



R
Z117
B55
v.2

LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA.

Class

The Bancroft Library

University of California • Berkeley



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

A
BIBLIOGRAPHY OF PRINTING

VOLUME II.

[*All Rights of reproduction reserved.*]

A
BIBLIOGRAPHY
OF
PRINTING

WITH
NOTES & ILLUSTRATIONS

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

M—S INCLUSIVE

LONDON
BERNARD QUARITCH, 15 PICCADILLY
MDCCCLXXXIV







IN the full exposition of the scope and plan of the "Bibliography of Printing" which the compilers prefixed to the first volume, they ventured to say that had they "realised at the outset half that their task might demand of them, they would never have had the courage to attempt it." The progress of the work, increasing as it went on, was so largely helped by the cordial and ample co-operation of the many friends who have so generously assisted them, that they have, indeed, felt their courage "mount with occasion." So much material has accumulated on their hands, that a point has been reached whereat it is necessary to make what was originally proposed to form two volumes into three; it is hoped and believed that the importance of the subject will excuse this enforced variation from the original proposal.

The work, indeed, has grown in interest as well as in importance as it has progressed, and with the alternative before them, either of abridging the articles under the late letters of the alphabet, thus disregarding the relative proportions of the plan of the work, or of issuing another

volume, the decision arrived at cannot fail to be approved by all who desire to see such a prolonged, laborious, and useful enterprise as the compilation of a Bibliography of Printing carried out in its integrity. Accordingly, the present volume brings up the matter to the end of S. The remaining letters will run into a Third Volume, which may be had by all subscribers to the first two volumes at a proportionate rate of subscription.

The range of subjects included has not been modified, in the way of either expansion or contraction. The kind and valued collaboration of Mr. WILLIAM BLADES; Mr. THEODOR GOEBEL, of Stuttgart; Mr. JOHN H. HESSELS, of Cambridge; Mr. LOUIS MOHR, of Strasbourg; and Mr. THEO. L. DE VINNE, of New York, has been continued. Mr. JOHN SOUTHWARD, whose services generally were referred to in the previous Preface, has revised and collated the various proof-sheets, besides writing several of the more important annotations. The lamented death of Mr. F. MULLER, of Amsterdam, requires mention here; and the fact that the valuable assistance accorded by that eminent bibliophile has been continued by the gentleman who succeeds to the firm of F. Muller & Co.

Attention may properly be here called to the very large mass of information of a personal nature which now sees the light for the first time. The memoirs of individuals and of printing firms have, in all cases where possible, been submitted to and corrected by the person most competent to perform the task in an authoritative manner, and hence, while it is believed that purely egotistical matter has been excluded, the quantity of material thus got together for the History of Printing and Printers is invaluable to the future historian.

Reference must also be made to the serious illness of Mr. CHARLES WYMAN. Added to the anxieties involved in

the practical management of a large printing establishment, and the labour inseparable from the editorial conduct of the *Printing Times and Lithographer*, the vast amount of toil attending the execution of the task he had set himself in bringing out this Bibliography proved too great a strain, Mr. WYMAN's health completely broke down in the early part of 1883, and has not yet been restored. It is hoped, however, that a further period of rest may enable him to resume his part in a work which he had so much at heart, and on which he laboured with such zeal and devotion.

74-76, GREAT QUEEN STREET, LONDON,

January, 1884.



AASLIEB (W.). Peter Schöffer und die Erfindung der Buchdruckerkunst. Ein Kulturbild. Neu-Ruppin : 1868. 8vo. pp. 188, and four coloured plates.

McCORQUODALE & Co.'s Specimens of Book Work. London : 1849. 4to.

Messrs. McCORQUODALE & Co. are extensive printers at Newton-le-Willows, Lancashire ; Leeds ; "The Armoury," Southwark, London ; and in other towns. Of late years they have made a speciality of railway printing. In March, 1880, just prior to the general election, when Colonel McCorquodale aspired to Parliamentary honours, the concern was converted into a com-

pany, and it is now styled "McCorquodale & Co., Limited."

MC CREERY (John). The Press, a Poem. Published as a Specimen of Typography. Part I. Liverpool : 1803. Large 4to. 6 leaves of prefatory matter, 29 pages of poetry, and 20 pages of notes.

— The Press, a Poem. Part II. London : 1827. Large 4to. 5 leaves of prefatory matter, and 80 pages of poetry, &c.

— The Press, a Poem, in two parts ; with other Pieces. Second edition. London : 1828. 8vo. 17 pages of prefatory matter ; 174 pages of poetry, notes, &c.

An admirable poem, very elegantly printed, and creditable alike to the mental and technical abilities of the author. The first part of the first edition bears the imprint : "Liverpool: Printed by J. McCreery, Houghton Street ; and sold by Cadell & Davies, Strand, London ;" while the second bears the words : "London: Printed by J. McCreery ; published by T. Cadell, in the Strand, and W. Simpkin & R. Marshall, Stationers' Hall Court." The dedication of the first part runs :—"To William Roscoe, Esq., the following work, the production of a Press which he has been instrumental in establishing, is inscribed,

as a testimony of gratitude and respect, by his faithful friend, the Author."

In the preface Mr. McCreery states that for some time he had felt convinced that it was in the power of printers to produce a degree of excellence greater than had ever been attained, at least so far as his own observation had extended. He was afterwards, however, surprised to find that excellence already attained in some of the early specimens of the typography of Bulmer and Bensley. "An unexpected event" started him in the race of improvement, but he soon experienced the difficulty of carrying out his project, owing to his location at

Liverpool. He then refers in warm terms to the impulse given to the progress of type-founding by Baskerville. Mr. Martin, whose abilities were so conspicuously displayed in the productions of the Shakespeare Press, was a pupil of Baskerville's school, and by the liberality of George Nicol, Esq., he (the author) was enabled to boast of being the first who had participated with Mr. Bulmer in the use of those types. Reference is also made to the "perfection" to which wood-engraving had been carried, Messrs. Thomas & John Bewick having been chiefly instrumental in bringing about this consummation. One of their pupils, Mr. Henry Hole, executed the ornaments with which the book is embellished, while an artist of the greatest eminence—Mr. John Thurston—was engaged to draw the designs. Allusion is further made to the ink, to obtain which Mr. McCreery states that he had recourse to experiments, many of which were of an expensive and troublesome nature. His object was to produce an ink of "richness and warmth of colouring" in place of the "deep and glaring black, which displeases, whilst it fatigues and injures the eye."

The poem itself is said to be "the production of those hours that I have been able to snatch from avocations of a more important nature to myself and family," and it "is not exhibited as the offspring of academic study or uninterrupted leisure, but is chiefly intended for that purpose which the title-page has already sufficiently expressed." The piece has been frequently reprinted, but we quote the opening lines—an apostrophe to "The Press"—to show the style of the versification:—

"Sire of our art, whose genius first
design'd
This great memorial of a daring mind,
And taught the lever with unceasing play
To stop the waste of time's destructive
sway,
The verse — O great progenitor! be
thine,
Late, but sincere, where all thy worth
shall shine;
What Printer ever since thy distant days,
Hath touch'd the strings responsive to
thy praise?
With trembling hand the boon let me
bestow,
Hear then, ye nations, what to him ye
owe."

At the end of the first part are 18 pages of notes, explanatory and historical, with quotations from Palmer's "History of Printing," Luckombe's "History,"

&c. As a tail-piece is given "a perspective view of the press at which this work was printed." It is a wooden two-pull press, and the excellence of the impression throughout the book shows the capabilities of that since somewhat despised appliance.

The second part is thus dedicated:—"To William Roscoe, Esq., this further effort to record the powers of the Press is inscribed with feelings of undiminished attachment and regard, by his old friend the Author." In the preface Mr. McCreery stated that the preceding part was never regarded by him in any other point of view than as an endeavour to exhibit a specimen of the improved state of the art in the town in which it was produced. He subsequently conceived that "a further development of the noble attributes of this discovery [printing] might be acceptable to the public." Hence, in the present part he exhibits "the practice of the art in the present day." He goes on to say that within a few years an almost entire revolution had taken place in the art, which was becoming merely a trade. "One species of competition is fast hurrying it on to degradation—the competition in cheapness, or the discovery of a method of being able to labour without remuneration." The second part is not as satisfactory as the first, and bears evidence in places of the influence of a moroseness of temper which had to some extent overcome the author. There are many references to merely ephemeral or now forgotten events, as well as allusions of a purely political character. Roscoe, who is spoken of throughout in the warmest terms, was a Liverpool merchant and a man of high culture, whose "Lives of the Medici" has become a standard work. Rathbone, Currie, Rushton, and Mallet were Liverpool notabilities, probably patrons of McCreery. Twenty pages at the end are occupied by "Miscellaneous Pieces," such as Lines to an Infant Daughter, to his friend Edward Rushton, to his wife, and an ode on the death of the Princess Charlotte, &c., all displaying marked poetic ability, as well as much delicacy of feeling and elegance of expression. There is a neat tail-piece, with the motto *Nec tempore ullo*, in a wreath surrounding the author's monogram. The engraving bears the name "W. Hughes."

JOHN MCCREERY, of whom, we are sorry to say, very slight biographical particulars have been preserved, was a native of Ireland. His Liverpool printing-office was in Houghton Street,

and between the publication of the two parts he had removed to London. He was entrusted by some of the leading publishers, such as Alderman Cadell, with the production of some of the most important works of the time, and all his books are highly commendable for their typographical execution. He is believed

to have suffered pecuniarily on the subsidence of the bibliomania, as also did several other notable printers. He died in 1832. Hansard ("Typographia," p. 284) makes various favourable references to McCreery's poem, and indeed reprints it entire.

MACHRIS (Charles). *The Printer's Book of Designs. Containing various and sundry Designs, executed with Brass Rule.* Detroit (Mich.): 1877. 8vo. pp. 52.

This little book gives a great many original designs useful to the jobbing printer, either for copying or creating new ideas.

MACINTOSH (Charles A.). *Popular Outlines of the Press, Ancient and Modern; or, a Brief Sketch of the Origin and Progress of Printing, and its Introduction into this Country. With a Notice of the Newspaper Press.* London: 1858. 16mo. pp. xii. 224.

In the preface it is stated that the principal object sought to be attained is to furnish an insight into the origin and progress of letterpress printing. Although, as the author admits, he can adduce little that is novel respecting the historical and practical details of printing, the subject has been rendered interesting to the general reader by the introduction of miscellaneous and anecdotal matter.

The author of this work is a London master printer, and is the son of the late Mr. A. Macintosh, printer, of Great New Street, Fetter Lane, who died at his residence, Duncan Terrace, Islington,

19th May, 1865, in his 78th year. Mr. Macintosh, sen., was during his earlier years employed in the University Printing Press at Cambridge, where he was brought into contact with the celebrated Rev. Charles Simeon, through whom, on his coming to London, he was recommended to the Jews' Society as one of the few compositors qualified to read Hebrew characters, and to print or correct Hebrew quotations. It was to this society that he attributed his rise in life. He lived to superintend a large establishment, and left behind him the memory of an honest, genial, and worthy man.

MACKELLAR (Thomas). *The American Printer: a Manual of Typography, containing Complete Instructions for Beginners, as well as Practical Directions for Managing every Department of a Printing-Office. With several Useful Tables, Schemes for Imposing Forms in every variety, Hints to Authors, &c.* Philadelphia: 1866. 16mo.—Ninth edition, Philadelphia: 1874. 16mo. pp. 336.—Twelfth edition: 1879. pp. 384.

Partly original and partly compiled from many sources, this is a very good practical treatise.

THOMAS MACKELLAR, born in 1812, in the city of New York, is the senior member of the firm of MacKellar, Smiths & Jordan, type-founders, of Philadelphia. He served his apprenticeship to the printing-house of the Harpers Brothers, of New York, for whom he subsequently acted for some time as reader, but in 1833 he removed to Philadelphia, where he became foreman of the Johnson Stereotype Foundry, and subsequently, in 1845, a member of the firm of L. Johnson & Co., the predecessors of the present firm. Mr. MacKellar's father was a Scotchman, and

his maternal grandfather an Englishman. Mr. MacKellar informs us that, owing to partial disability of eyesight, an English friend now acts as his amanuensis.

Mr. MacKellar has issued several small volumes of poems. In 1858 he published "Lines for the Gentle and Loving," which has an exquisitely engraved title-page. In 1873, he published "Rhymes atween Times," in which are comprised pieces from his early books and poems of recent composition. His muse is essentially homely, but some of his poems have had a wide popularity in the United States. Alaric A. Watts's poem beginning "Pick and click, go the types in the stick" has been incorrectly

attributed to Mr. MacKellar in several standard works, but he distinctly disclaimed the authorship in a communication to *The Printing Times* in 1875. It has been claimed for him that he was the first to issue a typogra-

phical journal—the *Typographic Advertiser*, begun in 1855—but, as will be seen on reference to our list of periodical publications, the claim is good only as regards America.

MACKELLAR, SMITHS, & JORDAN. *The Printers' Handy Book of Specimens, exhibiting the Choicest Productions of every description made at the Johnson Type-Foundry; comprising every article essential for a Book, Newspaper, or Job Printing-Office.* Philadelphia: 1871. Small 4to.

This is a revised and condensed edition of the volume issued by Lawrence Johnson & Co. in 1871 (see JOHNSON (Lawrence) & Co.). It met with great

favour, and an edition of 2,000 copies was speedily exhausted. This led to the preparation of the following volume:—

— *The Oldest Type-Foundry in America. Established 1796. Eleventh Book of Specimens of Printing Types and every Requisite for Typographical Uses and Adornment.* Philadelphia: 1878. Large 4to.

The title-page was embellished with a fac-simile of the vignette which appeared in Binny & Ronaldson's first specimen books. This is a superb volume: and among a multitude of other things it

contains specimens of the numerous styles originated and patented by this type-foundry. Experience having demonstrated the necessity for a smaller volume, the following was issued:—

— *Twelfth Specimen Book. Printing Types, Borders, Ornaments, and all things needful for Newspaper and Job Printing-Offices, made by MacKellar, Smiths, & Jordan, Type-Founders.* Philadelphia: 1878. 8vo.

Under the heading of JOHNSON (Lawrence) & Co., it has been described how in 1845 Mr. Johnson, successor of Binny & Ronaldson, associated with himself Thomas MacKellar, John F. and Richard Smith, and the firm became L. Johnson & Co. Mr. Johnson died in 1860, and Mr. Peter A. Jordan being added to the partnership, the title of the firm was

altered to MacKellar, Smiths, & Jordan, which is still retained.

This foundry is one of the most eminent in America. It possesses a staff of the most talented artists in designing and type-cutting, and issues from time to time beautiful and original specimens of the type-founding art.

— *Specimens of Original Printing Types, Borders, and Ornaments, cast by the Patentees, Messrs. MacKellar, Smiths, & Jordan, Letter-founders, Philadelphia.* Philadelphia: 1880. 8vo. pp. 68.

A characteristic sample of American typography. The various lines to show the types are of a humorous character.

All the Specimen Books issued by this type-foundry since the year 1845 were got out under the editorship and supervision of Mr. MacKellar. The entire

matter, excepting that of the plain faces, is original, and the wording (when not of a grotesque, humorous, or satirical character) is cunningly adapted to describe the style of the type in which the lines are set.

MACKIE (Alexander), LL.D. *Italy and France: An Editor's Holiday.* London: 1874. 8vo. pp. xvi. 416.

Mr. ALEXANDER MACKIE, upon whom an American university conferred the degree of LL.D. for literary and mechanical services, is a native of Dundee, born in 1825. He is the proprietor of the

Warrington Guardian, Lords and Commons, and other newspapers, and the inventor of the "Steam-driven Composing Machine." The above book is set up by this machinery, which is said to be per-

factly automatic. The author gives an account of several foreign printing-offices, such as the "Propaganda" at Rome; and the Imprimerie Nationale, M. Chaix's, the *Monteur*, the *Journal Officiel*, and other noted establishments in Paris. Dr. Mackie has established a large printing-office at Crewe, in Cheshire, with a view to the employment of female labour in connection with his composing-machines, each of which sets two-thirds

of a *Times* column per hour automatically, guided by a band of perforated paper, previously prepared. Dr. Mackie, curiously enough for an editor, has delivered 130 lectures to the working men of Warrington, of which two volumes have been published. He is also the author of "The Proverbs of Jesus," &c. He unsuccessfully contested Perth in the Conservative interest in 1878.

MACKLOT (C.). *Schriftproben der Hof-Buchdruckerei*. Karlsruhe : 1840. 8vo.—See also DUPRAT.

MCNEILE (Rev. Hugh, D.D.). *A Lecture on the Life of Dr. Franklin*, as delivered at the Liverpool Royal Amphitheatre on Wednesday evening, 17th November, 1841. With the addition of a prefatory Note to the Reader, by John B. Murray, Esq., of New York. London : 1842. 8vo.

46 pages, with fac-simile of a Letter written by Franklin, and a woodcut of the press exhibited at the Lecture as that at which he worked when in London.

— A Lecture on the Life of Dr. Franklin, as delivered 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 Reverend 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. London : 1842. (Second edition.) Demy 8vo. pp. 48.

BENJAMIN FRANKLIN has been described by some writers to have worked at Messrs. Wyman's printing-office, Nos. 74-75, Great Queen Street, W.C., as a journeyman printer. This is an error, Franklin having been employed at Mr. Watt's, which was on the south

side of Wild Court, Drury Lane, and occupied the site of the premises now in the occupation of Mr. Newman, coach-painter, as we have taken much pains to discover by searching the rate-books, and by other evidence.—See FRANKLIN.

MADDEN (J. P. A.). *Lettres d'un Bibliographe*. Paris : 1868. Royal 8vo. pp. x. 53.

The writings of M. J. P. A. MADDEN, of Versailles, are amongst the most interesting of recent contributions to the history of typography. The author is not a printer, but a retired professor of the University of France, possessed of a large and valuable library, which includes several hundred of the incunabula, and is rich in the literature of printing. His other writings belong to the domains of natural, philological, and geographical investigation,—ground that is foreign apparently to the subjects comprised in these "*Lettres d'un Bibliographe*." As, however, the cosmical sciences are all found to have a con-

verging point—a correlation, as one of our English philosophers has pointed out,—so in the mental and inductive sciences the most apparently diverse have a common bearing, and the method of the explorer is the same. M. Madden is an earnest student of the literature of the past—the literature anterior as well as posterior to the invention of printing,—and he utilizes the paleography of the pre-typographic era to interpret and to illustrate the yet hidden subjects connected with the incunabula and their immediate successors. This is his *intier*; his labours must be referred to in detail.

The first series of Letters bears a simple dedication: "To the memory of Edward Byrne.—J. P. A. Madden." The preface opens with the statement that the Convent of Weidenbach—"the stream of the willows"—has never yet received mention in the history of printing. Some years previously the author's researches led him to the discovery that in this place the art had been carried on with very important and interesting results. In the prosecution of further inquiries he found, moreover, that the products of this press threw light on many disputed points of bibliography; and this encouraged him to make a thorough examination of the whole subject of printing at Weidenbach. In this examination he endeavoured to use the same methods as those adopted in the investigation of physical phenomena, and to avoid the conjectural and hypothetical systems generally employed.

The first Letter is devoted to one of the incunabula proceeding from the Convent—a letter of Pius II. to Mahomet II. After showing the historical significance of this work, he proceeds to give a bibliographical account of it, from which it appears that it is a volume of more than 100 pages. In the second Letter, we are shown that the arrangement of the book is in sections, the first six sheets being quaternions, the last having six leaves,—altogether 54 leaves. The paper in all the three extant copies has the same watermark, one of the forms of the bull's head. The position of it shows that it was printed in half-sheets. The paper is of a remarkable excellency and beauty; the ink is a good black. We have then a minute account of the typographical arrangement of the pages and lines. The three copies are without title-page, pagination, catchwords, and signatures. The whole of the inquiry goes to show that the three copies in existence belong to different editions.

In the third Letter the proposition is sustained that the three editions were derived from one and the same manuscript. This is established by the most curious yet complete argument. For instance, in one edition we read *christiani sino*, instead of *christianismo*. If the compositor, says the author, had been working from a reprint copy, this error could not have occurred. The next proposition is that the composition was not done direct from the manuscript copy at all, but simultaneously by three men who had it dictated to them by the *anagnoste*, or reader. Interesting particulars are given of the office of this

personage, and the variation in texts resulting from the oral dictation is shown conclusively. This topic is resumed in the fourth Letter, wherein is shown how the faults of pronunciation on the part of the *anagnoste* resulted in typographical errors, *e. g.* *composuit* is pronounced as if it had two *s*'s, and the compositor set it up as *compossuit*. The peculiarities of Cologne pronunciation even are reproduced in the printers' blunders. Another examination of the text shows that only one reader, and not three, could have been employed. As a specimen of the minute care taken in carrying out this investigation, it may be mentioned that there are lists given (1) of identical barbarisms, (2) of identical solecisms, (3) of words varying, (4) of words omitted, (5) of similar superfluous words, (6) of similar identical signs, (7) of the same absence of points, of similar superfluity of points, (8) of similar remarkable abbreviations in the three editions; the result proving that the same dictation was made to three compositors.

In the fifth Letter the subject is regarded under another aspect—the spacing of the lines and their different commencements, indicating that three different compositors were engaged; and in the sixth it is shown that the *anagnoste* himself was guilty of divergencies from his copy, which of course were reproduced by the three compositors. In the seventh Letter we see how typographical peculiarities even indicate the peculiarities of the manuscript, and the reasoning is carried out to reveal even the number of lines of writing on each page of paper. We cannot here enter into the different chains of argument by which the fact is arrived at; nor by which that in the eighth Letter is proved, that the three editions were contemporaneous. In the ninth Letter the subjects of the place and date of the printing, and the name of the printer, are discussed. In the tenth it is demonstrated that the printer was not Ulric Zell, of Cologne, as is stated by bibliographers. This is effected by an examination of the known works of the printer; and the impossibility of the Letter of Pope Pius II. being produced in Zell's office is demonstrated. In the eleventh Letter the identity of the press is established with that of Weidenbach, which was a religious house founded after 1417 in front of the Abbey of St. Pantaléon. The inmates of the house were the Brothers of Life-in-Common. Their principal occupation was to copy books and to bind them. When typography was established in Cologne, it found a

home in this religious house, for it was there that Ulric Zell set up his printing-office. To Weidenbach, it is further shown, must be attributed the books hitherto believed to be printed independently during a certain period by Ulric Zell, who was not a member of the order. The eleventh Letter is upon the relative importance in a bibliographical sense of some of the incunabula which are affected by this discussion.

In this way it will be seen, by a

method of investigation altogether his own, M. Madden has made several important discoveries, and not the least of them is the part played in the early history of printing by the Brothers of Life-in-Common at Weidenbach, whose connection with typography had previously never been referred to. "The name of Weidenbach," he says, "appears thus under my auspices for the first time in the history of printing."

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Deuxième Série. Ornées de fac-simile.* Paris: 1873. Royal 8vo. pp. xv. 135.

The second series of the "Letters of a Bibliographer" opens with the declaration that the chief subject to which they will be devoted will be the typographical anomalies of many of the incunabula. The first letter is an explanation of the gap in a sheet of the second volume of a Bible attributed to Ulric Zell, wherefrom it is deduced that, contrary to general belief, he could not be the printer. In the second, it is shown that the book proceeded from the Convent at Weidenbach. In the third, that another Bible, believed to be Zell's, was the work of the Brothers. In the fourth, by a minute examination of a copy of the "Lis Christi et Belial," it is shown that the two compositors employed worked under the dictation of an *anagnoste*. The subjects of the rest of the remaining letters may be epitomized as follows:—

Fifth Letter: An analysis of the work referred to, and a translation of several passages.

Sixth Letter: By whom was the "Lis Christi et Belial" printed?

Seventh Letter: Was William Caxton the printer of the "De Proprietatibus Rerum"? Testimony of Wynken de Worde; fac-simile; typographical imperfections of the work.

Eighth Letter: Of the two editions of the "De Arte et Modo prædicandi" of St. Augustin, printed by Fust and Mentelin, which is Mentelin's first edition. Did Fust or Mentelin first print the work?

Ninth Letter: A transcription of the preface of Mentelin, and of the most important passages in the edition of Fust.

Tenth Letter: Interpretation of a manuscript note on the margin of a page of the "Summa de Casibus Conscientiæ," of Astexanus, printed by Mentelin; typographical analysis of the volume; the singularity of the signatures.

Eleventh Letter: Of an edition of the "Imitatio," printed by John of West-

phalia, and its remarkable typographical defects. What is their cause? Of the "Sermones Michaelis de Hungaria" of the same printer. Of another edition of the "Imitatio," by John of Westphalia, and comparison of the two texts. Here it is shown that they were dictated from one manuscript to two compositors at once; and that it was neither John of Westphalia nor Thierry Martens, of Alost, who introduced printing into the Low Countries, but the Brothers of Life-in-Common, of the Convent of Saint Gregory, in Louvain.

Twelfth Letter: Of the edition of Petrarch's "De Remediis utriusque Fortunæ," printed by H. Eggestein, with a proof that it was the first edition, being printed from a manuscript. A typographical description of the book. Explanation of two strange gaps in the text; translation of passages.

Thirteenth Letter: Of the work of Adrien le Chartreux, bearing the same title as that of Petrarch, *De Remediis*. Edition of the work issued by Ter Hoernen; the edition attributed to Ulric Zell; comparison of the two; that attributed to Zell is the earliest. Of the edition of H. Eggestein.

Fourteenth Letter: Of Four Letters of Indulgence, printed on the same side of a sheet of vellum. The four letters were the work of two compositors. Singular arrangement of the forms; explanation thereof by M. E. Aubert, printer. Some typographical differences in the letters precluding their being attributed to different printing-offices. Translation of the Letter of Indulgence.

Fifteenth Letter: In what school did Nicolas Jenson learn printing? Two notes on the subject, one given by Boze, and the other preserved in the library of the Arsenal. Comparison of the two notes. Was it Charles VII. or Louis XI. who sent Jenson to inquire into the discovery of printing? That Jenson

went to Cologne about the year 1463; that there he became acquainted with Ulrich Zell in the Convent of Weidenbach; that he there learned to engrave the characters known as the "R bizarre."

It will be seen that the volume contains

a refutation of a number of statements that have hitherto passed current among bibliographers, and that this refutation, if correct, is of so important a character as to modify very considerably any future history of printing that may be compiled.

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Troisième Série, avec fac-simile.* Paris: 1874. Royal 8vo. pp. xiii. 104. (The fac-simile is a photograph.)

This volume carries on the train of investigation opened up in the two preceding volumes. The subjects of the respective letters are as follows:—

First Letter: Interpretation of a manuscript note in which the verb *disponere* cannot receive a typographical signification, and leads to the conclusion that it was printed in the convent of Weidenbach.

Second Letter: Interpretation of a note in which the word *procurare* replaces *disponere*.

Third Letter: Interpretation of notes in which we find associated the names of Ulrich Zell and of Jean Alen, the one the printer, the other overseer at Weidenbach.

Fourth Letter: Interpretation of notes, in which we see brought together the verbs *disponere* and *procurare*.

Fifth Letter: Interpretation of a note which leads to the conclusion that Jean Guldenschaff printed at Weidenbach.

Sixth Letter: Of the Brothers of Life-in-Common in general, and those of Weidenbach in particular. Of Gerard Groot and Florenz Radewyns. Matthew Grabow's attack on the Brothers at the Council of Constance. The building of the church of St. Michael at Cologne.

This is stated to be "the end of the third series of Letters of a Bibliographer." The remainder of the volume, from page 37, is occupied by "Etudes sur Gutenberg et sur Schoeffer." These are isolated articles of considerable interest, bibliographically and typographically.

The first is entitled "Gutenberg at Strasburg," and reference is made to the third typographical jubilee celebrated there in 1740. Professor Schoepflin was then authorized to examine the archives of the ancient city, and he found a register of the year 1439, containing the name of Gutenberg. This discovery gave us the first and, to the present day, the only reliable information concerning the first works of the inventor of printing. The precious documents themselves were destroyed by the Prussians during the

war of 1871, when the library of Strasburg was burnt. Happily Schoepflin, Meerman, and Léon de Laborde, had copied the text, and made translations in French and Latin. From these and from other trustworthy documents M. Madden makes up a sketch of the early life of Gutenberg and his first operations at Strasburg.

The next chapter is headed "Gutenberg at Mayence," and the story of the proto-printer is told during the time he occupied the house "Zum Jungen," "which is," says M. Madden, "after the cradle at Bethlehem, the spot on all our planet where was accomplished the fact that has been most important to the human race." And "the Germans," he adds, "have made it a brewery!"

The characteristics of the different alleged Gutenberg Bibles are then described, M. Madden stating that he has taken nothing at second-hand, but has examined each for himself. He believes that the first book ever printed in movable type was the Bible of 36 lines, and accepts as the date of its production the statement of Ulrich Zell, in the *Cologne Chronicle*, that it appeared in 1450. After the printing of the Bible came the partnership with Fust, and the printing of the Bible of 42 lines; subsequently Gutenberg printed, alone, the "Catholicon." The chapter details the known incidents up to the death of the inventor, and ends with the words: "quoi bon parler du bronze et du marbre consacrés à Gutenberg? Il est un monument qui, plus frêle que tous les autres, leur survivra cependant: c'est le livre."

The third chapter is devoted to Peter Schoeffer, the man who, Madden says, after Gutenberg, occupies the most honourable place in the history of typography. A fine fac-simile of the handwriting of Peter Schoeffer is given. Among other interesting discoveries made by M. Madden is that of the name of Schoeffer's corrector of the press, John Fontaine, which had been unknown during the previous four centuries.

MADDEN (J. P. A.). *Lettres d'un Bibliographe*. Quatrième série, ornée de six planches et de plusieurs fac-simile. Paris: 1875. Royal 8vo. pp. xix. 287. Engraved title-page; fac-simile of the Psalterium, op. p. 145; sketch of a Clerc de la Vie Commune, op. p. 175; alphabet of capital letters, op. p. 179; plan of St. Pantaléon and Weidenbach, op. p. 180; photographed fac-simile after Quentel, op. p. 218.

In the preface, M. Madden states that this fourth series, as well as the third, consists of Letters and articles which appeared in the *Typologie-Tucker*, entitled "Studies in Printing." The ten first Letters embodied the results of his bibliographical researches from their beginning. That was in 1856, and their origin is curious. For a few years previously he had in his library an old "Psalterium," bought at a shop in Versailles. Being engaged in compiling a catalogue of his library, it became necessary to know from what printing-office this "Psalterium" emanated, and this was how he had entered upon those bibliographical studies which he had ever since pursued in the intervals of his engagements in the instruction of university students and at the Government schools. The solution of the problem imposed on him an attentive examination of the incunabula of the French public libraries and those in the Stadt-Bibliothek of Cologne. With great labour he carried out his object, but his inquiries were much assisted by the fact that already in his own possession were a large number of fifteenth-century productions. The result was that he was able to identify his "Psalterium" as the work of the Clerks of Common Life of Weidenbach, Cologne.

The title-page of the book contains a vignette consisting of an ancient wine-press, engraved on wood by M. Lacoste; it is surrounded with a border, designed by an artist in Lemercier's establishment. A representation is given of a "Clerc" of the Order of Life-in-Common, reproduced from a work by Philippe Bonnani, of the Society of Jesus, published at Rome in 1738, under the title of "Ordinum Religiosorum Catalogus." There is presented a plan of the part of Cologne where was situated the convent of Weidenbach, from a rare work called "Theatrum Urbium Præcipuarum Mundi," by George Braun or Bruin, of which the first volume appeared at Cologne in 1572. The other reproductions are by the firm of Gillot & Co.

M. Madden expresses his belief that the most important result of the publication of the Fourth Series of his "Letters"

will be to show that the rôle of Cologne, especially in giving shelter to the typographical fugitives from Mayence in 1462, has never previously been duly appreciated.

The matter contained in this fourth volume is of so varied a character that we can merely catalogue it. Our list shows, however, the pre-eminent importance of the work to students of the history of typography.

First of all appear the following chapters:—

Ulric Zell and the typographical school at Cologne.

William Caxton.

Caxton at Westminster.

John Mentelin.

On certain works printed with the "R bizarre."

The Sophologium with the "R bizarre."

List of books in that character.

Books in the semi-Gothic character, with and without the "R bizarre."

These are succeeded by ten Letters on two Psalters and two Missals without name of printer, and three letters follow relative to other printing from Weidenbach.

The fourteenth and following Letters are devoted to different subjects. The statement of the bibliographers that in the early days of typography books were printed page by page is examined and refuted. The fifteenth letter is on the meaning of the word *planatura*, and it is shown how it is applicable to the work of the early bookbinders.

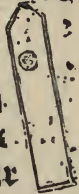
The sixteenth Letter is of great interest. There are not preserved anywhere one of the types used by printers in the fifteenth century, nor are intelligible descriptions extant of their shape; all known on the point was conjectural. In reading a page of a Latin treatise of John Nider on "Lèpre Morale," printed by Conrad Hamborch, of Cologne, at the end of the year 1476, M. Madden found that one of the pages had got battered. The inking-ball had drawn up a letter, which lay upon the face of the form, the frisket and platen descended, and the type received the impression, the printed page

resulting from this accident showing us, after four centuries, the exact contour of the archaic types. We reproduce, by M. Madden's permission, this excessively interesting representation. The circular mark, about one-tenth of an inch diameter on the side of the type was firmly depressed in the metal, but did not perforate it. As the type had no nick on the body, it is apparent that the

the typographical signification of the word *litura*.

At the end are several "notes," of historical value. The first is on the printing-office of Froschauer at Zurich. Then follows a list of the printers of Cologne in the fifteenth century, and remarks on the situations of their respective establishments, beginning with that of Ulric Zell, who, according to M. Mad-

toritibus pñis mñil de pñis mñdo dicere
in sequentibus: sed dñtapat autenticor in fac
pagina verba fideliter curato onede si
potissimū: mñ qñ alium doctorem noia
pñ cuius verba statim sequunt verba bi
me: qñ ipse omnes videtur toiter mgtōi
rellere vbi de differentijs pñōrum agitur



A TYPE OF THE FIFTEENTH CENTURY.

circular mark was there to guide the compositor.

The object of the seventeenth Letter is to show that the proto-typographer of Lauringen was probably John Zeiner. The eighteenth Letter is on the authorship of a French romance; the nineteenth is on a subject of more importance to us, technically—the first book printed in Hebrew characters; the twentieth is on

den's researches, installed about 1463 his first presses at the Monastery of Wiedenbach, opposite the Abbey of St. Pantaléon. Following, is the correction of another error of the bibliographers relative to Peter Bergmann de Olpe, and some *ephemera*, including a notice of Firmin-Didot's "Aldus Manutius," and Mr. Blades's discovery of a new Caxton; the first book printed in Italy, &c.

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Suivies d'un essai sur l'origine de l'imprimerie de Paris. Cinquième série, ornée d'un atlas.* Paris: 1878. Royal 8vo. pp. xi. 284. Half-title is: "Vingt lettres d'un bibliographe." Another half-title leaf forms p. 103: "Essai sur l'origine de l'imprimerie de Paris"; pagination being continuous.

The first Letter is headed, "A graphic proof that copy was dictated to compositors." We have referred above to the investigations made by M. Madden into the existence of the *anagnoste*, and to his information on the subject contained in the first series of letters. Some writers, it appears, regarded M. Madden's remarks as mere surmises, which stimulated him to give a "graphic" proof of his assertions. We are enabled by the courtesy of M. Madden to reproduce one of these illustrations (see PANCIROLI).

Second Letter: On the four first editions of the "Compendium de Francorum Gestis," &c.

Third Letter: Comparison of two copies of the "De Arte Prædicandi."

Fourth Letter: Comparison of two copies of the "Sermones aurei de Sanctis."

Fifth Letter: Comparison of two copies of the "Sophologium."

Sixth Letter: On the first editions of the "Poésies érotiques de Parny."

Seventh Letter: Some dates connected with Parny and his first poems.

Eighth Letter: The "Elégies" of Parny.

Ninth Letter: The subterranean atelier of Gutenberg at Mayence. This is a description of a visit paid by M. Madden in 1838 to Mayence, to inspect the house "Zum Jungen," where, according to tradition, Gutenberg erected his press to print the 36-line Bible. There had been found in the cellar of this place various pieces of timber which, when put together, formed part of the framework of a press, on a cross-piece of which was cut, in letters about an inch in length, "J mcdxli G." The first and the last letters are the initials of the great printer; the others are the date of the construction of the press. It is the theory of M. Madden that in 1441 Gutenberg was in Strasburg, and not in Mayence.—*See FRY (Francis), and (in SUPPLEMENT) HESSELS (J. H.).*

Tenth Letter: On the form of the "Tables of Logarithms of Wingate."

Eleventh Letter: On the first Tables of Logarithms printed in France.

Twelfth Letter: On Henrion's "Treatise on Logarithms," of 1626.

Thirteenth Letter: On the introduction of printing into the province of Languedoc.

Fourteenth Letter: The house of Plantin, at Antwerp.

Fifteenth Letter: Caxton and his apprenticeship.

Sixteenth Letter: On an old Latin-French Dictionary.

Seventeenth Letter: On a print of Jacques Kerver.

Eighteenth Letter: The centenaries of J. J. Rousseau and of Voltaire.

Nineteenth Letter: On the oldest printing-office in Versailles.

Twentieth Letter: Etymology of the word "tramway."

At page 103 there is an "Essay on the Origin of Printing in Paris." It forms the nucleus of a complete history of the early French typographers. M. Madden shows that the establishment of printing in the French metropolis was not the work of Ulric Gering alone, as is generally believed. He points out that some centuries previously there had been providentially prepared the places and the auxiliaries essential to the introduction, and a long chain of events had transpired favouring the settlement of the art at Paris. In a "Prolégomènes et critique de quelques historiens" he reviews previous writers on the subject, viz., Naudé, Chevallier, W. P. Greswell, A. Taillandier, and Auguste Bernard, as well as M. Ambroise Firmin-Didot. It

is stated that among all the bibliographers Chevallier has treated his subject the best; Greswell abounds with errors, which the critical spirit of a bibliographer would have prevented, to the great improvement of his book, whose chief recommendation consists in its engravings on wood, especially the portrait of Ulric Gering. As for Bernard, "as long as he keeps within his professional sphere as a printer, he throws much light on typographical questions, but when he advances to laud that he has but slightly explored, he misleads his reader."

The next chapter is headed "Paris cité favorite de la Providence," and M. Madden says that if the reader will recall to his memory the immense services which were rendered by the printing-press of Paris in the 15th century in offering cheap works to those who were not favoured of fortune; in the sixteenth century by resuscitating the Latin and Greek authors; in the seventeenth by diffusing throughout all Europe the best of its own literature; in the eighteenth by spreading a literature that had changed the aspect and shaken the foundations of society,—if he considers those great results, he will ask, What causes led to them? The answer is, Paris was predestinated, Paris was favoured by Providence before all other cities. He proceeds then to consider its natural and physical advantages.

The next chapter is a "Bird's-eye View" of the part of Paris in which printing was first established.

Following is a chapter on the University and the Sorbonne; tracing up the history of those institutions from their origin. At the end reference is made to the portrait of Ulric Gering contained in the accompanying Atlas. It is drawn after an antique picture placed in the high chapel of the Collège du Montagu. An engraving of it has been made after a drawing by the well-known French artist, M. Pilinski. Reference is also made to a bust of Gering, which is printed in the Atlas. The bust itself was erected in the Library of St. Geneviève in 1874.

The next chapter is on the situation of the rue Coupe-Gueule, and the matter following establishes the fact that there were five persons concerned in the establishment of printing in Paris. Their names are: Jean de Lapierre or Lapide, or Lapidanus, who in 1467 was prior of the Sorbonne, and in 1471 librarian; Guillaume Fichet, in 1467 rector, and afterwards also librarian of the Sorbonne; Martin Krantz, of whom nothing is known; Michel Friburger; and Ulric Gering. A chapter is devoted to the

books printed in the Sorbonne, and the departure of Krantz, Friburger, and Gering from the Sorbonne, to set up a press in the Rue St. Jacques, at the "Golden Sun." A bibliographical account is then given of the twenty-one books printed there. The author now turns to the establishment of the second printing-office in Paris by two Germans, named Pierre Cæsar and Jean Stol. Returning to Gering, it is shown how he became associated with Rembolt in 1494, and how finally he printed by himself up to

the time of his death, in 1510, after having practised typography for about forty years. An account is appended of the other printers of Paris in the fifteenth century, and a curious genealogical statement, showing how certain alliances favourable to printing were made between French and German families at the commencement of the sixteenth century. At the end of the book are some "additional notes" on subjects previously referred to. The "Lettres" are still (1880) being continued in *La Typologie-Tucker*.

MADDEN (J. P. A.). Atlas au "Lettres d'un Bibliographe." Paris : 1878. 4to.

The Atlas consists of the portrait of Ulric Gering, and the monument to him in the Library of St. Geneviève, to which reference has been made above; tables of the earliest products of the Parisian press; a portrait of Robert Stephens I.

(which we reproduce, *sub voce* Stephens) a fac-simile of the first page of the "Virgil" of Nicholas des Prés, of 1514, the device of Ulric Zell, and a copperplate plan of the quarter of the Sorbonne.

