 4to.

Originally published in the *Opinion Nationale*, of Paris, in the year 1861, and afterwards printed separately, concerning the prosecution by the French Imperial Government of some members of the Parisian society of compositors accused of having coalesced for the organization of a strike.

——— Mémoire pour les ouvriers typographes. Par Armand Lévy, leur défenseur. Paris: 1862. 4to. pp. 78.

Treating of the same matter as the preceding pamphlet.

LEWIS (John). *The Life of Mayster Wyllyam Caxton, of the Weald of Kent; the first Printer in England. In which is given an account of the Rise and Progress of the Art of Printyng in England, during his time, till 1493. Collected by John Lewis, Minister of Mergate, in Kent. London: 1737. 8vo. pp. xxii. 159. Portrait of Caxton, and two plates of watermarks.*

Only 150 copies of this work having been printed, it is of rare occurrence and of high value. A good copy is now worth several pounds.

This memoir of Caxton is a very remarkable work, on account both of the fulness and the accuracy of its material. The subsequent biographers of the first English printer, such as Ames, Herbert, and Dibdin, added, in fact, little that was new to what Lewis had collected.

We have no particulars of Lewis, except as is stated in the title-page, that he was "Minister of Mergate in Kent." It is evident, however, that he was in correspondence with some of the chief historians of his day, and had wide opportunities for collecting information concerning early-printed books. Among those with whom he was in communication was Ames, the author of the "Typographical Antiquities." The first suggestion, indeed, of a history of printing in England was made by Lewis. The reverend gentleman seems to have been under some obligations to Mr. Ames, and owed to his influence a preferment in the church. He supplied Ames with the material for his work on "Typographical Antiquities," as a kind of acknowledgement of his obligations and a token of his respect. The manuscript was sent to Ames from time to time, and the latter made full use of it. At Ames's sale it was bound in a folio volume, purchased by Mark Cephais Tutet, F.S.A., a well-known antiquary, and when his collections were in turn disposed of by auction, it was bought by Herbert, who edited the new edition, and may be presumed, from the general care devoted to his work, to have revised the first edition by the manuscript materials on which it was founded. From Mr. Herbert the collection passed into the private library of the late Mr. William Pickering, at whose sale, December 12, 1854 (lot 109), it was purchased by the Trustees of the British Museum, and it is now preserved among the Additional Manuscripts, No. 20,035. In the Supplement to this BIBLIOGRAPHY will be found the full titles of these manuscripts, together with others referring to Ames and Lewis.

The history of Ames's work, and its subsequent developments, is therefore now complete. We have the manuscript

of the original materials preserved, and there is a copy in the British Museum of the work itself, with notes by the author. Then we have Herbert's edition, with a long preface containing the life of Ames, and the particulars concerning his book, and an annotated edition of this also, in the handwriting of the editor, is contained in our national library. Following on this we have Dibdin's edition, with the interesting preliminary matter, descriptive of the progress of the book. It is exceedingly fortunate for students of typographical literature, that a standard work like Ames's has been so carefully perpetuated in each of its stages. The above-named manuscript by Lewis consists of a number of sheets of foolscap, all very carefully, indeed elegantly, written, but with many corrections and interlineations. Rough sketches of printers' marks are given, and several tables, just as we find them in Ames. At the beginning is written in pencil, probably by one of the Museum cataloguers, "This history of printing, which is entirely in the handwriting of Lewis (author of the History of the Translations of the Bible), was written for the use of Ames, and much of it embodied in Ames & Herbert's Typographical Antiquities, purchased at Pickering's sale, December 12, 1854, lot 109." The first 33 pages consist of particulars of Caxton and various printers, down to R. Waldegrave, and were enclosed as a letter-packet to "Mr. Jos. Ames, near the Hermitage, in Wapping," as the endorsement or direction indicates. At the end of the last written page is this note,—“Sir, If this account be anywise acceptable to you, and furthering your design, it will give pleasure to, yours, J. Lewis, Mergate, June 5, 1741.” The next manuscript is entitled "A Brief History of the Origin and Growth of Printing in England from 1474 to the end of the reign of Queen Elizabeth, 1602, being 128 years." It adopts as its motto, "Sane divino beneficio hæc ars in hoc sæculo hominibus patefacta est, ex cuius fæcundo, quasi gremio omnes artes ac scientiæ, cecitate et caligine abstersæ,

tanquam e longævis tenebris prodierunt (M. Parker. Arch. Cant. de Antiquitate Brit. Ecclesiæ). Pro captu lectoris habent sua fata libelli." This manuscript is dated December 7, 1738. At the end are various drawings of cyphers used by English printers, and a carefully written "Index of the names mentioned in this little History." It extends to folio 64. The next manuscript is headed, "An Essay towards the History of Printing in England." It is signed at the end "John Lewis, Mergate, May 15, 1734." The following manuscript is headed "An Essay towards an History of the Introduction and Progress of the Art of Printing in England," and the succeeding one is "The Life of William Caxton, the first English Printer" (13 folios). At the

end of the latter is a note from Lewis, written on the last leaf, "If you can get any bookseller to print the papers which accompany this, I desire no more than a few copies, as you and he can arrange. Margate, November 19, 1741." The book altogether contains 183 folios, and the care with which they were written, and the methodical manner in which the whole has been put together, are highly creditable to the reverend author, whose connection with Ames's work we are glad to be thus able to specify from actual inspection of the original. Some remarks on the subject by Mr. J. Yeowell may be found in *Notes and Queries*, First Series, vol. xii. p. 284. — See AMES, pp. 6-7, *ante*; and SUPPLEMENT, *post*.

LEWIS (Joseph). Printing Surfaces in Relief. A series of four articles in the *Lithographer*, February, March, April, and June, 1871.

The author, who is a practical lithographer and photographer at Dublin, has been engaged in experiments on this subject for many years. Besides making several improvements in photo-litho-

graphy and relief blocks by chemical means, Mr. Lewis is the inventor and patentee of the lithographic pentagraph, for automatically reproducing designs in altered dimensions.