— See MALLINKROT (B.) and PANCIROLI (G.).

MADINIER (Henry). Notes sur les principaux produits exposés de l'Imprimerie. (Exposition universelle de 1855.) Paris : 1855. 8vo. pp. 78.

A cleverly-written report, showing alike the ability and impartiality of the author.

— et PARROT (A.). Amour et Typographie. Comédie-Vaudeville en deux actes. Paris : 1856. 8vo.

MAEDER (Pfarrer). Der Segen der Buchdruckerkunst. Strasburg : 1840. 8vo. pp. 14.

MAFFEI (G.). Storia della letteratura Italiana dall' origine della lingua fino al Secolo XIX. 5 vols. Napoli : 1829. 12mo.

In vol. ii. p. 101, and vol. iv. p. 27, are some interesting particulars of the early Italian printers.

MAGDEBURGISCHER Beytrag zum Lobe Gottes, wegen der vor 300 Jahren erfundenen Buchdruckerkunst. Magdeburg : 1740. 4to.

MAGRATH (W.). Printer's Assistant. London : 1805.

MAHLAN (A.). Ueber Preisberechnung der Buchdruckerarbeiten. Vortrag, gehalten am 29. Octbr. 1871, zu Frankfurt-a.-M. Frankfurt-on-the-Maine : 1871. 8vo. pp. 28.

ALBERT MAHLAN, of the firm of Mahlan & Waldschmidt, printers, of the above-named city, read this paper on the journeymen printers' scale, before a meeting of master printers, who, agreeing with his

views, requested him to have it printed, as cwing to its practical nature it deserved greater publicity. The paper was also printed in numbers 42, 43, and 44 of the *Journal für Buchdruckerkunst* for 1871.

MAHNKE (Geo. Hein.). *Johannes von Gutenberg, Erfinder der Buchdruckerkunst, und Dr. Johann Faust; oder die Zeichen der Zeit.* [A Drama.] Hamburg: 1809. 8vo. Frontispiece. pp. 232.

MAIER (Mich.). *De Typographia.* In his "Verum inuentum s. munera Germaniae," chap. v. Frankfurt: 1619. 4to.

MAILLARD (Firmin). *Histoire anecdotique et critique de la Presse Parisienne.* 2. et 3. Années. 1857 et 1858. Paris: 1859. 12mo. pp. ii. and 251.

An interesting collection of facts and anecdotes concerning the Parisian Press of the period described, with amusing notices of every serial, large or small, issued in Paris during 1857-8.

——— *Histoire des Journaux publiés à Paris pendant le Siècle et sous la Commune* (4 Septembre, 1870, au 28 Mai, 1871). Paris: 1871. 8vo. pp. vi. and 268.

This book and the following form a curious page in typographical history.

——— *Les Publications de la Rue pendant le Siècle et la Commune—satires, canards, plaintes, chansons, placards, pamphlets—Bibliographie pittoresque et anecdotique.* Paris: 1874. 12mo. pp. xii. and 198, and one vignette.

Printed on coloured paper.

M. FIRMIN MAILLARD has devoted his pen to recording the history of the Parisian periodical press, and to what we in this country are accustomed to characterize as "Catnach" literature, being the author of "Affiches, Professions de Foi, Documents officiels, Clubs et Comités pendant la Commune," published

at Paris in 1871; "Histoire anecdotique et critique de 159 Journaux parus en l'an de grace 1856, avec une table par ordre alphabétique de 386 personnes citées, commentées et turlupinées dans le présent volume," published in 1857; "*Le Petit Journal: Histoire de dix ans 1850-60, avec gravures*," published in 1853; and other similar works.

MAILLEVILLE (Le Comte E.). *Bibliographie du Perigord, XVI^e Siècle.* Paris: 1861. 8vo.

MAIMIEUX (J. de). *Pasigraphie . . . nouvel art-science d'écrire et d'imprimer en une langue à manière d'être lu et entendu dans toute autre langue.* Paris: 1797. 4to.

MAINERI (Prof. B. E.). *Cola Montano e compagni in tipografia. Illustratione del quadro di G. Mazza.* Florence: 1871.

M[AIRET (F.)]. *Notice sur la Lithographie, ou l'art d'imprimer sur pierre.* Dijon: 1818. 12mo. pp. vi. 57, and 4 plates.

A very rare early work on the subject of lithography. Copies containing the four plates are exceedingly scarce. The authorship is indicated on the title-page only by the letter M . . . , but in the imprint the writer describes himself as a stationer. He points out in the preface that he is not a literary man, and would have desired that M. de Lasteyrie had undertaken the work, as his felicity of

style would have rendered it more interesting and elegant. Finding, however, that amateurs were in want of practical information on the several processes of lithography, M. Mairet published these directions, derived from his own experience in the pursuit of the art. The plates are only rude, but exceedingly interesting as early examples.

M[AIRET (F.)]. Notice sur la Lithographie. Deuxième édition, suivie d'un Essai sur la Reliure et le blanchiment des livres et gravures. Chatillon-sur-Seine : 1824. 12mo. pp. 228. Five plates.

The lithographic matter extends over 68 pages. In the preface it is stated that the previous edition had been quickly sold off, and the author had been solicited to issue a second. In complying with this request he added the matter relating to bookbinding, &c. It is noticeable that whereas in the title-page of 1818 he was described as a stationer, in that of 1824 he is described as a book-binder and lithographic printer. He seems to have gained great reputation

for the excellence and elegance of his binding, M. Peignot, the bibliophile, awarding him high commendation on this account. The new edition was printed in a far superior manner to the old one, and the plates are much better executed, marking the progress which had been made in the interval between the two publications. Copies are now seldom met with, especially in this country.

—— Kurzer Abriss der Lithographie u. Steindruckerei. Aus dem Französ. Mit 1 Abbild. einer vollständigen Presse. Pesth : 1819. 8vo.

MAITLAND (S. R.). An Index of such English books, printed before the year 1600, as are now in the Archi-episcopal Library of Lambeth. London : 1845. 8vo. pp. 246.

—— See LAMBETH LIBRARY, *ante*.

MAITTAIRE (Michael). Annales typographici ab artis inventæ origine ad annum MDLVII. 3 vols. Hagæ-Comitum : 1719–22–26. 4to.

—— Vol. iv., in 2 parts (a new edition of vol. i.). Amstelodami : 1733. 4to. — Vol. v., in 2 parts. Index. Londini : 1741. 4to. Large paper.

* Vol. i., 6 leaves and 388 pages. At the beginning is a beautifully engraved plate, representing the heads of Coster, Gutenberg, Schœffer, Aldus, and Frobenius. Vol. ii. 4 leaves ; Prefatio, pp. viii. ; Conjectura, pp. iv. ; Annales, pp. 395. Vol. iii., or, as the title-page has it, "Tomi secundi pars posterior," has a title-page, 1 leaf ; Annales, pp. 395–860.

A chronological list of all the books the author could meet with up to the year 1557.

A synopsis of Maittaire's theories will

be found *s. v.* KOSTER. "The 'Annales Typographici' have secured him the respect of posterity Copies upon large paper are now exceedingly scarce. . . . The principal merit consists in a great deal of curious matter detailed in the notes, but the absence of the *lucidus ordo* renders the perusal of these fatiguing and unsatisfactory." — *Dibdin* (Bibliomania).

A supplement in 2 vols. was published in 1789. — See DENIS (M.).

—— Historia Typographorum aliquot Parisiensium, eorum vitas et libros complectens. 2 vols. Londini : 1717. 8vo. Tom. i., pp. xvi., 2 plates, 2 leaves, pp. 160. Tom. ii., 4 leaves, pp. 160.

A curious work, in which the typographical careers of Simon de Colines, Michel Vascosan, G. Morel, A. Turnebo, F. Morel, and Jean Bienné are recounted.

—— Stephanorum Historia, vitas ipsorum ac libros complectens. Londini : 1709. 8vo. pp. ix., two leaves of fac-simile devices, pp. 564, 5, 133, and 7. Portrait of Robert Stephens, by Sturt, forms the frontispiece.

This very complete work, the first production of this renowned bibliographer, has the above general title-pages, but there are sub-titles dividing the work, as follows : — Vol. i., part 1. Lives of Henry

Stephens the first, and of his Sons. * Vol. i., part 2. Lives of the Nephews of Henry Stephens I. Vol. ii. List of Books printed by the Stephens.

MICHAEL MAITTAIRE, an eminent



INTERIOR OF A PRINTING-OFFICE IN 1639 (FROM MALLINKROT).

London classical editor and bibliographer, was born in 1668, died 1747. Some biographical allusions to his career will be found in the third edition of Dibdin's "Introduction to the Knowledge of

Rare and Valuable Editions of the Greek and Latin Classics," vol. i. p. 148.—*See also* Beloe's "Anecdotes of Literature," &c., vol. iii. p. 9.

MAITTAIRE (Michael).—*See* LEICH (J. H.).

— Observations sur quelques endroits des "Annales Typographiques" de M. Maittaire. In "Histoire de l'Académie Royale des Inscriptions et Belles Lettres," tome xiv., p. 227. Paris. 8vo.

MALLINKROT (Bernard). De Ortu ac Progressu Artis Typographicæ Dissertatio historica, in qua præter alia pleraque ad calcographices negocium spectantia, de auctoribus, et loco inventionis præcipuè inquiritur, proque Mogvntinis contra Harlemenses concluditur. Coloniae Agrippinæ: 1639. 4to. Engraved title. 11 preliminary leaves, pp. 127, index, &c., 4 leaves. — Another edition. Coloniae Agrippinæ: 1640. 4to. Engraved title; 11 preliminary leaves; pp. 127; index, &c., 4 leaves.

The engraved title contains a portrait of the author, and also of Gutenberg and Fust. The lower compartment represents the interior of a printing-office, and is reproduced on the preceding page. It is highly interesting as being a very early representation of the system of working adopted at the time, and is contrasted by Madden (*q.v.*) with a

drawing in Pancirolli's work, to show that the employment of the *anagnotæ* had then been abandoned.

BERNARD MALLINKROT was a learned German antiquary who collected testimonies as to the discovery of printing, 100 being in favour of Mentz, 13 for Harlem, and 11 neutral. He died in 1664.—*See* MENTEL (J.).

MALPEZ.—*See* BAVEREL (J. P.) ET MALPEZ.

MALTEN (H.). Gedenkbuch der vierten Jubelfeier der Erfindung der Buchdruckerkunst in Mainz, 1840. Von F. Bauer, H. Malten, und J. Wetter. Mainz: 1841. 8vo. pp. viii. and 362. With plates.

One of the plates shows a plant, the *Gutenbergia*. The book contains a description of the Gutenberg-festival at Mayence, and gives also an account of the state of that city in 1840.

MALTZAHN (Wendelin von). Deutscher Bücherschatz des XVI., XVII., u. XVIII., bis in die Mitte des XIX. Jahrhunderts, gesammelt und mit bibl. Erläuterungen herausg. Jena: 1875. Large 8vo. pp. viii. and 572.

MAME (Alfred) & Co. Banquet offert par M. Alfred Mame aux ouvriers et employés de sa maison le 28 Mars, 1853. Discours, etc. (Tours: 1853.) Large 8vo.

— Éloge de l'Imprimerie, dédié à M. Alfred Mame par les employés de son établissement typographique. Tours: 1846. 4to. pp. 12.

— Hommage d'un monument en bronze présenté à M. Alfred Mame par les ouvriers et employés de son établissement, le 13 Février, 1853. (Tours.) 8vo.

— Imprimerie, librairie, reliure. Notice et documents. Tours: 1862. 4to. With illustrations.

MAME (Alfred) & Co. Notice et catalogue illustré des principales publications. Tours : 1878. 8vo. pp. xii. and 52.

A splendidly printed and gorgeously illustrated catalogue of works issued for the Paris Exposition Universelle, 1878.

——— Notice et Spécimens. Tours : 1867. Fol. Illustrations. ———

Another edition, folio, 1870.

The celebrated firm of MAME, of Tours, dates from the close of the last century. Its founder was M. Amand Mame. In 1830 he took his nephew, Ernest Mame, into partnership, and in 1833 his eldest son, Alfred Mame, who, by the retirement of the former, became in 1845 sole proprietor of the printing establishment, and has since conducted it with great energy and success. From his accession is dated the entire reconstruction of the establishment, and the introduction of the best and most powerful modern machinery. A few years later there was added to the printing and publishing departments an immense building devoted to bookbinding. In 1859 the grandson of the founder of the house and the son of Alfred Mame, M. Paul Mame, was admitted to a share in the proprietary. The firm is honourably distinguished by its enterprise, the high character of its productions, consisting chiefly of religious works, and their moderate prices. The Roman Catholic service-books stand first in importance. These are the Missal, the Breviary, and the Diurnal, which are printed in vast numbers, and in very

sumptuous style. Doré's Bible was first produced by this firm. The house also publishes a vast number of educational works, editions of the French classics, &c.

The printing-office is said to be capable of producing about 20,000 volumes a day, taking as an average those of ten sheets 12mo. This gives a total during the working year of 300 days of no less than six million volumes. Thirty steam machines are kept constantly at work. Bookbinding occupies three immense workshops, independent of the warehouses. Altogether about a thousand persons are employed, for whose benefit various societies have been formed.

In 1874 a "Caisse de Participation et de Prévoyance" was founded in favour of the employés of the establishment, who receive each year a part of the profits of the house. One-third of this sum is distributed in money to all employés of 21 years of age who have served one year in the firm ; the other two-thirds, accumulating at 5 per cent. interest, are distributed among those of 20 years' service. About 60,000 francs are thus annually devoted to this fund.

MANNI (Domenico Maria). Vita di Aldo Pio Manuzio, insigne restauratore delle lettere greche e latine in Venezia. Venezia : 1759. 8vo. With portrait of Manutius (*q. v.*).

——— Vita di Giodoco Badio. Milano : 1757. 4to.

——— Vita di Pietro Perna, Lucchese, diligentissimo impressore in Basilea. Lucca : 1763. 8vo. pp. viii. and 68.

D. M. MANNI, an Italian scholar, who achieved a wide fame in letters, antiquities, history, and bibliography, was a printer at Florence in 1728, having succeeded to the office of his father, Joseph Manni, in 1701.

MANSION (Colard).—See BLADES, CAXTON, PRAET, *et passim*.

MANUALE di Litografia, o istruzione teorico-pratica pel designatore e per le stampatore litografo tratte dalle opere di Bregeaud e Senefelder, con tavole. Milano : 1828. 32mo.

MANUEL de l'Imprimerie. 2^{me} édition. Paris : 1817. 8vo.

No author is named. Though it reached a second edition, it is a rather poor work.

MANUEL (Le) des Impositions typographiques, suivi d'une planche où l'on trouve le manière de corriger les épreuves d'imprimerie et de la représentation de la Casse Romaine et Grecque simple. Seconde édition augmentée. Paris : 1792. 8vo.

MANUEL pratique pour les commençants dans l'art typographique. Leipzig: 1791. 8vo.

MANUELS—RORET. Nouveau Manuel complet de l'Imprimeur-Lithographe, par M. L. R. Brégeaut. Nouvelle édition très-augmentée par M. Knecht, ancien lithographe, chevalier de plusieurs ordres, et M. Jules Desportes, professeur de lithographie à l'Institut National des Sourds-muets, directeur du journal *Le Lithographe*, &c. Paris: 1850. 12mo. pp. xxiii. and 401. Atlas to the same, containing 7 folding plates.

The composite character of the authorship of this work induces us to place it under the name by which the series of technical manuals, of which it forms one, is so well known and valued throughout the Continent. The book, as revised and enlarged by successive authors, is undeniably the most useful and best treatise on the art of lithography which has ever appeared, if we may except the exhaustive work of Mr. W. D. Richmond (*q. v.*). In the preface a generous reference is, however, made to the productions of previous writers on the subject; not only to Senefelder, who so

carefully described the processes of the art he had discovered, but to Engelmann (1822), Houbloup (1825), Knecht and Roissy (1832), and Tudot (1833). The citation shows the comparatively greater attention paid in France than in England to a dissemination of the knowledge of the art of lithography.

Pages 129-148 of the "second division" are occupied with a sketch of the history of lithography. It is full of interesting facts, especially relating to Senefelder's life.—See BRÉGEAUT, DESPORTES, KNECHT, RICHMOND, SENEFELDER, &c.

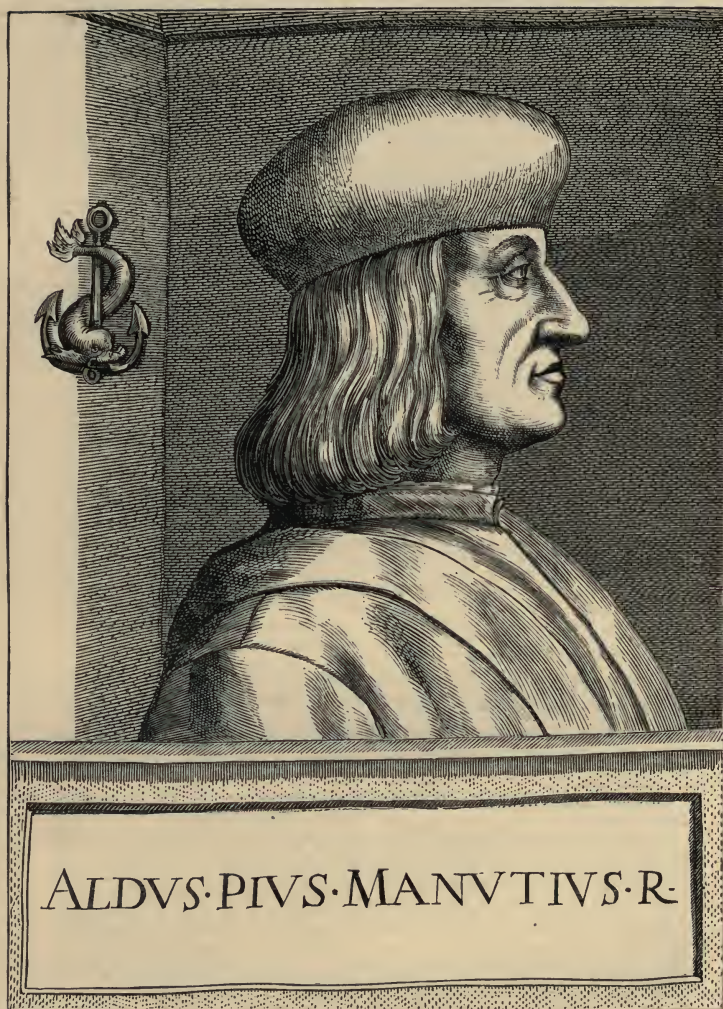
MANUTIUS (Aldus Pius). Paper in the *Bibliographical and Retrospective Miscellany*, London: 1830, p. 160.

In *Notes and Queries*, series i., vol. v., p. 152, there is a communication relative to the inscription which Manutius put over the door of his sanctum, and which, perhaps, deserves to be quoted here: "Whoever you are, Aldus earnestly entreats you to despatch your business as soon as possible, and then depart; unless you come hither, like another Hercules, to lend him some friendly assistance; for here will be work sufficient to employ you, and as many as enter this place." The inscription was afterwards adopted for a similar purpose by the learned Oporinus, printer of Basle.—See DIDOT, "Alde Manuce."

In *Notes and Queries*, series ii., vol. ix., p. 104, are some remarks concerning the origin of the celebrated device of the dolphin and anchor, with a reference to the various printers by whom it was used after the death of Aldus Manutius.

ALDUS PIUS MANUTIUS, better known as Aldus the elder, was born in 1449 or 1450, at Sermonetta, near Velletri, in the States of the Church. His baptismal name was Theobaldo, the last two syllables of which served him for a *nom de plume*, which was Latinized into Aldus, with the affix of Manutius for his family and sometimes of Romanus to indicate his country. In addition to all these names he afterwards assumed that of

Pius, out of compliment to a pupil. He died at Venice, on the 6th of February, 1514, of the Venetian style, which corresponds to the 6th of February, 1515, of our style. At the commencement of his studies he was placed under an intelligent schoolmaster, by whom he was taught to repeat by rote the rhyming Latin grammar of Villedieu—the only book of the kind then in use. After finishing his studies at Rome under two able preceptors, he was sent to Ferrara, where he displayed a taste for letters, and began to expound publicly some of the best Latin and Greek authors: a course which he continued for several years. A civil war that broke out caused him to leave the city, and he retired in 1482 to Mirandola, where he received the hospitality of several Italian families who had distinguished themselves as patrons of learning and science. Through a friend he became acquainted with Eimmanuel Adramyttenos, of Crete, and devoted himself to the study of the Greek language and its ancient literary monuments. In this pursuit he displayed such zeal that he was called "the Philhellene," a title that was afterwards printed on his first books. His friend and companion in exile, Jean Pic, intrusted him with the education of his sister's son, the young prince of Carpi, Alberto Pio, with whom



ALDVS·PIVS·MANVTIVS·R.

Aldus developed a friendship that was never broken. To his pupil he dedicated many of his books, and prefixed to them many expressions of gratitude and respect. Aldus now pursued with increasing earnestness his Greek studies, and was greatly assisted by the presence of a number of learned refugees from the East. He soon experienced the disadvantages arising from the paucity of Greek editions, for the existing manuscripts could only be consulted by the few. The only Greek books that had hitherto been printed, in fact, proceeded from the Italian press, and up to 1485 they only amounted in all to about a dozen. He determined to remedy a state of things so prejudicial to the study of Greek literature, and conceived the project of establishing a printing-office for the reproduction of the best examples of ancient Greek and Roman literature. Venice was chosen as the place most favourable for his enterprise, on account of its constant correspondence with Greece, its progress in the typographic art, and the political freedom and liberty of thought that it enjoyed. The family of the Princes of Carpi furnished Aldus with the means of starting his printing-office, and he began printing near the church of St. Augustine. In reproducing the Greek authors he was assisted by many of the illustrious Cretan refugees who found in his office another home. Greek, in short, was spoken in the office as much as Latin was in that of the Estiennes. In his books Aldus imitated as closely as possible the existing manuscripts. He married the daughter of Andrew Torresano d'Asola, the purchaser, in 1479, of the printing-office of Nicolas

Jenson, the celebrated engraver, who was sent by Louis XI. to Mayence in 1458 to discover the secrets of the new art of printing. There is reason to believe that Aldus was greatly assisted by this circumstance in the cutting of his new Greek types, especially the cursive character.

The likeness of Aldus Manutius has been preserved by the care of his grandson, who added it to several of his editions. The portrait which we present is reduced from an Italian line engraving of great rarity in the possession of the late M. Ambroise Firmin-Didot, who published it in his monograph, "*Alde Manuce et l'Hellénisme à Venise*," (1875), and by whom it was kindly lent to us. It agrees perfectly with the portraits prefixed to several books from the Aldine Press. At the side is the device of the printer—a dolphin entwined round an anchor, a design found on the obverse of a medal of Vespasian and one of Domitian. The great printer adopted the emblem as a token of swiftness (the dolphin) in execution, combined with steadiness (the anchor) in conception. The products of the Aldine Press range in date between 1494 and 1515. The first of them were issued without imprint or date. Didot's work supplies details of the subject of each,—the circumstances under which it was issued, the type with which it was printed, and the patrons under whose auspices it was undertaken. After twenty years of typographical labour, Aldus died in 1515, aged 67. In the church of St. Augustine a slab of marble was set up in 1828 with this inscription:—

Manucia gens erudita nem. ignota
Hoc loci arte typographica excellit.

MANUTIUS (Paulus). *Epistolarum libri IIII. Ejusdem quæ præfationes appellantur.* Venetiis: 1560. 8vo.

——— *Lettere di Paolo Manuzio, copiate sugli autografi esistenti nella biblioteca Ambrosiana.* Parigi: 1834. 8vo. 2 vignettes, 1 plate.

Contains many particulars of the Aldine family.

PAUL MANUTIUS was the son of Aldus, and born in 1512. Some say that he was educated by Erasmus, but the statement is challenged. At an early age he manifested a great love for learning and books, and laboured in various literary enterprises with the most indefatigable devotion. This excessive labour, combined with a feeble constitution, soon nearly killed him, and for a time he was compelled to renounce his studies. He became remarkably well versed in the

Latin language, and his library contained copies of all the Roman classics. Venice was very proud of him, and the Cardinals Bembo and Bernardin Maffeo especially became his patrons. At the solicitation of Pius IV., he became head of the Apostolic Printing Establishment, the intention of the Pope (ultimately carried out) in establishing which was the publication of a complete collection of the Fathers. Manutius was charged, together with J. Poggianus and C. Amalthée, to write, entirely in Latin, the "Catechism of the Council of

Trent." For this purpose he went to Rome in 1560, but left there to return to Venice in 1570. He died in 1572. His son, Alde Manuce, a scholar and printer of great eminence, continued his publications, which are catalogued in a work on the Aldine Editions, by Renouard (*q. v.*). —See DIDOT.

MANZONI (Giuseppe). *Annali tipografici Piemontesi del secolo XV.* Torino : 1856. Royal 8vo. Eight plates.

—— *Annali tipografici Torinesi del secolo XV.* Torino : 1863. 8vo.

MAPPA (A. G.). *Proeven van Letteren die gevonden worden in de van Ouds beroemde Lettergieterij van wijlen de Heeren Voskens en Clerk, nu van A. G. Mappa te Rotterdam, op de Leuve Haven.* Rotterdam. [n. d.] 8vo.

—— *Épreuves de Caractères dans la fonderie de feu MM. Voskens et Clerk, présentement de A. G. Mappa.* Rotterdam. 8vo.

The specimens, issued probably about 1780, are not very good ; some of them have Voskens's name appended. The book is the same as that of Voskens & Clerk, with some additions.

MARAHRENS (August). *Alfabetische deutsche Sprachlehre.* Leipzig : 1877. 16mo. pp. 66.

This *brochure*, which is intended for the use of compositors and readers, gives information relative to the spelling and division of the foreign phrases current in Germany, but is somewhat faulty.

—— *Hülfsbuch für Herausgeber von Provinzial-Zeitungen.* Ahrensburg.

—— *Die Lehre vom Tabellensatz. Mit Beispielen.* Ahrensburg.

—— *Die Lehre vom Titelsatz.* Leipzig : 1877. 16mo. pp. viii. and 36.

A series of articles on the composition of title-pages.

—— *Neues Formatbuch und Lehre vom Ausschliessen.* Ahrensburg.

—— *Vollständiges theoretisch-praktisches Handbuch der Typographie nach ihrem heutigen Standpunkt.* 2 vols. Leipzig : 1870. 8vo. Vol. i., pp. xii. and 548 ; vol. ii., pp. xii. and 515.

The first volume treats of composition ; the second of press and machine work, as well as paper and ink, printers' book-keeping, and the management of an office. A parallel list of technical terms in German, French, English, and Russian is given, but the work is disfigured by many errors. It is, however, held in great esteem by some printers, who regard it as the most thorough printer's grammar hitherto compiled.

—— *Vollständiges Real-Lexicon der Buchdruckerkunst und der ihr verwandten graphischen Künste und Gewerbe. Unter Mitwirkung mehrerer Fachgenossen.* Fulda : 1878. Large 8vo. in double columns.

The work, which is in course of publication, will consist of about thirty or forty parts.

—— *Haandbog i Bogtrykkerkunsten, tildeels udarbejdet efter fremmede kilder, navnlig Aug. Marahren's "Handbuch der Typographie."* Kjøbenhavn : 1872. 8vo.

MARCEL (Jean Jacques). Alphabet arabe, turc, et persan, à l'usage de l'imprimerie orientale et française. Alexandrie : 1798. 4to.

——— Alphabet irlandais, précédé d'une notice historique, littéraire et typographique. Paris : 1804. 8vo. pp. 104.

——— Exercices, etc. Alexandrie : 1798. 4to.

——— Oratio Dominica CL. linguis versa propriis ejusque linguæ characteribus expressa. Paris : 1805. 4to.

Specimens of the different type used in the Imprimerie Impériale. J. J. MARCEL was at one time the director of the Imperial Printing Office, now the Imprimerie Nationale (*q. v.*), at Paris.

MARCENAY DE GHUY. Idée de la Gravure. [1756.] 12mo. — Paris : 1764. 4to. pp. xvi. 10.

This essay was first published in the *Mercure*, of April, 1756, and separately printed in 12mo., as above.

MARCHAL (J.). Rapport sur la machine à composer de M. Kastenbein. Nancy : 1878. 8vo. pp. 4.

The author is a working printer, and was one of several workmen delegated by the Département de Meurthe-et-Moselle to visit and report upon certain sections of the International Exhibition held in Paris in 1878. The writer pronounces the composing-machine an accomplished fact; but he adds, "it can never be more than a machine. It can never read a good manuscript, much less decipher a bad one!"

MARCHAND (Prosper). Histoire de l'origine et des premiers progrès de l'imprimerie. La Haye : 1740. 4to. First part, pp. xii. and 118; second part, pp. 152, with allegorical frontispiece.

A manuscript exists in the Royal Library at Brussels, on 653 leaves, transcribed under the direction of Mercier, Abbé de St. Leger, by J. B. Santerre, to form a new edition of Marchand's history, but it was never printed.

This work is, from an historical, literary, and typographic point of view, of high interest. The frontispiece is a noble copperplate engraving, by J. V. Schley, dated 1739. The legend states that it represents "Printing, descending from heaven, is attributed by Minerva and Mercury to Germany." Female figures holding medallions of Caxton, Aldus Manutius, Robert Stephens, and "Laurent Koster," represent respectively the countries of England, Italy, France, and Holland, which are stated to be "the four first countries in which the art was practised." On the title-page is a neat copperplate vignette of Printing, represented as a matron holding an ink-ball in one hand and a composing-stick in the other, in her immediate vicinity being a printing-press and a letter-case. The motto is, *Rerum tutissima custos*. At the commencement of the text is another fine allegorical copperplate, with the inscription, "La Fonderie dirigée par

Minerve, de même que l'Imprimerie." In the centre is Printing—a female figure descending from the clouds, a Cupid holding a medallion, on which are the words, "Ars artium conservatrix." The rest of the page displays Cupids at work, type-founding, composing, printing, &c. Interspersed throughout the treatise are wood-cut representations of the devices of some of the earliest typographers. The second part has an independent title-page, as follows:—"Histoire de l'imprimerie, seconde partie, contenant diverses pièces importantes pour la confirmation de la première." The book is excellently printed, but the pages are overladen with citations of authorities. The notes, indeed, constitute at least three-fourths of the matter. In the preface the author states that the Dissertation forms part of a series of works on which he had been engaged between 1715 and 1735, and that he had detached this section for publication at the solicitation of his friends, on the occasion of the third jubilee of printing. We have already given (*s. v.* KOSTER) an outline of Marchand's theory as to the *origines typographici*; one which in so singular a manner combines error and

fact, history and romance. A sequel, or supplement, to the work was published by M. Mercier (*q. v.*).

Marchand, in his preface, complains that the tardiness of the publication of his book, "*Histoire de l'origine*," &c., was caused by the laziness and dissipation of the printers.—"an unfortunate delay which compels me to make public complaint . . . a new confirmation of an old complaint from men of letters of one of the abuses of printing," &c.

PROSPER MARCHAND was a bookseller and editor, to whom the literary world is greatly indebted. He was probably a native of Paris, and born towards the conclusion of the seventeenth century. He died in 1756, and left his library and

manuscripts to the University of Leyden. He wrote, among other works, "*Le Dictionnaire Historique, ou Mémoires critiques et littéraires*" (2 vols. Paris: 1758. Folio), the original manuscript of which "was all written upon little pieces of paper of different sizes, some not bigger than one's thumb-nail, and written in a character so exceeding small that it was not legible to the naked eye. It has been said this was the first book printed by the help of a microscope."—*Watt*. It is, however, a work full of erudition, although the style is criticised as not being very pure. Marchand issued other works, and contributed largely to different literary journals.

MARCOLINI (Francesco).—See CASALI.

MARDER, LUSE, & Co. Specimen of Printing Types, Borders, Brass Rule, &c. Chicago Type-foundry. Chicago: 1874. Royal 4to.

This firm issues a quarterly specimen-sheet of type and ornaments, &c.—See PERIODICAL PUBLICATIONS.

MARÉCHAL (Henri). *Comptes faits pour la confection des garnitures*. Paris: 1862. 8vo.

Shows in figures the different widths of the furniture wanted for the different sizes of paper.

MARGGRAFF (Aud.). *Erinnerungen an A. Dürer und seinen Lehrer Michael Wohlgemuth*. Nuremberg: 1840. 8vo.

MARGRAFF (J. C.). *Thränen der Liebe am Sarge seines sel. Vaters Georg Michael* (Buchdrucker in Jena). Jena: 1763. 4to.

MARINONI (Hippolyte). *Décret du 2 Février, 1875. (Décoration de la Légion d'Honneur.) Liste des machines vendues*.

— The *Echo* Marinoni Printing Machine at the International Exhibition. London: 1872. 32mo. pp. 24.

A small tract intended for distribution at the International Exhibition of London, 1872. It was issued by the firm of Cassell, Petter, & Galpin, to whom the *Echo* evening newspaper then belonged,

and gives, in addition to a sketch of printing by machinery, an account of the apparatus supplied by Marinoni for working off the *Echo*.

— *Machines à imprimer*. Paris: 1870.

View of the Marinoni engineering establishment, surrounded by printing machines of different models, printed in four colours.

M. MARINONI is a most distinguished French printing engineer. He was born in Paris in 1823, and at an early age was apprenticed to an engineer, M. Gaveau. In 1847 he assisted his employer in making a rapid machine for printing newspapers. He soon afterwards founded

a house, which, at first small, now employs 300 workmen in the construction of printing machinery, and which of late years has enjoyed a world-wide reputation. His greatest feat was the construction of a machine for printing *Le Petit Journal* at the speed of 36,000 copies per hour, and characterized by several remarkable improvements. Previously the fastest news-machines were those of Hoe, but they were exceedingly costly to work, as

the sheet being only printed on one side, there was, of course, double laying-on. M. Marinoni economized this by contriving to print both sides simultaneously. He also provided, in the case of small journals, for printing two complete copies side by side, circular knives separating them automatically before delivery. Involved in these advantages was the not unimportant one of getting perfect copies the moment the machine was started. Since 1867, when the invention was brought out, other great improvements have been effected, especially in regard to the arrangements for printing

from the endless roll of paper on the rotary system. By this system M. Marinoni's machine produces 40,000 copies per hour. M. Marinoni was, on the 2nd of February, 1875, decorated with the order of the Legion of Honour, for "the notable progress in printing made by the improvements he has introduced in the construction of typographic machines." He has also received a great many awards at different International Exhibitions, and at Paris, in 1878, he was the recipient of the only Grand Prix and the highest recompense for printing machinery.

MARLOW (F.), *i. e.* Wolfram. Gutenberg: Drama in 5 Aufzügen. Leipzig: 1840. pp. ii. and 281.

MARNIX (C. H. R.). Mentz or Haarlem? Johann Gensfleisch von Gutenberg or Laurens Janszoon Koster? Eene bijdrage tot de geschiedenis van de uitvinding der boekdrukkunst. 'sGravenhage: 1852. 8vo. pp. 48.

MAROCCHO (Maurizio). Cenni sull' origine e sui progressi dell' arte tipografica in Torino, dal 1474 al 1861. Turin: 1861. 8vo.

MAROLLES (Magné de). Recherches sur l'origine et le premier usage des registres, des signatures, des réclames, et des chiffres de pages dans les livres imprimés. Liège: 1782. 8vo. pp. 51.—2me édition augmentée avec des nouvelles observations. Paris: 1783. pp. 8.

"A small work of deep research on the subject. The invention of signatures he attributes to Johannes de Colonia, at Venice, about the year 1474."—*Watt* (Bibliotheca Britannica).

MAROLLES (Michel de), Abbé de Villeloin. Le Livre des Peintres et des Graveurs. [Paris: 1677.] 4to.—Nouvelle édition revue par Georges Duplessis. Paris: 1855. 12mo. pp. 111.—Second edition, Paris: 1872, with new biographical, critical, and other notes.

The Abbé MAROLLES was in his day a distinguished *littérateur* and collector of prints. He wrote a number of poetical eulogies on different engravers, painters, sculptors, &c., some of them displaying great literary ability, and others a deep knowledge of the history

of the chalcographic art. M. Duplessis has reprinted several of these in the above little volume (which forms one of the "Bibliothèque Elzevérienne"), along with various prose pieces on the same subject.—*See* DUPLESSIS.

MAROUZE (P. H. de). Histoire de l'Imprimerie. Paris: 1862. 8vo.

MARPLES (Josiah). Type-founders and Type-founding. A paper read before the Literary and Philosophical Society of Liverpool, December 11th, 1876. 8vo. pp. 19.

The author is one of the sons of Mr. David Marples, of Liverpool, well known as an excellent printer. The historical part of the paper unfortunately bears evidence of the great ignorance prevailing up to the present time among printers concerning the history and antiquities of

their art, but the account of the processes of type-founding is, although slight, sufficiently accurate. Mr. Marples having enjoyed the benefit of apprenticeship at the Sheffield foundry of Stephenson, Blake, & Co.

MARQUES TYPOGRAPHIQUES. — See BERJEAU, DIBDIN, ROTH SCHOLTZ, and SYLVESTRE.

MARR, GALLIE, & Co. Specimen of Types. London, Edinburgh, and Dublin : 1843. Oblong.

MARR (James) & Co. Specimen of Printing Types. Edinburgh and London : 1865. 8vo.

MARR TYPEFOUNDING COMPANY, Limited. Specimen of Types. London and Edinburgh : 1874. Oblong.

The establishment of Messrs. MARR & Co., known as the Glasgow Letter Foundry, was for many years regarded as one of the foremost foundries in the kingdom. The first type-founder, who was not also a printer, in Scotland was Alexander Wilson, Professor of Astronomy in the Glasgow University, and he was the originator, in 1742, of what afterwards became the Glasgow Foundry. The types manufactured at this establishment became in a short time so much esteemed, both for book and newspaper work, that many English printers preferred them to any others. On the death of Mr. Wilson his sons succeeded to the concern, and among other developments of the business due to them, was the opening of a branch establishment in London. A large block of buildings was purchased in New Street, Gough Square, and an extensive foundry erected in 1834 on the site. This was the first important competition which the metropolitan foundry experienced. In the following year another establishment was set up at Two-Waters, in Hertfordshire, in order that the cheaper labour of the country might be employed. Owing to a strike that took place in 1837, the house in New Street had to be closed. Driven to an extremity, Messrs. Wilson began to devise means for superseding the work of the hand-casters, who had been the principal cause of their disasters. They called to their aid Mr. (now Sir H.) Bessemer, whose father had been a type-founder. The construction of an auto-

matic machine was proceeded with in the most secret manner, and over £2,000 was spent in one stage of the enterprise. In the result, the firm, which had previously been so prosperous, became bankrupt, in 1845, and the plant was sold to Messrs. Marr & Co. The exact amount expended in the attempt to make a type-casting machine will never be known, as the experiments were carried on both in Scotland and England. Mr. Bessemer ultimately produced a machine, but one which turned out such imperfect types, that it was speedily rejected. Messrs. Marr then imported one of the newly-introduced American machines, but it was found to be little better than Bessemer's. The firm happened to have an ingenious man in their employ as foreman of the smithy, named James Henry, and he was at last successful in producing a practicable and satisfactory apparatus. Subsequently this machine was modified on the plans of a later American invention, and in 1862 the Marr foundry possessed an altogether unrivalled plant for casting by machinery.

The sole proprietor of "James Marr & Co." was Dr. James Marr, who died at Edinburgh in 1866, from which time till 1874 the business was carried on by his widow, from whom the present company purchased the whole plant, stock, and good-will. They have since removed the foundry from New Street to Whiteford House, Edinburgh, and established a London warehouse at 15, Charterhouse Street.

[MARSAND (Abbé Ant.)] Il fiore dell' arte dell' intaglio nelle stampe con singolare studio, raccolte dal sig. Luigi Gaudio. Padoue : 1823. 4to.

MARSEILLES.—See BORY.

MARSHALL (David). Printing : an Account of its Invention, and of W. Caxton, the first English printer. London : 1877. Impl. 8vo. pp. 81.

Compiled for publication at the time of the Caxton Exhibition, but it was not issued until after its close. The brochure was printed in Paris, by A. Quantin (q. v.), and is scarce by reason of the

fact that, owing to special circumstances, it never got into circulation. It is simply a *réchauffé* of the best-known facts from English and French books.

MARSY (Cte. de). *Bibliographie Compiègnoise*. Compiègne : 1874.
8vo. pp. 112.

140 copies printed ; of which 20 on laid paper and 20 on coloured.

—— *Bibliographie Noyonnaise*. Noyon : 1877. 8vo. pp. 57.

100 numbered copies printed ; Nos. 1 to 25 on tinted paper.



Alost : 1473.

MARTENS, OR MERTENS, OR MARTIN D'ALOST (Thierry); *Lat.*
Theodoricus Martinus.

Two devices used by this printer are here represented. The first consists of the inscription, "Theodo. Martin. excvdebat." His motto was "In vino veritas." Erasmus makes the following

allusion to the device in the epitaph he wrote as a memorial of his friend :—

Hic Theodoricus jaceo, prognatus Alosto :
Ars erat impressis scripta referre typis.

Fratribus, uxori, soboli, notisque
superstes,

Octavam vegetus præterii decadem.

Anchora sacra manet, gratæ notissima
pubi :

Christe ! precor nunc sis anchora sacra
mihi.

The second, which is much smaller, is in two parts—one representing books in a win-

Martens became associated with the latter in 1474, at Alost. He printed at Antwerp in 1476, but from that date up to 1487, when he returned to his native place, nothing is known as to any of his editions. Some authors have stated, on very doubtful grounds, that between 1474 and 1513, Martens had presses at work simultaneously in Alost, Antwerp, and Louvain, where he was established in the early part of the 16th Century. Martens did not always print with the same characters. In his first editions he used the semi-Gothic style of John of



dow, the other a Gothic apartment, with the globe and cross, and the monogram T. M. Both devices are very rude. Martens was born at Alost, in Flanders, in 1453, and it has been asserted that he was the first printer of Belgium. In July, 1856, the town of Alost erected a bronze statue to him, as the introducer of printing into Belgium. Like other claims of a similar kind, however, his title to this honour has been justly disputed, and to John of Westphalia the credit is due.

Westphalia; in 1476, he employed the German Gothic; in 1487, he used the types of Gerard Leeu; and in the 16th century he employed the Roman letters. He died 28th May, 1534. Martens, however, will always be held in remembrance for the excellence of the productions of his press. He was also distinguished as a scholar, and was the friend of Barland and Erasmus. He wrote several works, which are cited by Marchand.

— See GAND; HOLTROP; ISEGHEM.

MARTHENS (John F.). *Typographical Bibliography : a List of Books in the English Language on Printing and its Accessories*. Pittsburgh : 1875. Sm. 4to. pp. 43.

250 copies printed, of only which 50 were for sale.

The first separately issued bibliography of works on printing in the English language. It is remarkably complete, considering the distance at which the author resides from the birthplace of the books he enumerates and the sources of information concerning them. In the usual sense of the term, however, this compilation can hardly be regarded as a bibliography, as the collation is not given, and there are no annotations concerning

editions, authorship, &c. The work is dedicated to Theo. L. de Vinne, of New York, "who has made every printer a debtor to his erudition and practical knowledge of the art." The author says that "none can be more surprised than the writer at the number of works on the subject which have thus far appeared"; yet hardly a tithe merely of the English books (for all others are excluded) named in our BIBLIOGRAPHY are given.

Mr. J. F. MARTHENS is the editor of a technical journal published at Pittsburgh,

called *The Quadrat* (see PERIODICAL PUBLICATIONS), to which he has contributed a large number of interesting articles on the history and practice of printing. He is also an ardent collector of works relating to printing.

Mr. Marthens's life, he tells us, has been one of few adventures, with plenty of work and little recreation. He was born in Pittsburgh on the 23rd August, 1836, and went to the printing trade at the early age of 11½ years, at which he has worked ever since, in the various capacities of compositor on daily and weekly newspapers, and on book and jobbing work, as proof-reader, foreman, and proprietor; and since the commence-

ment of *The Quadrat* he has had the entire editorial management of that journal. He has never worked at the business elsewhere than in his native city, where his father was a printer before him, and, in 1828, published the *Western Journal* newspaper. Mr. Marthens is a seventh son, five of his six elder brothers, who are all living, having at some time of their life worked at the printing trade. The eldest has been in the Harper establishment at New York for forty years. Mr. Marthens's eldest son, Aldus, is also a printer. It will thus be seen that the Marthens family has been well represented in the art.

MARTIAL (A. P.). *Nouveau traité de la Gravure à l'eau forte, pour les peintres et les dessinateurs.* Paris : 1873. 8vo. pp. xxiii. 59. With 13 engravings.

MARTIN (A.). *Repertorium der Galvanoplastik und Galvanotypie, oder der Metalldruck auf nassem Wege in dicken und dünnen Schichten.* Vienna : 1856. 8vo. 2 vols. Vol. i., pp. vi. 298. Vol. ii., pp. iv. 202.

Though this work was published nearly twenty-five years ago, its contents are still most valuable.

MARTIN (B.). *Typographia Naturalis; or, the Art of Printing, or taking impressions from Natural Subjects.* 1772. 8vo.

This very early treatise on the art of nature printing is deserving of notice, if only for curiosity. Mr. Bradbury, who claimed the invention of the process, introduced it in London in 1855, and Mr. Auer, of Vienna, printed an account of it in 1854.—See AUER (A.).

MARTIN (H.) & Co. *Proeve van eenige nieuwe letteren uit de drukkerij van Martin & Co.* Amsterdam : 1829. 4to.

MARTIN (John), F.L.S. *A Bibliographical Catalogue of Books privately printed, including those of the Bannatyne, Maitland, and Roxburghe Clubs, and of the private presses at Darlington, Auchinlech, Lee Priory, Newcastle, Middle Hill, and Strawberry Hill.* London : 1834. 8vo. Engraved frontispiece, pp. xiv. and 563.—Vol. i. of a second edition was published in 1854. Large 8vo. pp. xxv. and 593.

Only 200 copies of the first edition were printed, of which 50 were on large paper. The most complete catalogue of the books that have been issued from private presses.

[MARTIN (L. H.)] *Réhabilitation d'Estienne Dolet, célèbre imprimeur à Lyon, brûlé à Paris le 3 Août, 1546.* Paris : 1830. 12mo.

MARTIN (M.). *Les origines de l'alphabet.* Paris : 1859. 8vo.

Interesting to the printer as indicating the gradual evolution of our present standard forms of letters.



PARIS : 1555.

MARTIN le Jeune.

This printer lived in Paris, near the college of Cambray, at the sign of St. Christoph. The emblem is that of the brazen serpent, symbolic of the Redemption, and repeatedly used as a device by the early printers, especially of religious books.

MARTINI (C. G.).—See HUBER.

MASCHINEN-FABRIK Augsburg. Beschreibung der Ausstellungs-Gegenstände auf der Weltausstellung in Wien, 1873. Folio. pp. 8. Page 6: Steam printing-machines produced to 1st May, 1873, and price current.

Printed at the Vienna Exhibition, to show the capabilities of a machine for paper in rolls.

MASON (William). Price-book for Job-work. London : 1821.

— The Printer's Assistant: containing a sketch of the history of Printing, an essay on punctuation, various typographical tables, select schemes of difficult impositions, the Greek and Hebrew alphabets, scale of prices for compositors and pressmen, advice to young men commencing business, abstracts of Acts relative to printers, present price of materials, and a list of masters, letter-founders, printers' smiths and joiners, ink-makers, wood-engravers, type-cutters, &c. Third edition. London : 1814. 8vo. pp. 32.—Fourth edition. London : [1823.] 8vo.

This little work is somewhat scarce. The "Sketch of the History of Printing" is almost ludicrously inaccurate, considering that at the time of publication several trustworthy books on the subject had been issued. The practical part is, however, well done, and it comprises much information of great use to the printer. The most valuable now of all the contents, however, are those that at the time of publication may have appeared of secondary importance; such as the list of names of master-printers, type-founders and others, at the end, and of prices at the beginning. In regard to type, brier, which may now be had at 1s. per lb., then cost 4s. 6d.; minion was

5s. 6d.; nonpareil, 7s. 6d. The word "leads" is not used, but the price of "space-lines," six-to-pica, was 2s. 4d. per lb. A Stanhope press cost £60; a "one-pull press, with iron platten," that is a wooden press, was £50. Type-cases were 12s. per pair; printers' candlesticks for press, 18s.; pelts, double, 16s. 6d. per dozen; a lye-brush, 10s. 6d. The author is described as a printer and an appraiser and auctioneer, his place of business being No. 21, Clerkenwell Green. There is a wrapper attached to the copy in our possession purporting to belong to the "second edition" of the book, but the date, 1814, is the same as that on the title-page of the third edition.

MASSEY (W.). *Origin and Progress of Letters.* London : 1763. 8vo.

This work finds a place in our BIBLIOGRAPHY for the reason that it shows the origin of the present styles of letters. We may mention that a valuable article on the same subject was contributed to the "Encyclopædia Metropolitana" by the Rev. R. Garnett, father of Mr. R. Garnett, Superintendent of the Reading-room at the British Museum and a well-known bibliographical writer.

MASSMANN (H. F.). *Literatur der Todtentänze. Beitrag zur Jubelfeier der Buchdruckerkunst.* Leipzig : 1840. Large 8vo. pp. 135, and 4 tables.

— Die Xylographa der königlichen Hof- und Staats-Bibliothek sowie der kön. Universitäts-Bibliothek in München. Leipzig : 1841. 8vo. pp. 40. 2 plates.

MASSON (Georges). *Les arts graphiques à l'Exposition de Vienne, 1873 (Groupe xii.) : imprimerie et librairie, lithographie, gravure en taille-douce, sur bois, &c.* Paris : 1875. 8vo. pp. 140, 2 leaves.

Reprint of the report published by the "Commission supérieure."

MATABON (Hippolyte H.). *Discours de réception, prononcé dans la séance publique du 23 Janvier, 1876.* Marseilles : 1876. 8vo. pp. 15.

An address on Typography, especially that of the south-west of France, delivered before the "Académie des Sciences, Belles-lettres, et Arts de Marseille." The reply of the Abbé Aoust, president, is appended.

H. HIPPOLYTE MATABON is a native of Marseilles, born February 2nd, 1823. His father was a smith. At the age of thirteen young Matabon was apprenticed to a printer in Marseilles; subsequently he became overseer at the office of Cayer & Co., of the same city. As an apprentice compositor he had but few opportunities of schooling. The proofs he used to have to take home were his principal aids

to study; in them were once contained poems which stirred his emulation and fired his muse. His verses being flatteringly received, the poet was encouraged to contribute to the local papers, and compete in local gatherings of all sorts.

In 1875 he collected his poems in a volume, under the title of "Après la journée." The book being favourably received, the author ventured to send it for approval to the Academy, and had the scarcely expected pleasure of seeing it crowned, a prize of £60 accompanying the award. M. Patin, who adjudicated on the work, made a feeling speech in its praise.

[MATHIEU (Ad.)] *Notice sur H. Hoyois, imprimeur libraire à Mons.* Mons : (1840) 8vo.

MATHIJSEN (Jacobus Johannes). *Verzameling van Voorbeelden uitmakende een Letterzetters-formaatboek.* Middelburg : 1818. Oblong 4to. 100 leaves.

Showing the imposition of forms of various sizes, from 128mo. to folio.

MATTHEWS (W. F.). *The Stationer's and Printer's Chart : a series of Diagrams representing sizes and subdivisions of all sizes of Writing and Printing Papers.* Single sheet, and royal folio pamphlet. Dublin : 1867.

A diagram so arranged as to present a synopsis of the various sizes of paper, with the object of facilitating estimates and preventing waste. An accompanying pamphlet explains its applications.

MAUGERARD (Dom. J. B.). *Mémoire lû à la séance du 24 Avril, 1789, de la Société Royale, sur la découverte d'un exemplaire de la Bible connue sous le nom de Guttemberg, accompagnée des renseignements qui prouvent que l'impression de cette Bible est antérieure à celle du Psautier de 1457.* Metz : 1789. 12mo.

J. B. MAUGERARD, an ex-Benedictine priest, of the college of St. Arnould, at Metz, was a distinguished bibliographer. He has been severely criticised, however, by the Abbé Rive, on account of a letter inserted in the *Journal Encyclopédique*, 26 October, 1787, describing an edition of Terence, printed without date, name of place or printer, in the 15th century; also on account of a bibliographical notice inserted in the same journal, March, 1788, of a book printed by Ulrich Zell, at Hanau, about the end of 1468.

MAULDE, ALFRED, & WIBART (successeurs de E. Durand). *Construction des machines—presses typographiques.* Prix-courant avec gravures. Paris : 1862. Large 4to. pp. 12.

MAULDE, GIEBEL, & WIBART, constructeurs de machines à Paris. *Presses lithographiques, presses typographiques, machines à journaux.* Paris : 1872. Oblong folio. 24 leaves with engravings.

MAUREL (F.). *L'Imprimerie au Japon.* Paris : 1872. 4to. Pages 143-153 in "Mémoires de l'Athénée oriental," session de 1872.

An account of the native press of Japan.

MAYENCE.—*See* GEDENKBUCH (Gutenberg-Denkmals), GUTENBERG, KUNTZ, LABORDE, MADDEN, MARNIX, MEGERLINUS, WETTER, WURDTWEIN, and ZAPF.

MAYHEW (Henry). *The Shops and Companies of London, and the Trades and Manufactures of Great Britain.* London : 1865-66. 4to.

In parts viii. and ix. (pp. 241-299) are full and carefully-written descriptions of the type-foundry of Messrs. James Marr & Co., Edinburgh and London, and of Conisbee's printing-machine manufactory, Southwark.

— Young Benjamin Franklin; showing the Principles which raised a Printer's Boy to First Ambassador of the American Republic. With illustrations by John Gilbert. 5th thousand. London : [1870] 8vo.

MAYNE (Samuel). *Office Legends : an Address delivered to the Law Times Office Chapel, Saturday, June 17, 1854, at the Bald-faced Stag, Woodford.* London : 1854. 16mo. pp. 15.

This is a characteristic specimen of printing-office poetry, its author being a compositor, and the occasion of his inspiration the annual or "wayz-goose" dinner of the office in which he worked. The poem is full of local and personal allusions, and concludes thus :—
 "I cease, for fear, like King Canute of old
 (You all have heard the tale by History told),
 Some one should rise on me to try his skill,
 And once more bid the risen Mayne 'Be still !'"

MAYR (Ludw. W. Ch.). *Der Prozess Fusts gegen Gutenberg im Jahre 1455.* München : 1858. 8vo. pp. 24.

Forms part of a yet unpublished history of printing.

MAZZUCOTELLI (Ant.). *L'arte del Guttemberg, ossia la Stampa Opera utile ad ogni cetto e precipuamente alla gioventù studiosa.* Torino : 1863. 8vo. pp. viii. 295.

MEADOWS (Robert Mitchell). Three Lectures on Engraving, delivered at the Surrey Institution in 1809. London: 1811. 8vo. With a preface by J. H.

A posthumous work of the author.

MEAUME (Edouard). Recherches sur la vie et les ouvrages de Jacques Callot, suite au peintre-graveur français de R. Dumesnil. 2 vols. Nancy: 1860. 8vo.

—— Recherches sur la vie et les ouvrages de Claude Drevet, peintre et graveur, Lorrain. Nancy: 1853. 8vo.

—— Recherches sur quelques artistes Lorrains—Claude Henriet, Israël Henriet, Israël Silvestre, et ses descendants. Nancy: 1853. 8vo.

MECKLENBURG.—See LISCH; WEICHMANN.

MEDALS.—See BLADES and ROTH SCHOLTZ.

MEERMAN (Baron Gerard). Conspectus Originum Typographicarum a Meermanno proxime in lucem edendarum. In usum amicorum typis descriptus. [Amsterdam]: 1761. 8vo. pp. 88.

Rare. Privately printed, as the prospectus of the "Origines," 1765. A French translation, by the Abbé Gouget, was published, with the following title:—

—— Plan du Traité des Origines typographiques. Traduit du Latin en François. Paris: 1762. 8vo. pp. viii. 125.

—— Origines typographicæ, cum fig. Æneis. 2 vols. Hagæ Comitum, Parisiis, Londini: 1765. 4to. With plates.

The title-page begins with the following: "Ger. Meerman, olim reipublicæ Roterodamensis consiliarii et syndici, Origines," &c. The work was published at the Hague, in two handsome quarto volumes, with two portraits and ten facsimiles of early-printed work. "It secured its author a very general and rather splendid reputation, till the hypothesis advanced therein, concerning Laurence Coster, was refuted by Heineken."—*Dibdin* (Bibliomania).

"A work held in high estimation by bibliographers. It is illustrated by twelve engravings, and the typography most excellently executed. It is now of rare occurrence, and bears a high price."—*Watt* (Bibliotheca Britannica).

Meerman very diligently consulted all the German, Spanish, Italian, French, English, Swiss, and Dutch authors who treated of typography, with the object of substantiating his theory. He was also in communication with eminent scholars in those countries, and obtained the benefit of their researches and advice. He had access to all the best libraries. public and private, and travelled in Eng-

land, France, and Germany, to increase his knowledge of the subject. His work is noteworthy for the ingenious and happy manner in which he renders technical terms into the Latin language, in which the whole book is written. The ten fac-similes are executed with great care, are very curious, and give a good idea of the types used by the printers to whom he makes reference. The following is a list of them:—

- | | |
|-----------|---|
| Tabula I. | Ectypon Horarii Laureatiani. |
| " II. | Fragmenta Donati Harlemensis, caractere majori. |
| " III. | Primum folium figuratum, è speculo humanæ salutis belgico; editionis principis, à Laurentio typographo vulgatæ. |
| " IV. | Ectypus Donati Harlemensis, char. minori. |
| " V. | Specimini speculi latini primæ editionis. |
| " VI. | Specimen typi speculi latini secundæ editionis. Typus speculi belgici secundæ editionis. Typus folii singularis ex eodem opere. |

Tabula VI.*Specimen tertii harlemensis donati.

„ VII. Specimina ultimarum officinæ Laurentianæ impressionum.

„ VIII. Specimina aliquot primarum impressionum à scholâ Martinianâ.

„ IX. Specimina characteris fixi officinæ Laurentianæ, excerpta ex opere inscripto Ars meriendi, et ex figuris

cantici canticorum. Specimen impressionis Otrica Zell, anni 1467.

These plates, although of course representing books certainly never printed by Koster, are of high interest as fac-similes of very early typography. Analysis of this work was drawn up by Bowyer, and published in "The Origin of Printing" (*q.v.*).

MEERMAN (Baron Gerard). *Uitvinding der Boekdrukkunst getrokken uit het latijnsch werk, met eene voorrede en aanteekeningen van H. Gockinga ; hierachter is gevoegt eene Lijst der boeken in de Nederlanden gedrukt voor 't jaar MD. opgesteld door Jakob Visser. Amsterdam : 1767. 4to. 8 preliminary leaves ; pp. 117 ; 2 leaves ; pp. 67, and portrait of Koster.*

An interleave copy, annotated in manuscript, is contained in the British Museum.

—— De l'Invention de l'Imprimerie, ou Analyse des deux ouvrages publiés sur cette matière, par M. Meerman [with notes by H. Gockinga and C. P. Goujet] 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 Jacques Visser, et augmenté d'environ deux cents articles par l'éditeur [H. Jansen]. Paris : 1809. 8vo. pp. xxiv. 392, with 1 plate.

A very useful French reprint of Meerman's work, with valuable notes, and a catalogue of books published in the Low Countries during the 15th century.

—— Account of the Origin of Printing, with Remarks. *See MIDDLETON (C.)*, "The Origin of Printing, &c." 1776. 8vo.

—— *Descriptio libri rarissimi circa ipsa typographiæ incunabula impressi et a se nuper inventi. In Hamburgische vermischte Bibliothek*, vol. ii. pp. 81-87. Hamburg : 1744. 8vo.

An account, by Meerman, of his copy of the "Spiegel onser behoudenis."

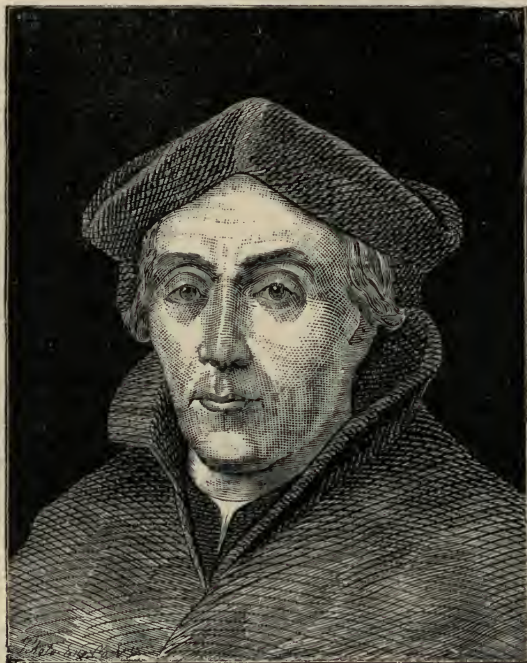
—— *See BOWYER (W.) ; DUCAREL ; JANSEN ; KOSTER ; MIDDLETON ; PORTHMANN ; et passim.*

Baron GÉRARD MEERMAN, a learned Dutch writer, was born at Leyden, in 1722, and died at Aix-la-Chapelle, 15th December, 1771. Descended from an ancient family, who had, in the 16th century, changed their name from De Vlieger to that of Meerman, he studied when very young mathematics and political economy, his first work being issued in 1742. Having ascertained that there were many authorities on international law in the different countries of Europe that were not to be obtained in Holland, he made various extensive journeys for the purpose of studying them. On his return, in 1748, he was named "Conseiller Pensionnaire" for the second, and subsequently for the first, syndicaté of

the City of Rotterdam. The arduous duties of this office did not prevent him from compiling several books full of learning and research, the result of his different travels. In 1751, he commenced the publication of the "Novus Thesaurus Juris Civilis et Canonici" (La Haye, 1751-53, 7 vols. folio), a work of vast dimensions. For many years he was occupied with researches on the history of printing. He first published the prospectus, or "Conspectus originum typographicarum," noted above. This is very scarce, as the author printed only a few copies ; it is, however, in demand with collectors, as containing some things which he did not insert in the work itself. The Abbé Gouget published a French translation,

with some additions, in 1762. This prospectus was followed by the work itself, the "*Origines Typographicae*." We have already given (*sub voce* KOSTER) a statement of his theory, and the relation of his writings to the controversy as to the invention of printing. It is interesting to read on this subject the letter which

derived from a comparison of the portraits. We admit that the same argument holds good of portraits of Gutenberg, none of which are genuine; and there are portraits of Mary Queen of Scots, all genuine, which differ quite as much. The earliest representation of the alleged Dutch inventor of printing was that of



MEERMAN'S "PORTRAIT OF KOSTER."

Meerman himself wrote to the historian Jean Wagenaar, in Dutch, 12th October, 1757 (page 108 of "*Vie de Wagenaar*," Amsterdam: 1776. 8vo.). We now extract from the "*Origines*" Meerman's portrait of Laurens Janszoon Koster. As our readers are probably aware, one of the evidences of the falsity of the Koster legend is Scrivener's, which we have copied from

Moxon (*g. v.*). Hansard's copy of the same portrait will be found at page 403 of vol. i. of this BIBLIOGRAPHY. In 1630 a new portrait was published by Adrien Rooman; afterwards Jacob van Campen made another. Meerman produced a new likeness, and claimed for it a superior truthfulness. It has since been asserted that it was copied from the engraved head

of Sir Thomas More, of England. Van der Linde, however, says that it closely resembles the engraved portrait of a once celebrated inquisitor—one Ricard Tapper, of Enkhuizen, by Nicolas de Larmessin, inserted in vol. ii. of the "*Bibliotheca Belgica*," of Foppens. The Koster of Scriverius and the Koster of Meerman are, obviously, entirely different men. The researches of Meerman into the history of printing led him to make inquiries into the origin of paper made from linen rags. After, as he considered, having solved the problem, he organized a conference on the subject, and offered a prize of 25 ducats to the author who would give the most satisfactory reply to his theories. (See "*Nova Acta Eruditorum public.*" Leipzig, Sept., 1761.) The prize was adjudged by the Academy of Gottingen to a Spaniard, G. Mayans. The correspondence that arose on this subject was published by J. Van Vaesen (*G. Meermannii et doctorum virorum ad eum Epistolæ de chartæ lineæ origine*. La Haye: 1767. 8vo.) Meerman was aided in his various researches by the possession of an immense library, which was increased near the

close of his life by the purchase of all the manuscripts belonging to the Jesuits of Paris. Louis XI. having insisted upon the return of all the works bearing upon the history of France, Meerman relinquished them, and was in consequence rewarded with the Order of St. Michael. In 1766, owing to ill-health, he retired from his position as Pensionnaire of Rotterdam, and accepted the office of Councillor to the high tribunal of Vénérie, an employment which required his residence at the Hague. He proposed to publish, with the learned Van Wyn, a collection of inedited pieces, under the title of "*Analecta Belgica*," and was engaged on other works of an historical and literary character. He intended to publish, as a sequel to his "*Origines Typographicæ*," a work to be called "*Antiquitates Typographicæ Moguntiacæ*," but death frustrated his design. (See *Saxii Onomasticon*, vii., 42-45; *De Felice*, *Encyclopédie*, supp. vi. p. 797; *Yverdon*, 1776, 4to.) Meerman had one son, John, born 1753, died 1815, who was a prolific contributor to the literature of Holland.

MEERSCH (D. J. van der). Audenaerdsche drukpers, 1479-1830.

Audenaerde: 1864. 8vo. pp. iii. and 222, with portrait and cuts of printers' marks.

MEERSCH (P. C. van der). Gérard Leeu, imprimeur à Gouda et à Anvers de 1477-93. 2 parts. Gand: 1845. 8vo.

— Recherches sur la Vie et les Travaux de Pierre de Keysere, imprimeur à Paris de 1473-1479. Gand: 1846. 8vo.

— Recherches sur la Vie et les Travaux des Imprimeurs Belges et Néerlandais, établis à l'étranger, et sur la part qu'ils ont pris à la régénération littéraire de l'Europe au 15^e siècle; précédées d'une introduction historique sur la découverte de l'imprimerie et sur la propagation de cet art en Belgique et en Hollande. Tome i. Gand: 1856. 8vo. With facsimiles.

The work was left uncompleted.

— Recherches sur la Vie et les Travaux de quelques imprimeurs Belges établis à l'étranger, pendant les XV^e et XVI^e siècles. 3 parts. Gand: 1844. 8vo.

I. Gerard de Lisa de Flandria, imprimeur à Treviso, Vicence, Venise, Friuli et Udine de 1471-1499. pp. 120. II. Antonius Mathias d'Anvers. III. Arnoldus de Bruxella.

— Un mot sur la question de l'invention de l'Imprimerie à propos de l'essai historique et critique sur l'invention de l'Imprimerie par M. Ch. Paeille. Gand: 1860. 8vo.

MEGERLINUS (D. F.). Annus Bibliorum, 1450, primo impressorum Moguntiae, Tertium Jubilaris, hoc anno 1750. Francofurti: 1750. Small 4to.

MELE (Carlo). Degli odierni uffici della Tipografia e dei libri; discorso pratico ed economico. Napoli: 1834. 16mo.

MELZER (C. P.). Ihrem hochverehrten Principale Herrn Carl Philipp Melzer zur 25jährigen Jubelfeier der Gründung seines Geschäfts hochachtungsvoll gewidmet von den Mitgliedern seiner Buchdruckerei u. Schriftgiesserei. Leipzig: 16 May, 1841. Fol.

MÉMOIRE sur le rétablissement de la communauté des imprimeurs de Paris. 1806. 8vo.

MÉMOIRE sur les vexations qu'exercent les libraires et imprimeurs de Paris. [Paris: 1720.] Folio. pp. 16.

The memoir is attributed to the Abbé Laur. Plondel, and was to have been followed by a second. It is very rare.

MENCKEN (Frid. Ott.). Librorum haud ita diu ab inventa arte typographica editorum, quibus supplesti possint Annales typographici Maittairiani. Decades VI.

In the *Miscell. Lipsius*. *novis*—vol. vi. part i. pp. 114-162; part ii. pp. 308-350; part iii. p. 524-576; part iv. pp. 695-728. Vol. xii. part i. pp. 137-182.

MENDELSSOHN-BARTHOLDY (F.). Festgesang zur Eröffnung der am ersten Tage der 4. Säkularfeier der Erfindung der Buchdrucker-kunst auf dem Markte zu Leipzig statt findeten Feierlichkeiten. Für Männerchor und Orchester. Leipzig: 1840.

No. 1. Choral: Begeht mit heil'gem; 2. Lied: Vaterland in einen Gauen; 3. Der Herr sprach: Es werde Licht; 4. Choral: Heil ihm! Heil ihm!

— Fest-Gesang für Männerchor componirt zur Eröffnung der am ersten Tage der Säkularfeier der Erfindung der Buchdrucker-kunst auf dem Markt zu Leipzig stattfindenden Feierlichkeiten. Klavier-Auszug. Leipzig: [1840]. 4to.

Two musical compositions written for the great Leipsic typographical celebration of June 24, 1840. On that occasion deputations arrived from almost every place in Germany where a press was established. About 3,000 persons connected with printing assembled and walked through the streets in procession. Services were held in the churches, and thanksgivings made to the Almighty for the discovery of the art of printing.

Dr. Grossman preached a sermon from the text "There was a man sent from God, whose name was John." A procession was then made to the marketplace, a body of printers following with a grand trophy—four compositors bearing on a stand the great Bible of 1450. The members of four musical societies also took part in the proceedings, to commemorate which five medals were struck. —See LEIPZIG.

MENDEZ (Fray Francisco). Typographia Española, ò Historia de la Introduccion, Propagacion, y Progresos del Arte de la Imprenta en España. A la que antecede una Noticia general sobre la Imprenta de la Europa, y de la China; adornado todo con Notas instructivas y curiosas. Tomo i. Madrid: 1796. 4to. pp. xviii., 427.—Segunda edicion, corregida y adicionada por Don Dionisio Hidalgo. Madrid: 1861. Royal 8vo. pp. xiv. 436, and folding table. Coloured plate.

This is still a most esteemed work on Spanish typography. The manuscript of the second volume was lost, and consequently never published.

MENNANDER (Carl Fred.). Tal om Bockhandelen i swerige, hållet inför kongl. wetenskaps academien vid praesidii nedläggande. Maje: 1756. 8vo.

Contains some notes upon the commencement and progress of printing in Sweden.

MENSCH (G. Hans). Orthographie für Buchdruckereien nach den Grundsätzen der Berl. orthogr. Conferenz. Verfasst und mit einer Rechtschreibungslehre versehen. Kolberg: 1876. Large 16mo. pp. iv. 143.

MENTELIUS (Jacobus). Brevis Excursus de Loco, Tempore, et Auctore Inventionis Typographiæ. Parisiis: 1644. 4to. pp. 13.

Some writers attribute this work to Anthony Vitré.

—— De vera Typographiæ Origine parænesis ad Bern. a Mallin-krot. Parisiis: 1650. 4to. Title, &c., 3 leaves, and pp. 119.

—— Observationes de præcipuis Typographis et Typographiæ Origine. [In Wolf, "Monumenta Typographica."]

These books are chiefly remarkable as being a shameful falsification of history, in order to establish the claims of Mentel, of Strasburg, to be regarded as the inventor of typography. The theory was founded on a pretended chronicle of Strasburg, which was said to assert that in 1440, 1442, and 1447, Mentel engraved letters in wood and metal; that he employed Gutenberg, a goldsmith of Mayence, to make the punches and matrices, and that a servant of Mentel communicated the secret to Gutenberg; that they went both to Mayence, where they became associated with Fust, a famous merchant of that city; that the emperor Frederic, in recognition of Mentel's discovery, allowed him to inscribe on his coat-of-arms a golden crown and a lion's head.

JOHN MENTEL or MENTELIN, a celebrated 15th century printer, was born near Strasburg. In the cathedral of Strasburg there is a tablet to his memory, from which it appears that he died in December, 1478. The inscription is: "Here rest I, John Mentel, who, by the grace of God, was the first to invent, in Strasburg, the characters of typography, and to develop this art of printing," &c. The claim that Mentel was the inventor was first made in 1520, by John Schott, son of Martin Schott, who had married Mentel's daughter, and inherited his business.

MENTELIN (Johann). Anzeige über die aus seiner Druckerei gegen 1470 erschienene Ausgabe von Joannis Astexani de Ast Summa de Casibus Conscientiæ. [Argentoratii: 1470.] Folio. 1 leaf.

Only one copy of this production is known; it is in the Royal Library at Berlin, having been purchased for 100 thalers, at the sale of the Weigel collection, in 1872.

—— See DORLAN and NIESERT.

The imposition would have been forgotten if it had not been renewed, in the seventeenth century, in the works named above, which were written by James Mentel, a physician of Paris, the supposed descendant of John Mentel. To support his claims he falsified the statements of Gebwiler, Spregel, and Specklin, who had previously written on the subject, even altering their text.

It is supposed that Mentel learned his art at Mayence, from Fust and Schoeffer, and that he subsequently settled at Strasburg. He printed, no doubt, soon after the dissolution of the partnership between Fust and Gutenberg, but there is no evidence whatever that he printed anything in Strasburg between 1439 and 1457; indeed, the first book which is known certainly to have been printed by him is "De Arte predicandi," a tract on Christian doctrine, chiefly taken from St. Augustine, and he issued a Latin Bible, in 2 vols., folio, without date, but presumably in 1466. Among other products of his press is the "Epistolæ sancti Jeronimi," a large volume in folio, without date, but assigned to the year 1469; "Summa de casibus conscientiæ per fratrum Astexanum," folio, n. d.; and "Vincentii Burgundi, . . . bibliotheca mundi," 1486, in ten folio volumes, an enormous work printed by Mentel at Strasburg between 1473 and 1476.

MENZEL (A.). An engraving, "1440—1840, gravé sur bois par Unzelmann, imprimé par W. A. Schade à Berlin." Leipzig : 1870.

Represents Gutenberg at the press, showing Fust the first pull with movable letters. (Size 8in. by 12in.)

MERCIER (Barthélemy). Observations sur la lettre de M. J. G * * * [Ghesquiere], insérée dans l'Esprit des Journaux du mois de Juin dernier ; avec une notice de quelques éditions faites à Bruges par Colard Mansion durant le xv^{me} siècle. Paris : 1779. 8vo. pp. 14.

— Supplément à l'Histoire de l'Imprimerie de Prosper Marchand ; ou additions et corrections pour cet ouvrage. Paris : 1773. 4to. Republished in 1775 in 4to., with the title extended thus : Édition revue et augmentée, avec un mémoire sur l'époque certaine du commencement de l'année à Mayence, durant le xv^e siècle. pp. viii. 221.

This work, in its original form, as issued in 1773, is not very often met with, and in its improved and extended shape, dated 1775, is now very rare, yet it really forms, if not an integral part, an indispensable sequel to Prosper Marchand's celebrated History. It was compiled in the most conscientious manner, the author having undertaken a variety of journeys to inspect personally the monuments described and to revise the documents quoted by his predecessors. There is an

elaborate *avertissement* explaining the origin of the book and its gradual evolution. It is perhaps to be regretted that the Abbé Mercier was content to be merely a corrector ; his self-abnegation in presenting such a mass of new facts merely as revisions of another author being in itself noteworthy. The remarkable industry of the abbé may be judged from the magnitude of the list of works consulted, which is appended.

— Lettre de M. Mercier, abbé de St. Leger de Soissons, à MM. les auteurs du *Journal des Savans*, contenant diverses remarques critiques sur son Supplément à l'Histoire de l'Imprimerie de P. Marchand. [Paris : 1776.] 4to. pp. 16.

This tract, bound up with a copy of the "Supplément" in our possession, is exceedingly rare. It was printed, obviously, with a view to being so appended to the larger work, as the pages are of similar dimensions, although the text is set up in a double column. It is, in substance, a reply to a review of the "Supplément" which had appeared in the journal named, and is a not less minutely careful dissection of the review, than the book reviewed was a painstaking analysis and revision of the original work. The abbé evidently possessed the true bibliographic faculty of microscopical examination of the most trivial details, and his labours were highly creditable, and indeed valuable, although they have been superseded to a large extent by the subsequent investigations of such men as Schœpflin, Heineken, Daunou, and Bernard, not to mention contemporary writers, such as Holtrop and Van der Linde.

B. MERCIER, Abbé de St. Leger, was born at Lyons in 1734, and died at Paris in the year 1799, and in the 66th of his age.

The titles of his publications, chiefly bibliographical, will be found in the "Siècles Littéraires," vol. iv. p. 350.

"Mr. Ochéda, Lord Spencer's librarian, who knew well the Abbé de St. Leger, informed me that he left behind him ample materials for a history of printing in a new edition of his Supplément to Marchand's work, which he projected publishing, and which had received from him innumerable corrections and additions. 'He was a man,' says Mr. Ochéda, 'the most conversant with editions of books of all kinds, and with everything connected with typography and bibliography that I ever conversed with.' He was for many years librarian of St. Geneviève, at Paris. He left a very rich bibliographical library, most of his books being enriched with notes in his own hand-writing. This collection was sold in 1800, the Bibliothèque Nationale acquiring many of the books."—DIBDIN'S "Bibliomania." See Peignot's "Dict. de Bibliologie," vol. i. p. 452, and vol. iii. p. 212.

MERCIER (M. T.). Chant séculaire à l'occasion de l'inauguration du monument érigé le 24 Juin 1840 dans la ville de Strasbourg à la mémoire de Gutenberg, inventeur de l'imprimerie. Paris : 1840. 8vo.

MERKEL (C.).—See HOEFLING.

MERKEL (J.). Kritisches Verzeichniss höchst seltener Incunabeln und alter Drucke, welche in der Hofbibliothek zu Aschaffenburg aufbewahrt werden. Aschaffenburg : 1832. Large 8vo.

MERLIN. Catalogue des pièces curieuses ou d'édits, déclarations, lettres-patentes, Règlements, Instructions du Roi, Arrêts du Conseil d'Etat du Roi, livres, brochures, mémoires, etc., concernant la librairie, l'imprimerie et tout ce qui s'y attache. Cédées au Cercle de la Librairie, etc., à Paris. (Extract from the *Journal de l'Imprimerie* of Jan. 2, 1864.) Paris. Large 8vo. pp. 35. Dutch paper.

—— Exposition Universelle de 1855. Extrait des rapports du Jury de la 26^e Classe—Calligraphie, Gravure, Cartes à jouer, &c. Paris : 1856. 12mo.

MERLIN (R.). Les cartes à jouer. Paris : 1856. 8vo.

In the reports of the Jury of the Exposition Universelle of 1855.

—— Origine des Cartes à jouer. Recherches nouvelles sur les naïbis, les tarots, et sur les autres espèces de cartes. Ouvrage accompagné d'un album de soixante-dix planches. Paris : 1869. 4to. pp. viii. 144 ; 73 plates, with more than 600 figures.

This work contains a great deal of new matter, and many original illustrations of early playing-cards.

MERLO (J. J.). Die Buchhandlungen und Buchdruckereien "Zum Einhorn" (jetzt Rommerrkirchers Buchhandlung und Buchdruckerei). F. Mellinghaus in der Strasse Unter-Fettenhennen zu Köln, vom 16. Jahrh. bis zur Gegenwart. Festschrift zur Feier des 350jährigen Bestehens ausgegeben am 22. Januar, 1879. Köln : 1879. Large 8vo. pp. 109, 1 leaf.

A festival print in celebration of the 350th anniversary of the existence of this house.

MÉRY (Jos.), DE NERVAL (Gérard), and LOPEZ (Bernard). L'Imagier de Harlem, ou la découverte de l'imprimerie. Drame-légende à grand spectacle en cinq actes et dix tableaux. En prose et en vers. Représenté pour la première fois à Paris, sur le théâtre de la Porte-Saint-Martin, le 27 Décembre, 1851. Paris : 1852. 8vo. pp. 102.

Among the numerous *dramatis personæ* are : Satan in seven different characters, Koster, Louis XI., Archduke Frederick, Gutenberg, Faust, Schœffer, Christopher Columbus, and many others. Koster is the hero.

METZ.—See CHABERT and TEISSIER.

METZ (F.). Geschichte des Buchhandels und der Buchdruckerkunst. Darmstadt : 1834. 8vo. pp. vi. 340, 134, and leaf of table.

MEURS (Dr. P. van). De keulse kronic en de Coster-legende van Dr. A. van der Linde te zamen getoetst. Haarlem : 1870. 8vo. pp. 65.

MEUSCHEN (J. G.). Der . . . rechte Abdruck der Person Christi . . . Als auch hie in Coburg celebrirte Jubel-Feyer der . . . Buchdruckerey. Coburg : 1740. Small 8vo.

MEYER (H.). 12 Titel-Blätter in Buntdruck. (I. Heft der Sammlung der neuesten Titelblätter.) Wien : 1874. 4to.

MEYER (Heinrich). Adressbuch der Buchdruckereien von Mitteleuropa; der Stein-, Kupfer- und Stahlstichdruckereien, der Schrift- und Stereotypengießerei, xylographischen Institute, Pressen- und Druckmaschinenbauer, Farbefabrikanten, sowie der mechanischen Papierfabriken in Deutschland. Braunschweig : 1854. 8vo. pp. viii. 200.

The first printing-trades directory published in the German language.

——— Gutenbergs-Album. Braunschweig : 1840. 4to. and 8vo.

This album was published in two different editions, one in royal 4to. of xxxii. and 352 pages, and one in 8vo. of xxvi. and 356 pages. Whilst the latter contains only three plates, the former is ornamented by a great many excellent ones in all the different methods of the graphic arts invented up to 1840. Portraits of Gutenberg, Fust, Schöeffer,

Koenig, and Senefelder are given, also a view of Metz in 1840, and four pages are filled with the autographic fac-similes of the various contributors. An appendix of Oriental compositions, executed in twenty-six different languages and types, completes this very interesting and curious work.