LEXICON sämmtl. Buchhändler und Buchdrucker aller Länder, seit Erfindung der Buchdruckerkunst bis auf die neueste Zeit. Herausg. von J. C. St. Schmaltz u. Dr. E. Vogel. 1. Lfg. Leipzig: 1843. Large 8vo.

The first issue only forms a prospectus sheet, and no more has appeared.

LHÔTE (Amédée). Liste des imprimeurs, libraires et relieurs de la ville de Châlon-sur-Marne, depuis l'introduction de l'imprimerie à Châlon jusqu'à nos jours. Châlon: 1872. 4to. pp. 6, with 1 plate.

100 copies printed. The author is an assistant in the public library of Chalons.

LIBERTÉ (La) de la librairie et de l'imprimerie. Recueil de pièces publié à l'occasion de l'enquête votée par le Corps législatif. Paris: 1869. 8vo.

LIBERTÉ du travail. Grève des compositeurs de Genève. 8vo. 1869.

LICHSTENSTEGER (G.). Vorsaal der Gelehrsamkeit oder Bildersammlung derjenigen Buchhändler und Buchdrucker, so der gelehrten Welt gedienet. (s. l.): 1749. Folio.

LICHTENBERG (A.). Das erste typographische Denkmal Scandinaviens (nach Carl Johann Fant). (In Petzholdt's *N. Anz. f. Bibliographie*, 1857. pp. 8, 9.)

LICHTENBERGER (Johann Friedrich). Geschichte der Erfindung der Buchdruckerkunst zur Ehrenrettung Strassburgs und vollständiger Widerlegung der Sagen von Harlem dargestellt. Mit einem Vorberichte von J. G. Schweighäuser. Strassburg: 1824. 8vo. pp. vi. 90.

——— Histoire de l'invention de l'imprimerie, pour servir de défense à la ville de Strasbourg contre les prétentions de Harlem; avec une préface de M. J. G. Schweighäuser. Strasbourg et Paris: 1825. 8vo. pp. viii. 100.

Portrait of Gutenberg, and eight wood-engravings, being facsimiles of his types. Lichtenberger states that the first attempts were made by Gutenberg at Strasburg, and perfected by him at Mayence. The claims of Koster and Haarlem he rejects as a fable.

——— Indulgentiarum literas Nicolai, V. P. M. pro regno Cypri impressas anno 1454 matricumque epocham vindicavit Initia Typographica supplevit. Argentorati: 1816. 4to. pp. 16.

——— Initia Typographica. Argentorati: 1811. 4to. pp. viii. 259.

JOHANN FRIEDRICH LICHTENBERGER was a professor in the Academy of Strasburg. His works maintain the claims of Gutenberg as the first printer, and are characterized by much patient research.

LICHTHOCHDRUCK (Phototypographie). Proben eines neuen Verfahrens zur Herstellung von Illustrationen für Buchdruck mittelst Lichtwirkung. Munich: 1878. 8vo. 8 leaves.

LIED der Buchdrucker am 4. Säcularfest der Universität Basel. Mit Buchdruckerstöcken. Basel, 6. Septr., 1860. 8vo.

LIED. Een nieuw, tegen de demooren, bij het vierde eeuw-feest von de uitvinding der boekdrukkunst, door Lourens Janzoon Koster de Haarlem. Afscheidslid aan alle leugenaars op het Koster's Jubelfeest. Hartelijke woord aan alle opregte vaderlanders toegezongen op het Koster's-feest. 4to. pp. 4.

LIEPMANN (J.). Der Oelgemälde-Druck, erfunden und beschrieben. Berlin: 1842. Large 4to. pp. viii. 47, and 6 lithographs.

LIESVILLE (A. R. de). Recueil de bois ayant trait à l'imagerie populaire, aux cartes, aux papiers, etc. 130 très curieuses planches tirées sur les bois originaux du xv^e au xviii^e siècle. Caen: 1867. Folio.

Only 50 copies printed, all numbered.

LINDE (M. A. van der). Catalogue de la Bibliothèque de. Bruxelles: 1864. 8vo. pp. viii. 360.

The catalogue of a portion of Dr. Van der Linde's vast library, sold 7—16th April, 1864. It is preceded by a short account of the collection, which contained a large number of works relative to the history of printing.

LINDE (M. A. van der). Gutenberg. Geschichte und Erdichtung aus den Quellen nachgewiesen. Stuttgart: 1878. 8vo. pp. viii. 582 and xcvi.

This, the latest and most elaborate work of Dr. Van der Linde, forms a natural sequel to the "Costerlegende" given below. The Dutch author combats his adversaries, the anti-Gutenbergians, refuting their errors, their fables, and their falsifications, always proving his argument by the textual

and verbatim citation of the documents concerning the invention of printing and the questions relating to it. He says:—"Generally authors give in their works citations which cannot be verified; as I hold that they should be, I transcribe them verbatim—I hope to the satisfaction of my readers."

— De Haarlemsche Costerlegende wetenschappelijk onderzocht 2° Uit. 's Gravenhage: 1870. 8vo. pp. 352.

The original Dutch work, as the author states in his preface, was commenced in the *Nederlandschen Spectator* in December, 1869, and completed in May, 1870. The author afterwards considerably altered and extended the book, which was republished as a second edition in August, 1870, under the title of "De Haarlemsche Costerlegende."

A French translation appeared at Brussels in 1871 (see below), but only about half of it was published.

This very remarkable treatise completely explodes the myth which ascribes the honour of the invention of printing to Laurens Janszoon Koster, of Haarlem. Strangely enough the first suggestion of the kind, robbing Germany of the high distinction of giving to the world this inestimably valuable art, and transferring it to a Dutchman, was made by a German; and the refutation of it, restoring Gutenberg to his proper place, has been made by a Dutchman,—Dr. van der Linde.