——— Handbuch der Stereotypie. With 8 lithographic illustrations. Braunschweig : 1838. Large 8vo. 6½ sheets.

A very complete description of the different methods of the platen process.

MEYER (Jos.). Bibliographisches Institut in Hildburghausen. Portrait by G. Wolf. Folio.

The establishment, which was founded by M. Meyer, has been transferred to Leipsic.

MEYER (L. E.). Die Buchdruckerkunst in Augsburg bei ihrem Entstehen. Eine Denkschrift zur Feier des vierten Säkular-Festes der Erfindung Gutenbergs. Augsburg : 1840. 8vo. 8 preliminary leaves, pp. 88. 1 plate.

Each page of this essay is surrounded with an elegant border, and at the end is a list of the printers of Augsburg from 1468 to 1840.

MEYER (W. H.). Geschichte der Buchdruckerei und Verlagshandlung von F. Hessenland in Stettin vom Jahre 1577–1877. Stettin : 1877.

A history of the printing-office carried on by the firm of Hessenland, in Stettin, from 1577 to 1877, published on the occasion of the 300th anniversary of its existence.

MEYNIER (J. Ch.). Anleitung zur Aetzkunst, besonders in Crayon- und Tuschanier. Hof : 1804. With 12 tables.

MEZGER (G. C.). Augsburgs älteste Druckdenkmale und Formschnitterarbeiten, nebst Geschichte des Buchdruckes und Buchhandels in Augsburg; welche in der vereinigten Kreis- u. Stadtbibliothek aufbewahrt werden. Augsburg : 1840. Royal 8vo. pp. 80. 37 engravings.

MICHEELS (J.). Benjamin Franklin, een levensbeeld. Gand : 1878. 12mo. pp. 120.

MICHEL (le Chevalier Emman.). La Bibliothèque de la Ville et l'Imprimerie à Rennes. Le Mans : 1872. 8vo. pp. 8.

MICHEL (V.). Spécimen de clichés bitumineux inventés par V. Michel, exécuté par les presses de MM. Benard et compagnie avec les encres de M. Lawson et compagnie. Paris : 1851. 4to.

MICHELETTI (Joannes Baptist). Presagi scientifici sull' arte della Stampa. Aquila : 1814. 8vo.

Strongly in favour of Gutenberg.

MICHELIS. Y-a du tirage, typographie comique, paroles de Baumaïne et Blondelet avec Piano. Paris : 1872. 4to.

MIDDLETON (Rev. Conyers), D.D. A Dissertation concerning the Origin of Printing in England. Showing, That it was first Introduced and Practised by our Countryman William Caxton, at Westminster ; And not, as is commonly believed, by a Foreign Printer at Oxford. Cambridge : 1735. 4to. pp. 29, and 2 title-pages.—2nd edition, 1775. 8vo.

Translated into French under the following title :—

— Dissertation sur l'Origine de l'Imprimerie en Angleterre. Traduite de l'Anglais par D. G. Imbert. Londres : 1775. 8vo. pp. 46.

The work was also reprinted in the fifth volume of Dr. Middleton's "Miscellaneous Works."

The author proves the fallacy of Atkins's theory that Corsellis was brought to England, and that the alleged date of printing in Oxford, 1468, was the result of a misprint. An article in the *Weekly Miscellany*, April 26, 1735, signed "Oxonides," attempts to controvert the latter theory on the ground of the apparent age of the type, as compared with that of

Caxton, Rood, De Worde, and Pynson. Dr. Middleton's cleverly-written pamphlet is further interesting as giving a list of all the books printed by Caxton then in the Public Library at Cambridge.

The Rev. CONYERS MIDDLETON, a celebrated divine and critic, was the son of a clergyman, and born at Richmond, Yorkshire, December 27, 1683. He was for many years principal librarian of the University of Cambridge.

MIDDLETON (Thomas). Middleton's Illustrated Catalogue of Printing-Machines. London : 1862. 4to.

MIEL. Notice sur Godefroy, graveur. Paris : 1841. 8vo.

MIGNE (l'Abbé). (In the "Biographie du Clergé contemporain," 33rd part, pp. 289-324.) Paris : 1842. 12mo.

The Abbé MIGNE (Jacques Pomle), curé de Puiseau, was proprietor and director of the "Imprimerie catholique du Petit-Montrouge" at Paris. The establish-

ment was destroyed by fire in 187—. Since 1876 it has been in the possession of MM. Garnier frères, of Paris. The Abbé Migne died in 1875.

MIGNET (F. M. A.). Vie de Franklin. Paris : 1869. 12mo.

— Vita di Franklin. Nuova versione dal francese col consenso dell' autore, preceduta da brevicenna bibliografici di G. D'Adda. Milano : 1870. 16mo. pp. 168.

VOL. II.

G



MIKULAS (Josef). *The Printer's Handbook*. Prague : 1867.

This work is written by the former editor of the *Večeslavín*, and is in the Czechish (a Slavonic) dialect. It contains articles on paper-making, stenography, book-printing, xylography, and copperplate and lithographic printing, and is furnished with eighty-five illustrations of machines and implements.

MILAN. Statuti et Ordini della università de Librari et Stampatori della città di Milano. Milano : 1614. 4to.

—— Statuto del Circolo Italiano della Libreria, Tipografia ed Arti affini. Milano : 1863. 8vo.

—— Catalogo della mostra industriale Tipografica e delle arti affini nelle sale della Biblioteca di Brera. Milano : 1879. 8vo. pp. 40.

The Catalogue of an interesting Exhibition of Machinery, Materials, and Books, manufactured in Italy.

—— Rapporto sulla Festa commemorativa del 75° anniversario di fondazione del Pio Istituto Tipografico in Milano pubblicato per cura della incaricata commissione. Milano : 1879. 4to. pp. 63.

—— See BETTONI and SAXE.

MILIZIA (Francesco). *Della Incisione delle Stampe*. Bassano : 1797. 8vo.

MILLER (William) & Co. *Specimen of Printing Types*. Edinburgh : 1813. 4to.

The first specimen-book of this firm, which afterwards became Miller & Richard (see *infra*), was issued in 1809.

MILLER & RICHARD. *Specimens of Book and Magazine Founts*. Edinburgh and London. No date. 4to.

—— *Selections from the Specimens of New Book and Newspaper Founts*, by Miller & Richard, Type-Founders to Her Majesty for Scotland. Edinburgh and London : 1857.

From the date of its foundation, this eminent firm has distinguished itself by a succession of new type-faces and styles, mostly of a very elegant character. For upwards of half a century the type of this foundry has been used by the *Times* newspaper. It may be interesting to mention that Messrs. Miller & Richard claim to have been the first in this country to successfully introduce machine-cast types against the combined opposition of the other founders, although it is now the only method of casting practised;

and they likewise claim the distinction of having been the first to introduce steam power in type-casting, which is now the approved system. Perceiving the tendency to go back to a former taste in printing, this foundry, about 1850, commenced to cut a series of what they termed "old-style founts," the success of which has been unexampled in the annals of type-founding. This exquisite series of founts has served to greatly extend the fame and business of the house of Miller & Richard.

MILLET (Mart.). *Notice sur les imprimeurs d'Orange et les livres sortis de leurs presses, avec un appendice sur les écrits relatifs à l'histoire de cette ville*. Valence : 1877. Large 8vo. pp. 75, and 2 leaves.

A few numbered copies only printed, the title being in red and black.

MILTON (John). *Areopagitica* : a Speech of Mr. John Milton for the liberty of Vnlicenc'd Printing. To the Parliament of England. London : 1644. 4to. pp. 42, including the title.

A biting satire, which has been frequently reprinted, on the system of licensing books. "I know nothing of the Licencer, but that I have his own hand here for his arrogance; who shall warrant me his judgement?" "Truth is strong, next to the Almighty: she needs no policies; no stratagems, no licencings, to make her victorious—those are the shifts and defences which error uses against her power." "The punishing of Wits enhances their authority, and a forbidden writing is thought to be a certain spark of truth that flies up in the faces of them who seeke to tread it out." Lord Macaulay says of Milton: "He

attacked the licensing system in that sublime treatise which every statesman should wear as a sign upon his hand, and as frontlets between his eyes."—*Edinburgh Review*, p. 344, August, 1825. H. Hallam says: "Many passages in this famous tract are admirably eloquent; an intense love of liberty and truth flows through it; the majestic soul of Milton breathes such high thoughts as had not been uttered before."—*Literature of Europe*, iii. 660. W. H. Prescott says: "The most splendid argument, perhaps, the world had then witnessed on behalf of intellectual liberty."—*Ferdinand and Isabella*, iii. 391. Ed. 1845.

— English Reprints. John Milton. *Areopagitica* : [24 November] 1644. Preceded by illustrative documents. Carefully edited by Edward Arber. London : 1868. 8vo. pp. 80.

This interesting volume includes:—1. The Star-Chamber Decree concerning Printers, of July 11, 1637. 2. Order of the House of Commons, Jan. 29, 1642. 3. Order of the House of Commons, March 9, 1643. 4. Order of the Lords and Commons, June 14, 1643. 5. Milton's *Areopagitica*, reprinted verbatim from the first edition, dated 1644.

MINSHULL (R.).—See CAXTON in SUPPLEMENT.

MINZLOFF (Charles Rodolphe). Catalogue des Editions Aldines de la Bibliothèque Impériale publique à St. Pétersbourg. 1854. 4to. 57 lithograph pages.

A few copies only printed, and none for sale.

— Les Elzevirs de la Bibliothèque Impériale publique de St. Pétersbourg. St. Petersburg : 1862. Large 16mo. pp. xiv. 223.

According to the indication in the preface, this publication is from notes by the Ch. de Rostoptchin.

— Ein Gang durch die St. Petersburger Kaiserliche öffentliche Bibliothek. 8vo. pp. 37.

Printed in the St. Petersburg German *Kalendar* of 1870.

— Souvenir de la Bibliothèque Impériale publique de St. Pétersbourg, contenant des gravures et autres feuilles volantes du xv^e siècle. Leipzig : 1863. 4to. pp. 21, 3 leaves. 8 plates.

MIOZZO (Gaetano). Cenni biografici su G. B. Bodoni. Torino : 1872. 8vo.

MIRA (Giuseppe M.). A quale città di Sicilia spetta il primato della introduzione della Stampa, lettera. Palermo : 1874. 12mo.

— Manuale teorico-pratico di Bibliografia. 2 vols. Palermo : 1863. 8vo.

Vol. i. contains the history of printing in Italy, and vol. ii. of Sicily.

— Sull' Introduzione della Arte tipografica in Palermo. Palermo : 1859. 8vo. pp. 20.

MIRABEAU (le Comte). Sur la liberté de la Presse. Imité de l'Anglais de Milton. Londres : 1778.—*See* MILTON, Areopagitica.

MISÈRE, La, des apprentis-imprimeurs, appliquée par le détail à chaque fonction de ce noble art ; en vers burlesques, à M. F****. 1745. 8vo.



CREMONA : 1492.

MISINTIS (Bernard de).

This printer was probably established at Cremona in 1492, where he printed in partnership with Cæsar Parmensis. The two partners then removed to Brescia, where they printed two books, both dated 1492. Afterwards Bernard alone printed

several books in Brescia, from 1495 to 1502. The accompanying device is taken from Petrarca (F. de), "*Remediis utriusque fortunæ*. Cremonæ, per Bern. de Misintis, papiensem ac Cæsarem parmensem," 1492, fo.

MITCHELL (D. W.). *Paris Printers: Six months' typographical experience in the French capital.* By the Author of "*Two Years in the United States.*"

This is a series of articles in the *Printers' Journal*, new series, vol. i., pp. 86, 102, 119, 135, 150, 168, 182, 245. They describe the life of the French

printer, and the system of management pursued in French printing-offices ; some of the character-sketches being very amusing.

MITCHELL (William H.). *Type-setting by Machinery ; with opinions of the Press, &c.* London : 1863. 8vo.

A description of a type-composing machine invented by William H. Mitchell, of New York. Appleton's *Cyclopædia*, published in 1861, said that ten machines had for some time been kept in operation in the printing-house employed upon that work, as well as a number of distributing machines, and that the use of these

machines was found to be economical. Bruce's *Specimen Book* states that it had been in use for ten years in a New York printing-office. Mitchell's invention is, however, no longer in use, one of the reasons assigned for its abandonment being the want of a good mechanical type-distributor.

MITTHEILUNGEN über den thüringischen Buchdruckerverein und dessen Unterstützungskassen aus den Jahren 1850-1869. Gotha : 1870. 4to. pp. vi. and 50.

Printed only for the members of the Thuringian Printers' Union, giving its history and a statistical account of all its doings.

——— Aus den Jahren 1870-1874 und Gesamtnachweisungen aus den Jahren 1850-1874. Gotha : 1875. 4to. pp. iv. and 40.

Nearly all table-work, and full of interesting facts as to the foundation and growth of the benevolent institutions of the Union.

——— See PERIODICAL PUBLICATIONS.

MOEHLMAN. Kritische Bemerkungen zur Geschichte der Buchdruckerkunst in Mecklenburg. (In : "Jahrb. d. Vereins f. meck. Geschichte," vol. xxi., 1876, pp. 152-164.)

MOELLER (J. M.). Die Pflicht und Schuldigkeit gläubiger Seelen an dem durch die Gnade Gottes erlebten III. Jubilæo der Erfindung der edlen Buchdruckerkunst. 6. Julii im Jahr 1740. Erfurt. 4to. pp. 80.

MOELLER (P. L.). Kort Tremstilling af Bogtrykkerkunstens Historie. Udgivet af Selskabet for Trykkefrihedens rette Boug. Kjöbenhavn : 1841. 8vo. pp. 235.

Treats of the activity of the Press in Denmark and the jubilee of printing in the three Northern States.

MOHNIKE (Gottlieb). Die Geschichte der Buchdruckerkunst in Pommern. Stettin : 1840. 8vo. pp. vi. 138.

With a very curious plate for frontispiece, in which an account of printing is set up in such a manner as to give, at a short distance, a resemblance to the typographical griffin.

——— Geschichte der Buchdruckereien in Stralsund bis zum Jahre 1809, ein Beitrag zur pommerschen Litterargeschichte. Stralsund : 1833. 4to. 2 leaves and pp. 46.

——— Nachricht von einem seltenen in Rostock 1526 gedruckten Buche theol. Inhalts. Schwerin : 1840. 8vo.

MOHR (F. Louis). Das Haus Berger-Levrault in Strasburg. Mit Vignette. Mars, 1876. Large 8vo., pp. 7. (Extract from *Annalen der Typographie*, No. 352.)

A few copies only printed, and not for sale.

MOHR (F. Louis). Die periodische Fachpresse der Typographie und der verwandten Geschäftszweige. Strasbourg: 1879. 8vo. pp. vii. 35, with heliographic frontispiece.

100 copies only issued.

This bibliography of the periodical press throughout the world treating of the different arts of printing was originally published in Lorck's now defunct *Annalen der Typographie*. It is in every way the fullest and most accurate list of the kind that has hitherto been drawn up. At the commencement, as an appropriate frontispiece, there is a photo-lithographic reproduction of the headings or title-pages of the leading technical journals. M. Mohr has performed a very useful task with unusual intelligence and painstaking.

Prefixed to the List of Periodicals is an Introduction, from which we translate the following extracts:—

"The book-trade has collected the literature of all technical branches; its own, as well as the relative one of printing, it has till now partially neglected. The beginning of a complete arrangement of the literature of printing and those branches connected with it, of all countries, is at present being made by an English trade journal, the *Printing Times and Lithographer*, which gives critical and historical remarks upon the contents of the works, and adds printers' marks, portraits, and other designs of special interest. An edition in book form is in preparation. My present small work produces only a special part of the typographic literature, namely, the periodicals.

"In general, journals, and especially those which have ceased to exist, do not receive proper attention in bibliographies, which is to be regretted; for, in spite of many ephemeral and valueless notices, they accumulate a mass of material which deserves preservation from oblivion.

"The Newspaper Exhibition held in

Prague, in May of the year 1878, afforded an opportunity for compiling the present list. The catalogue published mentions sixty-four trade journals. Through the kindness of Herr D. Slunicki, director of the Gregy printing-office in Prague, I obtained permission to make an inspection of a part of those newspapers, whilst Herr Ant. Schiller, editor of the *Veleslavin*, placed numerous notices upon old and new journals at my disposal. The bibliographic notices known to me which treat of typographic trade journals are the following:—

"*Les journaux typographiques*,' in the journal *L'Imprimerie*, 1865, No. 16.

"*Die typographische Literatur Englands*,' by Th. Küster, in the *Brunswick Journal*, 1865, Nos. 11 and 12.

"*Ueber typographische Journale*,' idem, 1867, No. 27.

"The *Annalen der Typographie* produced a list of North American trade journals in No. 259 (1874).

"Likewise the *Annales de l'Imprimerie*, in its first number (Brussels, 1876), cited the titles of several journals of different countries.

"*Die Deutschen Fachzeitschriften der Typographie*, historisch und kritisch beleuchtet,' in the appendix to Klimsch's 'Adressbuch der Buch- und Steindruckereien,' 1876.

"An article by Th. Küster appeared in Trübner's *American and Oriental Literary Record*, 1867, relating to the typographic trade journals, but it was not accessible to me.

"Collective notices are ill suited for bibliographic exposition, yet I have used them so far as they served my purpose. I had mainly, however, to take refuge in direct questions."

— Des Impressions microscopiques. Paris: 1879. 8vo. pp. 11.

100 copies only issued.

A reprint of an article in the *Miscellanées Bibliographiques*, giving a critical, descriptive, and bibliographic account of some of the most famous miniature editions which have issued from the printing-press, from the time of Didot le jeune, 1827, to the present day, mention being favourably made of our two remarkable achievements in this line of art—the Oxford "smallest Bible in the world" and John Bellows's "Pocket Dictionary."

M. MOHR, a resident of Strasburg, is an indefatigable bibliographer. He

has contributed many articles of much value to the literary journals of the Continent, and in another place we acknowledge our obligations to him for his assistance in the compilation of this BIBLIOGRAPHY OF PRINTING. He is also the author of various tracts on antiquarian and literary subjects; among them an exhaustive bibliography of Schiller's "Lied von der Glocke," a bibliography of the literature of the Alsatian dialect, and a bibliography of the publications originating in the centenary celebrations of the births of

Voltaire and J. J. Rousseau. M. F. Louis Mohr has been since 1857 connected as general manager with the famous French printing house of Berger-Levrault of Strasburg, now become R. Schultz & Co. He was formerly a bookseller, and is by cultivation and taste a great connoisseur of books. He has for many years written anonymously on bibliographical subjects. At the siege of Strasburg, during the Franco-Prussian war in 1870, M. Mohr's library, notes, MSS., and collections were unfortunately all destroyed by fire.

MOISAND (Const.). De la triste situation de l'imprimerie départementale et les moyens de remédier à sa décadence. Beauvais : 1849. 8vo. pp. 45.

M. MOISAND, a printer of Beauvais, where he was born in 1822, is proprietor and chief editor of the *Moniteur de l'Oise*.

MOKELOTT (Alex.). Gutenbergs - Salon Walzer für Pianoforte. Mit Abbildung des Fest-Salons. Op. 30. Leipzig: 1840. 4to.

——— Gutenbergs-Salon-Galoppe für Pianoforte. Op. 11. Leipzig : 1840. 4to.

Published on the occasion of the celebration of the fourth centenary of printing at Leipsic.

MOLBECH (Chr.). Fortegenelse over de paa Pergament trykkede Boger idet stove kong. Bibl. tilligem ed nogle Bidrag til Bibliotheketsnyeste Historie. Kjöbenhavn : 1830. 8vo.

A translation into German was made by H. Ratjen, with the title :—

——— Verzeichniss der Pergamentdrucke in der gr. k. Bibliothek zu Kopenhagen. Leipzig : 1833.

MOLÉ, jeune. Collection Typographique, composée de 206 caractères Français, Grecs, Hébreux, Rabbiniques, Arabes, Syriaques, Samaritains, titres pour affiches ; lettres de deux points ornées, vignettes, fleurons, accolades, filets anglais, tremblés, filets-colonnes, garnitures à jouer. Paris : 1819. 15 folio sheets.

——— Caractères gravés et fondus par Molé jeune. Paris : 1830. 4to.

MOLHUYSEN (P. C.). Procedure over de werken van David Joris. [Arnhem : 1850.] 8vo.

MOLL (W.). Kerkgeschiedenis van Nederland voor de hervorming. Arnhem : 1864. 4to.

Treats of the invention of printing.

MOLLER (Daniel William). Dissertatio de Typographiâ. Altorfii : 1692. 4to. Five portraits.

Reprinted in Wolf, "Monumenta Typographica."

——— Dissertatio de Typographiâ, cura F. Roth-Scholtzii. Norimbergæ et Altdorfii : 1727. 4to. pp. 8. Five portraits.

D. WILLIAM MOLLER was librarian at Altdorf, where he died in 1712.

MOMMAAS (C.). Het Onthaal van de Typographische Vereenigen in Haarlem op den 16. Julij, 1856 ; verslag aan alle Kunstbroeders in Nederland. Utrecht : 1856. 8vo. pp. 24.

MOMMAAS (C.). Lettergieterij, Boek- en Plaatdrukkerij. Amsterdam: 1860. 8vo.

—— See PERIODICAL PUBLICATIONS.

MOMORO (Antonio Francisco). Épreuve d'une partie des caractères de la fonderie de Ant. Franc. Momoro. Paris: 1787. 16mo.

—— Le Manuel des Impositions. Petit ouvrage qui peut être utile à Messieurs les imprimeurs. Paris: 1789. 12mo. pp. iv. 19, with 23 engraved plates, representing 72 impositions. — Third edition, Brussels: 1819. 8vo.

—— Traité élémentaire de l'imprimerie, ou le manuel de l'imprimeur. Paris: 1786. 8vo. — Paris: 1793. 8vo. pp. iv. 348, with 36 copperplate engravings.

The remainder of the edition of 1793 was reissued with a new title, dated 1796. Printing is treated in an encyclopædic style, the different processes and utensils being used as catchwords, and then explained. The author was the son-in-law and successor of J. F. Fournier, the younger, type-founder and engraver. At

the time of the Revolution he was the "Membre du département de Paris" in 1782, and was decapitated in 1794. His wife was the interesting creature who allowed herself to be led naked through Paris, and worshipped as the Goddess of Reason.—See DIDOT, "ESSAI."

MONACHESI (H. D.) and YOHN (Albert B.). The Stationers' Handbook: a Practical Business Guide, chiefly intended for the use of Retail Stationers and Booksellers. New York: 1876. 8vo. pp. xii. 196.

Issued, as the introduction intimates, for the use of a class of tradesmen which hardly finds a counterpart in this country. They are booksellers and stationers and fancy salesmen combined; and the range of their operations is so wide that a special or thorough knowledge of any

branch of it is hardly to be expected. However, there is here embodied a very considerable amount of new facts and experienced observations. There are articles on "Proof-reading," by J. S. Green; and the "Sizes of Printed Books," by Charles Sotheran.

MONE (F. J.) Urkunden über das Bücherwesen im xv. Jahrh. (pp. 309-314 of the *Zeitschrift für Geschichte des Oberrheins*, 1850).

Contains:—(1) Darleihen einer Bibel auf Lebenszeit, 1447. Aus der Speierschen Dombibliothek; (2) Verzinsliche Breviere und Psalter. Aus dem Vermächtniss von Berth. Slegel, capel.; (3) Schirmbrief für den Buchdrucker

Peter Schöffler zu Mainz; (4) Steuerbefreiung eines Bücherabschreibers zu Baden, 1478; (5) Zehnjährige Verpachtung der Papiermühle zu Ettlingen an den Papiermacher Wilhelm v. Paris, 1482.

MONET (A. L.). Le Conducteur de Machines typographiques. Guide pratique. Études sur les différents systèmes de machines, mise en train, découpages. Paris: 1872. 8vo. 3 leaves and pp. 401.

An excellent practical work. A new edition was issued, with the title—

—— Les Machines et Appareils typographiques en France et à l'Etranger. Suivi des procédés d'impression. Paris: 1878. Royal 8vo. pp. iv. 437, and 176 illustrations.

This work is divided into three books, each being subdivided into two or more parts. Book I. is entirely devoted to machinery—French and foreign—and treats of the applications of the various mechanical motions used in printing

machinery, with rules, accompanied by examples, for calculating the action of cog-wheels, &c., upon each other, with reference to the transmission of power. These explanations are accompanied by some excellent diagrams. In dealing

with single-cylinder machines, the "Dutartre" is selected as the type, and almost every motion is accurately figured and described. Treadle-machines are next noticed; but to the perfecting-machine M. Monet devotes but little space. What we term the "Anglo-French" are next described, the diagrams being especially excellent. The newspaper and web machines treated of are chiefly limited to those of Marinoni's construction. Part IV. of the first book purports to comprise German, American, English, and Belgian machines; but this is most imperfectly and partially executed. In the second book advice is given as to the erection of machines and the manufacture and management of

rollers. A chapter is also devoted to the composition, &c., of black and coloured inks. The rolling of paper receives considerable attention. A great portion of the book is taken up with instructions in general making-ready on machines, the cutting of the overlay being illustrated by means of several blocks, which represent the first, second, third, and sometimes fourth overlay, figures being also given of the engraving before and after the overlay is used. As an exhaustive treatise on French machinery, M. Monet's work stands alone in its undoubted excellence and authority. The author, who was apprenticed in the celebrated printing-house of Claye, in Paris, is overseer at the principal printing-office in Madrid.

MONFALCON (J. B.). *Histoire de l'Imprimerie et de la Librairie à Lyon*. [In his "*Histoire de la Ville de Lyon*." 3 vols.] Lyon: 1846. 8vo.

MONNIN. *De la Gravure*. (Articles in the February, March, and April numbers of the *Annales des Arts*.) Paris: 1818. 8vo.

MONOTYPIC, ou l'art d'écrire et d'imprimer avec un seul caractère, nouvelle manière de représenter les sons articulés, à l'usage des peuples de tous les pays; par un citoyen français (Thirion). Paris: an V. (1797). 8vo. pp. 16.

MONROCQ (J.). *Manuel pratique de lithographie sur zinc*. Paris: 1878. 8vo. pp. 47 and 2 plates.

MONTAGNE-VERT. *Strasburg*: 1877. 4to. pp. 32 with 13 plates.

This is a work of imagination, and luxuriously printed. The Montagne-Vert is a place near to Strasburg, where stands the ancient Convent of St. Arbogast, in which Gutenberg is believed to have made his first attempts at printing. At pages 19-22 all notices found in the chronicles relating to it are reproduced. The plates which relate

to it are: Gutenberg, etching, reproduced from a wood engraving of the sixteenth century; Portrait of St. Arbogast; Plans of the Convent of St. Arbogast, &c. On the last leaf is: "Imprimé à petit nombre pour les membres du Cercle vicieux par R. Schultz & Cie. à Strasbourg, pour le compte de Ferdinand et de Paul Reiber, le 30 Novembre, 1877."

MONTAIGLON (Anatole de). *Catalogue raisonné de l'œuvre de Claude Mellan*. Abbeville: 1856. 8vo.

MONTANO (Cola). *Dramma storico in 5 Atti. A beneficio del fondo Vedove ed Orfani dei soci del Pio Istituto tipografico*. Milano: 1872. 12mo. pp. 78.

A drama in five acts, in which the principal characters are printers.

MONTBRUN.—See PUY DE MONTBRUN.

MONUMENTA typographica, quae exstant in Bibliotheca Collegii Canonicorum Regularium in Rebendorf, collegit, notis illustravit et edidit ejusdem Collegii Bibliothecarius. Eichstadii: 1787. 4to. pp. 244.

An annotated descriptive list of books printed between 1450 and 1515.

VOL. II.

H

MOOCK (L.). *Traité pratique complet d'impression photographique aux encres grasses.* Paris : 1874. pp. 141.

A very practical work, which treats not only of photography, but also phototypography, Woodbury-type, heliotype, Albert-type, and the various modern methods of photo-reproduction.

MOOR (Isaac). *Specimen of Printing Types*, by Isaac Moor & Co. A post broadside. 1768.

Moor's foundry, which is mentioned by Rowe Mores, gave the name to Moor-street, Barbican.

MOORE (J.). *History of the Rise and Progress of the Art of Printing.* A Lecture delivered for the benefit of a Working Men's Reading-room. London : 1863. 8vo. pp. 47.

The usual sort of thing; neither good nor bad.

[MORAND (Ferd.)]. *Notice sur l'établissement de l'Imprimerie dans la Ville d'Aire au XVII^e et au XVIII^e siècles.* Aire : 1845. 8vo. pp. 16.

MORELLI (Jacopo). *Aldi Pii Manutii scripta tria longe rarissima*, Bassani : 1806. 16mo.

——— *Monumenti del principio della Stampa in Venezia messe insieme.* Venezia : 1793. 4to.

JACOPO MORELLI was an eminent Italian bibliographer, and the compiler of the celebrated catalogue of the "Bibliotheca Maphaei Pinelli" (Venice, 1787. 6 vols. 8vo). This catalogue is famous for the research it evidences, and at once placed its author in the first rank of

Italian bibliographers. Peignot (Dict. Bib., iii. 226) says that this library was bought by an English bookseller, Robson, transported to London, and sold after a new catalogue had been drawn up. The latter was published as a large octavo volume in 1789.

MORENI (Dom.). *Annali della Tipografia Fiorentina di Lorenzo Torrentino, impressore ducale.* Firenze : 1811. 8vo. pp. xl. 240.

A second edition, corrected and augmented, was published in Florence in 1819, with the following title:—"Annali della Tipografia Fiorentina di Lorenzo Torrentino, 1547-63."

MORENO DE TEJADA (Juan). *Excelencias del pincel y del buril, que en cuatro silvas cantaba.* Madrid : 1804. 8vo.

The author was private engraver to the King of Spain.

MORES (Edward Rowe), M.A. and A.S.S. *A Dissertation upon English Typographical Founders and Founderies.* London : [1778.] 8vo. pp. 92, with an Appendix by J[ohn] N[ichols], ending on page 100.

Only 80 copies printed.

Mr. MORES (who was born in Essex, in 1730, and died in 1778) did not live to see the publication of this work, and after the issue of a few copies out of the eighty originally printed (see "Anecdotes of Bowyer," p. 132), Mr. John Nichols added a valuable Appendix to the remainder. This is the only work in Eng-

lish devoted to Type-founding, and contains a varied and large mass of facts concerning the Dutch as well as the English founders, which would have been entirely lost if Mr. Mores had not preserved them. It is a great pity that the work is so extremely scarce, as its importance to typographical history can hardly be overrated. The literary eccen-

tricies of style and punctuation are quite in keeping with the quaintness of the narrative, which nevertheless, as Mr. Nichols remarks, "abounds in manly strength of thought and acuteness of observation." Nor should it be forgotten that when this dissertation was written Mr. Mores was himself in possession of nearly all the matrices and moulds of the various early English founders: that is of those antecedent to Caslon I. The references to Caxton's types are very incorrect; in fact, the work would well justify an exact reproduction, with notes and corrections appended.

A copy of this work in our possession contains some interesting memorials of its author. The volume bears the book-plate of "Richd. Bull, of Ongar, in Essex, esquire." There is a loose sheet containing representations, in copperplate, of a number of coins, seals, &c., at the bottom being the words "Impensis Edvardi Rowe Mores, 1751;" together with a small plate inscribed "sumptibus Ed. Rowe Mores, art. bac. e coll. Reg. Oxon"; and another simply lettered "penes E. R. M." These sheets are characteristic of the devotedness of Mr. Mores to various departments of antiquarian research. Following them comes a large copperplate view of "Higham Hall, in the parish of Walthamstow, in the county of Essex, the seat of the ancient family of the Rowes." It is stated that "this sumptuous edifice was almost wholly rebuilt in the beginning of the reign of Queen Elizabeth, by William Rowe, Esq. It contained nearly 100 feet in front and 76 in depth, and consisted then of three stories, one of which was taken down about the year 1683; since that time it has been much reduced, the magnificent hall and other spacious apartments on the east having been of late years entirely demolished, so that at present the west end only of the fabric

is remaining, and that so strangely deformed by an artless contriver as to retain little or no resemblance of what it formally was. Impens Edvardi Rowe Mores, arm. 1751—" Mr. Mores seems to have had little sympathy with "restoration." Then follow three old broadsides and "cases" for Parliament (*see* PARLIAMENTARY PAPERS), and a copperplate, inscribed "introtus cubiculi Nigri Principis. Reliquias Aulae Regniensis recentiori fabricæ jam cesuras ære incidendas curavit Edv. Rowe Mores, A. M. & S.A.S.," the date being 1751. There is another petition on the state of printing in 1774, subscribed "Alex. Donaldson, bookseller." As a frontispiece there is pasted down a copperplate of the interior of a library, with a figure in the centre, in academical dress, representing, we suppose, the author himself. Under it is written in pencil, "Edward Rowe Mores, done for his friends." On the title-page is pasted a copy of the engraving, published by J. Lackington, of Faithorne's portrait of William Caxton. It is the portrait referred to by Dibdin, to which mention is made in this BIBLIOGRAPHY s. v. CAXTON (p. 122, vol. i.). On the back of the title is another copperplate, headed "This plate of specimens of the first printing at St. Albans is humbly inscribed to their representatives in Parliament, James West, Esq., and Sir Peter Thompson, Knt., by Jos. Ames." There is a facsimile of the type used by the Unknown Printer, and below the "Arms of Seynt Albons, 1846," and a colophon, "imprynted at S. Albons by me, Joës Hertforde, for M. Rychard Stevenage." The copy is remarkably tall, being 9½ in. by 5½ in., and certainly possesses high bibliographical interest. Rowe Mores has been erroneously styled "Reverend" by some writers.—*See* FAITHORNE.

MORES (Edward Rowe), M. A. and A. S. S. Account of Letter-Founders. *Gentleman's Magazine*, xlix. 556.

This is the review, published in November, 1779, of Rowe Mores's book on *Typographical Founders*, above described as the Appendix, written by John Nichols. One hundred copies of it were printed, with pagination following that of Mores's book. The reviewer says: "The subject of this dissertation is, in some degree, new to the world, and of more importance than at first it may appear to be. Mr. Mores would not

have sacrificed so large a portion of time, expense, and labour, on an uninteresting object; nor need it be added that his extensive abilities and steady perseverance rendered him, perhaps, of all others, the properest for so difficult an undertaking. He had also the advantage of perusing the manuscripts of the late Mr. James, whence he derived the knowledge of the several Dutch anecdotes he has related."

— See NICHOLS (John).

MORGAN (H.). *A Dictionary of Terms used in Printing.* Madras : 1863. 8vo. 2 leaves, pp. 136. One plate of correction-marks.

Mostly taken from Savage. Printed at the "Military Male Orphan Asylum Press," by William Thomas. The Author describes himself as of the "Government Printing Establishment."

MORIENDO (Luigi). *La Stampa alla Esposizione di Parigi.* Torino : 1879.

Presents a clear view of the condition of the art of printing, as indicated by the specimens shown at the Paris Exhibition of 1878. It is written in an easy and familiar style.

— *La Stampa in America.* Note tecniche raccolte all' Esposizione di Filadelfia e in una visita alle Tipografie Munsell, &c. Torino : 1876. 8vo. pp. 31.

An official report upon the Typography at the Philadelphia Exhibition, including visits to various large printing-offices in the United States.

MORITZ (Heinrich). *Die Kupferstechkunst und der Stahlstich.* 1834. 8vo.

MORRILL (Frederick K.). *The Amateur's Guide for 1872.* A complete book of reference relative to the Amateur Editors, Authors, Printers, and Publishers of America. Chicago : 1872. 32mo.

MORSING (Peter Jensen). *Augustissimi principi Fréderiko III. Daniæ, Norvegiæ, Vandalorum, Gothorumque regi, Duci Slesvici, Holsatiæ, Stormariæ, Dithmarsici, comite in Oldenbourg et Delmenhorst, regi domino fero clementissimo hæc litterarum suarum exempla summisce offert fidelis subditus et servus humillimus Petrus Jani Morsingius Regiæ et Academiæ typographus.* Anno 1658. 4to. pp. 32.

— *Exempla literarum typographicarum quae reperiuntur in Regiæ Majestatis et Academiæ Hafniensis typographia primo erecto a Petro Jani Morsingio, deinde aucta a Henrico et Georgio Gødianis, Cornificio Luft, tandem renovata a Johanne Philip. Bockenhoffer regiæ Majestatis et Academiæ Hafniensis typographis.* Hafniæ : 1691. Folio.

Dedicated to King Christian V. Specimens of Oriental, Greek, Latin, Roman, and Danish characters, the latter being employed in the composition of "En kort Beraetning am Bogtryckeriets Opkomst" with notes, pp. 11. MORSING was printer to the King in Copenhagen. He died in 1658.

MORTIMER (Cromwell), M.D. *Account of Christopher le Blon's principles of printing in imitation of painting, and of weaving tapestry in the same manner as brocades.* (In "Philosophical Transactions Abridged," vol. vii., p. 477.) London : 1731. 4to.

CHRISTOPHER LE BLON was an artist, of whose life we have very few particulars till he was known at Rome in the year 1716. Died 1740.—See BLON (J. C. le).

— *Of an Antique Metal Stamp, being one of the instances how near the Romans had arrived to the art of Printing.* (In "Philosophical Transactions Abridged," vol. for 1738, p. 248.) London. 4to.

CROMWELL MORTIMER, M.D., was the Secretary to the Royal Society, and the above forms the substance of communications to that body.

MORTON (Charles). The City Type-Foundry Specimen Book. 167, City Road, London. 1875. 8vo.

The specimens are set in four columns, style of the face. About 500 different each about 5-ems pica wide, only a few founts are given, together with borders, letters of each fount being shown. These ornaments, cuts, &c.

— The City Type Foundry Illustrated Specimen Book of Copper-face Ornaments, Trade Designs, &c. [London : 1880. 4to.]

MOSELY (Benjamin). Treatise on Tropical Diseases, &c. . . .
Of the Bellyache to which Painters, Printers, &c., are liable. . .
London : 1788, 1795, 1803. 8vo.

MOSERIANA. Bedenken über verschiedene den Buchhandel und das Buchdrucken betreffende Fragen. 1. Stück. Tübingen : 1782. 8vo.

MOTTA (Emilio). Bibliografia Storica Ticinese. Materiale raccolto. Zurigo : 1878. 8vo. pp. vi. and 152.

Contains in the first part : Cenni sulla sui lупpo dell' arte tipografico nel Ticino. Opere editte dagli Agnelli 1747 - 1799 (first printers in Tessin).

MOTTELEY (Charles). Aperçu sur les erreurs de la Bibliographie spéciale des Elzéviirs et de leurs annexes, avec quelques découvertes curieuses sur la typographie hollandaise et belge du 17^e siècle. Paris : 1847. 12mo. pp. 40. — Reprinted at Brussels : 1848. 12mo. pp. 46.

200 numbered copies printed. An attempt to distinguish the false from the true Elzeviirs by their typography.

— Essai bibliographique sur les éditions des Elzéviirs les plus précieuses et les plus recherchées, précédé d'une notice sur ces imprimeurs célèbres. Paris : 1822. 8vo.

MOTTEROZ (C.). Essai sur les gravures chimiques en relief. Paris : 1871. 8vo. pp. 79, including 2 photo-typo. plates printed in the last sheet.

A lucid and useful account of the rise and progress of the art of making raised-surface plates for use at a typographical printing-press. It appeared originally in 1870 in the French trade-organ, *l'Imprimerie*.

— Reproduction héliographique de l'essai sur les gravures chimiques en relief. Paris : 1879. 16mo. 4 introductory pages and fac-simile of the pages of the previous edition, 79 in number, including the two plates.

This is an interesting reproduction of the above-cited work, which had run out of print for some years. The method adopted for its reproduction is a photolithographic or heliographic one, but it would perhaps have been additionally interesting had it been an exemplification of the processes treated of in the book itself, that is to say, chemical engraving in relief for letter-press printing. The clearness and general excellence of the copying suggests that the process might with advantage be more frequently applied to the resuscitation of unprocurable books, and the infallible fidelity of the

reproduction would lend an additional interest to such examples in the eyes of the book-lover.

M. MOTTEROZ, the author, is a printer — typographic, lithographic, and heliographic — of high repute in France. His establishment is at No. 31, Rue du Dragon, Paris, and from that press have proceeded a large number of highly-important antiquarian works, many of them comprising fac-similes, at which the staff of M. Motteroz appear to be especially expert. M. Motteroz is also a frequent contributor to, as well as the printer of, the Paris journal, *l'Imprimerie*.

MOUCHEREL. Notice sur une construction de Moules propres à fonder de caractères de l'Imprimerie. 1751.

MOUILLAN (F.). Déclaration d'amour d'un imprimeur typographe à une jeune brocheuse. Paris : 1879.

This is a *plaisanterie*, in which the technical terms used in Printing and in Book-binding are used. The author describes himself as a printer, and published the production himself.

MOULINET (J. E. V.). Album du Typographe. Livraisons 1, 2, et 3 (Gutenberg, Beranger, et Amour et Psychè). Paris : 1858-1859. 4to.

This album, executed by a Parisian compositor, the same who composed the world-famed Derriey-Album, includes portraits, statuary, &c., done in metal-rule

work, and is a very remarkable typographical curiosity. It was intended to be published in thirty parts, but only three were issued.

MOXALL (W.). A Proposal for restraining the great licentiousness of the Press throughout Great Britain. Humbly submitted to the Commons by W. Moxall, Gent. A broadside. [Circa 1664.]

This production proposes that a strict register should be kept of masters, journeymen, printers' joyners, presses, and amount of type in every printing-house, as the law now requires in Russia.—See PARLIAMENTARY PAPERS.

MOXON (Joseph). Mechanick Exercises, or, the Doctrine of Handyworks. Began Jan. 1, 1677. And intended to be monthly continued. Printed for Joseph Moxon, 1683. London : 1683. 4to. Vol. i., pp. v. 250 ; vol. ii., pp. iv. 394.

Vol. i. is in 14, vol. ii. in 24 numbers. Several of the numbers have separate title-pages, with dates ranging between 1677 and 1683.

— Mechanick Exercises ; or, the Doctrine of Handyworks. Second edition, with additions. 2 parts. London : 1693-1701. 4to.

In irregular numbers of the second and third editions ; several having separate title-pages. Part ii. has a distinct pagination.

— Mechanick Exercises ; or, the Doctrine of Handyworks. To which is added Mechanick Dyalling. The third edition. London : 1703. 4to.

A portion of the work is of the fourth edition.

The "Mechanick Exercises" were intended to describe all the chief trades, a number to be issued every month ; but the author not meeting with the encouragement he expected, only published two volumes. These were issued as a serial, in two-sheet numbers (16 pages 4to.), with one copperplate illustration, or more, to each number, the price being 2d. per sheet and 2d. per plate. Although 500 copies were printed, very few complete sets have been preserved, the work being, perhaps, the most difficult to obtain in the whole range of typographical literature. The "first volume" included the trades of a smith, a joiner, a house-carpenter, &c. The "second volume," published in

1683, which, on account of its extent, was divided into two parts, was devoted entirely to Printing. Part I. describes all the tools of a compositor and a pressman, with the whole art of type-founding. It has two leaves of title and dedication, and 196 pages of text. The plates are "The true Effigies of John Guttemberg, delineated from the original painting at Mentz, in Germanie" ; "The true Effigies of Laurenz Ians Koster, delineated from his monumental Stone Statue at Harlem," and twenty-two plates as illustrations of the text. Part II. has no title-page, beginning on page 197 and ending on page 394. It describes the work of a compositor, a corrector, a pressman, and a warehouseman, concluding with the "Customs of the Chappel" and a "Dic-



TYPE-FOUNDING IN 1683 (FROM MOXON'S "MECHANICK EXERCISES").

tionary of Abstruse VVords." There are eleven plates. The rules of workmanship are given from Moxon's own practical experience, and have been copied more or less by every writer on the practice of printing from Smith's Grammar until now. The work, indeed, is most interesting, from the quaintness of its style, from the ancient trade customs it describes, and from its extreme rarity. A copy has been preserved in the original marbled covers, uncut, and with a printed label on the back of each part; in fact, just as it was issued by Moxon from "The Atlas," on the West side of the Fleet-ditch. Further particulars of the book will be found in the sketch of Moxon, *infra*.

We reproduce, with unimportant omissions, two of the engravings in Moxon's work. The first represents type-casting as practised in 1683. It is specially interesting from the fact that Moxon, although self-taught, was the first writer who gave a detailed explanation of the art of type-founding. Before the invention of the machine for founding, all types were cast by hand, from a hand-mould, and by a process which received no noticeable improvement for two centuries. The type-caster took in his left hand the mould, which was embedded in a wooden frame, and shielded about the jet to protect him from accidental splashes of molten metal. Then with the right hand he took from the melting-pot a spoonful of the hot metal, which he quickly poured into the jet or mouth of

the mould. At the same instant, with a sudden jerk he threw up his left hand so as to aid the melted metal in making a forcible splash against the matrix at the bottom of the mould. The sudden jerk was necessary to make a good face to the type. The matrix was then removed with the right hand, and giving the mould a toss, the founder threw out the type. It is unfortunate that we have no minute account of the art of type-making earlier than that of Moxon's.

We also present the supposititious portrait of Koster, taken from Moxon. It is a copy of the portrait published by Scriverius, not quite two centuries after Koster is said to have died. Mr. De Vinne, to whom we are indebted for our illustrations, well points out that the only evidence as to the accuracy of the portrait is that of Scriverius himself. Van der Linde suggests that it may be a portrait of Gerrit Thomaszoon, appropriated for the exigency. There is a peculiarity in the engraving which plainly proves that the portrait could not have been painted during the lifetime of Koster. The "true effigies of Koster" represents the alleged inventor as carrying in his left hand a matrix of the letter A, of the Roman form; but letters of Roman form were not used at Haarlem in 1440. Books attributed to Koster have letters in the Gothic style. This engraving was copied by Luckombe, as a frontispiece to his "History of Printing," where it is given as a portrait of *Gutenberg!*

MOXON (Joseph). Proves of several sorts of Letters cast by Joseph Moxon. Westminster. Printed by Joseph Moxon in Russell Street at the signe of the Atlas. Broadside. 1669.

This is the earliest specimen issued by an English type-foundry with a date. The punches are badly cut, and the "proves" worse printed.

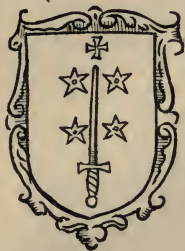
— *Regulæ trium Ordinum Literarum Typographicarum*: or, the Rules of the Three Orders of Print Letters; viz., the Roman, Italick, and English; Capitals and Small. London: 1676. 4to. Title and dedication to Sir Christopher Wren. 2 leaves and text. pp. 32. 38 plates.

All the letters are formed by rigid rule of right angles and portions of circles. They show up as ugly as might be expected from such a plan.

JOSEPH MOXON was born, as the inscription to his portrait informs us, at Wakefield, in Yorkshire, August 8, 1627. Details of his early career are wanting, but it is probable that he was educated at the celebrated grammar-school then

existing in his native town. He appears to have shown great aptitude for the mathematical sciences, especially geometry and astronomy, and their applications to land-surveying, navigation, and other pursuits. With such acquirements, it is most probable that on his leaving Wakefield and going to the metropolis he was apprenticed to a mathematical-instrument maker, and pursued his studies during

The true Effigies of Laurenz Ians. Koster. Delincated
from his Monumentall Stone Statue, Erected at
Harlem.



MEMORIA
SACRVM.
LAURENTIO
COSTERO,
HARLEMENSI,
ALTERI CADMO,
ET ARTIS
TYPOGRAPHICÆ
CIRCA AN. DCM.
M. CCCC. XXX
INVENTORI
PRIMO,

BENE DE LITERIS
AC TOTO ORBE
MERENTI, HANC
Q. I. C. Q.

STATVAM, QVIA
ÆREA AVT MAR-
MOREA DE FVIT,
IRO MONVMENT-
TO POSVIT CIVIS
GRATIS SIMVS

PETRVS
SCRIVERIVS

1635.

PORTRAIT OF "KOSTER," AFTER SCRIVERIUS (FROM MOXON'S "MECHANICK EXERCISES").
VOL. II.

the period of his servitude. It is certain that he subsequently set up in business for himself at a shop with the sign of "The Atlas." A picture of this sign,—the ancient god bearing the globe on his shoulders,—is engraved in one of Moxon's books. His first shop was situated on "the West Side of Fleet Ditch"; but between 1680 and 1683 he had removed, as his title-pages indicate, to a shop in that part of what is now known as Ludgate Hill, which was then called Ludgate Street. He appears to have made the acquaintance of some of the most eminent scientific men of his day, as is shown by the dedications of his various works. At the Great Fire of London his shop was burnt down, and the issue of some of his publications was suspended. Apologies for their non-appearance, and promises of their renewed publication after he had become settled again, may be found in several of his serials.

On November 30, 1678, Moxon was elected a Fellow of the Royal Society. In the "History of the Royal Society of London for Improving of Natural Knowledge," &c., by Thomas Birch, D.D., Secretary to the Society (4to. London, 1777), we find this entry:—"Nov. 28, 1678, the President, Sir Joseph Williamson, in the chair. The several candidates formerly proposed were balloted for and elected Mr. Joseph Moxon, proposed by Mr. George Ent, twenty-seven votes, four negatives." We have consulted the *Philosophical Transactions*, but cannot find that he contributed any paper to the Proceedings of that learned society. He was subsequently appointed, as we learn from some of his title-pages, "Hydrographer to the King," an office that was created by Charles II. in order that charts of the different ocean routes then followed should be compiled, and the Colonial possessions of the kingdom duly surveyed. A salary of £800 per annum was attached to the office. At the present day a retired naval officer is always appointed to the post.

The most interesting personal details concerning Moxon, and perhaps those to which this BIBLIOGRAPHY should most properly confine itself, are to be obtained from the dedications and prefaces of his different works, especially the "Mechanick Exercises." The title-page, as already mentioned, states that the book was "Began Jan. 1, 1677. And intended to be continued." It was "Printed for Joseph Moxon, 1683." The preface begins thus quaintly: "I

see no more reason why the sordidness of some workmen should be the cause of contempt upon manual operations, than that the excellent invention of a mill should be despised because a blind horse draws in it. And though the mechanics be by some accounted ignorable and scandalous, yet it is very well known that many gentlemen in the nation, of good rank and high quality, are conversant in handy-works; and other nations exceed us in numbers of such. How pleasant and healthy this diversion is their minds and bodies find, and how harmless and honest all sober men may judge." After showing that although to arrive at the "original" of mechanics is impossible, it is certain that man only devised the use of tools, the author apologises in this fashion for writing a technical work:—"The Lord Bacon in his 'Natural History' reckons that philosophy would be improved by having the secrets of all trades lye open; not only because much experimental philosophy is caught among them, but also that the trades themselves might by a philosopher be improved. Besides, I find that one trade may borrow many eminent helps in work of another trade. Hitherto I cannot learn that any hath undertaken this task, though I could have wisht it had been performed by an abler hand than mine; yet since it is not, I have ventured upon it. For having for many years been conversant in handy-works, and especially in those trades wherein the chief knowledge of all handy-works lie, viz., smithing, founding, drawing, joinery, turning, and engraving, printing books and pictures, globe and map making, mathematical instruments, &c., I am willing to communicate to the public the knowledge I have attained to. But because the whole will be both a work of time and great charge, I mean to try by the sale of some few monthly exercises what encouragement I may have to run through all, if I live so long, and accordingly to continue or desist. I thought to have given these Exercises the title of 'The Doctrine of Handy-crafts,' but when I better considered the true meaning of the word handy-crafts, I found the Doctrine would not bear it, because handy-craft signifies cunning, or sleight, or craft of the hand, which cannot be taught by words, but is only gained by practice and exercise; therefore I shall not undertake that, with the bare reading of these exercises, any shall be able to perform these handy-works; but I may safely tell you that these are the rules that every one that

will endeavour to perform them must follow; and that by the true observing them he may, according to his stock of ingenuity and zeal in diligence, sooner or later inure his hand to the cunning or craft of working like a handy-craft, and consequently be able to perform them in time." Moxon then explains why he begins with "Smithing," and not with "a more curious and less vulgar art," and shows that "smithing" stands as an introduction to most other trades—"all, with the smith, working upon the straight, square, or circle, though with different tools, upon different matter, and they all having dependence upon the smith's trade, and not the smith upon them." Among these dependent trades he enumerates Printing. In fact, Moxon devised a complete system of technical education, and one which has been lately advocated after lying dormant some two hundred years. His breadth of view and practicality of aim are worthy of notice. Not less remarkable was the lucidity and unmistakableness of his language. In his instructions, nothing that the student should know is regarded as too trivial for notice; and everything is explained in concise and expressive terms. His first sentence is as follows:—"Smithing is an art-manual by which an irregular lump (or several lumps) of iron is wrought into an intended shape." In this, as in other respects, the style of his writing is worthy of imitation by later authors engaged upon the same class of subjects.

The second "Volumne," as already stated, was that which related to Printing. It was the first of his publications issued from the "West Side of Fleet Ditch." The first part is dated 1683, and dedicated "To the Right Reverend Father in God, John, Lord Bishop of Oxford, and Dean of Christchurch; and to the Right Honourable Sir Leoline Jenkins, Knight, and Principal Secretary of State; and to the Right Honourable Sir Joseph Williamson, Knight, and one of his Majesty's most honourable Privy Council." The fact of such eminent personages accepting the dedication of a merely practical book, describing ordinary handicrafts, appears to suggest that at its origin technical literature took a higher position in the "republic of letters" than it now appears to possess. The dedication begins: "Your ardent affections to promote *Typographie [sic]* has eminently appeared in the great charge you have been at to make it famous here in England, whereby this royal island stands particularly

obliged to your generous and public spirits, and the whole commonwealth of bookmen throughout the world to your candid zeal for the promulgation of good learning. Wherefore I humbly dedicate this piece of *typographie* to your honours, and as it is (I think) the first of this nature, so I hope you will favourably excuse small faults in this undertaking; for great ones I hope there are none, unless it be in this presumptuous Dedication, for which I humbly beg your honours' pardon."

Moxon begins his treatise on Printing with a version of the origin of the art, but it is only now useful as showing the small amount of knowledge on the subject that was prevalent in his day. He does not dogmatically claim the invention for either Koster or Gutenberg, and concludes by saying: "Whoever were the inventors of this art, or (as some authors will have it) Science; nay, Science of Sciences (say they), certain it is that in all its branches it can be deemed little less than a science; and I hope I say not too much of *typographie*; for Dr. Dee, in his mathematical preface to 'Euclid's Elements of Geometry,' hath worthily taken pains to make architecture a mathematical science; and as a virtual proof of his own learned plea, quotes two authentic authors, viz., Vitruvius and Leo Baptista, who both give their descriptions and applause of architecture; his arguments are somewhat copious, and the original easily procurable in the English tongue; therefore, instead of transcribing it, I shall refer my reader to the text itself. Upon the consideration of what he has said in behalf of Architecture, I find that a typographer ought to be equally qualified with all the sciences that become an architect, and then, I think, no doubt remains that *Typographie* is not also a mathematical science. For my own part, I weighed it well in my thoughts, and find all the accomplishments and some more of an architect necessary in a typographer, and though my business be not argumentation, yet my reader, by perusing the following discourse, may perhaps satisfy himself that a typographer ought to be a man of science.

"By a typographer I do not mean a *printer*, as he is vulgarly accounted, any more than Dr. Dee means a carpenter or mason to be an architect. But by a typographer I mean such a one who, by his own judgment, from solid reasoning with himself, can either perform, or direct others to perform, from the begin-

ning to the end all the handy-works and physical operations relating to typographic. Such a scientific man was doubtless he who was the first inventor of typographie; but I think few have succeeded him in science, though the number of founders and printers be grown very many, insomuch that for the more easy managing of typographie the operators have found it necessary to divide it into several trades, each of which (in the strictest sense) stands no nearer related to typographie than carpentering or masonry, &c., are to architecture. The several divisions that are made are:—

“First, the master printer, who is as the soul of printing, and all the workmen as members of the body, governed by that soul, subservient to him; for the letter-cutter would cut no letters, the founder not sink the matrices or cast and dress the letters, the smith and joiner not make the press and other utensils for printing, the compositor not compose the letters, the corrector not read proves, the pressmen not work the formes off at the press, or the ink-maker make ink to work them with, but by orders from the master printer.

Secondly, the letter-cutter, }
Thirdly, the letter-caster, } *Founders.*
Fourthly, the letter-dresser, }

But very few founders exercise or, indeed, can perform all these several trades; though each of these are indifferently called letter-founders.

Fifthly, the compositor, }
Sixthly, the corrector, } *Printers.*
Seventhly, the pressman, }
Eighthly, the ink-maker, }

Besides several other trades they take in to their assistance, as the smith, the joiner, &c.”

Moxon’s distinction between a typographer and a printer seems somewhat whimsical; but his explanation is significant of the estimation in which he held a man who was a thorough master of his business.

An “Advertisement” follows this introduction. It begins,—

“The continuation of my setting forth ‘Mechanick Exercises’ having been obstructed by the breaking out of the Plot [the Gunpowder Plot], which took off the minds of my few customers from buying them as formerly, and being of late much importuned by many worthy persons to continue them, I have promised to go on again, upon condition that a competent number of them may be taken off my hand by subscribers, soon after the publication of them in the *Gazet*

[sic], or posting up titles, or by the *Mercurius Librarius*, &c.” The three methods named of announcing the publication of a book are curious; and contrast remarkably with the advertising facilities of the present day. Moxon continues: “Therefore such gentlemen or others as are willing to promote the coming forth of these Exercises are desired to subscribe their names and places of abode, that so such persons as live about this city may have them sent so soon as they come forth, quick sale being the best encouragement. Some gentlemen (to whom they are very acceptable) tell me they will take them when all trades are finished, which cannot reasonably be expected from me (my years considered) in my lifetime, which implies they will be customers when I’m dead, or perhaps by that time some of themselves. The price of these books will be 2d. for each printed sheet, and 2d. for each print taken off of copper cuts.” The words “copper cuts” seem to have been in vogue in Moxon’s time, to distinguish engravings on plates from engravings on wood. We now speak of wood-cuts and copperplate engravings. The author explains that, “There are three reasons why this price cannot be thought dear. 1. The writing is all new matter, not collected or translated from any other authors, and the drafts of the cuts all drawn from the tools and machines used in each respective trade. 2. I print but 500 on [sic] each sheet. And those upon good paper, which makes the charge of printing dear, proportionable to great numbers. 3. Some trades are particularly affected by some customers (who desire not the rest), and consequently sooner sold off, which renders the remainder of the unsold Exercises unperfect, and therefore not acceptable to such as desire all; so that they will remain as waste paper on my hands.” Plainness of speech was certainly a characteristic of Joseph Moxon.

The section relating to “the art of letter-cutting” opens with the following preface:—“Letter-cutting is a handy-work hitherto kept so concealed among the artificers of it that I cannot learn any one hath taught it any other, but every one that has used it learnt it of his own genuine inclination. Therefore, though I cannot (as in other trades) describe the general practice of workmen, yet the rules I follow I shall show here, and have as good an opinion of those rules as those have that are shyest of discovering theirs. For, indeed, by the appearance of some work done, a



Joseph Moxon.
 Born at Wakefield August 8.
 Anno 1627

MOXON, THE FIRST ENGLISH WRITER ON THE MECHANICS OF TYPOGRAPHY.

judicious eye may doubt whether they go by any rule at all, though geometric rules, in no practice whatever, ought to be more nicely or exactly observed than in this."

It seems difficult in reading the minute particulars given by Moxon of the art of type-founding to believe that he was not in some way or other (perhaps surreptitiously) assisted by a practical man; for he gives not only what he calls his own method of working, but the technical workshop names of the parts of the different tools as used by the men who actually followed type-founding as a business. If he had no instruction of this kind Moxon must have been nearly as wonderful a man as Gutenberg himself, for he must have discovered the entire process of type-founding and have invented his own tools. It is a fact, however, accepted by type-founders since, that not only the form of the tools, but the terminology employed by Moxon was that in general use by regular practitioners of his day, which, as we have said, casts doubt upon his statement that he learnt the art of no one. Moxon's career as a type-founder extended from 1659 to 1683. His types, as shown by the "Proves" above cited, were modelled chiefly on those of the Elzevirs, but there were peculiarities in the shapes, caused, no doubt, through his carrying out of the theory of a "mathematical proportion" in the letters, referred to in his "*Regulum trium Ordinum*," also previously referred to. Moxon is said to have died in 1686, but this must be an error, unless some of his works were issued posthumously. It may be interesting, as showing the range of his studies, to reprint, from the Catalogue of the British Museum, a complete list (arranged in chronological order) of Moxon's works, at least as far as they are at present known. We except the typographical books already referred to:—

- 1665. Translation of Barozzi's Vignola, or the compleat Architect.
- 1668. Mechanick Dyalling.
- 1670. Practical Perspective.
- 1674. Passage of the North Pole.
- 1674. Tutor to Astronomy and Geography.
- 1677. Translation of Euclid.
- 1679. Mathematics made Easy.
- 1686. Tutor to Astronomy and Geography. 4th edition.
- 1691. Sacred Geographica—a translation.
- 1694. Vignola. New edition.

- 1697. Passage of the North Pole. New edition.
- 1699. Tutor to Astronomy and Geography. Fifth edition.
- 1700. Mathematics made Easy. New edition.
- 1702. Mechanic Powers—a translation.

The last-named is the latest work named in the Catalogue, and if Moxon was alive at the time of its publication he would be seventy-five years of age.

MOXON'S PORTRAIT.—Our portrait of Moxon is reproduced by the typographic etching process, from a copperplate engraving forming the frontispiece to the "*Tutor to Astronomy and Geography*" (4th edition, 1686). It is slightly reduced from the original. The book named was stated in the imprint to be "printed by S. Roycroft, for Joseph Moxon, and sold at his shop in Ludgate Street, at the sign of Atlas." It is dedicated to Roger, Earl of Castlemain, who is said to have "invented the English Globe," and written a book upon its use. Moxon refers, in an address to the reader, to his translation of "Blaw's book" on a somewhat similar subject as that of the "*Tutor to Astronomy*," meaning Blaeu, who, as is known, was the inventor of the improved wooden press, a skilful printer, and, like Moxon, a distinguished mathematician.

The "*Tutor to Astronomy and Geography*" exposes the remarkable ignorance of what would now be regarded as the first principles of those sciences which prevailed up to the close of the 17th century. The utmost credence appears also to have been given to "lying Astrology," and the fourth section of the book is devoted to "showing the practical use of the globes, applying them to the solution of astrological problems." The following sentences exhibit Moxon's own views on the subject: "The practice of astrology is founded on a twofold doctrine; the first for erecting a figure of heaven, placing the planets in it, finding what aspects they bear each other, and in what places of heaven they are constituted, &c. And this we call the astronomical part of astrology. The second is, how to judge of the events of things by the figure erected; and this is, indeed, the only astrological part." The "face of heaven" was "divided into twelve parts, which are called the twelve houses." Four of these were named Cardinals, and these were again subdivided into a variety of imaginary and fantastically named "spaces." The complexity and

quasi-scientific appearance of the elaborate problems, together with the mysteriousness of the diagrams, excite laughter no less than pity, that men of substantial ability, evident conscientiousness, and wide learning, such as Moxon and his contemporaries, should have reposed the slightest belief in such absurdities. At p. 271 of the "Tutor" is a "Catalogue of books, maps, and

instruments made and sold by Joseph Moxon, at his shop in Ludgate Street, at the sign of the Atlas." Among the list is named "Mechanick Exercises, in two volumes, the first volume containing the smith's, joyner's, carpenter's, and turner's trades. The second volume containing all the trades relating to typography or the art of printing."

MOYES (James). Specimens of the Types commonly used in the Temple Printing-Office, Bouverie Street; with their names and the names of the Founders: also Specimens of Wood-engravings. London: 1826. 8vo.

It is a noteworthy fact that the Temple Printing-office was the first building erected in London expressly as a printing-office, and its proprietor, in the "advertisement" which is prefixed to this *brochure*, points with natural pride to the "very advantageous construction of the building." Preceding the specimens of types, with their names and the names of the founders, there is a Summary of the Origin of Language, Writing, and Printing. The wrapper has a woodcut elevation of the building, and a sectional view of the interior of the principal composing-room is given on the title-page. Unfortunately, these desirable premises had to be relinquished by Mr. Moyes, who, commencing business in 1807, was burnt out in Greville Street in 1824, and migrated from Bouverie Street to Castle Street, Leicester Square, where he issued a specimen book, with a woodcut view of the house on the wrapper, in 1831 (8vo.). Here he took as a partner Mr. George Barclay, the style of the firm becoming Moyes & Barclay. On Mr. Moyes's retirement Mr. Barclay for several years carried on the business alone; he was,

however, induced to relinquish it, and became proprietor of his father's large patent medicine business in Farringdon Street. The printing business in Castle Street next passed into the hands of Mr. John Strangeways and a relation named Walden, but the latter subsequently retiring, the concern was for some years solely in the hands of Mr. Strangeways, who also being burnt out in 1878, has erected a new office in Tower Street, Long Acre. He has since July, 1879, taken his two sons into partnership. The Bouverie Street office is now, and has been for many years, in the occupation of a firm of dry-salters. Mr. Moyes was a very good printer, and three of his staff left his service and set up for themselves in New Street Square, their firm being first known as that of Levey, Franklin, & Robson, and then as Levey & Robson. Ultimately this partnership was dissolved, each taking a separate office. Mr. Levey is since dead, as also Mr. Robson, who had previously retired in favour of his two sons, though the firm is styled Robson & Sons, their business being carried on at St. Pancras Road, King's Cross.

MOZET (Claude). Epreuves des Caractères de la Fonderie de Cl. Mozet à Paris. 1743. 4to.

MUEHLBRECHT (Otto). Der holländische Buchhandel seit Coster. Leipzig: 1867. 8vo. pp. 32.

MUELLER (A.). Gutenberg oder das Fest der Buchdruckerkunst. Eine Cantate. 1840. 8vo.

MUELLER (G.). Drei Leichpredigten, die eine beim Begräbniss des L. Cranach, die andern zwei bei den Begräbnissen seiner Söhne durch Egidius Hunnius. Wittemberg: 1596. 4to.

An oration pronounced at the funeral of the celebrated wood-engraver Lucas Cranach, with two on his sons, by Hunnius.

MUELLER (Professor H.). Die Erfindung der Buchdruckerkunst. Als Fortsetzung der Abhandlung über Menschenwürde und Menschenbildung in Nr. 47 des *Sonntagsblattes*. Article in *Sonntagsblatt*, No. 49. Hildesheim, Dec. 5, 1824. 4to.

- MUELLER (Johann Immanuel). Die Leipziger Buchdruckerey nach ihrer ersten Beschaffenheit. Leipzig: 1720. 4to. pp. 16.
- MUELLER (Joseph). Ein Autographon Peter Schoeffers in einer Incunabel der königl. Univ. Bibli. zu Königsberg i. Pr. Königsberg: 1869. Large 4to. pp. 8. With lithographic fac-similes.
- MUELLER (V.). Beschreibung des Festes dem Andenken des Erfinders der Buchdruckerkunst Johann Gensfleisch zum Gutenberg, gefeiert in Mainz am 4. Oktober, 1824, von sämtlichen Herren Schriftsetzern, Buchdruckern, und Schriftgiessern daselbst, bei Gelegenheit der Einweihung des dem grossen Erfinder von der Casino-Gesellschaft im Hofe zum Gutenberg gesetzten Denksteins. Mainz: 1824. 8vo. pp. 64, and 3 plates.
- Liedern an Weihungsfeste des zu Ehren Gutenbergs errichteten Denksteins im Hofe zum Gutenberg in Mainz 1824, mit die Abbildung des Denksteins, und eine extra Beilage des Vereinsblattes, die Beschreibung der Errichtung des Standbildes Gutenbergs im Garten des Gutenb. Hauses 4. Oct., 1827, enthaltend, mit die Reden und Poesien der Herren Lehne, Schaab, Huguier u. Le Roux. Mainz: 1827. 8vo.
- MUERSCHER (Israël). Flös reipublicæ Argentinensis. Strasburg: 1683. (See, on p. 46, an account of the invention of printing.)
- MUNCH-SCHAUBERT-NEGELEIN. Primaria quædam Documenta de Origine Typographiæ. Quorum illustratorum partem primam sub præsidio Christiani Gottlibii Schwarzii. . . . a xii. Novembris, A. S. R. MDCCXXX, Disquisitione Academicæ subicit Benedictus Guilielmus Munch. *Altorfii* [1740]. 4to. pp. 36.
- Partem Alteram. . . . ad Disquirendum proponit Jo. Guilielmus Schaubert. *Altorfii* [1740]. 4to. pp. 56.
- Partem Tertiam. . . . Disputandi caussa proponit Gustavus Philippus Negelein. *Altorfii* [1740]. 4to. pp. 68.
- MUNDAY (Eugene H.). The Press of Philadelphia in 1870-71, with an Historical Introduction.
Published monthly in the *Proof Sheet* (Philadelphia), which is edited by Mr. Munday.—See PERIODICAL PUBLICATIONS.
- Cabinet Poems. Philadelphia: 1879. 8vo. pp. 88.
In this volume of poems is included the Caxton poem, "Margaret of Burgundy."
- The Cost of Paper, computed and tabulated for the Printer and the Publisher. Philadelphia: 1875. Oblong 4to.
- MUNDEN (Christian). Danck-Predigt welche am dritten Jubelfest wegen Erfindung der löbl. Buchdruckerkunst zu Frankfurt gehalten worden. Nebst einem historischen Bericht von den ersten Erfindern dieser Kunst, denen frankfurtischen Buchdruckern und sein 3^{ten} Buchdrucker Jubelfeste, vollendet durch J. E. G. v. Klettenberg. Frankfurt-a.-M.: 1741. With appendix: Der Jubel-Postulat-Prologus mit den darauf gedruckten Carminibus. 3 plates.

MUNIER (J. B.). *Nouveau Guide de l'Imprimerie.* Paris: 1869. 8vo.

This book possesses an interest rather useful to those who wish to acquire a of an antiquarian than of a practical knowledge of the French equivalents to character, but it gives a good account of our technical terms. the French modes of printing, and is

MUNNIK (J. H. D.). *Bepalingen omtrent den boekhandel en de drukpers in Nederland.* Joure: 1853. 8vo.

MUNSELL (Charles). *A Collection of Songs of the American Press, and other Poems relating to the Art of Printing.* Albany: 1868. Small 4to. pp. viii. 207.

The compiler is the son of Mr. Joel Munsell (*q. v.*). He was born Dec. 29, 1832.

MUNSELL (Joel). *Bibliotheca Munselliana. A Catalogue of the Books and Pamphlets issued from the Press of Joel Munsell, from the year 1828 to 1870.* Albany (privately printed): 1872. 8vo. pp. 191.

A curious list, occasionally annotated with racy anecdotes and humorous recollections of the books printed in Mr. Munsell's establishment. The compiler went to the expense of printing a few copies with the view of getting one to interleave, and in this way to record the circumstances attending the issue of the different books which bear his imprint.

— Catalogue of a Bibliographical Library, offered for sale complete, at the prices affixed, collected by Joel Munsell. Albany: 1856. 8vo. pp. 38.

— Catalogue of Books on Printing and the kindred Arts; embracing also, Works on Copyright, Liberty of the Press, Libel, Literary Property, Bibliography, &c. Albany: 1868. 8vo. pp. iv. 47.

— Outlines of the History of Printing, and Sketches of the early Printers. 1839. 8vo. pp. 32.

Writing about thirty years after, Mr. Munsell says:—"This was taken almost entirely from Thomas's 'History of Printing,' to which my name was unwisely attached as the author or compiler. It was issued merely to circulate as a specimen of printing. Edition, 100 copies."

— The Typographical Miscellany—Historical and Practical. Albany: 1850. 8vo. Title, preface, and contents, pp. vi. 268. Woodcuts.

200 copies, published in numbers. The author says ("Munsell Imprints"): "This was begun with the view of collecting the history of printing in the State of New York by counties. The co-operation of printers was expected in so interesting a subject. But it was found that many printers kept no files of their papers, and had no knowledge of their predecessors, nor did they entertain any disposition to aid such an enterprise. The original plan was soon abandoned as impracticable, and a diversion made in the scope of the work."

Mr. JOEL MUNSELL was a printer, publisher, and new and old bookseller, carrying on business at Albany, N. Y. He was born April 14, 1808, in Northfield, Massachusetts, and died 23rd January, 1880, in Albany. In 1828 he started a periodical called the *Albany Minerva*. He says in his "Bibliotheca Munselliana":—"This was printed while I was a clerk in a book-store, and less than twenty years of age. I went along North and South Market Streets one day and procured 150 subscribers for a semi-monthly paper, at 37½

cents a quarter; purchased a small fount of types, prepared the copy, and set up the types in the store at leisure moments; worked off the paper at night, on a Ramage press, with balls, and the next morning delivered it at the doors of my subscribers. On the morning of the 12th February I announced the death of De Witt Clinton at the same hour with the daily papers. I retired from this enterprise at the end of the quarter to take a situation on a daily newspaper, as compositor, and did not go into business until 1834." In October, 1836, he purchased a job-printing office of Thomas G. Wait, at No. 58, State Street, where his office (since entirely rebuilt) is still situated.

In 1842, the publishers of "Webster's Calendar, or the Albany Almanack," which had been gradually decreasing in sale for several previous years, resolved to abandon its publication. Mr. Munsell made them the proposition to continue it as long as he lived, although its sale might entirely cease, so that he should need but a single copy for himself, and to pay them a royalty for the title of a certain number of copies each year during their lives. He found immediate sale for 20,000 copies, and it has been printed ever since.

In 1844 he printed a pamphlet, called "Pulpit Sketches, or the Dreams of a Pew-Holder," and was fined 250 dollars and sent to imprisonment in the gaol for contempt of court in refusing to answer the question, who was the author? After a week's incarceration the fine was paid on his behalf. Mr. Munsell, during his business career, printed a very large number of standard books, many of them being admirable specimens of typography. Not content, however, with printing other people's productions, he nearly every year, issued one or more works of his own compilation or authorship. Among them are standard books on local history and archæology. Several years ago, he began to collect books on Printing and the kindred arts, and spent about 3,000 dollars in the enterprise. Finding, however, that to complete it would lead him into a larger expenditure than he desired, he discontinued the pursuit, but published a list of the books in pamphlet form, noticed above, which has been of much use to bibliographers. Subsequently, the collection, almost in its entirety, was sold to the New York State Library (*q. v.*), which thereby was put in possession of a technical library of printing that was quite unrivalled at the time. Mr. Munsell materially assisted by his large and curious

knowledge of the subject in the revised and enlarged issue of Thomas's "History of Printing in America," of which he was the printer.

Mr. Munsell was the author of an excellent treatise entitled "A Chronology of Paper and Paper-making, with an account of the materials used for making paper, and a history of the rise and progress of the art from the earliest times" (1876). He states that this, the fifth, was to be the final issue of this work. It traces the progress of the manufacture of paper from the earliest times and in all countries. Not only is paper dealt with, but the various substances which from time to time have been used to record events. The progress of invention and use for more than two thousand years is given, the information embracing the gradual spread of the manufacture throughout the world; the dates of successive improvements, and incidents attending its growth; statistics of matters pertaining to the trade; the fluctuation of prices; vicissitudes by fire and flood; and necrology of eminent manufacturers. In short, the "Chronology" constitutes a storehouse of facts important to be known by those who are professionally connected with the paper trade, as well as by those who are interested in paper as the chief literary vehicle for recording thoughts and events. He says in the "Finale"—a sort of colophon, of a decided American tone,—"The collector of these disjunctive conjunctives proposes, with this fifth edition, in the fifty-second year of his typographical career, to let the paper-manufacture go on as it may, without any surveillance of his, with best wishes for its prosperity to the end of time."

One other enterprise of this indefatigable worker, although uncompleted, should not pass unnoticed. A number of years ago, Mr. Munsell began collecting material for a Chronology of Journalism, and from England and the United States he brought together over 10,000 specimen newspapers, no two, hardly, being of the same journal. Most of them had peculiar value, many being first copies, and others copies containing a history of the journals they represent. These were bound, making in all 100 volumes, and are now in the New York State Library, Mr. Munsell receiving therefor just about enough to pay for the binding. From these papers and from other sources he collected data which are still (June, 1880) in manuscript. Should the work ever be published it will, no doubt, be of exceeding interest and value.

MURR (Christoph Gottlieb von). *Beyträge zur Geschichte der ältesten Kupferstiche.* Augsburg : 1804. 4to.

——— *Bibliothèque de Peinture, de Sculpture, et de Gravure.* Frankfort and Leipzig : 1770. 2 vols. 12mo.

Von Murr also wrote in his journal (1776, vol. ii., pp. 180-256) an account of the most ancient engravers before the time of Albert Dürer.

MUZZI (Salvatore). *La Stampa in Bologna : sommario storico.* Bologna : 1869. 4to.

MYERS (J.). *A few Practical Hints to Printers on the Treatment of Rollers : how to wash Rollers, how to make Rollers. On Wetting-down Paper. General remarks to Machine-minders. How to clean Wood Letter.* By "Caxton." 1871. 8vo.

The author is a printers' engineer, at Southampton.



ACHRICHTEN über die Gutenberg-Feier in Leipzig. (In Hitzig's *Presszeitung*, 1840, No. 49, pp. 428-32.)

NAGLER (G. K.). Alois Senefelder und der geistliche Rath Simon Schmid als Rivalen in der Geschichte der Erfindung des mechanischen Steindruckes, nicht der Lithographie in höherer Bedeutung. Abwehr der Behauptungen und masslosen Angriffe in J. M. Ferchl's Geschichte der ersten lithogr. Kunstanstalt in München. Anhang zum neuen allgemeinen Künstler-Lexicon und zu

Ferchl's Schrift. München: 1862. 8vo. pp. 23.

Neues allgemeines Künstler-Lexikon, oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Baumeister, Kupferstecher, Formschneider, Lithographen, Zeichner, Medailleure, Elfenbeinarbeiter, &c. 22 vols. München: 1835-52. 8vo.

Nagler's *Encyclopædia of the Arts* has long been a standard work of reference. It is compiled with a great deal of care, and contains the materials for a history of art in all countries. A new edition, bringing the work up to the present time, is in course of publication in parts, intended to form fourteen volumes, under the editorial care of Messrs. A. W. Schmidt and Hermann Lücke, with the following title:—

Allgemeines Künstler-Lexicon. Unter Mitwirkung der namhaftesten Fachgelehrten des In- und Auslandes, herausgegeben von Dr. Julius Meyer. (2te. gänzlich umgearbeitete Auflage von Nagler's Künstler-Lexicon.) Vols. i. and ii. [comprising letters A and B]. Leipzig: 1870-78. Royal 8vo. Vol. i., pp. xii., 727; vol. ii., pp. iv., 728.

NAMUR (P.). *Bibliographie paléographico-diplomatique-bibliologique générale*; ou, Répertoire systématique, indiquant : 1. tous les ouvrages relatifs à la paléographie, à la diplomatique, à l'histoire de l'imprimerie et de la librairie, à la bibliographie, aux bibliographies et à l'histoire des bibliothèques; 2. la notice des recueils périodiques, littéraires et critiques, des différents pays; suivi d'un répertoire alphabétique générale. 2 vols. Liège : 1838. 8vo.

This is the most useful *Typographical Bibliography* that has yet been published. The portion relating to printing and publishing begins at p. 109 of vol. i. The books enumerated are thus classified :—Books on the origin and progress of printing—general treatises on the history of the invention of the art, written respectively in Latin, Italian, Spanish, Portuguese, French, German, Dutch, Swedish, Danish, Russian, Polish, and English. 2. Histories of the establishment of printing in different countries, including Italy, Spain, Portugal, France, Germany, Belgium, Holland, Denmark, Sweden, Switzerland, Poland, Russia, England, Asia, and America. 3. Books on the printing of the 15th century, lists and general catalogues of the incunabula, special catalogues, descriptions of and observations on the printing of various cities of the period. 4. Fêtes and commemorations in honour of the invention of printing held in different

localities. 5. Books on the utility and the abuse of printing. The third section is devoted to books on the practical science of printing, general treatises on the typographic art, treatises on different branches, on stereotyping, specimens of printing types, biographies of printers, and catalogues of books issued from various presses. A fourth section is devoted to publishing, viz., histories of publishing, literary property, libel, &c.; of censorship and liberty of the press, of journals of literature and the publishing trade; catalogues of libraries, general and particular; catalogues of books condemned to be burnt or inserted in the *Index Expurgatorius*. A fifth section deals with bookbinding. At p. 31, vol. ii., is a list of typographical bibliographies. The work altogether is a monument of the industry and research of its author, a Belgian doctor of philosophy and letters.

——— *Histoire des Bibliothèques publiques de la Belgique*. Tome i. Bibliothèques de Bruxelles; tome ii. Bibliothèque de Louvain; tome iii. Bibliothèque de Liège. 3 vols. Brussels : 1840, 1841, 1842. 8vo. Plates and portraits.

Incidentally forms a complete guide to the typographical curiosities preserved in Belgium.

——— *Manuel du Bibliothécaire, accompagné de notes critiques, historiques, et littéraires*. Brussels : 1834. 8vo. pp. 368.

The annotations include matter of interest to the student of typographical literature.

NAPIONE (Gianfrancesco Galeani). *Osservazione intorno alle ricerche riguardanti l'origine della Stampe della figure in legno ed in rame*. 1806. 4to.

NARBONE (Alessio). *Bibliografia Sicola sistematica o apparato metodico alla Storia Letteraria della Sicilia*. 4 vols. Palermo : 1850–1855. 8vo.

Contains much material for the history of Printing in Sicily.