This book will hand Dr. van der Linde's name down to posterity, and render impossible any future credence in that "Haarlem legend" which has for three centuries obtained such credit. It is also, as Mr. Hessels points out, singular that

the cause of Haarlem never seemed so strong as during the previous twenty or thirty years, owing to the works of Ottley, Bernard, Sotheby, Berjeau, and others. Dr. van der Linde has gone to the archives of the city of Haarlem, which are fortunately preserved, and with the information thus obtained has examined *de novo* the statements of Junius, Koning, De Vries, Noordziek, &c. He has refuted them seriatim, and shown on what a superstructure of ignorance and presumption the Koster story really rested. No future historian of printing will find it necessary to concern himself with it, except as a literary curiosity or a remarkable imposture. The effect of the work is somewhat weakened by the author's virulence of language, and the reader is both wearied and annoyed by the unmeasured sarcasm showered down upon all who have at any time given credence to or supported the claims of Laurence Koster. "There is no hate like the hate of brothers," and this death-blow to the Haarlem legend is dealt with such personal vindictiveness and such wholesale imputations of bad motives as none but a writer against his native city could have indulged in.

— The Haarlem legend of the invention of printing by Lourens Janszoon Coster, critically examined. From the Dutch by J. H. Hessels, with an introduction and a classified list of the Costerian Incunabula. London: 1871. Royal 8vo. pp. xxvi. 170.

A translation into English of the last-cited work.

— La légende Costerienne de Haarlem, nouv. examen critique, précédé d'une introduction historique par M. Ch. Ruelens. Bruxelles: 1871. 8vo. 1 facsimile.

LINDENBURG (Casp.). De erroribus typographicis Scholion. 20 pages in "Nova Literaria Maris Balthici et Septentrionis."

LINDERER (Robert). Liederbuch für Buchdrucker. Berlin: 1856. 8vo.

LION (Albert). Ueber Bücher-Correctur. Göttingen : 1852. 8vo. pp. 19.

LION (Iz. J.). Sténographie en Tachygraphie. 's Gravenhage : 1849. 8vo. pp. 19.

LION (J. B.). Épreuves de caractères de la fonderie de J. B. Lion. Paris : 1827. 8vo.

LIPP (J. G.). Labyrinthische Lobrede von der Buchdruckerei. G. Augusto, Herzog zu Braunschweig-Lüneburg, an. 1655 dedic. 4to.

LISCH (G. Chr. Friedrich). Geschichte der Buchdruckerkunst in Mecklenburg bis zum Jahre 1540. Mit einem Anhang über die niederdeutsche Bearbeitung des Reineke Voss. Schwerin : 1839. 8vo. pp. viii. 281. Facsimile plate.

Gives a history of several of the early printers of Rostock, with numerous documents from the archives of the city.

LISTE chronologique et alphabétique des libraires et imprimeurs de Paris. Paris : 1723. 4to.

LITERATUR der Geschichte der Erfindung der Buchdruckerkunst. (In *N. Jahrbücher f. Phil. und Pädag.* Neue Folg. VII. pp. 337-339.)

LITERATUR der Presse, Januar bis Juni, 1840 : Verlagsrecht, Pressgesetzgebung, Pressgesetze und Buchhandel ; Bibliotekwissenschaft, etc. ; Schriften über Buchdruck und andere mit dem Buchhandel verwandten Geschäftszweige. (In der *Allgem. Pressezeitung* herausg. von Ed. Hitzig, 1840. Nos. 83-84, pp. 759-762 ; Nos. 91-92, pp. 826-828.)

A list of the publications relating to the celebration of the fourth centenary of the invention of printing is to be found in the *Bibliographische Blätter der Pressezeitung*, 1840, Nos. 56, 57, and 65.

LITERATURE. An Essay upon Literature ; or, an Enquiry into the antiquity and original of Letters. London : 1726. 8vo. pp. 127. Treats of the history of letters, writing, letter-press and rolling-press printing.

LITHOGRAPHY. Le petit manuel du lithographe. Paris : 1832. 4to.

LITHOGRAPHY, Past and Present. A series of five articles in the *Lithographer*, July, August, September, 1870 ; March and May, 1871.

These articles give the leading events connected with the discovery of the art of lithography.

— See, either in the body or Supplement of this work :—ARESTI, BANKES, BEYER, BINDER, BRÉGEAUT, BRY, CHEVALLIER ET LANGLUMÉ, COTTA, COWELL, DESPORTES, DOYEN, DUPONT, ENGELMANN, FERCHL, HULLMANDEL, HUSNIK, HOUBLOUP, ISERMANN, KNECHT, KRAUSS, LASTEYRIE, MAIRET, MARCEL DE SERRES, MOOCK, NAGLER, NICHOL, PERIODICAL PUBLICATIONS, RAUCOURT, RICHMOND, SCHLOTKE, SENEFELDER, TUDOT, etc. In the "Grammar of Lithography," four pages are devoted to "The Bibliography of Lithography."

LIVY. Römische Historie aus Tito Livio gezogen. Mentz: J. Schöffer, 1505.

An important piece of evidence for the history of printing. Printed by the son of P. Schöffer. The title-page, which is nearly always wanting, has on its reverse a preface which concludes with a statement of the invention of printing by Gutenberg in Mentz, 1450, and that he was aided by Johan Faust and Peter Schöffer.—See GUTENBERG.

——— Livius, duobus libris auctus; cum L. Flori epitome, indice copios., praefat. U. Hutteni et Erasmi. Rot. fol. Mogunt., J. Schoeffer, 1518.

Like the preceding work, this contains (in the preface by Erasmus) an important note relating to the invention of printing.

LOCHNER (J. H.). Sammlung merkwürdiger Medaillen. Nürnberg: 1740. 4to.

In vol. iv. for 1740 are long historical accounts of the Jubilee of that year, with illustrations of the commemorative medals then struck.

LOEDEL (Johann Heinrich). Des Strassburger Malers und Formschneiders Johann Wechtlin, genaant Pilgrim, Holzschnitte in Clair-Obscur, in Holz nachgeschnitten. Leipzig: 1863. 4to.