NARREY (Charles). *Albert Durer à Venise et dans les Pays-Bas*. Autobiographie, lettres, journal de voyages, papiers divers. Traduits de l'Allemand, avec des notes et une introduction. Ouvrage orné de 27 gravures sur papier de Chine. Paris : 1866. 4to. pp. 144.

NAST (Johannes). Historisch-critische Nachrichten von den sechs ersten Teutschen Bibel-Ausgaben, die zu Maynz, Strasbürg und Augspurg vom 1462, bis zum Jahr 1477 sind gedruckt worden; aus der Herzoglich-Würtembergischen Consistorial-Bibliothek zu Stuttgart, und aus schriftlichen Beyträgen, nebst einer critischen Anzeige aller übrigen vor Luthero theils wirklichen theils vermeintlichen Bibel-Ausgaben. Stuttgart: 1767. 12mo.

A descriptive account of the first six editions of the Bible printed in Germany.

NATOLINI (J. Bapt.). Discorso intorno l'arte della stampa. Udine: 1606. Folio.

Translated into Latin, and printed in Wolf's "Monumenta." Very rare. The author was a printer at Udine.

NAUDÉ (Gabriel). Additamentum ad Historiam Ludovici XI. Gallica Latine reddidit M. J. Steigerus. [In Wolf's "Monumenta Typographica"; also in Marchand, "Histoire de l'Imprimerie," vol. ii., pp. 57-96.]

——— La bibliographie politique du Sr. Naudé. Paris: 1642. 12mo.

GABRIEL NAUDÉ was born at Paris, in 1600, and died at Abbeville in 1653. He was a physician, but is better known for his political writings than for his other works. A man of great learning, he was appointed librarian to Cardinal Bagni, at Rome, and afterwards to Cardinal Mazarin, at Paris. He achieved

the highest reputation as a bibliographer, and wrote "Avis pour dresser une bibliothèque," 1644, 8vo. (reprinted in Paris, 1876), and "Avis à nos seigneurs du Parlement, sur la vente de la bibliothèque du Cardinal Mazarin," 1652, 4to., with other valuable and now very rare books.

NAUMANN (C.). Circulair betreffend eine von ihm verbesserte Druckmaschine, mit Zeichnung. Frankfort-on-the Main: 1831. 8vo.

[NAUMANN (Justus).] Kunst bringt Gunst. Abdruck einer Sammlung von Holzschnitten von denen Justus Naumann in Dresden, Clichés in Letterguss und Kupferablagerungen liefert. Dresden: 1871. Folio. 25 sheets. (511 Nos.)

NÉE DE LA ROCHELLE (J. Fr.). Éloge historique de Jean Gensfleisch dit Gutenberg, premier inventeur de l'art typographique à Mayence. Paris: 1811. 8vo. pp. vi. 158. Portrait of Gutenberg.

A sketch of the life of Gutenberg, with a eulogium of his invention.

——— Recherches historiques et critiques sur l'établissement de l'art typographique en Espagne et en Portugal, avec une notice des villes où cet art a été exercé pendant le quinzième siècle dans ces deux royaumes. Extraites des récréations historiques et bibliographiques. Paris: 1830. 8vo. pp. viii. 74.

350 copies only printed. A work which records the typography of Spain and Portugal on the same plan as Dr. Cotton's "Typographical Gazetteer" does that of England.

NÉE DE LA ROCHELLE (J. Fr.). *Vie d'Étienne Dolet, imprimeur à Lyon, dans le seizième siècle, avec une notice des libraires et imprimeurs auteurs, que l'on a pu découvrir jusqu'à ce jour.* Paris : 1779. 8vo. 25 copies printed in quarto. pp. vii. 202, and 6 (not numbered).

Comprises a life of Dolet ; an account of his works ; and notices of some of the Printers who have been authors. Dolet was born in 1509, and burnt alive in 1546 for heresy. The author of the above very valuable historical work,

J. F. Née de la Rochelle, was a French judge, who devoted his leisure to the prosecution of various literary and bibliographical researches.—*See* BOULMIER (J.), CHRISTIE (R. C.) in SUPPLEMENT, PICQUE, &c.

NEGELEIN (G. P.).—*See* MUNCH.

[NEGUS (Sam).] 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 Corporations Towns in England ; most humbly laid before the Right Hon. the Lord Viscount Townshend. Printed by William Bowyer, in White Friars. [London : 1724.] 8vo.

The number of master printers in London is given as 73, and in all the country besides 28. The above title is quoted by Timperley in his "Dictionary

of Printers" (p. 630), where is reprinted the whole of the introduction.—*See* PARLIAMENTARY PAPERS.

NÉO-TYPOGRAPHIE (La). Statuts de la Société pour l'exploitation des procédés de M. Ad. Delcambre. Paris : 1851. 4to.

Néo-Typographie was invented in Paris by Comte, and consisted of an etching process, nearly like the paniconographic method of Gillot, but different in the use of the metal to be etched, Gillot using zinc, Comte a composition-metal.

NETHERLANDS, Early printing in the.—*See* CAMPBELL ("Annales Typ. Néerlandais au xv. Siècle"), HOLTROP ("Catalogus Librorum sæc. xv.;" "Monumens Typographiques," and "Thierry Martens d'Alost"), and NAMUR ("Histoire des Bibliothèques publiques de la Belgique"). *See*, also, CLEEF, EEKHOFF, LEDEBOER, MEERMAN, MEERSCH, NYENHUIS, PUY DE MONTBRUN, RATHGEBER, RENOUVIER, SOTHEBY, VOISIN, and WESTREENEN.

The accompanying map (p. 72) was reproduced from Holtrop's "Monumens Typographiques des Pays-Bas" for Mr. De Vinne's "Invention of Printing." It shows the situation of the towns and cities of the Netherlands in which printing-offices were established during the fifteenth century. It is also useful in connection with the marks and devices

of early printers interspersed throughout this BIBLIOGRAPHY. Printing was introduced almost simultaneously in three different towns in the Netherlands. In the year 1473, John of Westphalia was the first printer at Alost ; the partners Ketelaer and De Leempt were at Utrecht, and Veldener was at Louvain.

NETTO (F. A. W.). *Anweisung zur Galvanoplastik, oder die Kunst auf kaltem Wege aus Kupferauflösungen festes metallisches Kupfer in Platten oder Formen zu Kopien, Formen, Stereotypen, Facsimiles, Abdrücken, etc., zu erhalten.* Quedlinburg : 1840. Large 8vo. 4 sheets and 2 plates.



THE "PAYS-BAS" OF THE FIFTEENTH CENTURY.—See page 71.

NEUBÜRGER (Ferdinand). *Der Farbendruck auf der Steindruckpresse. Chromolithographie.* Berlin: 1867. 8vo. pp. viii. 152, with 21 plates in chromo.

A comprehensive treatise on litho colour-printing.

——— *Musteralfabete für Kalligraphen, Lithographen, Holzschneider, etc.* 3 parts. Berlin: 1866. Large 8vo. 23 plates of colour-printing.

NEUBURGER (Hermann). *Encyclopaedie der Buchdruckerkunst.* Leipzig: 1844. 8vo. pp. 262.

——— *Der Korrektor. Eine Anleitung für alle welche Korrekturen richtig lesen und die darin aufgefundenen Fehler verständlich anzeichnen lernen wollen, mit einer kurzgefassten Terminologie der Buchdruckerkunst. Zweite verbesserte Auflage. Bearbeitet von einem ausübenden Buchdrucker. Mit einem Kupferstich.* Leipzig: [1847]. 8vo. pp. viii. 76.

Instructions for the correction of proofs, with illustrations, and a dictionary of the technical terms used by German printers.

——— *Leitfaden für Schriftsetzer-Lehrlinge.* Dessau: 1842. 8vo. pp. xii. and 84. Plate of tools used in the art.

——— *Praktisches Handbuch der Buchdruckerkunst.* Leipzig: 1841. 8vo. pp. xvi. 270. 19 copperplates and 5 illustrations of colour-printing.

Entirely practical, but the works of this author have not been regarded as of much authority, and are now superseded.



LONDON: 1574.

NEWBURY (Nathaniel).

We reproduce the device of this printer from "The lyues of holy saintes, prophetes, patriarches, and others contained in the Holy Scripture—with the inter-

pretation of their names, &c., by John Marbeck, London, 1574, imprinted by H. Denham and R. Watkins," 4to.

NEW YORK STATE LIBRARY. Catalogue of the Books on Bibliography, Typography, and Engraving in the New York State Library. Albany: 1858. 8vo. pp. 143.

——— Catalogue of the New York State Library, 1872. Subject-Index of the General Library. Albany: 1872. 2 vols. 8vo.

The New York State Library is particularly rich in books on typography, having acquired the fine collection of Mr. Munsell (*see* MUNSELL). The books relating to typography are catalogued in vol. ii., pp. 586-591. The full titles are not given; but only the name of the

author, two or three distinctive words from the title, with place, date, and size. The books are classified under different headings, and the list altogether is most admirably compiled, and must be of great use to American students of the history of typography.

NIBELUNGE LIET, der. Abdruck der Handschrift des Freiherrn Joseph von Lassberg. Mit Holzschnitten nach Originalzeichnungen von Ed. Bendemann und Jul. Hübner. Leipzig: 1840. 4to.

NIBELUNGEN-LIED, das. Originaltext mit Glossen und Wort-erklärungen, einem Titeltupfer, Vignette und einem Facsimile der ältesten Handschrift. Den Manen Gutenbergs gewidmet. Heilbronn: 1840. 12mo.

——— Uebersetzt von Osw. Marbach. Festausgabe mit Holzschnitten nach Originalzeichn. von Ed. Bendemann und Jul. Hübner. Denkmal zur IV. Säcularfeier der Buchdruckerkunst. Leipzig: 1840. 4to.

The above reprints of the famous German National Epic were issued as memorials of the Leipzig printing fêtes of 1840. The edition, translated into modern German by O. Marbach, almost deserves

to be considered as a typographic and xylographic masterpiece. The designs are engraved in various styles, some being after the manner of Dürer, and others after more modern masters.

NICHOLS (John). Biographical and Literary Anecdotes of William Bowyer, Printer, F.S.A., and of many of his Learned Friends; containing an Incidental View of the Progress and Advancement of Literature in this Kingdom from the beginning of the present Century to the end of the year MDCCLXXVII. London: 1782. 4to. pp. viii. 666. Portrait of Bowyer.

The author quotes, as a motto, the sentence from Oldisworth: "To preserve the memory of those who have been in any way serviceable to mankind hath been always looked upon as discharging a debt which we owe to our benefactors;" and "it is but reasonable that they who contribute so much to the immortality of others should have some share in it themselves." In this spirit he writes the memoirs of his lifelong friend, dedicating it thus:—"To the presidents, vice-presidents, and fellows, of the Royal and Antiquarian Societies of London, these Anecdotes of Mr. Bowyer, a printer of uncommon eminence, whose

talents were long and laudably exerted in their service." Bowyer was born in 1699, and died in 1777. For more than half a century he stood unrivalled as a learned printer. There are very few anecdotes of Bowyer, but many concerning contemporary authors, printers, and typefounders. The work, which largely consists of notes, was more than four years in the press, a few copies of a slight sketch of it having been printed in 8vo., in 1778, and given to intimate friends of Bowyer. The Appendix comprises one-fourth of the volume, and the Index is very full.—*See* BOWYER.

NICHOLS (John). *Biographical Memoirs of William Ged ; including a Particular Account of his Progress in the Art of Block Printing.* London : 1781. 8vo. Title, with introduction by John Nichols, pp. iv. ; text, pp. 40.—Reprinted at Newcastle: 1819. 8vo. 130 copies on small paper and 30 on large.

Chap. I. Mr. W. Ged's narrative, dictated by himself some time before his death. Chap. II. Supplementary narrative written by his daughter. Chap. III. An account of some of the advantages of the improvement in the Art of Printing invented by W. Ged, late goldsmith in Edinburgh, with prospectus for a subscription for enabling his son, James Ged, printer, and now the only possessor of

friendship. He evinced literary tastes at a very early age, and these were encouraged and cultivated by his considerate employer. At the same time he applied himself with much diligence to mastering the practical details of the printing business. He was taken into partnership by Bowyer in 1766. In the following year their office was removed from Whitefriars to Red Lion Passage,



PORTRAIT OF JOHN NICHOLS.

this valuable secret, to carry it into further execution for the publick, and the benefit of his Family. (London, May 29, 1751.) Chap. IV. Mr. Mores's narrative of block-printing, from his Dissertation on type-founders. The whole pamphlet edited by Mr. John Nichols.

An account of William Ged and his invention of Stereotyping will be found s. v. GED (William).

JOHN NICHOLS, Bowyer's apprentice, partner, successor, and biographer, was born February 2nd, 1744-5, and died November 26th, 1826. In 1757 he was apprenticed to Bowyer, with whom he always remained on terms of the closest

Fleet Street. Nichols obtained a share in the proprietorship of the *Gentleman's Magazine* in 1778, and at once assumed the duties of editor. He soon raised the serial to a position of importance which it had never previously enjoyed. In 1781 he was elected an honorary member of the Society of Antiquaries, of Edinburgh, and in 1785 of a similar society at Perth. He was elected in 1784 a member of the Common Council for the Ward of Farringdon Without, but he did not possess the qualifications for political life. On the death of Wilkes the opportunity of becoming an alderman was offered to him, but he declined it. In 1804 he was

chosen Master of the Stationers' Company, an honour that he termed the "summit of his ambition." For several years previously he had been a member of the Court of Assistants. In June, 1817, he transferred to the Company £500 Four per Cent. Annuities, "as an addition of a small supplement to the works of my late friend and partner, Mr. William Bowyer," to pay certain dividends which he mentions, and afterwards to go "to any other pressman or compositor of good character, not less than forty-five years of age, and who shall have been at least twenty-one years free of the Stationers' Company. The annuitants to be paid at the same time as those of Mr. Bowyer." (*See STATIONERS' HALL.*)

Nichols's printing-office and all its valuable contents were completely destroyed by fire in 1808, and many very important topographical works were then entirely consumed, which event, although largely increasing the value of the copies that had been sold, was a loss that has been severely felt since by collectors desiring to fill gaps in their libraries. The office was afterwards rebuilt. Three years later, he retired from civic life, intending also to relinquish his active participation in the printing business, in which he had been engaged upwards of fifty years, but he did not carry out the latter part of his design. He had but one son, John Bowyer Nichols, so called after his father's friend and patron (*see infra*).

John Nichols's remains were interred in Islington churchyard, his family grave being situated only a few yards from the house in which he was born.

Nichols was a prolific author. He wrote about sixty books (some of them in many volumes) on literary, antiquarian, and topographical subjects. A list of these is given in Watt ("Bibliotheca Britannica"), but the "Bibliographia Typographica" therein mentioned is a misprint for "Topographica." A memoir of Nichols, written by Alexander Chalmers, editor of the "Biographical Dictionary," will be found in the *Gentleman's Magazine*, December, 1826, accompanied by the last portrait taken of him, which was engraved by H. Meyer, in 1826. On p. 75 is a woodcut copy of this portrait, engraved for Hansard's "Typographia."

JOHN BOWYER NICHOLS, F.S.A., the son and successor of this eminent printer, was born 15th of July, 1779, and died 19th October, 1863. He was from an early age the coadjutor of his father in editing the *Gentleman's Magazine*, and completed his father's "Illustrations of the Literary History of the Eighteenth Century." A memoir of him, from the pen of John Gough Nichols, appears in the *Gentleman's Magazine* (of which he was the editor) for 1863, 3rd series, vol. xv., p. 794. A few copies of it, with some additions and illustrated with a photograph taken in 1860, were printed for private circulation.

NICHOLS (John Gough), F.S.A. Historical Notices of the Worshipful Company of Stationers of London, with Description of their Hall, Pictures, and Plate, and of their Ancient Seal of Arms. London: 1861. 4to. pp. ii. 25.

A paper read by the author at Stationers' Hall, April 12, 1860, and printed in the "Transactions of the London and Middlesex Archaeological Society," and subsequently reprinted in quarto for private circulation. Its illustrations comprise the Company's arms and seal; two

exterior views of the Hall; the Entrance-Screen; and the Painted Window, presented by Mr. Alderman Cadell to the Company of Stationers. The information is authentic and correct.—*See STATIONERS' HALL.*

——— Memoir of Day, the printer. An article in the *Gentleman's Magazine*, November, 1832.

This article is signed J. G. N. It contains several particulars concerning John Day, the printer, which had not previously been published. Day, it appears, was born at Dunwich, not Dulwich, as printed in successive editions of

Ames's "Typographical Antiquities." There is a monumental brass to him in Little Bradley Church, Suffolk, which is represented in an engraving attached to the article. The author has traced many references to the subject of his memoir in

Stow's "Survey," Foxe's "Book of Martyrs," and the Lansdowne and Burghley Manuscripts in the British Museum.

JOHN GOUGH NICHOLS, F.S.A., was an Honorary Fellow of the Societies of Antiquaries of Scotland and Newcastle-on-Tyne, Corresponding Member of the Massachusetts Historical Society, and of the New England Historic Genealogical Society. He was the representative of a family which, while carrying on successfully the business of printing, has for three generations more or less distinguished itself in the sphere of literature and archaeological research.

John Gough Nichols was born at his father's residence, Red Lion Passage, Fleet Street, on May 22, 1806. He was named Gough after the distinguished antiquary, Robert Gough. In 1808 the printing-office adjoining the house in Red Lion Passage was destroyed by fire, and the family went to reside in Thavies Inn. On the completion of the new building they resumed the house in Red Lion Passage and remained in it until their removal to Parliament Street in 1818. Nichols was educated at Merchant Taylors' School, soon after leaving which he commenced to assist his father in editing the *Gentleman's Magazine*, and in revising several works of an antiquarian character. On December 3rd, 1835, he was elected a Fellow of the Society of Antiquaries, and wrote several papers, which appeared in their journal, the *Archæologia*. It is stated in Mr. R. C. Nichols's memoir (*see infra*) that "as printer to the society he read carefully every sheet of that work; and not a few of the authors of the various communications will acknowledge the value of suggestions received from him." A list of his contributions to this periodical is given at the end of the Memoir. In 1838 he suggested and (in conjunction with his friends Sir Frederick Madden, the Rev. J. Hunter, Mr. J. Payne Collier, Mr. John Bruce, Mr. W. J. Thoms, and others) established the Camden Society, whose object was to "perpetuate and render accessible whatever is valuable, but at present little known, amongst the materials for the civil, ecclesiastical, or literary history of the United Kingdom." He contributed many valuable papers to the Society's publications (*see* "Descriptive Catalogue of the Works of the Camden Society," London, 1862, 8vo; and "Catalogue of the First Series of the Works of the Camden Society," London, 1872, 8vo.). In 1843 he began the *Topographer and*

Genealogist, the parts of which were to be issued at intervals of two months, but it was abandoned, owing to ill-health and multifarious engagements in 1858, after the third volume had been completed. Two years before this, viz., in 1856, he found the strain of the editorial work of the *Gentleman's Magazine*, of which since 1851 he had supported the whole burden, too great for him. Mr. J. H. Parker having expressed a wish to take up the magazine, the property in it was transferred to him for a nominal consideration, and Mr. J. G. Nichols ceased to be editor. He continued, however, to take an interest in it, and among other contributions furnished its pages with an account of the early history of the magazine from its first establishment by Edward Cave, the printer, at St. John's Gate, Clerkenwell. In 1862 he started the *Herald and Genealogist*, and at the time of his death nearly eight volumes of it had been published. Mr. Nichols, though a most indefatigable worker, never enjoyed robust health. In 1836 he was elected a member of the general committee of the Royal Literary Fund; and from 1845 he was one of the trustees of the Printers' Pension Corporation. In 1843, when in his thirty-eighth year, he married Lucy, daughter of Commander Lewis, R.N., by whom he had one son, John Bruce Nichols, whose name was joined in 1873 to those of his father and uncle, as printers of the "Votes and Proceedings of the House of Commons." In 1868 John Gough Nichols took a lease of Holmwood Park, near Dorking, and shortly before his death he purchased the freehold. In the midst of all the distractions of society he pursued his literary work in a persevering but unostentatious manner. In the summer of 1873 his health and strength began manifestly to fall off. On the 5th August he attended the court of the Company of Stationers, of which he had just been chosen one of the wardens, and dined at the hall, and on the next day was present for the first and only time at the meeting of the Stock Board of the Company. His health rapidly declined, and after much suffering he died on the 14th November, 1873. He is buried at the east end of Holmwood Church, and a monumental slab has been erected in the edifice itself, bearing a suitable inscription with the very appropriate motto, "Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest." (Eccl. ix. 10.)

NICHOLS (Robert Cradock). Memoir of the late John Gough Nichols, F.S.A., &c. Westminster: June, 1874. 4to. 2 leaves, pp. 45. Illustrations.

Privately printed for Mrs. J. Gough Nichols, an edition in 8vo. form having been previously issued in the same year; it extended to pp. xxviii, and contained an autotype portrait of John Gough Nichols taken in 1866. The above edition, in 4to, has three portraits of J. G. Nichols,—one as a frontispiece taken in his sixtieth year; another in his twenty-fourth year, after a picture by Maclise; and the likeness taken in 1866; also a picture of the "Herrick Cup" (a presentation by Sir W. Herrick in con-

sideration of literary services); a view of the house at Holmwood, near Dorking; a medal struck on the occasion of the celebration of his silver wedding, and a wedding-cup used at the same time; with the memorial brass in Holmwood Church, where he was buried.

Mr. ROBERT CRADOCK NICHOLS was the brother of John Gough Nichols, and was in partnership with the latter at the time of his death. He is now the sole member of the firm of Nichols & Sons.

NICHOLSON (Thomas). Instructions for the Successful Manipulation of the New and Improved "Nicholson" Stereotyping Apparatus. (Second Edition.) London: 1874. 32mo. pp. 32.

The author is a practical printer, who turned his attention to stereotyping, and invented a portable gas apparatus for the paper process. For some years he was accustomed to travel from town to town, selling his apparatus and giving instructions for working it.

NICHOLSON (William). Description of Nicholson's Printing Machine. An article in the *Repertory of Arts*, vol. v., p. 145.

This subject is also treated of at length in the *Mechanics Magazine*, vol. vi., p. 258; the "Engineers' and Mechanics' Encyclopædia," vol. ii., p. 343; and in the *Practical Mechanics' Journal*, vol. i., p. 248.

WILLIAM NICHOLSON was an English author, inventor and patent-agent, who on the 29th April, 1790, obtained a patent for a machine for printing on paper and certain other textile materials, which patent embraces the first suggestion of self-acting, power, or machine presses. Although Nicholson never made a working machine, his failure to do so seems to have been due to a series of unpropitious circumstances, and to a waste of his practical efforts in attempts to accomplish what was one of the latest feats of modern times—the art of curving type round a cylinder. He aimed at too much, and his patent embraced more

original ideas than any other single patent applicable to printing that was ever granted. Savage, however, in his "Dictionary of Printing," defends Nicholson from the imputation of being a weak or visionary man, and says that, had he lived, no doubt he would have carried his plans into effect. He was the author of the article "Printing," in the "British Encyclopædia." Besides writing valuable and extended works on Chemistry and Navigation, and editing *Nicholson's Journal of Science*, a publication of high repute, he kept a large science school in Soho Square, and wrote the prospectus of the Royal Institution. In addition to these multifarious pursuits he was agent to the late Lord Camelford, whose sudden death left him involved in difficulties, from which he could never extricate himself. The first steam-press actually set up was that of Koenig. —See KOENIG and BAUER.

NIEMEYER (Aug. Herm.). Geschichte der Cansteinschen Bibelanstalt seit ihrer Gründung bis auf gegenwärtige Zeit. Halle: 1827.

NIÉPCE DE ST. VICTOR. Photographic Researches: Photography upon Glass.—Heliography.—Heliographic Engraving.—Various Notes and Processes. Paris: 1855. 8vo. pp. xxvi. 137, and Table of Contents. Portrait.

NIÉPCE DE ST. VICTOR. *Traité pratique de Gravure héliographique sur acier et sur verre.* Paris : 1856. Royal 8vo. Portrait.

M. NIÉPCE DE SAINT VICTOR was born at Saint Cyr, near Châlon-sur-Saône, the 26th of July, 1805. M. Niépce, the father, added to his own name that of his wife to distinguish himself from his brother, Nicéphore Niépce, the originator of photographic processes.

M. Niépce de Saint Victor spent the greater part of his life in the army, his leisure moments being devoted to improvements in the process which his uncle had made known to the world. In spite of many difficulties, being both destitute of the necessary time and money, to him we are indebted for the use of albumenised plates, which may be described as the first step in the practice of photography

upon glass. Photo-engraving also received much aid from his untiring labours, for on the 23rd of May, 1853, he presented to the Royal Academy of Sciences, a first formula, which, modified by himself in a note dated the 30th of October following, produced from that period very remarkable results in the progress of heliographic engraving. In December, 1849, he was named a Chevalier of the Legion of Honour for his scientific labours. He was, at the time of his death (May 7, 1870), Commandant of the Louvre. Like many others who have rendered eminent services to science, M. Niépce de Saint Victor died in very straitened circumstances.

NIERSTRASZ (J. L.). *Eeuwzang bij het Vierde Eeuwgetijde van de Uitvinding der Boekdrukkunst. In Werken der Hollandsche Maatschappij van Nederl. Letterk.*, vol. 7, part 1. Leyden: 1824. 8vo. pp. 12.—Leyden: 1840. 8vo.

NIES (Fr.). *Adressbuch für Papiermacher, Schriftgiesser, Buchdrucker und Buchhändler.* Leipzig: 1837. 8vo. pp. 84.

NIESERT (J.). *Beiträge zur Buchdruckergeschichte Münsters, oder Verzeichniss der vom Jahre 1486 bis 1700 zu Münster gedruckten Bücher. Mit einer Steintafel.* Coesfeld: 1828. 8vo. pp. xii. 201.

— Fortgesetzte Beiträge zu einer Buchdruckergeschichte Münsters. Coesfeld: 1834. Royal 8vo. (*See* NORDHOFF.)

— Beweis der Originalität der von J. Mentelin vor 1466 gedruckten, Schrift des heilig. Augustins "De arte praedicandi." Coesfeld: 1825. 8vo.

— Literarische Nachricht über die erste zu Köln gedruckte Niederdeutsche Bibel und Vergleichung derselben mit der Vulgata aus den sieben ältesten oberdeutschen Bibelübersetzungen. Coesfeld: 1825. 8vo.

NIPPERT (R.). *Alphabet of European and Asiatic Languages, With Instructions for Correcting Proof.* St. Petersburg: 1859. Royal 8vo. pp. 54.

A manual for compositors and printers' readers, printed at the office of the Imperial Academy of Sciences of St. Petersburg. It gives some useful information on the composition of foreign, and more especially Oriental languages.

NISARD (Charles). *Histoire des Livres Populaires de la littérature du colportage depuis le XV^e siècle jusqu'à l'établissement de la commission des livres du colportage (30 Nov., 1852).* 2 vols. Paris: 1854. Royal 8vo. 160 vignettes. Large paper.—*Seconde édition, revue, corrigée avec soins et considérablement augmentée.* 2 vols. Paris: 1864. 12mo.

NOBLET (Ch.). August Henri Jules Delalain, imprimeur-libraire, président honor. de la Chambre des imprimeurs de Paris, membre honor. du Conseil d'administration du Cercle de la librairie, etc., 1810-1877. Paris: 1877. 8vo. pp. 16. (Extract from the *Journal général de l'Imprimerie et de la Librairie*, No. 40.)

Not issued for sale.

—— Discours prononcé au Banquet de la Saint-Jean-Porte-Latine, 20 Mars, 1875. Paris. 8vo. pp. 7.

M. NOBLET is the present President of the "Chambre des Imprimeurs de Paris."
— See SOCIETIES.

NODIER (Charles). Des annales de l'imprimerie des Alde. Paris: 1835. 8vo. pp. 12. (Reprinted from the *Bulletin du Bibliophile*.)

—— La Litho-typographie: lettre du Dr. Neophobus au Dr. Old-Book. (In *Revue des Deux Mondes*, du 15 Juillet, 1838.)

NOORDZIEK (J. J. F.). Beschrijving van twee prachtexemplaren der in het Fransch uitgegeven werken van den Heer A. de Vries, over de Uitvinding der Boekdrukkunst. [1846.] 8vo. Not published for sale.

—— Gedenkboek der Costers-feesten, van 15, 16 en 17 Julij, 1856. Haarlem: 1858. 8vo. pp. xxviii. 360, with 8 plates.

We extract, on p. 81, from Noordziek's "Gedenkboek," an illustration of the statue which on the 16th July, 1856, the day accepted in Holland as the anniversary of the invention of printing, was inaugurated at Haarlem. The tablets of the pedestals bear inscriptions, of which the following are translations:—

Laurens Janszoon Coster.
Homage of the Netherland Nation,
1856.

Inventor of the art of printing with movable letters cast of metal.

The date of the invention and the profession or position of the inventor are both omitted. He is described on one side as Laurentius Joannis, filius Costerus. It may be inferred that there had been disagreements among those who erected this memorial, and that they could not heartily accept the date of any version of the legend.—See KOSTER.

—— Het Geschiltstuk betrekkelijk de uitvinding der Boekdrukkunst, geschiedkundig uiteengezet. Haarlem: 1848. 8vo. pp. viii. 112.

—— Levensschets van A. D. Schinkel. Leiden: 1865. 8vo.

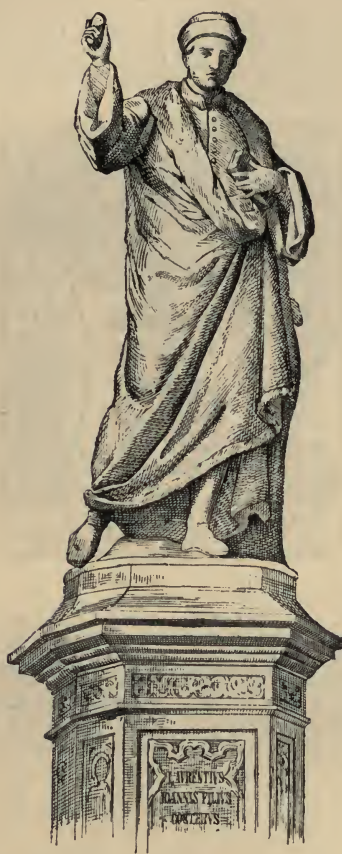
—— Oproeping aan Nederland om de eer des Vaderlands te handhaven. 's Gravenhage: 1847. 8vo. pp. 8.

—— Uitvinding der Boekdrukkunst. Haarlem: 1854. 4to.

NORDHOFF (J. B.). Altmünsterische Drucke. [In *Zeitschrift für Vaterl. Geschichte und Alterthums Kunde*, vol. iv. pp. 149-170. Münster: 1871. 8vo.]

A description of 35 early printed books of great interest, and forming a supplement to the list of Niesert, *q.v.*

NORMANNUS (L.). Dissertatio Academica de renascentis literaturae ministra typographia. Upsaliensis: 1689. 8vo. [Reprinted in Wolf, "Monumenta Typographica."]



ROYER'S STATUE OF KOSTER OPPOSITE THE GROOTE KERK, HAARLEM.

NORONHA (Tito de). *A Imprensa Portugueza no Seculo XVI. sues representantes e suas producções. Ordenações do Reino. Porto: 1873. Fcap. 4to. 4 preliminary leaves, pp. 104, 2 pages of index, &c.*

250 copies printed. Fasciculo ii, of a series, "Archeologia Artistica, publicada por Joaquin de Vasconcellos." The Portuguese printers of whom accounts are here given are Valentine Fernandes,

1495-1513; J. P. de Bonhomini, 1514; Jacob Cronberguer, 1504-1532; Germao Galharde, 1520-1565; John Cronberguer, 1528-1544; Manoel Joao, 1565-1578.



LONDON: 1498-1499.

NOTARY (Julyan).

JULIAN NOTARY, who came from France, like Wynkyn de Worde, Pynson, Lawrence Andrewe, &c., carried on his business in several places, not ascertained, except that he printed two or three books at Westminster before 1500, and that about 1503 it is believed he removed to the parish of St. Clement, and took up his abode near Temple Bar, at the sign of the Three Kings. At a later date he removed to the great emporium of English booksellers, St. Paul's Churchyard, for he was a bookseller as well as a printer. The time of his death is altogether unknown, and the list extant of his books is very imperfect. Some works with his device are marked 1520, but whether he printed them is not ascertained. He used, it is believed, two devices, one of which we reproduce. It consists of an upright parallelogram, nearly square. A narrow label is taken

off from the bottom of the square, and Julian Notary, with a rude flourish, is cut upon it in black letter. Above this label, and touching the upper line, is set a shield, to which a brodered belt is attached that passes over an ancient esquire's helmet, looking to the left, surmounting the shield. Above the helmet is a wreath of eight folds, and out of it spreads a rude mantle of four lambrequins, placed in saltire. In the background are fifteen small outline points, and on each side of the bottom of the shield is a flower rising out of the scroll. Beneath the outer line of all there is something spreading out like a tassel, label, or the root of a tree.

Notary is considered the fourth English typographer. He had for associate another Frenchman, John Barbier, whose name appears conjoined with his own in the Salisbury Missal, London, 1498, fo.

NOTE sur la constitution légale et sur la question administrative de l'Imprimerie Impériale. Paris : 1863. Fol.—See IMPRIMERIE NATIONALE.

NOTES et documents relatifs à l'organisation ouvrière des établissements de Paul Dupont. Paris : 1867. Fol.—See NOTICE *infra*.

NOTES on the Early History of Engraving. I. Wood Engraving. An article in *Nature and Art*. London : June 1, 1867.

A *résumé* of the history of xylography, illustrated with a fac-simile of the "St. Bridget," supposed to be older than the "St. Christopher" block. Both are now in the possession of Lord Spencer.

NOTICE sur l'atelier typographique établi en 1622 par l'Abbesse Jeanne de Beauvilliers dans l'abbaye d'Avenay (Marne). Par H. M. Paris : 1875. Royal 8vo. pp. 8.

Only a few copies printed.

NOTICE sur les établissements de M. Paul Dupont, imprimeur à Paris. Avec figures. Paris : 1867. 8vo. (See "NOTES et Documents" *supra*, and DUPONT, Paul.)

NOTICES et documents sur l'Imprimerie, la librairie, et la relieure à Tours. 1862. Folio. Plates and woodcuts.

NOTTING (William). Specimens of Brass Rules (Plain and Ornamental), Fancy Dashes, Circles, Ovals, Braces, Corners, Mitred Borders, &c. London : [1880]. 8vo. pp. 44.

An exceptionally good book of specimens of the printing material manufactured by Mr. William Notting, of the Enterprise Works, Bowling Green Lane, Farringdon Road, London. This business was established in 1844.

NOUVEAU procédé typographique, qui réunit les avantages de l'imprimerie mobile et du stéréotypage. Paris : 1822. 8vo.

NOZEMAN (Corn.) & Co. Épreuve des caractères qui se fondent dans la nouvelle fonderie de Corn. Nozeman & Comp. à Haarlem. 8vo. 1756.

Following the title is a woodcut page, with the portrait of Koster at top centre. Between two female figures is a press, and an interior of a printing-office at foot. The centre is pierced, and has a Latin inscription ascribing the invention to Koster at Haarlem, 1440. The book contains specimens of 13 founts, Roman

and Italic, 3 of titling, and a few flowers.

Another copy of this has been preserved in the Enschedé collection (*q. v.*), with the date to every fount, from 1734 to 1742.

The foundry was purchased by Johannes Enschedé, who issued this specimen intact, merely changing the heading.

— Verkoop van een complete Lettergieterij met. al deszelfs gereedschappen hebbende gecanteert op de naam van C. Nozeman en Comp. Bestaande in diversen geschriften, in matijzen, vormen, fournuzen enz. ; welke zullen verkoopt worden te Haarlem op de Kouderhoorn in de voorn. Lettergieterij, op Dinsdag den 11 November, 1760, Voormiddags ten 10 uren, bij percelen of in een Koop, naar de gegadigden meest inclineeren zullen. Haarlem : 1760.

There are five octavo pages of punches, &c., but no specimens of types.

NOZEMAN (Corn.) & Co. *Proeve van Letteren dewelke gegooten worden by C. Nozeman en Comp. te Haarlem.* [*n.d.*]

A sheet of large post, in the Enschedé collection. The founts, which are disposed in 4 columns, include 8 titling, 10 Roman and Italic, 1 script, 2 Hebrew, 2 black, with signs and flowers. Here, for the first time, appears a "Dubble Mediaan Geschaduwde Capitalen," and eight-line ornamental caps.

NUREMBERG. — See FICKENSCHER, PANZER, STEGMANN, and WALDAU.



BLOCK FROM THE "NUREMBERG CHRONICLE."

NUREMBERG CHRONICLE.

This is the most curious of all of Anthony Koberger's productions. He began to print at Nuremberg in 1473, and in a few years had acquired a great reputation. He had twenty-four presses in that city, and offices at Basle and at

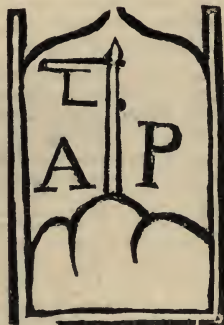
Lyons. The "Chronicle" was issued in 1493. It is a large thick folio, edited or compiled by Hartmann Schedel, as a summary of the history, geography, and wonders of the world. It contains more than 2,000 impressions of woodcuts,

"made by Wolgemuth and Pleydenwuff, mathematical men, and cunning as designers."

The woodcut is a reduced fac-simile, taken from the "Nuremberg Chronicle," of "The Dance of Death,"—a subject which was very common at the beginning of the 16th century. In these hideous

paintings the saint saw the necessity of preparation for death, and the sinner interpreted them as an assertion of the equality of all men and the final punishment of the unjust.

Reference is made in the "Nuremberg Chronicle" to the Koster Legend.—See KOSTER.



NUREMBERG, 1501.

NUREMBERG, Printing at.

The above device, belonging to a Nuremberg printer, whose name is not ascertained, is taken from Berjeau's "Printers' Marks." It appears in the "Opera Hrosvite illvstris virginis et monialis Germane gente saxonica orte

nvper a Conrado celte inventa," Nuremberg, 1501. fo. It has been supposed that the book was printed in some Nuremberg convent. The device is an emblem of a flag on three mountains, and on either side the initials A. P.

NUTBERTI (E.) [*i.e.* Büttner, E.]. Um die Evangelische Religion höchst meritirte Buchdruckerkunst bey verschenckten Postulat, &c. Halle: 1719. 4to.

N[UYTS] (C. J.). Essai sur l'imprimerie des Nutius. Bruxelles: 1858. 8vo. pp. 133.

This is the second edition. The first, of which only fifty copies were printed, was issued in 1856. The presses of Martin Nuyts, his son Philip, and Martin the younger, were at work from 1540 to 1639 in Antwerp.

— Jean Steelsius, libraire d'Anvers (1533-1575). Relevé bibliographique de ses productions. Bruxelles: 1859. 8vo. pp. 69.

An extract from vols. xiv. and xv. of the *Bulletin du Bibliophile Belge*. There were only 75 copies printed for sale. Notwithstanding the difference of the words of the title between the work

of Nuyts and that of Nutius, the foundation of the two books is the same. They contain exactly the same list of the productions of the two printers.

NYENHUIS (J. T. Bodel). *Dissertatio historico-juridica, de juribus typographorum et bibliopolarum in regno Belgico, quam, annuente Summo Numine, ex auctoritate rectoris magnifici, Meinardi Simonis du Pui, A. L. M., Med. et Phil. Doct., Medicinæ Prof. Ordin. et augustissimi universi Belgii Regis Archiatri, nec non nobilissimæ facultatis juridicæ decreto, pro gradu doctoratus, summisque in jure Romano et Hodierno honoribus ac privilegiis, in academia Lugduno-Batava, rite et legitime consequendis, eruditorum examini submittit Johannes Tiberius Bodel Nyenhuis. Lugduni-Batavorum: 1819. Royal 8vo. pp. xiv. 447. Large paper in 4to.*

— Liste alphabétique d'une petite collection de Portraits d'Imprimeurs, de Libraires, de Fondateurs de Caractères, et Correcteurs d'Épreuves. 7 parts. Leyden: 1836-1870. 4to. Not printed for sale.

The above is the title of No. I. The work is complete in seven numbers with a variation in the title-page of each. No. vii. was published at Leyden, in 1868, when the title appeared as follows:—"Liste alphabétique d'une Collection de Portraits d'Imprimeurs, de Libraires, etc., de tous les temps et de tous les peuples, décrite par J. T. Bodel Nyenhuis."

An interesting list of published portraits of printers and publishers, arranged in a tabular form, and giving the date of the birth and the death of the subject, and the painter and engraver of

the portraits, with notes as to the *pose*, where the picture is preserved, &c. The author's valuable typographical library, including the collection of portraits described above, was sold, after his death in 1874, by auction, by Mr. Fred. Muller, and the collection of portraits, in one lot, fetched over £100.

M. J. T. BODEL NYENHUIS describes himself on the title-page of his works as "officier de l'ordre de la Couronne de Chêne, membre de l'Académie royale des Beaux-Arts d'Amsterdam," &c.