LOEULLIET (Bertrand). Caractères gravés et fondus par Bertrand Loeulliet. Paris: [1820.] 8vo.

LOEWE (Carl). Gutenberg-Oratorium.—See GIESEBRECHT.

LOFTIE (W. J.). The First Printers and their Art. An article in *Cassell's Magazine*, October, 1870.

The writer gives his version of the origin of printing thus: Laurence Koster is stated to have been "the first printer known to have used movable types," while Gutenberg's work is slightly referred to, and even his share in the production of the Mazarine Bible doubted.

LOGOGRAPHIC Printing. *Notes and Queries*, First Series, vol. i. pp. 136, 198.

Interesting particulars relative to logographic printing, with an account of the experiments of Mr. John Walter of the *Times*.—See JOHNSON, Henry.

LOGOTETA (Giuseppe de). Spicilegium typographicum de Siculis editionibus Sæculi XV. faustis sub auspiciis excellentissimi Francisci Serzatti, juris qua privati qua publici longe scientissimi, veræ virtutis integerrimi, custodis mira morum comitate et litterarum cultu commendatissimi. Palermo: 1807. 4to. pp. ii. 64.

LOMBARD (Lambert). Lettre à Vasari. Notes sur la première école de gravure. Liège: 1874. 8vo. pp. 146.

The author was born at Liège in 1505. He became a great artist, and had as patrons many eminent personages, among them Cardinal Pole, who took him to Italy to study. He died in Paris in 1566.

LOMBARDAT. Gothiques allemandes gravées par Lombardat. Paris: 1833. A broadside.

LOMBARDI (Andrea). Sulle vicende della tipografia Cosentina. Cosenza: 1816. 8vo.

LOMÉNIE (L. de). Beaumarchais et son temps. Études sur la société en France au XVIII^e siècle, d'après documents inédits. 2 vols. Paris: 1856. 8vo. First published in the *Revue des Deux Mondes*.

Beaumarchais established with Panckouke, in 1786, a printing-office in the fort of Kehl. He had become possessed of the admirable characters of the celebrated printer of Birmingham, Baskerville. There issued from this establish-

ment, which was conducted under the style of the "Société littéraire typographique," a complete edition of Voltaire's works, which is still sought after, and numerous other publications.

LOMÉNIE DE BRIENNE (Étienne Charles de). See LAIRE.

LOMMATZSCH (C. A. W.). Festpredigt zum Gedächtniss Johannes des Täufers und Johannes Gutenbergs, gehalten zu Keilhau und Eichfeld bei Rudolstadt den 28. Junius 1840. Jena: 1840. 8vo.

LONDON. The London Printers' Lamentation; or, the Press opprest and overprest. [London: 1660.] 4to. pp. 8.

After recording the means employed to transmit "to Posterity the memorable Acts and Monuments of their present Times . . . by the blessing of Almighty God, upon the study and industry of John Cuthenberge, the rare and incomparable mystery and Science of Printing of Books, was invented and practised at Mentz, in Germany, above 200 years ago." Cursorily mentioning the subsequent progress and Royal patronage of printing, the Star Chamber decree of Queen Elizabeth, limiting the number of master printers in England to twenty, is noticed, and the fact that in 1637 printing and printers "were grown to such a monstrous excess and exorbitant disorder" that a new decree to amend the preceding was necessary. Now, however, there are "above 60 printing-houses in and about London," and "all the irregularities, inconveniences, and mischief, that can be imagined to be committed and done by the too much liberty and licentiousness of the Presse, have been and are occasioned at this day." "As, for example, Mr. Christopher Barker and Mr. John Bull, by their

education and quality, have little or no skill or experience in the Faculty and Art of Printing, as to the manual operation thereof, being never brought up in that Mystery," consequently, although nominally the King's Printers, the real work has been actually performed by Thomas Newcome, John Field, and Henry Hills, printers, who were the actual printers of the Commonwealth Acts and books against the King. Allusion is also made to the fact that the original manuscript of the authorized translation of the Bible is in the hands of the latter printers, who have printed several editions of Bibles, with "such egregious Blasphemies and damnable Erratas as have corrupted the pure fountain, and rendered God's holy word contemptible." The object of the publication seems to be the turning out of the titular Royal Printers, a grave personal charge being made against Hills. Many moral precepts are laid down as to the necessity of curbing the "exorbitant and unlawfull exercise of printing in modern times." It is probable that this very curious tract was written by William Prynne.

— A compleat and private List of all the Printing-houses in and about the cities of London and Westminster, together with the printers' names, what newspapers they print, and where they are to be found; also an account of the printing-houses in the several Corporation Towns in England; most humbly laid before the Right Hon. the Lord Viscount Townshend. Printed by William Bowyer in White Friars: 1724.

The number of master printers in London is given as seventy-three, and in all the country besides twenty-eight. Quoted by Timperley, in his "Dictionary of Printers," p. 630, where is given the whole of the introduction.

LONDON Scale of Charges for Compositors' Work.—See SOCIETIES.

LONGHI (Giuseppe). La Calcografia propriamente detta, ossia l'arte d'incidere in rame, coll' acqua-forte, col bulino e colla punta. Vol. I. concernante la teorica dell' arte. Milano: 1830-31. 8vo. pp. xxxii. 437.

This first volume is all that was published. A beautifully-printed book from the Stamperia Reale, Milan.

GIUSEPPE LONGHI was born in 1766, and died in 1826. He was one of the

most eminent of the Italian engravers. A very fine copperplate portrait of him is given in this work, as well as a full memoir (pp. 395-431).

— Die Kupferstecherei, oder die Kunst in Kupfer zu stechen und zu ätzen. 1^r Theoret. Theil von J. Longhi aus dem Italien. überstetzt von C. Barth; 2^o Praktischer Theil von C. Barth. Hildburghausen: 1837. 8vo.

LONGOLIUS (Paulus Daniel). Vorschmack von der zum Drucke bereiliegenden vollständigen Jahr-Geschichte des Buchdrucker-Wesens der Brandenburgischen Lande oberhalb des Gebürges. Hoff: 1742. Folio.

LOOSJES (Adriaan). Laurens Koster. Tooneelstuk met zang. Haarlem: 1809. 8vo. pp. 53.

An operatic drama, in three acts. On the title-page is a fine mezzotint copy of the conventional portrait of Koster.

LOOSJES (Vincent). Gedenkschriften wegens het vierde Eeuwgetijde van de Uitvinding der Boekdrukkunst door Lourens Janszoon Koster van stadswege gevierd te Haarlem den 10 en 11 Juli, 1823. Haarlem: 1824. 8vo. pp. liv. 464. 4 plates.

The plates are:—A plan of the Cathedral at Haarlem, of which Laurens Janszoon was supposed to be sacristan; representations of medals struck in honour of the Haarlem claimant; the Koster memorial "in den Haarlemmer Hout," and (as a frontispiece) a portrait of Koster.

LOOTS (Cornelis). Feestzang bij de viering van het vierde eeuwfeest der Uitvinding van de Boekdrukkunst te Haarlem. Amsterdam: 1823. 8vo. pp. 15.

LOECK (Carl B.). Die Druckkunst und der Buchhandel in Leipzig durch Vier Jahrhunderte. Leipzig: 1879. 8vo. pp. viii. and 164.

— Die Herstellung von Druckwerken. Praktische Winke für Autoren und Buchhändler. 2^{te} Auflage. Leipzig: 1868. 8vo. pp. 168.—Dritte, umgearbeitete und vermehrte Auflage. Leipzig: 1879. 8vo. pp. viii. and 174.

This book, specially intended for the use of authors and publishers, recites the *modus operandi* in the production of printed works. Specimens of European and Oriental types are given in the appendix.

LORCK (Carl B.). Die graphischen Künste auf der Ausstellung zu Wien. Braunschweig: 1874. 8vo. pp. 135.

A review of the printing department in the Vienna Exhibition, including all departments of the business.

HERR LORCK is a practical printer, and has taken an active part in the literature and politics of the printing trade in Germany. He was for some years secre-

tary to the German Master Printers' Association, whose official organ, the *Annalen der Typographie* (since discontinued), was owned and edited by him. Herr Lorck subsequently became proprietor of a chromo-lithographic printing-office.

LORILLEUX fils aîné (Ch.). Almanach à de feuillet, etc. Homage aux imprimeurs. 1870-1879.

A tablet almanack, published annually. Each day's leaf contains a mention of an event in the annals of printing.

— Encres typographiques, couleurs fines. Album de spécimen. Janvier, 1874. 16mo. 50 leaves.

— Notice sur les usines de Ch. Lorilleux. Paris: 1878. 8vo. pp. 84.

Opens with an account of the firm, whose ink-works are at Puteaux and Nanterre, a few miles out of Paris. They are, we believe, the largest and most complete of their kind in France, if not in the world. Almost all the processes are carried out by automatic machinery, and great ingenuity has been displayed

in devising the various apparatus employed. The organization of this vast concern is extremely good, and goes far to account for the pre-eminence of this firm of printing-ink makers. This *brochure* was specially produced on the occasion of the Paris International Exposition of 1878, and is elegantly printed.

— Prix-courant. Typographie et lithographie, couleurs sèches, &c. Paris: 1878. 16mo. pp. 32.

A price-list, in several colours, beautifully worked at machine by M. Quantin, the famous Parisian printer.

— Spécimen des Couleurs broyées de Ch. Lorilleux fils aîné. Paris: n. d. [1876]. 16mo.

The celebrated firm of Lorilleux is known throughout the Continent for its fine printing-inks, both black and coloured. The above is an album containing specimens of work printed in a variety of

different-hued inks, and is a good example of fine press-work. Included in the album is an engraving of Messrs. Lorilleux's extensive works at Puteaux and Nanterre.

— Sur la fabrication des encres d'imprimerie, noires et de couleurs. Typographie, chromo-lithographie, et lithographie. Avec le prix-courant: Typographie, lithographie, couleurs sèches. 8vo. pp. 31.

Printed for the Paris Universal Exhibition of 1867.

LOTSKY. Notice sur l'établissement de la typographie, sur la littérature et sur les bibliothèques à la Nouvelle Hollande. In the *Bulletin du Bibliophile*, series xv. pp. 444-448.

LOTT (Ludw.). Buchdruck. Wien: 1874. 8vo. pp. 49.

Official Exhibition Report, No. 85, published by the General Direction of the Vienna Universal Exhibition. The author is a most able printer. His re-

productions of ancient MSS. in colour by block-printing are a testimony to his marvellous practical skill.



LEIPSIK : 1491-1536.

LOTTER (Melchior).

A large number of books was issued from the press of Melchior Lotter during the forty-three years it was established in Leipsic, but very few of them with the device which we reproduce. It is taken from "Jacobi Henrichmanni Grammaticæ Institutiones," with a collection of other schoolbooks. Leipsic, 1510, 4to., on large paper, the margins of which are covered with elaborate manuscript annotations in a handwriting contemporaneous with the printing of the book. On the title-page, in red and black, are the arms

of Leipsic, which Lotter sometimes used as his own mark. Melchior Lotter, jun., printed at Wittemberg from 1520 to 1522.

The word *Lotter* signifies "vagabond" in German, and the device of the elder Lotter consists of the emblem of a mendicant in a half-suppliant posture, holding before him an escutcheon with the letters M L interwoven. Several of the rarest productions of Lotter's press are described in Quaritch's "Monumenta Typographica

LOTTIN (Augustin Martin de St. Germain). Catalogue chronologique des libraires et libraires-imprimeurs de Paris depuis l'an 1470, époque de l'établissement de l'imprimerie dans cette capitale, jusqu'à présent. Two vols. Paris: 1789. 8vo. Vol. I. pp. xxiv. 284. Vol. II. pp. 260.