BERLIN (Jér. Jacques). *Essai d'Annales de la Vie de Jean Gutenberg, Inventeur de la Typographie.* Strasbourg : an IX. [1801.] 8vo. pp. i. 45. Portrait of Gutenberg.—Reprinted in 1840. Title in 5 colours. 8vo. pp. 51.

This *brochure* presented many new facts concerning Gutenberg. The author commences by recapitulating the various proofs, which can be shown to be authentic, of the connection of Gutenberg with the invention, citing a great variety of authors who had written on the subject. His theory was briefly as follows:—He believed that "Jean Henne Gænsfleisch de Sorgeloch, named

Gutenberg," was born at Mayence, about 1400. He had two brothers: the one, Conrad, died before 1424; the other, Frielo, who was living in 1459; and two sisters, Bertha and Hebele, both being nuns. In 1424, Gutenberg was at Strasbourg; in 1430 it is not known where he resided; in 1434 he brought, at Strasbourg, an action against the Town Clerk of Mayence. In 1436, he entered into partnership with Andrew Dryzehn and others to begin his typographical experiments. In 1437 took place the action brought by Anne of the Iron Gate. In 1439, Gutenberg was at Strasbourg, and in the same year, Andrew Dryzehn having died, his brother Georges sued Gutenberg for a share in the proceeds of the partnership. In 1441 and 1442, Gutenberg was connected with the College of St. Thomas. In 1443 and 1444 he was still engaged in his essays at printing in Strasbourg. Between the years 1445-1450 Gutenberg was at Mayence printing small works, among them the "Alphabet," engraved on wood, for use in schools; "Alexandri Galli Doctrinale;" "Petri Hispani tractatus Logicales;" and a "Donati Grammatica." In 1450, Gutenberg became associated

with John Fust, and the two together brought out the "Bible Latine," Fust finding the funds, the other the technical knowledge, in accordance with a deed of co-partnership drawn up by the notary Helmasperger. In 1454 the partnership was still in existence. Various new works were issued, and it is to this period that must be attributed the "Letters of Indulgence of Nicholas V.," accorded, 12th August, 1451, to Paulin Zappe, councillor and ambassador of John, King of Cyprus, for the defence of his kingdom against the Turks. In 1455 the arrangements between Gutenberg and Fust were broken up, and in 1456 Gutenberg, despoiled of his press by the legal process of Fust, set up another by the aid of Conrad Humery, Syndic of Mayence. In 1459 Gutenberg was a party to a deed in favour of the Convent of St. Claire of Mayence, which clearly proves that he had already printed and published various important works, and that he was at the time contemplating others. In 1460 appeared the "Catholicon," of John de Balbis, in folio, containing 373 pages. There is considerable doubt, however, as to whether he printed "Mathei de Cracovia tractatus, seu dialogus rationis

et conscientia," &c., in 4to, 22 leaves; or "Thome de Aquino Summa de articulis fidei," in 4to, 30 leaves; or the "Statuta provincialia," &c., in 4to. In 1462 he printed the "Letters Patent of Thierry d'Isenbourg," Archbishop of Mayence, who refused to resign his see to Adolph, his antagonist. These letters appeared under the title of "Diethers Churfürsten zu Maynz, Schrift wider Graf Adolph zu Nassau," in folio, 4 leaves. There still exists a Latin edition of that document. In 1465 Gutenberg was received by the Archbishop Adolph among the noblemen of his Court, with a uniform, pension, privileges, and exemptions. The letters conferring these privileges are dated "Eltvil," the Thursday after St. Anthony's Day, 1465. In 1466 a "Grammatica Rhythmica" proceeded from the press at Mayence; but as the printer is only designated as "Johannes," it is not understood whether it was executed by Fust or Gutenberg. In

1468 Gutenberg was dead: he may have died the preceding year.

Such is the substance of this *opuscule* of Oberlin. It supports, with a number of chronological notes, the arguments brought forward, and claims to throw great light on different obscure incidents in the life of Gutenberg. The reader should, however, compare these conclusions with the account of the inventor of printing, *s. v.* GUTENBERG, and also particularly consult the writings of Mr. HESSELS.—*See SUPPLEMENT.*

JÉRÉMIE JACQUES OBERLIN was born at Strasbourg, in 1735, where he resided and successively filled several important positions in the University, being librarian to the University in 1764, and, in 1773, associate-librarian of the Faculté de Philosophie. He was the author of many learned works; his only production coming within our scope, however, being the one above cited.

OBERLIN. Mémoire sur le Polytypage de M. Hoffmann. [In the "Mémoires de la Société des Sciences, Agriculture, et Arts de Strasbourg." Tome ii. pp. 73-81.] 1823.

Treats of the system of Hoffmann among other processes of stereotyping, as well as of the experiments made by him at different times, without giving details of these processes, to which he applied himself about the same time as the introduction of the inventions of Didot and Herhan. According to this memoir the invention consisted in the

reproduction on paper, in as many impressions as may be desired, of the written matter, by means of an ink of peculiar composition, from a metal plate. Since 1784, Mr. Hoffmann had been occupied in the "polytypage" of manuscripts, with the intention of reproducing them in fac-simile.

OBSERVATIONS (Some) concerning the Invention and Progress of Printing to the year 1465, occasioned by Ch. Ellis's Letter in *Philosophical Transactions*. London: 1705. 8vo.

Sir C. Ellis's letter was printed in the *Philosophical Transactions*. This is a separate publication.

OBSERVATIONS on the Case of the Booksellers of London and Westminster. London: [1785.] Fol. pp. 4.

Contains many curious details of the printing and publishing businesses as carried on in 1785.—*See PARLIAMENTARY PAPERS.*

OBSERVATIONS on the Mentz Bible. London: 1811. 8vo.

OBSERVATIONS sur le projet de loi sur la presse en ce qui concerne spécialement l'imprimerie. Paris: 1867. 4to.

OBSERVATIONS sur quelques circonstances de l'histoire de l'Imprimerie. [In "Histoire de l'Académie Royale des Inscriptions," &c. Tome xiv. pp. 238-254.]

ORST (H.). Der Moderne Holzschnitt. [In *Die Gegenwart*, vol. iii. No. 18, p. 282.] Berlin: 1873. 8vo.

O DELL (S.). A short history of the Invention of Printing, with Specimens of Type from S. Odell's printing-office. London : [1840.] 12mo.

OECHELHAUSER (W.), HERING (F. C.), und WEISS (F. G.). Referat über Papier, Buchbinderei und Buchdruck. München : 1855. 8vo. pp. 93.

Report of a Commission on Printing at the Industrial Exhibition of Munich of 1854.

OELRICHS (J. C. C.). Historische Nachricht von der vortrefflichen ehemaligen fürstlichen Buchdruckerey zu Bard in Pommern. Beytrag zur Geschichte derselben. Alten-Stettin : 1756. 8vo. pp. 48. Nebst Beitrag. Bützow : 1764. 8vo. pp. 16.

OELSNER (Dr. Ludwig). R. Sabbathai Bassista und sein Prozess. Nach gedruckten und ungedruckten Quellen. Leipzig : 1858. 8vo. pp. 44.

The author was a Jewish printer and bookseller in Dyrnfurth, near Breslau.



AUGSBURG : 1505-1516.

OGLIN (Erhard).

The device of this printer consists of a white *fleur-de-lis* on black ground, springing from a globe, with the letters E O on either side.

VOL. II.

N

OLDYS (William). *The British Librarian: exhibiting a compendious Review or Abstract of our most scarce, useful, and valuable Books, in all Sciences, as well in Manuscript as in Print.* London: 1738. 8vo. pp. xii. 402.

Published in six monthly numbers. Some books on the early history of Printing are among those reviewed.

OLEARIUS (J. C.). *Löbliche Buchdruckerkunst.* Halle: [1640]. Small 4to.

OLIVEIRA (José de). *Diagnosia Typografica dos Caracteres Gregos, Hebraicos, e Arabigos, adicionada com algumas notas sobre a divisãõ orthografica da lingua Latina, e outras da Europa, a que se ajuntãõ algunos preceitos da Arte Typografica para melhor correccãõ e usa dos Compositores e Apprendizes da Imprensa Regia.* Lisboa: 1804. 8vo. 8 numbered leaves, pp. viii. 72, and 2 engraved plates of abbreviations.

OLIVIER (George). Jean Gutenberg. [In the *feuilleton* of the *Indicateur de la ville de Strasbourg*, Nos. 1, 2, 3.] 1856.

OLMO (Antonio Estéban del). *La tipografía y los tipógrafos; recuerdos del arte de imprimir y de sus hombres.* Madrid: 1880. 8vo. pp. 112.



BASLE: 1494-99. — 1506 (?).

OLPE (Johannes Bergmann de).

Several bibliographers give lists of the books of this printer, but no biographical information concerning him. The device which we have reproduced is found on the last leaf of Seb. Brandt's "De Origine et conversatione bonorum regum." Basle, 1495, 4to. Olpe, however, had several devices. The sextuple mountain

on his escutcheon evidently refers to his name, but his adoption of the *fleur-de-llys* has not been explained. The most celebrated work printed by J. B. de Olpe was Sebastian Brandt's "Stultifera navis" (Basle, 1497, 4to.). This is the original edition of the "Ship of Fools," published at Basle.

OLPE (Petrus in Altis de).

We have received the following interesting communication concerning Petrus de Olpe from Mr. J. H. Hessels, of Cambridge:—

A difficulty in the career of this printer has been happily cleared up by M. Madden, in his "Lettres d'un Bibliographe," 4^e série, Paris, 1875, p. 265. We have of this printer a book (a copy of which is in Trinity College Library, Cambridge), entitled: [Joh. Calderini] *Auctoritates decretorum*. It is a folio of 62 leaves, printed in two columns, containing 42 not always even lines. On leaf 61^{bb} we find the following colophon:—"Auctoritates decretorum. || impresse colonie agrippine || per me Petrum de Olpe. || Sub Anno a. Natiuitate || domini. Millesimo qua || dringentesimo septuagesimo || mo Finite et complete ipso || die lune xxij, mensis Junii || nij finiunt feliciter. || (1 line blank) DEO GRACIAS. || Therefore: Printed, at Cologne, on Monday the 23rd of June, 1470."

Maittaire (Annales typographici, 1733, 4^o. Amstel., Editio nova, tom. i., p. 305) mentions: "Auctoritates Decretorum, per Johannem Calderini. Petrus de Olpe. Die Lunæ 23 Jun., fol., Coloniae Agrippinæ. 1471." Marchand (Histoire de l'Imprimerie, 1740, 4^o., La Haye, p. 56) mentions: "Auctoritates Decretorum: impresse Colonie Agrippine per me Petrum de Olpe, sub Anno à Natiuitate Domini millesimo quadringentesimo septuagesimo, finite & complete ipso. Die Lune xxij, Mensis Junii. Finiunt feliciter. DEO GRATIAS. Cologne, Pierre de Olpe M.CCCC.LXX. in folio." He seems to quote from "Spicilegium vet. Sec. xv. Edit." Maittaire has, in his Annalium typographicorum Index (or first part of his 5th vol.; 1741, 4^o., Londini, p. 223), "Calderini (Joh.) Auctoritates Decretorum [i. 303, leg. 305], per Petr. de Olp. fol. Colon. 1471," which therefore refers to the title he gave in his first vol. And on p. 515 of the second part of his Index (second part of the 5th vol.) he quotes from Marchand

as follows:—"Decretorum Auctoritates: impresse Colonie Agrippine per me Petrum de Olpe, sub anno a Natiuitate Domini millesimo quadringentesimo septuagesimo, finite et complete ipso die lune xxij mensis Junii M. 56 [i.e., Marchand, p. 56] fol." He omits here the year.

Panzer (i. 274. 2) mentions the book under 1470, but evidently quotes from Marchand, and gives the day of the month as xxij. In his note he points out the discrepancies between Maittaire and Marchand, and says that there is only one edition, either that mentioned by Maittaire or that by Marchand.

There can be no doubt that all these quotations refer to one and the same book; that Maittaire made a mistake in the year and wrote 1471, instead of 1470; while Marchand made a mistake in the day of the month and wrote xxij instead of xxijj.

Hain (Repertor. Bibliogr. 1827, No. 4246) gives the colophon as I have copied it from the Cambridge copy.

The same colophon is again given by Brunet, *sub voce* Auctoritates, who says of the book, that "it is a remarkable edition because it is the earliest book we have of Peter de Olpe."

We meet with the same printer in 1476, when he produced "Casus summarii librorum Decretalium Sexti et Clementinarum." It is a folio of 134 leaves, with two columns on a page, having 42 not always even lines to a column. The colophon (copied from the copy in the University Library, Cambridge) is as follows: Finitus & completus est liber iste || Casus summarios librorum Decre || talium. Sexti et Clementinarum || vna cum nucleo sine medulla glo || sularum omnium eorumdem librorum || in se continens. Per venerabilem || et egregium virum dominum et ma || gistrum michaellem de dalen in iu || re canonico licentiatum expertissimum || inque venerabili curia Coloniensi cau || sarum aduocatum peritissimum. la || boriose compendiose et

nucialiter || compilatus. Per me petrum in || altis de olpe. Colonie impressus || Sub anno a. Natiuitate domini. || Millesimoquadringentesimo septu || agesimo-sexto. Die quidem mercu || rij decima-octaua mensis decembris || . . .

i. e., printed at Cologne, on Wednesday, the 18th of Dec., 1476.

In 1477 P. de Olpe produced: 1. Cordiale quatuor novissimorum, 32 leaves, in folio, in two columns of 42 mostly, but not always, even lines. It has as colophon (copied from the copy in the University Library, Cambridge): Cordiale quatuor no || uissimorum Colonie agrip || pini impressum Per me || petrum de Olpe. Finitum || et completum. Sub anno || a Natiuitate domini. Mille || simoquadringentesimo || septuagesimo-septimo. Ipso* || die Lune sexta mensis || Octobris finit feliciter. || (*i. e.*, Printed at Cologne, on Monday, the 6th of Oct., 1477.) 2. [Nicolai de Tudeschis Abb. Panormit.] Flores utriusque Juris, with the colophon (copied from Panzer): Impressi Colonie Agrippine Per me Petrum de olpe sub anno a natiuitate domini M.CCCC. septuagesimo septimo completi et finiti ipso die martis decima nona mensis Augusti finit feliciter, *i. e.*, Printed at Cologne, on Tuesday, the 19th of August, 1477. According to M. Madden, it is a folio of 114 leaves, in two columns of 41 lines.

In Holtrop's Catal. librorum Saec. xv^o impressorum, p. 355, we find three

other books ascribed to Peter de Olpe, but of one of them (No. 207) I am able to say that it is *not* printed in de Olpe's type, and No. 208 has the date 1481, when P. de Olpe no longer seems to have worked.

Taking the above colophons together we would get the following summary of de Olpe's work:—

1. Auctoritates Decretorum,

Monday, June 23, 1470.

2. Libri Decretalium,

Wednesday, December 18, 1476.

3. Flores utriusque Juris,

Tuesday, August 19, 1477.

4. Cordiale quatuor novissimorum,

Monday, October 6, 1477.

M. Madden, however, has remarked that as, in 1470, Easter Sunday fell on the 22nd of April, the 23rd of June was a Saturday and not a Monday; that consequently we must suppose the word *septimo* to have been omitted in the colophon of the "Auctoritates" after *septuagesimo*, as in 1477 the 23rd of June was a Monday. The four books, therefore, produced by Peter de Olpe will have to be arranged thus:

1. Libri Decretalium,

Wednesday, December 18, 1476.

2. Auctoritates Decretorum,

Monday, June 23, 1477.

3. Flores utriusque Juris,

Tuesday, August 19, 1477.

4. Cordiale quatuor novissimorum,

Monday, October 6, 1477.

OMNICHROMO PRINTING COMPANY. The Book of Monograms, Devices, and Illuminations, by the Omnichromo Printing Company. London. [*n. d.*] 4to. pp. 2. 5 plates.

This was intended to be published as a fine-art serial, and "a guide to those whose profession renders a knowledge of the various styles of monograms and devices essential," but this part only was published. From an advertisement at the end it would appear that the company, whose works were at 3, Red Lion-square was formed to carry out a patent granted to Mr. George Lawrence Lee, who was the manager, by which it was claimed, "hand-painting and gilding on glass, wall decorations, &c., is entirely

superseded, and, by the aid of machinery, that which has hitherto been a slow and expensive operation has by means of this process become cheap and expeditious."

We presume that the patent referred to is No. 12,366, dated Dec. 11, 1848, the specification being entitled "Improvements in obtaining ornamental designs." The only part relating to printing is a method of printing on paper which is afterwards rendered waterproof by size and varnish.

ONTWERP van een reglement op de drukwerken in Ned. Indië, met de daarbij behoorende nota tot toelichting. Rotterdam: 1857. 8vo.

* The *o* of ipso is printed in the margin.

OOMKENS Jz. (J.). *Bouwstoffen tot eene geschiedenis van de boekdruk-kunst en den boekhandel in de stad en provincie Groningen.* [Groningen : 1854.] 8vo. pp. 80.—Second edition. 1864.

Not printed for sale.

— Proef van Letteren, Bloemen, enz., der Boekdrukkerij van J. Oomkens Jzoon. Groningen : 1807. 8vo.

OP het vertoogh aen Haere doorluchtigste Hoogheydt gedaen door de boeckdruckers, verkoopers. Brussels : [1731.] Folio.

Translation into Dutch of a proclamation of the 25th June, 1729, relative to printing and publishing. The above was stated to be "issued at Brussels, the 9th July, and published by the Council of Flanders, 6 August, 1731."

OPTIUS (J. C.). *Incunabula atque Incrementa Typographiæ sæculo XV.* Mindæ : 1740. 4to.

— *Singularia artis Typographiæ a Sæculo XVI.* Mind. : 1742.
Schediasmata Continuatio I., II., III. Mindæ : 1743. 4to.



BASLE: 1543.

OPORINUS (Joannes).—*See JOCISCUS.*

JOHN OPORIN (Latinised, Oporinus) poor parents, and had to struggle during the greater part of his life with poverty and affliction. After having studied the

Latin and Greek languages he became by turns schoolmaster, private teacher, doctor, and transcriber to John Froben. He had, as Peignot says, *successively*, "four wives, of whom the first was a vixen, the second a spendthrift, but the two last did not give him any trouble." He had as friends André Vésal, Erasmus, Sixte Bétuleius, Joachim Camérarius, and Conrad Gesner, the last-named of whom compiled a list of the books that issued from the presses of Oporin. He began to study medicine under Theopraste Paracelsus, but was "too conscientious" to adopt the manoeuvres of that celebrated empiric. Then he was advised to study jurisprudence, but preferred to practise typography, which appeared more congenial to his literary tastes. He applied himself to the acquirement of the necessary technical knowledge with extraordinary enthusiasm. In 1516 he produced the first published Greek Testament, edited by Erasmus. Some time afterwards he allied himself with Robert Winter. It is said that his original name was Herbst, which in German means Autumn, and that he changed it to Oporin, which is derived from the Greek, and has the same meaning. The partnership was therefore the union of

Autumn with Winter. Oporin and Winter issued a large number of excellently-printed works. The former collated all the notes and comments upon the ancient classics which he could find in the writings of the most eminent authors, and published them for the benefit of general readers, ultimately becoming so celebrated for his typography that the leading scholars of the day solicited him to undertake the printing of their books, among them being Andrew Vésal and Erasmus. He had at first for his motto, "*In via virtuti nulla est via*." When, however, his affairs became embarrassed by his "excessive generosity" he adopted the following words instead:—"Fata viam inveniunt." He surpassed all the German printers by the beauty of his Greek types and by the careful revision he gave to his different works. He is said to have read the final proofs himself, and to have been in the habit of adding annotations, often of great value. This learned printer died July 6th, 1568, at the age of sixty-one years. He was interred in the Cathedral at Basle, his tomb being surrounded by those of Erasmus, the Gryphes, Ecolampade, and Sebastian Munster. He left behind him one son.

ORATIO DOMINICA in CLV. linguas versa et exoticis characteribus plerumque expressa. Parmæ, Typis Bodonianis: 1806. 4to. Title and dedication in French, 3 leaves; preface in French, pp. xix.; dedication and preface in Italian, 2 leaves, pp. xix.; the same in Latin, 2 leaves, pp. xix.; pp. ccxlviii.

A magnificent monument of the famous Bodoni Press.

ORDINANCIE, statuyt ende gebot prouissionnael onss Heeren des Conincx, aengaende de Printers, Boeckvercoopers ende Schoelmeesters. Brusseele: 19 Mai, 1570. 4to.

ORDINANTIE vande Eertz-hertoghen, behelsende zekere pointen ende articulen, gheaniseert ende gheslaeten in het Synode Prouincial tot Mechelen ghehouden inde maenden van Junius en Julius xvi^e. ende zeriene. Ende by haere hoocheden ghedecretiert en eñ geaduouert den lesten dach van Augusto xvj^e. achte. Te Ghendt, By Jan vā Steene Anno zesthienhondert achte.

This placard contains the regulations concerning the masters of the institution and the printers, &c.

ORDINANTZ E. E. Rahts der Stadt Dantzig dero Buchdruckereyen belangend. Dantzig: 1685. 4to.

ORDNUNG (erneuerte) eines wol-edlen, gestrengen und hochweisen Raths der heil. Reichs-Stadt Nürnberg, wie es fürterhin auf ten Buchdruckereyen und mit Verlegung der Bücher dieser Stadt gehalten werden solle. Nürnberg: 1673. 4to.

ORDNUNG und Artickel, eines edlen und hochweisen Rathes der Stadt Frankfurt-am-Mayn, erneuerte, wie es fürterhin auf den Buchdruckereyen gehalten werden solle. 1660. 4to.

ORDONNANCE du Lieutenant civil, portant défense de rien imprimer et vendre sans permission. Paris: 1649. 4to.

ORDONNANTIE der Stad Leyden, op het Gilde der boekverkoopers, boek- en plaatdruckers, boekbinders, papier-, pennen-, land-, en speelkaertverkoopers; bener een reglement wegens het houden der auction, enz. Leyden: 1775. 4to.

ORDONNANTIE ende Placcaet . . . Ghemaeckt op het stuck van het drucken vercoopen ende inbrengen van verscheyden soorten van Boecken, Refereynen ende Beelden inde Landen van herwaert-souere. Tot Brvssel. By Huybrecht Anthoon (Velpius). 1616. 4to. pp. 4.

A broadside, dated 11th March, 1616.

ORDONNANTIE ende Placcaet . . . ghemaeckt op het stuck van het drucken, vercoopen ende inbrengen van verscheyden soorten van Boecken, Referynen ende Beelden inde Landen van herwaert-souere. Tot Brvssel. By Huybrecht Anthoon (Velpius). 1626. 4to. pp. 8.

ORDONNANTIE voor de Casteels en Stads-Drukkerijen te Batavia. 1761. 2 Junij. 3 leaves. Folio.

ORIGINE de l'Imprimerie. [In the *Magasin Pittoresque*, vol. xxv., No. 26; vol. xxvi., Nos. 24, 33, 37.] Paris: 1857-58. Folio.

ORIGINE de l'Imprimerie.—See LAMBINET, &c.

ORLANDI (Pellegrini Antonio). Notizia delle Marche degli Antichi e Moderni Impressori.

—— Origine e Progressi della Stampa, o sia dell' Arte Impressoria e Notizie dell' opere stampate dall' anno 1457 sino all' anno 1500. [Bologna: 1722.] 4to. pp. iv. 450.

No place of publication is given on the title-page. The Introduction is dated "Bologna," and the Censor's permission is dated "Bononiæ." This work was issued about the time of Maittaire's "Annales," to which it is very similar. It is a compendious account of the several books supposed to have been published from 1462 to 1500. There are copies in existence, and highly prized, that were printed on strong writing paper. Dibdin considers it superseded by the labours of Maittaire and Panzer.

ORLEANS.—See HERLUISON.

ORTELIUS (Abraham). Theatrum orbis terrarum. Antverpiæ: 1574.
Mentions Haarlem as the place to which the invention of printing is due.

ORTLEPP (Ernst). Gedicht zum Gutenbergsfeste. Leipzig: 1840.
8vo. pp. 18.

- ORTLEPP (J. C.). Festgabe für den deutschen Landmann. Eine Predigt, auf Veranlassung der vierhundertjährigen Jubelfeier der Erfindung der Buchdruckerkunst am 2. Sonnt. nach Trin. 1840 in der Kirche zu Blumberg bei Torgau gehalten. Halle: 1840. 8vo.



LONDON: 1581-1593, 1596.

ORWIN (Thomas).

This printer was made free of the Stationers' Company in 1581, and was raised to the livery in 1592. He lived in Paternoster Row, near the sign of the "Chequer." Orwin lived till 1593, when his widow carried on the business, at the sign of the "Bible," for a few years. — *Vide Herbert's Ames*, vol. ii., pp. 1241 to 1252. Orwin used several

devices, one of which, as altered by his widow, with the omission of the initials T. O., is here reproduced. The usual design is the symbolic caduceus, with two horns of abundance held by two clasped hands, and T. O. beneath, in a cartouch, with the motto "By wisdom peace, by peace plenty."

OSMONT (J. B. L.). Dictionnaire typographique, historique, et critique des livres rares, singuliers, estimés, et recherchés, en tous genres. 2 vols. Paris: 1768. 8vo. Vol. i., pp. xii. 515; vol. ii., pp. iii. 459.

A bibliographical work on rare and best editions, but with little that is specially typographical. It is now superseded by Brunet's Manual.

OSTELL (W.). Ostell's Printer's Price-Book, &c. London: 1856. 8vo.

Mr. Ostell was a printer, in a small way of business, in Hart Street, Bloomsbury.

OTTEMA (J. G.). Over het oude boek der Friesche wetten, gedrukt te Dokkum in 1466. Workum: 1859. 8vo. With fac-simile.

OTT-USTERI. Eröffnungs-Rede der Jahres-Versammlung der Museum-Gesellschaft in Zürich am Jubelfeste der Erfindung der Buchdruckerkunst, den 24. Juni 1840. Nebst Verzeichniss der am Festtage ausgestellten typographischen Merkwürdigkeiten, mit erläuternden Bemerkungen von J. Casp. Orelli. Zürich: 1840. 16mo. pp. 40.

OTTINO (Giuseppe). *Biblioteca Tipografica Italiana*. 1871. 16mo. pp. 76.

——— *Di Bernardo Cennini e dell' arte della stampa in Firenze nei primi cento anni dell' invenzione di essa : Sommario storico, con documenti inediti*. Florence : 1871. 8vo. pp. 118. Woodcuts.

This is a work on the history of the Florentine Press in the first century of the invention of printing, and is written by a well-known and esteemed Italian bibliographer. It was published for the benefit of the Cennini Memorial Fund, and the celebration of the quar-centenary of Italian typography. Bernardo Cennini is alleged to have been not merely the earliest printer in Florence, but one of those in whose minds the prime idea of printing first germinated. The author says:—"For four centuries we have been endeavouring to learn who was the true inventor of printing. For my part, ever since I took any interest in books I have constantly asked myself if printing really had an inventor, or whether it was anything more than a happy result of many happy ideas. That which has hitherto been called the in-

vention of printing should, to my idea, rather be named the invention of the printed book ; since, although it cannot be denied that people printed before Gutenberg, it is equally undeniable that no one before him printed a book." Sig. Ottino goes into the remote history of printing, and passes on to the mediæval printers of Italy ; thence to a biography of Cennini, and a discussion of the rights of the "Vita di S. Caterina" or the "Servii Commentarii" to be respectively the first book printed at Florence, he himself favouring the latter. Whichever is right, it is claimed for the year 1471. Cennini lived to his 84th year, and was buried in the tomb of his fathers, in the church of San Lorenzo. The book concludes with an account of his immediate successors, and a Cennini bibliography.—*See CENNINI*.

——— *La Stampa periodica. Il commercio dei libri e la tipografia in Italia*. xv. febbrajo, 1873. Milan : 1875. Small folio. pp. 75 and 2 leaves.

Containing a list of all Italian periodical publications, and an extensive list of Italian works on typography, with statistics of the printing-houses in Italy.

OTTLEY (William Young), F.S.A. *An Inquiry into the Origin and Early History of Engraving upon Copper and in Wood, with an account of Engravers and their Works, from the Invention of Chalcography by Maso Finiguerra to the time of Marc' Antonio Raimondi*. 2 vols. London : 1816. 4to. pp. xxii. 836. Numerous illustrations in the text and 28 plates.

Fifty copies printed on large paper.

Ottley's History occupies the same relation to Engraving that Dibdin's *Ames* does to Typography. It is a sumptuously printed book by J. McCreery. The early monuments of engraving are fully described, and an entire chapter is devoted to the Block-books. The Nielli are

exhaustively treated of, and the works of the early Italian, German, and Low Country engravers are respectively catalogued and described. The large paper copies contain the plates in duplicate, the facsimiles of early prints being coloured after the originals.

——— *An Inquiry concerning the Invention of Printing : in which the systems of Meerman, Heineken, Santander, and Koning are reviewed ; including also notices of the early use of Wood-engraving in Europe, the Block-books, &c.* With an Introduction by J. Ph. Berjeau. Illustrated with 37 plates and numerous wood-engravings. London : 1863. 4to. pp. xlii. 377.

This work was finished by Mr. Ottley, and, with the exception of the last five leaves, printed by Mr. W. Nicol, in 1836. The author dying while the last sheet

was yet being written, the whole of the printed sheets remained in the hands of the printer until 1863, when they were purchased, together with all the plates,

which had been put aside in a lumber-room, and were not discovered till after the lapse of a quarter of a century, by Mr. Lilly, the bookseller. The corrected last sheet was reprinted, and the whole of the introductory matter added. The work contains an account of researches prosecuted with a view to ascertain if possible whether the claims of Holland to the honour of the invention of printing are valid, and the writer concludes, to his own entire satisfaction, that they really are. In this he is endorsed by the writer of the Introduction. The contents include testimonies in favour of the pre-

tensions of Holland, a review of the controversy, the early use of wood-engraving in Europe, the block-books, and the "Speculum," with remarks on the costume of the figures, the probable age of the cuts, and Dr. Meyrick's opinion, founded on the style of the armour. Although many of the conclusions of the author have been invalidated by later discoveries, there is a great deal worth reading in the volume. The remarks on the armour of the figures in the early block-books, as a test of date, are very suggestive.—See BERJEAU.

OTTLEY (William Young), F.S.A. A Collection of One hundred and twenty-nine Facsimiles of Scarce and Curious Prints by the Early Masters of the Italian, German, and Flemish Schools; illustrative of the History of Engraving from the invention of the Art, by Maso Finiguerra, in the middle of the Fifteenth Century: with introductory remarks, and a Catalogue of the Plates. London: 1828. 4to. 2 leaves, pp. xxxvi., xxv., engraved title, and 129 plates.

This beautiful work may fairly be stated to be unpublished, as very few copies were ever distributed, and these chiefly as presents to the friends of Mr. Ottley. The volume forms an appropriate supplement to the "History of Engraving," with which it is uniform in size, typography, &c. The large paper copies

have the facsimiles of the Nielli printed on silver in exact imitation of the very valuable originals, a duplicate being given on India paper. The plates of this handsome volume have been since printed in an inferior manner, bearing no comparison to the beauty of the original work.

UDIN (Casimir). *Dissertatio de primis artis typographicae inventoribus*, 1722. [In Wolf, "Monumenta Typographica," tom. ii., pp. 872 *et seq.*]

OULDY (Ch.). *Les machines typographiques à l'Exposition Universelle de 1878*. *Compte rendu*. Toulouse: 1878. 8vo. pp. 5.

OVERALL (William Henry). *The Dictionary of Chronology, or Historical and Statistical Register*. London: 1870. 8vo. pp. 924.

At p. 684 are given the annals of Printing; and on pp. 685 *et seq.* a very compact tabular list of the earliest printed works, giving their dates, their titles, and the names of the first printers, drawn up in chronological order. Other headings in the work are—Stereotype, p. 807; Type-founding, p. 858; Lithography, p.

499; Paper, p. 635; Engraving, p. 269. The author is Librarian of the City of London Library, at the Guildhall, and catalogued the books lent by the Corporation to the Caxton Exhibition. It is hoped that in a new edition of the work he will revise his account of early printing as given on pp. 684, *seq.*

OVEREND (Campbell). *The Noble Printer and his Adopted Daughter: a tale of the first printed Bible*. Translated from the German, with additions. Edinburgh: 186—. 12mo.

A poor novel, founded on an incorrect version of the history of the invention of printing.

OXFORD. A Specimen of the several sorts of Letter given to the University by Dr. John Fell, sometime Lord Bishop of Oxford. To which is added the Letter given by Mr. F. Junius. Oxford: 1693. 4to. Engraved frontispiece—arms of Oxford; title, 20

leaves of specimens, printed on one side, and "An Account of the Matrices, Puncheons, &c., given by Bishop Fell to the University of Oxford," pp. 3.

OXFORD. A Specimen of Several Sorts of Printing Types belonging to the University of Oxford, at the Clarendon Printing House. Together with a specimen of the Gothic, Runic, Icelandic, and Saxon characters, with Roman, Italick, and Black, given to the University of Oxford by Mr. Francis Junius, about the year 1677. Oxford : 1768. 8vo.

— A Specimen of the Several Sorts of Printing Types belonging to the University of Oxford, at the Clarendon Printing House. Oxford : 1786. 8vo. pp. 36.



ARMS OF THE UNIVERSITY OF OXFORD.

OXFORD, Printing at.

The proto-typographer of Oxford was, it is generally admitted, THEODORIC ROOD, of Cologne, who was both the earliest and the most important of Caxton's contemporaries.

Cotton, in his "Typographical Gazetteer," has enumerated the books printed at the first Oxford presses, as far as he knew of them, but subsequent finds have added to the number. Responding to our request for his valuable assistance in this matter, Mr. J. H.

Hessels, of Cambridge, writes us :—I give merely a list, drawn up by Mr. Bradshaw, of what is at present known to exist, hoping that he will soon give us further particulars :—

First Press (no printer mentioned, but perhaps Theodoricus Rood, of Cologne).

1. *Expositio S. Jeronimi in Simbolo Apostolorum.* 1468, [1478.] 4to.
(Copies in the Brit. Mus. ; Cambridge ; Oxford, &c.)

2. Aristotelis Ethica. 1479. 4to.
(Copies in the Brit. Mus.; Oxford;
Norwich, &c.)
3. Aegidius Romanus de Peccato origi-
nali. 1479. 4to.
(A copy in the Bodleian Library.)
- Second Press* (Theodoricus Rood, of
Cologne).
4. Alexander de Ales in libros Aristotelis
de Anima. 1481. Fol.
(Copies in the Brit. Mus.; Cam-
bridge; Oxford, &c.)
5. Jo. Latteburius in Threnos Jeremiæ.
1482. Fol.
(Copies at Cambridge, Oxford, &c.)
6. Latin Grammar. (1481-82.) 4to.
(Two leaves in the Brit. Mus.)
(Theodoricus Rood, of Cologne, and
Thomas Hunte.)
7. Anwykyll Compendium Grammatiae,
with Vulgaria, ed. 1. (1483.) 4to.
(Fragments in the Bodleian Li-
brary and the University Library,
Cambridge.)
8. Lyndewode Provinciale. (1483-85.)
Large fol.
(Copies in Brit. Mus.; Cam-
bridge; Oxford, &c.)
9. Hampole Explanatt. Super lectiones
b. Job, &c. Augustini Sermo de
Misericordia. (1483-85.) 4to.
(Three copies in the Cambridge
Library.)
10. Compendium Gramm., ed. 2. 1483-
85.) 4to.
(Two leaves in the Cambridge
Library; two leaves in the library
of Corpus Christi College, Cam-
bridge.)
11. Swyneshed's Insolubilia. 1483-85.
4to.
(A copy in New College, Oxford;
4 leaves in Lambeth Library; one
leaf in Trinity College Library,
Cambridge.)
12. Phalaridis Epistolæ. 1485. 4to.
(Copies in the Bodleian Library,
and Wadham College, Oxford.)
13. Textus Alexandri cū Sent. 1483-86.
4to.
(Two leaves in the Library of St.
John's College, Cambridge.)
14. Liber Festialis. 1486. Folio.
(Copies in the Bodleian Library,
Oxford.)

The history of printing at Oxford, like that of printing in Holland, commences with a legend that has repeatedly been refuted, but cannot yet be said to be extinct.

The book which has been described as the first printed at Oxford is a small quarto tract, with the colophon "Explicit expositio Sancti Jeronimi in Simbolo Apostolorum ad papam Laurentium Impressa Oxonie Et finita Anno domini. M.cccc.lxviii., xvii. die decembris." Now, if this date, 1468, is to be accepted, this book was not only the first printed in Oxford, but the first in England, for the 18th day of November, 1477, is the date assigned to the first book printed in this country by William Caxton. (*See* CAXTON.)

About the year 1664 the Oxford book was made the foundation of a curious theory—not to say fraud. One RICHARD ATKYNS (*q. v.*), desiring to obtain for himself a licence for printing, published a pamphlet, entitled "The Original and Growth of Printing in England, collected out of history and the Records of this kingdom; where in is also demonstrated that printing appertaineth to the prerogative royal, and is a flower of the Crown of England." He referred to the existence of the book dated 1468, and pretended to find a manuscript among the records at Lambeth House (now Lambeth Palace) purporting to show that Archbishop Bourchier induced Henry VI. to bring over some of the workmen from Haarlem, where John Gutenberg had invented the art of printing. One of these workmen, Frederick Corsellis, came to England, and was placed by the Archbishop at Oxford, where he worked "ten years before there was any printing in Europe, except at Haarlem and Mentz." The conclusion he drew from this was, that printing was a part of the royal prerogative, and the king could therefore license whomsoever he liked to carry on the art. Atkyns then pleads certain political services he had done for the king, and prays that he may be entrusted with a royal patent as sole printer.

This tract gave rise to much discussion, and a lawsuit afterwards took place, in which the claims had to be thoroughly sifted. It was unfortunate for Atkyns that he confused Haarlem with Mayence, and Gutenberg with Koster. It was at once proved that Gutenberg never printed at Haarlem; but the adherents of the Koster theory seized on Atkyns's alleged discovery that printing was first practised in Holland, one of the firmest adherents of that theory being the antiquary, Meerman. The latter wrote to Dr. Ducarel, then librarian of Lambeth Palace, concerning the manuscript which Atkyns declared he had discovered. A thorough search

was made, all the archives were carefully examined, and it was proved conclusively that no such record existed. Dr. Ducarel then investigated the other allegations of Atkyns, and found that they were utterly opposed to all the facts procurable. (See DUCAREL and LAMBETH LIBRARY.) The learned doctor's letter to Meerman, embodying the results of his examination, was printed as a supplement to Bowyer's "Origin of Printing." (See BOWYER.) The explanation of the date in the "Exposicio" book is, that a Roman numeral, an x, was accidentally omitted in the date, a not uncommon error in early-printed books; indeed, the year 1479 of the other two Oxford books, printed in the same type, makes it clear that 1478 must be the true date of the "Exposicio." Corsellis is, in fact, a mythical personage, like Koster, and the honour of introducing the benefits of printing into England has long been ascribed to William Caxton. (See CAXTON.)

No works are known to have issued from this Press later than the year 1486. Dr. Cotton found in the Library of Trinity College, Dublin, a small broadside on vellum, containing the proclamation of a Papal Indulgence of the year 1489. This document he believed to have been printed in Oxford, partly from the close similarity of the type, and partly because Johannes de Gigliis or de Liliis, under whose name the proclamation was issued, was at the time a member of the University. (Antony à Wood, *Annals of Oxford, sub anno 1490*.) But Mr. Hessels informs us Mr. Bradshaw has ascertained that the type of the Indulgence is different from any of the Oxford types, and the document was most likely printed by Caxton, though we know as yet of no other production of Caxton's press in this type. A copy of this and of another edition of this Indulgence in the same type are preserved in the British Museum, where they have accidentally been ascribed to Caxton.

Thomas Hunte, "Anglicus," who was in partnership with Rood, styles himself "Stationarius Universitatis Oxon." With the exception of Hunte, the early Oxford printers, Theodoric Rood and John Scolar, were foreigners "quibus permissa est ab Universitate potestas jus et privilegium artem typographicam exercendi vel apud se retinendi vel aliis communicandi." (Antony à Wood, *Hist. Univ. Oxon.*, p. 228.)

From 1486 we know of no book printed at Oxford till 1517; and after 1519 there

is a blank until the 23rd year of Elizabeth, when by a decree of the Star Chamber the University was allowed to set up one typographical press for printing books, without any limitation as to the books themselves. (See PARLIAMENTARY PAPERS.) It is said that the contemporaneous cessation of printing in Oxford, Cambridge, York, Canterbury, and elsewhere, was due originally to the interference of Cardinal Wolsey.