The second volume has the title modified to "Catalogue alphabétique." A work of wonderful patience and research. There are hundreds of names, arranged in lists, and accompanied with biographical and bibliographical information. It is a rare book.

A. M. DE ST. GERMAIN LOTTIN was a printer and publisher at Paris, born 8th August, 1726; the date of his death is not on record. He published many books on the subject of bibliography,

such as a chronological list of all the editions of Sallust (1 vol., 8vo. 1763); "Artis typographiæ querimonia," 1785, in 4to; "Coup d'Œil éclairé d'une bibliothèque à l'usage de tout possesseur de livres," 1773; and wrote many letters on the history of printing in the *Journal des Savans*. In 1766, Lottin had the honour of teaching Louis XVI. then Dauphin, the practical details of the art of printing.

— See ROWLAND and STEVENS.

LOYSON et BRIQUET. Épreuve des caractères de la fonderie de Loyson et Briquet à Paris, Rue de la Parcheminerie, vis-à-vis la petite porte de S. Severin. 1751. 4to.

LUCE (Louis). Épreuve du premier alphabet, droit et penche, orné de quadres et de cartouches. Gravé par ordre du Roy pour l'Imprimerie Royale et fini en 1740. Paris. 32mo.

Eight leaves as a specimen of this microscopic type, both Roman and italic, which was cut in emulation of the celebrated Sedanoise editions. Although much smaller, it is nevertheless superior.

— Essai d'une nouvelle typographie, ornée de vignettes, fleurons, trophées, filets, cadres, et cartels inventés, dessinés, et exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale, 1740-70, commencé en 1740, et fini en 1770. Paris: 1771. 4to.

Very few copies were printed of these typographical ornaments, which fact, in addition to their beauty, causes the work to be much prized by bibliophiles.

LOUIS LUCE was a celebrated engraver of punches for the Imprimerie du Louvre, now the French National Printing Office. He was the third engraver of this name. Alexander, his father-in-law, successor of Philippe Grandjean, was the second; Fagnon was the fourth. One of the greatest achievements of Louis Luce was his cutting the character which he named "La Perle," which was the smallest body that had ever been cut or cast. A specimen of it is given in the "Essai d'une nouvelle typographie [*i.e.* printing types]." M. Didot, in his "Épître sur les progrès de l'Imprimerie," thus refers to the productions of M. Luce:—

"Luce, dont les poinçons n'ont qu'un faible mérite,
De ses fleurons nombreux nous offre en vain l'élite :

Tous ces colofichets de notre art sont exclus.

Que je plains cet artiste et ses soins superflus,

Si, gouverné toujours par un ancien usage,

D'ornemens étrangers il charge son ouvrage,

S'il pense en ses travaux, soignés de toute part,

Sous un papier superbe, à l'aide de son art,

Nous masquer les défauts de son vieux caractère

Je crois voir, etc."

In fact, Firmin-Didot does not appear to have had much sympathy with several of Luce's achievements, as he says in a note:—"Among the characters, generally bad, which Luce has engraved, and which happily are but seldom used in the royal printing-office, is one which cannot be seen; it is called 'Pearl.'"

LUCHET (Auguste). Récit de l'inauguration de la statue de Gutenberg et des fêtes données par la ville de Strasbourg les 24, 25, et 26 Juin, 1840. Paris: 1840. 16mo. pp. 152. Frontispiece.

The author was delegated to attend the fêtes by the "Société de Gens de Lettres."

[LUCKOMBE (Philip).] A concise history of the origin and progress of printing; with practical instructions to the trade in general, compiled from those who have wrote on this curious art. London: 1770. 8vo. Frontispiece, title, and preface, xiv. pp.; text, 502 pp., and 4 pp. of contents.

This volume has a coarse wood-engraving for a frontispiece, purporting to be a likeness of Gutenberg, but which in reality is a portrait of Koster copied from Moxon. The authors named as those from whom the historical matter was compiled, are Moxon, Ames, Middleton, Atkyns, Watson, Palmer, &c. &c.; the practical instructions are "the united opinions of the most experienced of the trade." The latter is indeed the best part of the work. Following p. 132 is "a specimen of

printing types by W. Caslon & Son, letter-founders in London," without date. There are 23 pages of flowers, including a number of fantastic and elegant designs made out of them; and 41 pages of type specimens, including music type and foreign alphabets.

Although this book was published anonymously in 1770, Luckombe, the compiler, in the ensuing year avowed himself, the work being issued in 1771 with the following title-page:—

— The History and Art of Printing, in two parts. Part I., containing—A concise history of the art from its invention to the present time, with the several charters granted to the Company of Stationers. Part II. Specimens of printing types of all sizes and various languages, &c. The whole forming a more intelligible and complete introduction to the art of printing than has been hitherto attempted, and containing a great variety of instructions and examples that are not to be found in any other performance. By Philip Luckombe. London: 1771. 8vo. Six preliminary leaves, pp. 502, and two leaves of contents.

LUDOLPHUS DE SAXONIA. Boeck van den leven ons Heeren Ihesu Christi. 1487. Folio.

This is a Dutch translation of the celebrated Vita Christi, and contains some imitations and later impressions of blocks formerly used in the Biblia Pauperum.

— Dites dlevē ons liefs heren Ihesu Cristī Anderwervē gheprint Tantwerpen. 1512. Folio.

A later edition of the Vita Christi in Dutch, with the same woodcuts.

LUDOVICI (G.) de Jubilão Typographico Dissertatio. Schleusingen: 1740. 4to.

LUECKE (Gottfried Christian Friedrich). Festrede zur vierhundert-jährigen Jubelfeyer der Erfindung der Buchdruckerkunst, den 24sten Juni, 1840, zu Göttingen in dem grossen Akademischen Hörsaale gehalten. Göttingen: 1840. 8vo. pp. 16.

LUEDEKE (Chr. Wilhelm). Allgemeines Schwedisches Gelehrsamkeits-Archiv unter Gustafs des Dritten Regierung. Von verschiedenen Gelehrten in Schweden ausgearbeitet und herausgegeben. Leipzig: 1781. 8vo.

Much information about Swedish printers from 1770-1781. Vol. I., pp. 240-243.

LUKAS (Jos.). Die Presse, ein Stück moderner Versimpelung. Regensburg: 1867. 8vo.

LUNZE (Johann Gottlob). Monumentorum typographicorum decas. Illustravit, ad Panzeri annal. typogr. accommodavit. Lipsiæ: 1799. 12mo, pp. 48.

—— Monumentorum typographicorum decas. Lipsiæ: 1799. 8vo. pp. 32.

—— Monumentorum typographicorum tridecas. Lipsiæ: 1801. 8vo. pp. 48.

LUTHER (Dr. M.) Merkw. Sendbrief vom Dollmetschen nebst eben desselben erläuternden Aussprüchen von der Buchdruckerei und der Buchdruckern. Herausgeg. von Mag. Dr. Peucer. Leipzig: 1740.

—— Deutsche geistliche Lieder, nebst den während seines Lebens dazu gebräuchlichen Singweisen und einigen mehrstimmigen Forsätzen über dieselben von Meistern des XVI. Jahrh. Herausgegeben als Festschrift für die iv. Jubelfeier der Erfindung der Buchdruckerkunst von C. v. Winterfeld. Mit einigen Holzschnitten nach Zeichnungen von A. Strähaber.

LUTZ (Marcus). Geschichte der Universität Basel von ihrer Gründung bis zu ihrer neuesten Umgestaltung. Aarau: 1826. 8vo.

Pages 64-68 supply a history of the art of printing in Switzerland.

LYCE (Erdm. Andr.). Frohlockender Widerschall der allgemeinen dritten Jubel-Freude, über die vor nun drey hundert Jahren an den gesegneten Ufern des Rheinstrohms glücklich erfundenen Buch-Trucker-Kunst. Idstein: 1740. Folio.

The author was state printer to the Duke of Nassau-Saarbruck.

LYDERSEN (Claude). Forsag til en Fortegnelse over de udi Danmark og Norge fra Bogtrykkeriets Indførsel til 1789 Aars Udgang udkomne Danske Skrifter, samlede af Claus L[ydersen] Fasting. Bergen, 1793. 8vo. Two leaves, pp. 615.

An account of the Danish and Norse press before 1789.

LYNCH (Thos.). The Printer's Manual. A practical guide for compositors and pressmen. Cincinnati: 1872. 8vo. pp. iv. 226.

Contains some excellent technical instruction on punctuation, materials, jobbing, imposition, press-work, and inks. The first edition was published in 1859 in 16mo.



LONDON: 1548-1550.

LYNNE (Walter).

GUALTER or WALTER LYNNE was a scholar, an author, and a printer. He lived near Billingsgate; it is said that he also kept a shop at the Eagle, beside St. Paul's School. His device, which is annexed, is taken from "Carion's Chronicle," 4to. 1550, which the author dedicated to Edward VI. Among the other books of divinity which Lynne printed are to be found Cranmer's Catechismus, 1548, 8vo., and another edition of the same without date. Lynne also translated into English a part of the controversial works of Luther. Peignot says it is alleged that there is preserved in the library of the Vatican a copy of the Bible, at the end of which is a prayer

in German, in the handwriting of Luther, to the following effect:—"O God, of Thy goodness, send us clothes, hats, boots, and cloaks; fat cattle and sheep; plenty of women and few children; good drinking and good eating is the best way to avoid complaining." Peignot *naively* adds, however, "It is permissible to doubt the authenticity of this anecdote." In the supplement to his work, however, Peignot gives the authority for that portion of the prayer relating to "molte moglie, e pochi figliuoli." The edition of 1548 contains woodcuts after drawings by Holbein. Lynne's device is the emblem of the Goat and Ram fighting, bearing respectively the letters W. L.

LYONS. Monitum in Lugdunenses typographos. Venet. Aldus. 1503. Folio.

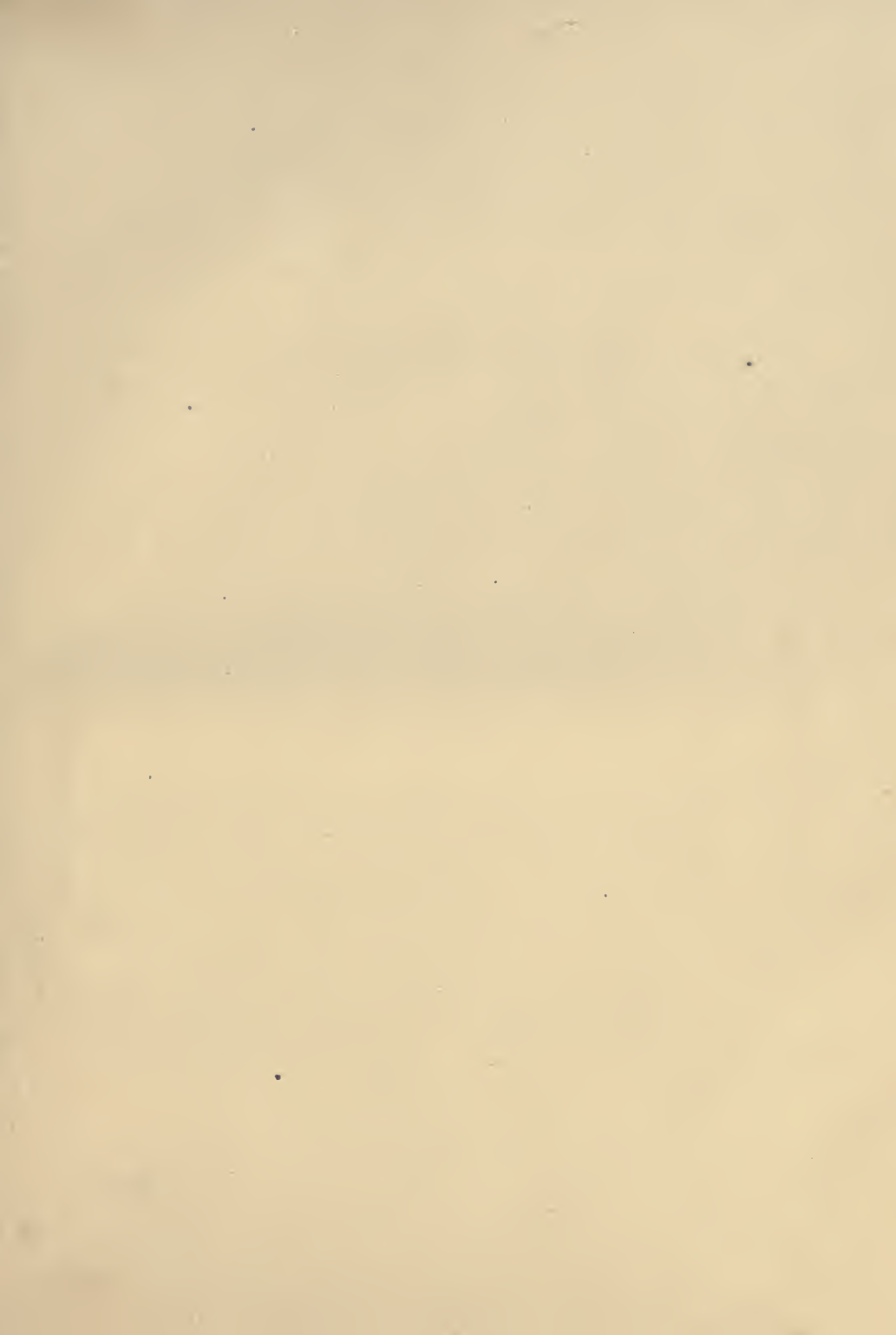
— De la suppression des brevets d'imprimeurs et de libraires. Réponse des imprimeurs et des libraires de Lyon et du département du Rhône. Lyon: 1869. 4to.

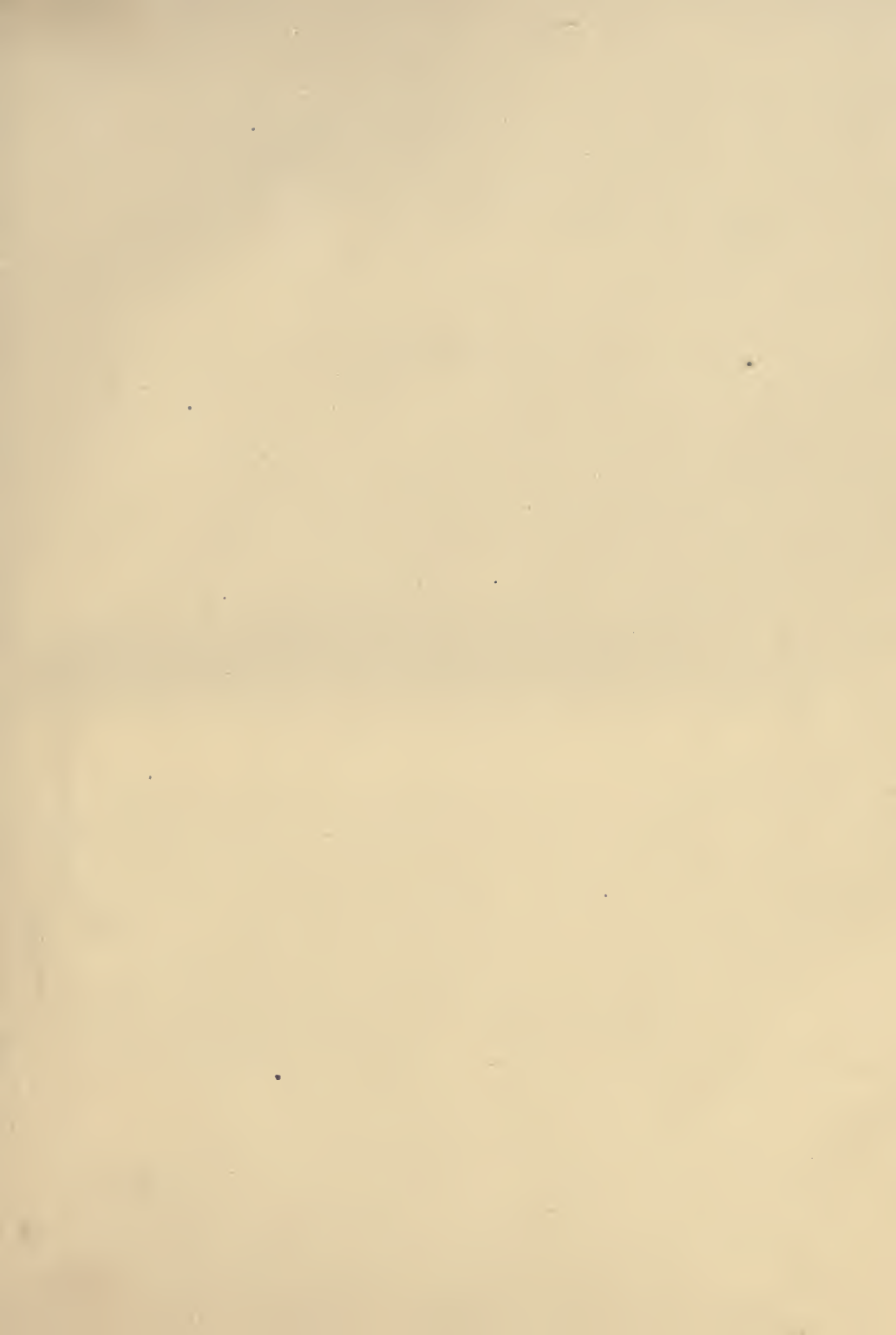
LYSER (Johann Peter Theodore), Pseud., *i.e.*, Johann Peter Theodor Burmeister. Das Wort. Gutenbergs-Lieder. Leipzig: 1840. 8vo. pp. 16.

END OF VOLUME I.



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