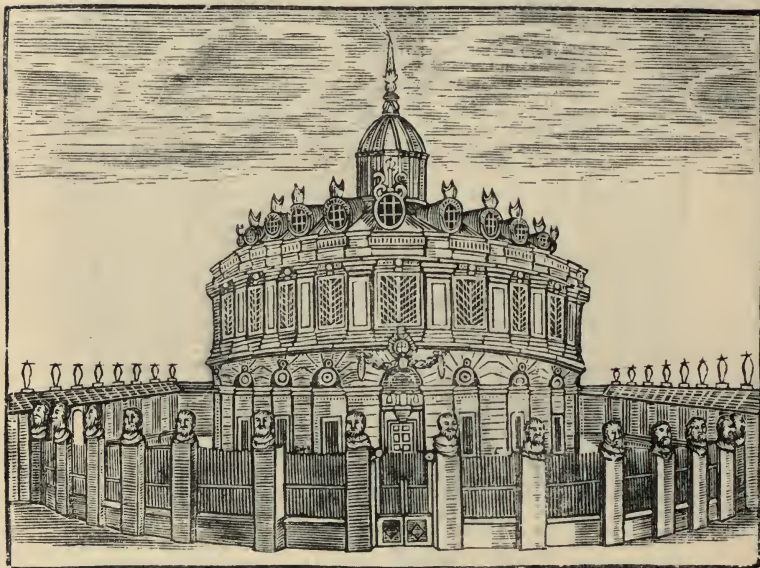
Some years later, one Joseph Barnes, patronised by Dudley, Earl of Leicester, and aided by a grant of £100 from the University, set up a new press in Oxford. The date of his first book is 1585, and on the title-page he styles himself "Printer to the University." In the next year the first Delegates of the Press were appointed by Convocation, and they went to work with such energy that in the course of two years some twenty books issued from the Oxford Press; one of which, "Some Homilies of St. Chrysostom," is said to have been the first Greek book printed at the University. Barnes was printer to the University for more than forty years, until his death in 1627.

Before that date a controversy had arisen between Cambridge University and the Printers and Stationers of London, touching the right of the former to print certain books (Bibles, Prayer-books, Psalms, Psalters, primers, books of common law, and Lillie's Grammar), in which the Stationers claimed a monopoly. The result of the controversy was that by two Orders in Council, dated Dec. 10, 1625, and April 16, 1629, the Cambridge privileges were recognised to a great extent. Oxford, however, remained without a grant by charter of similar privileges until, in 1632, Laud obtained a charter like that of the sister university. In a letter to the Convocation, dated March 22, 1632, he has recorded his motives—"The one, that you might enjoy this privilege for learning equally with Cambridge: And the other, that having many excellent manuscripts in your Librarie, you might in time be encouraged to publish some of them in Print, to the great Honor of that Place, this Church, and Kingdome." The charter of 1632 was confirmed and extended by one dated March 3, 1635, and by an Order of Council on March 9. In the next year the University leased to the Stationers their right of printing privileged books for a term of three years, at an annual rent of £200. A week after the Articles of Agreement had been signed Laud writes to the Vice-Chancellor—"I require this of you and

your successors, that this money, which you yearly receive, may be kept safe as a stock apart, and put to no other use than the settling of a Learned Press."

The printing of Bibles and other privileged books was carried on for some time as an independent business by various lessees, as the London Stationers, Leonard Lichfield and Henry Hall (1650); Mr. Hills and Mr. Field (1660); Jno. Williams, Jno. Baskett, and Saml.

privilege of printing "all and all manner of bookes, Bibles, Testaments, Psalters, Almanacks, Lillie's Grammars and all other School-Bookes; and all other Bookes, Charts, Pourtraitures and things, in what letters and volumes and to what number they shall thinke meet." During their administration it is evident that the Learned and Bible Presses were united; but with this exception, the separation of the businesses was complete until 1732,



THE SHELDONIAN THEATRE.

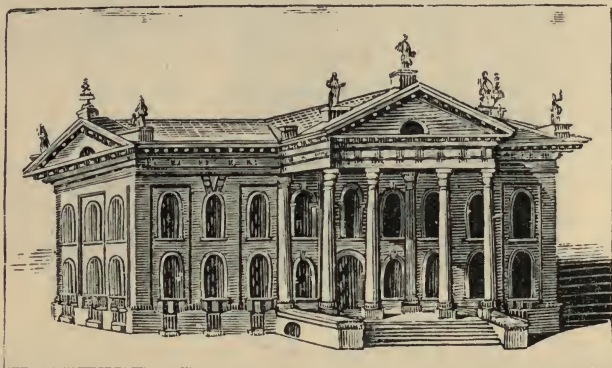
Ashurst (1711). It seems that the printing of Bibles was not even carried on in Oxford, at least regularly, except during the management of the Press by Sir Leoline Jenkins, Principal of Jesus College; T. Yate, D.D., Principal of Brasenose College; John Fell, D.D., Dean of Christ Church; and the Rt. Hon. Sir Joseph Williamson, Kt., Fellow of Queen's College. These gentlemen, in 1671, became lessees of the University

when Jno. Baskett, Saml. Ashurst, and Robt. Gosling, were granted a lease of the University privilege, including a clause that they should have the use of half the Printing House on paying their proportion of the parish rates. From the year 1764 the printing of Bibles, &c., as well as of other works, has been done wholly in Oxford, and the Bible Press, as well as "the Learned Press," has been under the supervision of the Delegates.

The lease of half the Printing House, granted in that year to Mr. Mark Baskett, contains clauses to the effect that the paper, print, &c., of all Bibles, and such books, must be approved by the Delegates, and that each title-page should bear the imprint "Printed at Oxford, by the University Printer." Particulars concerning some of these licences will be found *s. v.* KING'S PRINTERS. The subject of Bible-printing at Oxford is also referred to in Mr. Henry Stevens's preface in the *Caxton Celebration Catalogue of 1877*, and in his separate work, "Our English Bible." (See STEVENS.) The management of the Learned Press has always been under the direct control of the University. An

ceded by Mr. Christopher Wase. The office has now fallen into disuse.

Amongst other benefits which Laud conferred on the University Press should be mentioned the gift of Sir Henry Savile's Greek type. Nor were others slow in following the example of the Chancellor. In the store-room of the Press there are still the matrices of some twenty different founts of type—Roman and Greek, Coptic, Syriac, and Samaritan—presented by Dr. John Fell, Dean of Christ Church, and Vice-Chancellor, A.D. 1666, afterwards Bishop Fell. Many of these matrices were exhibited at the *Caxton Celebration Exhibition (q.v.)*. The specimen-book referred to *supra*, was printed from types cast in these



CLARENDON BUILDING.

officer, called the "Architypographus," was early entrusted with the duty of seeing to the excellence of the paper, printing, binding, &c., as well as to the literal correctness of all books issued by the Learned Press. This architypographus, who was to be "in literis Græcis Latinisque probe instructus et in studiis philologicis versatissimus," held, in combination with his post at the Press, the office of Superior Law Bedell. Among the early architypographi were Mr. Cartwright (1637), Mr. Clarke, of Merton College (1649), and Norton Bold, M.A., Fellow of Corpus Christi College (1669). The last named was in 1671 translated for incompetence to the office of Superior Bedell in Theology (!), and was suc-

ceeded by Mr. Christopher Wase. The office has now fallen into disuse.

The gift of Dr. Fell included punches and matrices, Roman and Italic, of 3-line pica, containing in the italic, beside the usual double letters, matrices for casting in one piece et, sh, st, sl, and other combinations and ligatures; punches and matrices in brass of 4-line pica, Roman and Greek capitals; pica Roman and Italic matrices; double pica Greek matrices, containing, beside the ordinary Greek characters, small capitals and 118 ligatures; English black matrices; Coptic matrices; Hebrew, Slavonic, and Syriac matrices and punches.

Dr. Fell, the donor of these punches

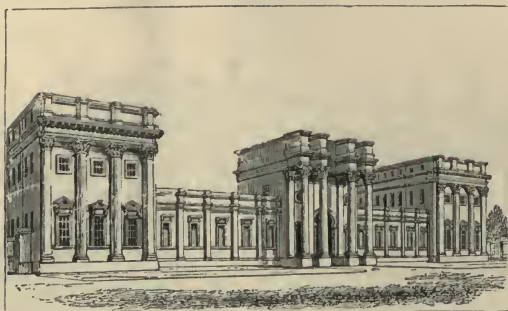
and matrices, was the subject of the well-known rhyme :—

"I do not love thee, Dr. Fell,
The reason why I cannot tell;
But this alone I know full well,
I do not love thee, Dr. Fell."

In 1676, Francis Junius, librarian to the Earl of Arundel, presented to the University his valuable matrices of the Gothic, Runic, Icelandic, and Anglo-Saxon characters. These also, as well as the Saxon matrices and punches presented in 1753 by Elizabeth Elstob, are still preserved at the Press. About the year 1760 the University purchased from Baskerville (*q.v.*) a number of great primer Greek punches, and these are still preserved, forming the only relics in England of the celebrated Birming-

where it remained until 1830. This building derived its name from Lord Chancellor Clarendon, the cost having been partly defrayed from the profits of the sale of his "*History of the Rebellion*." The sum of £1,000 was also contributed towards the expense of the new Printing House, by the then lessees of the Bible Press—Jno. Williams, Jno. Baskett, and Saml. Ashurst. In 1830 the business had outgrown the limits of the Broad Street House, and the Press was transferred to the present spacious building, which was begun in 1825, from a design by Mr. D. Robertson, and finished under the superintendence of Mr. Blore, architect. (*See LATHAM.*)

The Press is supplied with paper from a large paper-mill belonging to the University at Wolvercote, near God-



FRONT VIEW OF THE UNIVERSITY PRESS, OXFORD

ham foundry. A sum of £100 was presented to the University by Lord Rolle, in the last century, as a lending fund, from which to assist poor authors in carrying on their researches; and this sum was afterwards increased by a legacy of £200, left by Dr. Hodges for the same purpose. In 1785 Lord Godolphin bequeathed to the University £5,000, the interest of which was to be applied "for the benefit of printing and the encouragement of learning."

The work of Printing was carried on at first in hired premises; then, in 1652, it was transported to the Old House of Congregation, by St. Mary's Church. From 1669 the printing-presses were worked in a room under the Sheldonian Theatre, which was built in that year. Thence the Press was removed, in 1713, to the Clarendon building, in Broad Street,

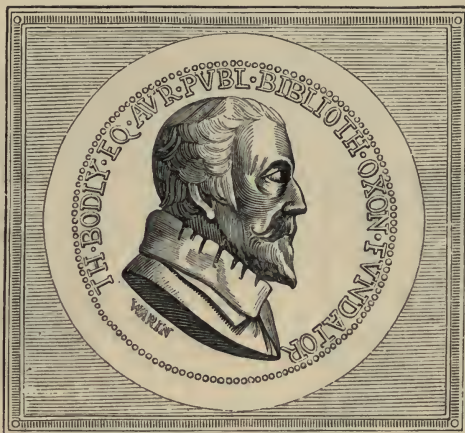
stow. So extended a business placed at a distance from London necessitates the addition of several subordinate trades; and type-founding, ink-making, roller-making, stereotyping, and electrotyping, are all carried on upon the premises. Books printed at the Clarendon Press are bound at the University's Binding House, in Aldersgate Street, London.

The printing of Oriental languages is a speciality of this Press, and the staff of skilled compositors who can set up Sanskrit, Syriac, Hebrew, Arabic, and Chinese, would satisfy the requirements even of its patron, Archbishop Laud.

The medallion we give is a reproduction of the woodcut in Dibdin's "*Bibliomania*," taken from a print of a medal in the "*Catalogi librorum manuscriptorum Angliæ*," 1697, containing the profile of Thomas Bodley, the venerable founder

of the Bodleian Library at Oxford. No printer who takes any interest in the antiquities of his calling can fail to regard with pride the noble collection of books in that library, or to remember with gratitude and reverence its founder. In Dibdin's "*Bibliomania*" (new edition, 1876, 8vo. pp. 270 *et seq.*), there is an interesting account of this remarkable man, and of the origin of the library named after him. He found the Oxford Library "ruinate and waste," and determined to

know, is apparent by the room itself remaining, I will take the charge and cost upon me to reduce it again to its former use, and to make it fit and handsome, with seats, and shelves, and desks, and all that may be needful to stir up other men's benevolence to help to furnish it with books." He then promises to make a beginning "as soon as timber can be gotten," and to provide "a standing annual rent to be disbursed every year in buying of books, in officers'



THOMAS BODLEY.

consecrate it for ever to the use of students. In a letter written in the year 1597 he expressed his desire to the Convocation of the University. "I have always," he says, "been of a mind that if God, in his goodness, should make me able to do anything for the benefit of posterity I would show some token of affection that I have evermore borne to the studies of good learning Where there hath been heretofore a public library in Oxford, which, you

stipends, and other pertinent occasions." In the Easter following Bodley went to Oxford to view the place on which he intended bestowing his bounty, and gave the necessary directions for replanking the room and setting up the book-presses. There were, however, at first, other donors of books as well, and of these a list is given in the "*Bibliomania*" above referred to, besides several of the letters which passed between the University authorities and Bodley.

OXFORD.—See BAGFORD (John); FRIENDLY ADVICE; GUTCH (John), in Supplement; LATHAM (Henry), PRIDEAUX (Humphrey), &c. OXONIDES. On the alleged Introduction of Printing into England by F. Corsellis. An article in the London *Weekly Miscellany*, April 26th, 1735.

This article is constantly quoted by writers on the controversy as to who was the proto-typographer of Great Britain. It was replied to by Meerman and others, and is referred to in Dibdin's "*Decameron*." (See *supra*, OXFORD, Printing at.)



ABST (W.).—*See* ENGELMANN (G.).

PAEILE (Ch.). *Essai historique et critique sur l'invention de l'Imprimerie*. Paris [Lille printed]: 1859. 8vo. pp. 286. With a fac-simile.

The "*Essai historique et critique*" was originally published in the "*Catalogue de la Bibliothèque de la Ville de Lille*." (Lille: 1849.) 8vo. The author was a voluminous writer on bibliographical subjects, and Librarian and Keeper of the Archives of the city of Lille. He favours the claims of Haarlem as the birthplace of Printing.

——— *Kritiesch Onderzoek naar de uitvinding der Boekdrukkunst, oorspronkelijk in het Fransch bewerkt door J. H. Rutjes*. Amsterdam: 1867. 8vo. pp. xx. 267.

PAFFROED (Albert).

Deventer, anciently called Daventria and Deventorium, is a town in Holland, situated on the frontier of Guelders and Over-Yssel. It was formerly a Hanseatic town and a bishop's see. Like Antwerp, it was styled by one of its printers "*Mercuriale Oppidum*." Printing was introduced here, in 1477, by a German from Cologne, a pupil of Ulric Zell or Ter Hoernen: he was named Richard Paffroed, and will always occupy a high place in the annals of typography on account of the large number of works he produced and their great mechanical excellence of execution. Indeed, he is regarded by many bibliographers as the most eminent printer in Holland in the fifteenth century; his connection with the bishop's college

giving him advantages which were not enjoyed by his contemporaries. The book "*Cypriani Epistolæ*," which was issued without the name of the printer, the place or date of publication, appeared in 1477. The "*Reductorium Morale*," of P. Bertorius, is the first book with an imprint containing the name of the printer. It is dated 1477, and it, as well as the preceding, is in folio, the paper especially being of a very beautiful description. Both books are in type resembling that of Ulric Zell, and their general execution gives a most favourable idea of the excellence to which Richard Paffroed had attained in his art. In 1479 he employed a new kind of type, also engraved on the model of those of Ulric Zell. He continued to use

these two founts till 1485, after which year he apparently suspended his work, for we have no record of any books of his dated during the years 1486 and 1487. Many researches have been set on foot with a view to explain this hiatus. It has been conjectured that the plague, which is known to have ravaged the district at that time, might have suspended the working of his press. On

so well established. Then it has been thought that Richard Paffroed died in the year 1485, and that the Richard Paffroed whose name appears on books after 1487 was another man altogether. This hypothesis proceeds on the ground of there being a son of the same name, and if it be acquiesced in, the matter is readily explained. It is true we are altogether ignorant of the date of his



DEVENTER: 1477-1530 (?).

the other hand, it is found that during the disastrous year 1483, when a similar incident occurred, his labours were not stopped. Some bibliographers have attributed the circumstance to the arrival at Deventer of another printer, Jacques de Breda, but it is hardly likely that the mere advent of a rival would have immediately suppressed one who had been

death. If this conjecture be correct we have R. Paffroed from 1477 to 1485; R. Paffroed, 1488 to 1511; and the youngest son, Albertus Paffroed, 1512 to 1530. Either way, Paffroed, father or son, began again in 1488, for on the 9th of August of that year he published a "Doctrinale" of Alexander Gallus. In the printing of the latter he employed

ten kinds of types, all of which were new. Many of his editions were ornamented with vignettes, but rarely with plates. The name itself of the printer was spelled in no less than thirty different ways, among them —Paffroet, Paefroed, Paefrod, Pafroedt, Pafroed, Paffroed, Pafraet,

Pafrat, &c. He lived, as the imprint of one of his books says, "in Platea Episcopi," that is, in the Rue de l'Evêque. The mark given on the previous page consists of two lions rampant, sustaining a shield on which are inscribed the letters A. P.

PAGE (Wm. H.) & Co. Specimens of Chromatic Wood Type-Borders, &c., manufactured by William H. Page & Co. Greenville, Connecticut: 1874. Folio.

——— Specimens of Wood Type, Borders, Rules, &c., manufactured by W. H. Page & Co., Greenville, Connecticut. 175 leaves.

This establishment, now the property of a limited liability company, is one of the largest in the world devoted to the production of wood type.

[PAITONI (Giacopo Maria)]. Venezia, la prima città, fuori della Germania, dove si esercitò l'arte della stampa. Dissertazione dedicata a S. E. il signor Marco Foscarini, ecc. Venezia: 1762. 8vo.

A second edition, revised and corrected, was printed in 1772, with the author's name on the title-page.

PAITONI (Giacopo Maria).—See PAITONI (Giacopo Maria).

PALFREY (J. G.). The First Printing Press at Cambridge (Mass.). In *North American Review*, vol. xxxix., p. 280.

PALIER (Hendrik). Iets over het geslacht der Palier's. 's Hertogenbosch: 1848. Royal 8vo. Portrait.

The family of Palier have been printers for many generations; one was a printer at Meutz in 1542, and in 1690 the family removed to Hertogenbosch. The author of the above pamphlet died at Bois-le-Duc in 1853.

PALLHAUSEN (Vincenz von). Denkmal in Stereotypen den Manen Gutenberg's. [München]: 1805. 4to. pp. 16.

In rhyme, upon the alleged discovery of stereotype by Pallhausen & Neuer, of Munich.

——— Denkmal in Stereotypen, den Manen Gutenberg's geweiht von Vincenz von Pallhausen im Jahre 1805 und zur vierten Säcularfeier der Buchdruckerkunst mit lithographirten Federzeichnungen zu Johannis 1836 herausgegeben von Progel. München: 1836. 4to. pp. viii. and 16 pages printed from stereo plates, with grotesque lithographic borders.

PALM (J. H. van der). Redevoering op het vierde eeuwfeest van de uitvinding der boekdrukkunst binnen Haarlem, aldaar uitgesproken op den 10. Julij des jaars 1823. Haarlem: 1823. 8vo. pp. viii. 29.

PALMA DI BORGOFRANCO (Conte C.). Cenni su G. B. Bodoni. Saluzzo: 1872. 8vo.

PALMER (Edward). *Glyphography; or, Engraved Drawing, for printing at the type-press after the manner of Woodcuts. Palmer's patent.* London: 1843. 4to.

Glyphography, invented by Mr. EDWARD PALMER, is described as an electrotype process by which a coat of copper is deposited upon an engraved plate in such a manner that a copy in metal can be obtained with a raised surface, suited to letter-press printing.

The inventor devised several improvements in reproductive printing processes, which have since been perfected and practically carried out, although his own share in the invention has been almost forgotten. In 1841, Edward Palmer took out a patent (No. 8,987) for improvements in producing printing surfaces, and printing china, pottery-ware, music, maps, and portraits. He described (1) a new method of obtaining printing surfaces by drawing and printing on metallic or conducting surfaces, or by painting or drawing on other surfaces

made conducting after painting or drawing thereon, in such manner as by the use of the known process of electrototype or electrography would obtain copper or other metallic plates on other surfaces with sunken surfaces, from which prints may be taken, as from engraved copper or steel plates or rollers. (2) A mode of drawing or painting on metallic or conducting surfaces so as to produce metallic plates with raised surfaces from which prints may be taken as from engraved wood blocks or stereotype plates. In 1842 he took out a patent (No. 9,227) for improvements in producing printing and embossing surfaces. The first invention is described in the "*Repertory of Acts*," vol. xvii., p. 101, new series, and the *Mechanics' Magazine*, vol. xxxvi., p. 28. The second is described in the *London Journal*, vol. xxii., p. 279.

PALMER (Samuel). *The General History of Printing.* To be published monthly. Vol. i., No. 1 for March. London: printed by the Author, and sold at his printing-house in Bartholomew Close; also by J. Roberts, in Warwick Lane, and by most booksellers in town and country. 1729. Price 2s. 6d. 4to. pp. 8.

The above is a transcript of the first page of the sheet of title and contents, issued as a kind of prospectus to Palmer's work. We encountered it in a copy marked as though by an auctioneer's cataloguer "Ames's copy," and bearing a pasted-down book-plate of Sir Peter Thompson, F.R.S. The title corresponds generally with that subsequently issued with the complete volume, but the preface as here written does not enter into nearly so many particulars of the origin of the work as it was afterwards deemed desirable to publish. The "Contents of the whole work" do not entirely represent the historical matter as it was ultimately completed. The idea seems to have been developed while it was in course of realisation. The most interesting difference between the original plan and its final execution lies in the fact that the Second Part—that which was intended to treat of the practical aspect of Printing—never appeared, owing to circumstances we have stated below. Fortunately, therefore, we have in the prospectus a record of what Palmer proposed to do had his life been spared.

The "Practical Part of Printing, in which the materials are fully described, and all the manual operations explained,"

was to be divided under the following heads:—

"BOOK I.—Of Letter-founding, or Casting printing letters.

A Specimen of the several sorts of letters of the English foundries.

Of the Foreign Founding-houses.

A description of all the Materials relating to the Compositor's business; the names of the Sizes of printing letters in England, Holland, France, Germany, and Italy; their Proportions to each other, &c.

Instructions for performing the manual operations of the Compositor's Work.

Draughts or models for all manner of Impositions,—from folio, quarto, &c., to an hundred and twenty-eight pages in one form.

Tables ready cast-up for folios, *i.e.*, the figures at the head of each page, for all sized volumes, either in sheets or quires.

BOOK II.—Of Correcting; the office of a Corrector; a list of the Marks made use of in Correcting proof-sheets.

Instructions for gentlemen unacquainted with the method of Preparing Copy for the press.

Several methods of Casting-off copy; that is, the manner of computing how

much any given quantity of manuscript, or other copy, will make, on any sized letter, and in any volume.

A discourse on Pointing; its rise and progress; with rules for placing each particular stop.

Alphabets of most languages; a short praxis of reading them; models of the several sorts of Cases; or, the manner in which each letter lies in the boxes; also instructions for composing them, viz., French, Italian, Spanish, Welch, Irish, Saxon, Sclavonian, Gothic, Runic, Coptic, Armenian, Latin, Greek, Hebrew, Rabinic Hebrew, Chaldee, Samaritan, Syriac, Arabic, Persic, Old Persic, Æthiopic, &c.

Book III.—A description of the Parts of a Printing-press, with the use of each part, represented in very curious draughts on copper-plates, drawn and engraved by the best masters.

Of the other Materials made use of by Pressmen, with instructions to make good Presswork.

PALMER (Samuel). The General History of Printing, from its first invention in the City of Mentz to its first Progress and Propagation thro' the most celebrated cities in Europe. Particularly its introduction, rise, and progress, here in England. The Character of the most celebrated Printers, from the first Inventors of the Art to the years 1520 and 1550. With an account of their Works, and of the most considerable improvements which they made to it during that Interval. Printed by the Author, and sold by his Widow at his late printing-house in Bartholomew Close; also by J. Roberts, in Warwick Lane, and by most booksellers in town and country. 1732. 4to. Preface and contents, xii.; pp. 400.

The work is entirely historical and of little value, being very inaccurate even for the time in which it was written. Had the author lived he intended to have printed another volume upon the Mechanics of the Art, which, as he was a practical man and an excellent printer, would probably have been a worthy production. Palmer died in 1732, when the work was all but completed. It received its finishing touches from George Psalmanazar, who was generally credited with a much larger share in the production of the entire volume than its nominal author. He died in 1763. The last sheet in Book II. having been kept back for some additions, Psalmanazar wrote an "Address" to fill up the last two pages, in which will be found a short account of Palmer's death and other matters, signed "G. P." Daunou speaks of it as "an esteemed work, in which the author (a printer) was

The manual operations of the Pressmen, through their several stages.

The true method of a commodious Warehouse.

Of the Poles, Book-press, Peel, &c., belonging to the warehouse.

The office of a Warehouse-keeper.

Of recovering damaged paper.

Of the nature, goodness, and sizes of Printing Paper, wherein I shall incidently touch upon the antiquity of this noble manufacture.

A specimen of all the Sizes of Printing Letters, with their respective names."

The "Advertisement" on the eighth page is as follows:—"The author entreats the curious to communicate such notices to him, as may be useful and ornamental in this undertaking, and the favour shall be gratefully acknowledged in the work. N.B.—This sheet of Title and Contents is not designed to be bound with the work, but a new one shall be given gratis at the conclusion of the first volume. No. 2 is in great forwardness."

assisted by that singular but learned character George Psalmanazar. Palmer considers Fust and Schoeffer as the inventors of printing, and fixes the origin of printing to the year 1440, and the invention of types between the years 1440 and 1450." Timperley ('Encyc. Literary and Typo. Anecdote,' p. 647) gives a complete history of this book. He states that Palmer wanted to add a second part of a practical nature, treating of types, presses, &c., which he was well qualified to write, but the proposal met with such opposition from letter-founders, printers, and book-binders, that it was abandoned. The part already published embraced subjects with which Palmer was not conversant, and he at first employed a worthless fellow who wasted away the time; until three months before the book was promised to be published no part of the copy was prepared. He then applied

to Psalmanazar, who entered upon it with vigour, and issued some portions of the book, but had not proceeded far when Palmer became bankrupt, and soon after died. The Earl of Pembroke hearing of the state of the case liberally supplied money to complete the publication, and assisted the compiler with the loan of books out of his own library. We quote these statements without committing ourselves to their endorsement. There is reason to believe that Palmer actually wrote the second part of his work, and the manuscript was purchased by William Ames, who, however, did not publish it.

In the copy bearing the plate of Sir Peter Thompson, F.R.S., mentioned at p. 109, there are numerous annotations and marginal notes written in pen and ink. Thus the blank leaves at the beginning contain an extract from "John Rastell's Chronicle, intituled the Pastyme of People, 35th year, Henry 6th, that is 1457," to the effect that "in this same tyme the crafte of printynge began in a citey of Almayne, named Magonce," &c. On the second leaf is a memorandum that "Doctor William Cuningham, in his book intituled 'The Cosmographical Glasse,' excusum Londini, officinæ Joan. Daij, Typographi, anno 1559, sais page 187, Moguntia, Mentz, the bishoppes seat, at this citey, was th' art of Printing first found by John Faustus, in the year of Christ, our Saviour, 1453." On the next five pages have been copied a long extract from Chauncy's "History of Hertfordshire," pages 448 and 449, relative to

PALMER (Samuel). A General History of Printing, from the first invention of it in the city of Mentz to its propagation and progress thro' most of the kingdoms of Europe; particularly the introduction and success of it here in England. With the characters of the most celebrated printers, from the first inventors of this art to the years 1520 and 1550. Also an account of their works, and of the considerable improvements which they made during that time. Printed for A. Bettesworth, C. Hitch, and C. Davis, in Paternoster Row. London : 1733. pp. xii. 400.

It is worthy of notice that some pages after 312 begin a new pagination, being 121 to 144; then they are counted in, and the pagination made continuous by taking it up at p. 337. The fact of this divergence is stated in George Psalmanazar's notice, headed "The Editor to the Reader," and it is attributable to an accident or oversight on the part of the compositor or of the author. Mr. Marthens, of Pittsburg, Penn., suggests that the sheet in question was held over by Palmer at the instance of his patron, the

"William Alban, born in this town, from whence he derived his surname, was first chosen deacon of this place, then raised to be prior of this church, after that was elected to the Pastoral staff on the last of January, 1464, in whose time the art or noble science of Printing was brought into England," &c. Then follows an account of Caxton, betraying the inaccuracies prevalent at the time. There are annotations at the foot of some of the pages which do not seem of importance. At p. 135 of book iii., there is written, "John Insomuch, a monk and school-master of St. Alban's, erected a printing-press in the monastery of St. Alban's." The blank leaves at the end contain an extract from a book, with Sir P. Thompson's autograph, and the year 1734; so that Ames could not have had this copy in his possession long, even if he ever possessed it at all. Ames's "Typographical Antiquities" was published in 1749, and he died in 1759; it is therefore exceedingly improbable that this copy would have passed out of his hands in 1734 or before, when the entry shows that it belonged to Sir P. Thompson. Some other leaves contain a manuscript list of the "books printed by William Caxton"; but, thanks to the researches of Mr. William Blades, it is now obsolete. This particular copy has been carelessly collated, and while one sheet is duplicated, another is omitted altogether and the matter written out at the end.

An edition was issued in 1733 with the following slightly-altered title, printed in red and black:—

Earl of Pembroke, who had made some discoveries of importance to the work. While waiting for this information, Mr. Palmer, as is often done, went on with the rest of the book, and in order to give space for the matter to come, he skipped 8pp. and commenced at sig. R.2. Psalmanazar refers to Foxe, the compiler of the "Book of Martyrs," as an authority on the origin of Printing. Subsequent researches have, however, shown that Foxe's references to the history of Printing are inaccurate.

PALMER (Samuel). Printing at Court. *Gentleman's Magazine*, i. 79.

Among the "Domestic Occurrences" it is recorded that on Monday, February 15th, 1731, "a printing press and cases for composition were put up at St. James's House for their Majesties to see the noble art of printing. His Royal Highness the Duke wrought at one of

the cases to compose for the press a little book of his own writing, called 'The Laws of Dodge Hare.' The two youngest princesses likewise composed their names, &c., under the direction of Mr. S. Palmer, printer, in this city."

PALMERINI (Nicolo). Opere d'intaglio del Cav. Raffaello Morghen. Firenze: 1824. 8vo.

RAFAEL MORGHEN, the celebrated Italian line engraver, was born at Naples in 1758, and died at Florence 8th April, 1833. Among his most admired works are, the "Last Supper," after Leonardi

da Vinci; "Aurora," after Guido; the several Holy Families of Raphael, &c. Morghen has been termed the father of the modern school of engraving.

PAMPILIUS.—See [AIRD (David)], in Supplement.



PANCIROLI (Guido). Rerum Memorabilium, jam olim deperditarum et contra recens atque ingeniose inventarum: libri duo à Guidone Pancirollo ic. clariss. Illustrati per Henricum Salmuth. Ambergæ: 1599-1602. 2 vols. 8vo.

This book, which went through several editions, was intended to give a general account of certain remarkable Inventions and Discoveries. It is brought within the range of this BIBLIOGRAPHY OF PRINTING by the following circumstances:—Conrad Zeltner, a learned printer of the seventeenth century, in his "Theatrum Virorum eruditorum,"

printed at Nuremberg in 1720, asserted that in the early days of typography it was customary to employ a reader, or *anagnostes*, to dictate to the compositors, who therefore did not require to see the copy. This statement has been received with considerable incredulity by bibliographers, although it seems quite feasible, and is strengthened

by two facts. First of all, Zeltner says that in his case he preferred the method of dictation, but had to abandon it owing to the ignorance of the compositors of his time. It is obvious that educated compositors might be able to produce tolerably "clean" matter under such a system; but if they lacked a sufficient knowledge of orthography and grammar the deficiency would inevitably be exposed when their work was "proved." In the second place, it is evident that variations in spelling and punctuation are very apt to arise when such a system is practised. Now in the different copies of certain editions of books printed about this time there are variations which can only be accounted for on the hypothesis that more than one set of forms was composed for those editions, and composed on a system under which the compositor had his copy given him, so to speak, by ear, and not by eye: it was not put before him in writing or in print, but was dictated.

The controversy on this point continued until M. Madden, in his Fifth Series of "Lettres d'un Bibliographe" (Paris, 1878), *q. v.*, announced that he had discovered "a graphic proof" of the existence of the *anagnostes*. This new evidence consisted in a plate found in one of the editions of Panciroli's work mentioned above, representing the interior of a Frankfort printing-office in the year 1660, as indicated by the Roman numerals at the head. M. Madden points out that in the background are two compositors at work without copy

or copyholder [*visorium*], and explains this by the presence in the right hand top corner of a figure holding a manuscript, which, M. Madden assumes, he is reading aloud to the compositors.

In the review of M. Madden's work, in the *Printing Times and Lithographer* (vol. iv. p. 22), it was, however, suggested that this block, without such confirmatory evidence as is supplied by Zeltner's book, would prove but little. "It is quite possible that the omission to represent the *visorium* was the fault of an artist who was not sufficiently careful in matters of detail, like the artist who drew the first block for 'Badius Ascensius,' and the many who, from that day to this, have depicted all the boxes in a case as being of the same size. The anachronisms in pictures, even of our own day, giving an 'artistic' conception of Caxton's printing-office, are quite notorious." It would seem, then, that although the existence of the practice of dictation appears to be reasonable, and very probable, the doubts that have been entertained respecting it are not entirely removed even by the discovery of this "graphic proof," which, through the courtesy of M. Madden, we are enabled to reproduce. The original—or, at least, a copy of it—may be seen in a Frankfort edition of Panciroli, to be found in the British Museum. Mr. J. H. Hessels devoted some attention to the subject in preparing his essay on Gutenberg, and also doubts whether the engraving proves the existence of a reader, at least in the sense Madden attaches to it.

PANCIROLI (Guido). The History of many memorable things Lost, which were in use among the Ancients. And an Account of many excellent things Found, now in use among the Moderns—both natural and artificial. Written originally in Latin, by G. Pancirollus, and now done into English . . . with a new Commentary from Salmuth's . . . Annotations, 2 vols. London: 1715. 12mo. pp. xiv. 452, and an index of 12 pages.—Another edition. London: 1727. 2 vols. 12mo. pp. 452.

A translation of the preceding work, with additions from the works of Bishop Sprat, Boyle, and others. There is a supplement to chapter xii., "Of Printing," showing the time of its beginning,

and the first books printed in each city before the year 1500. It extends to 12 pages; chapter xiii. is on "Paper," and extended to 15 pages.

PANGKOFER (Joseph Anselm) und SCHUEGRAF (Joseph Rudolph). Geschichte der Buchdruckkunst in Regensburg. Regensburg: 1840. 8vo. pp. viii. 56. With two litho plates.

PANIZZI (Sir Anthony). *Chi era Francesco da Bologna?* Londra : 1858. 16mo. — Seconda edizione con nuova appendice. Londra : 1873. Small 8vo. pp. 58.

Of the first edition 250 copies were privately printed; the second edition (1873) was also privately printed. The British Museum copy is one of twelve on fine paper. Panizzi, whose connection with the British Museum forms a part of the literary history of the present century, was of opinion that Francesco da Bologna was the inventor of the Aldine character. A memoir of Sir A. Panizzi is found in the work by Mr. R. Cowtan, entitled "A Biographical Sketch of Sir Anthony Panizzi."—*See FAGAN* (Louis) in Supplement. *The Life of Sir Anthony Panizzi, K.C.B., late principal Librarian of the British Museum.* With a portrait and illustrations. London : 1880. 2 vols. 8vo.

Sir ANTONIO GENESIO MARIA PANIZZI, K.C.B., late principal librarian at the British Museum, died in the 82nd year of his age, at 31, Bloomsbury-square, on the 8th April, 1879. He was by birth an Italian, having been born at Brescello, in Modena, on the 16th September, 1797. He was educated at Reggio, and at the University of Parma, where, at the age of 21, he obtained the degree of doctor in law. Taking part in the Piedmontese Revolution of 1821, he was betrayed, and arrested at Cremona, from which place, however, he made his escape, after having been condemned to death and all his property being confiscated. He ultimately took refuge in England, and, after spending a short time in London, carried on the profession of a teacher at Liverpool for several years. In 1828 he was appointed Professor of Italian in University College, London. After holding this post three years, Mr. Panizzi was introduced by Lord Brougham, who was then Lord Chancellor, to the office of extra assistant-librarian at the British

Museum. He gradually rose, step by step, until, in 1856, he reached the highest post—that of Principal Librarian. Here his literary judgment and his administrative ability found ample scope; and although at one time the selection of a foreigner for such an important and responsible post was freely criticised, experience amply justified the wisdom of the choice which had been made by the trustees. Under his direction the book department of the British Museum became one of the most complete in the world, and the facilities for study were largely increased. In less than twenty years the number of volumes in the collection had more than doubled, and its value was thereby so much enhanced as to obtain recognition from the Legislature with an augmented Parliamentary grant. A catalogue was compiled with a view to an easy and expeditious reference to the hundreds of thousands of volumes in the library. Although its arrangement and construction have been warmly criticised, and it is not universally regarded as the model of what such a compilation ought to be, it deserves to be considered as a monument of literary industry and bibliographical skill. After many years of service as principal librarian, Mr. Panizzi, when nearly seventy years of age (in June, 1866) resigned an office in which he had done so much good work. The Government of the day, recognising his merits, awarded him the full amount of his salary and emoluments as a retiring pension. In 1869 he received the distinction of K.C.B. Besides other works he was the author of the above-cited pamphlet, "*Chi era Francesco da Bologna?*" published in 1858, asserting the identity of the celebrated typesetter with the still more celebrated painter Francesco Francia.

PANTHÉON des Célébrités de l'Imprimerie. Hommage à MM. les imprimeurs, par Ch. Lorilleux. 1880.

A sheet calendar, distributed among the customers of the celebrated French ink manufacturers, Messrs. Ch. Lorilleux & Co. Opposite each day of the year is given a short account of some typographical celebrity whose career is associated with that particular date.—*See LORILLEUX.*

PANZER (Georg Wolfgang). *Aelteste Buchdruckergeschichte Nürnbergs, oder Verzeichniß aller von Erfindung der Buchdrucker-kunst bis 1500 in Nürnberg gedruckten Bücher mit litterarischen Anmerkungen.* Nürnberg : 1789. 4to. 8 preliminary leaves, pp. 178, and 3 leaves of index.

- PANZER (Georg Wolfgang). *Annalen der ältesten deutschen Literatur, oder Anzeige und Beschreibung derjenigen Bücher, welche von Erfindung der Buchdruckerkunst bis 1520 in deutscher Sprache gedruckt worden sind.* Nürnberg: 1788. pp. iv. 487.—*Additions.* Leipzig: 1802. pp. iv. 206.—Vol. ii. Nürnberg: 1805. 4to. pp. ii. 495.

"The first of these volumes contains an account of all German works printed between 1462 and 1520. A supplement of corrections and additions was published in 1802. The second volume respects those works executed between 1521 and 1526."—*Watt.*

- Annales Typographici, ab artis inventæ origine ad annum MD., post Maittairii, Denisii aliorumque doctissimorum virorum curas in ordinem redacti, emendati, et aucti.* 11 vols. Norimbergæ: 1793–1803. 4to. Vol. i., pp. xvi. 560; vol. ii., pp. iv. 562; vol. iii., pp. iv. 570; vol. iv., pp. iv. 500; vol. v., pp. iv. 566; vol. vi., pp. iv. 506; vol. vii., pp. iv. 572; vol. viii., pp. iv. 564; vol. ix., pp. iv. 556; vol. x., pp. iv. 544; vol. xi., pp. viii. 640.

"This is a work of the very first importance to Bibliographers, and presents the most extensive account yet published of the productions of the fifteenth century, but it is, notwithstanding, far from being complete, and the arrangement of matter far from being convenient."—*Watt.* The last remark of Watt seems uncalled for, as the arrangement can hardly be found inconvenient to persons accustomed to study—for whom alone the work was compiled.

The following is a synopsis, translated into English, of Panzer's work; one which is almost indispensable to the student of early typography:—

Vols. i.–iii. Catalogues of books in the order of the towns. 1440 to 1500.

Vol. iv. Books without place, printer, or date; books with date only; supplement to the three first volumes.

Vol. v. Indexes to the five first volumes, as follows:—1st. Bibliographical, in the Alphabetical order of authors, 2nd. alphabetical index to towns and printers.

Vols. vi.–viii. Catalogue of books in the order of towns, alphabetically arranged.

Vol. ix. Books without name of place, printer, or date; books with date only; a further supplement to vols. i.–iii.; a supplement to vols. vi.–viii.

Vols. x. xi. Continuation of supplement; indexes to five last volumes.

There is in the British Museum a duplicate of vol. v. of the "*Annales Typographici*,"—with a new title-page. It is interleaved, with an autograph letter from Sir F. Madden to Dr. Bandinel inserted. The Catalogue note to another edition is: "Interleaved; with a printed advertisement by A. Pezzana of books of the fifteenth century wanting in the Ducal Library of Parma, inserted."

A supplement to Panzer's work was published in 8vo. in 1864, at Nördlinger, by E. Weller, which records the books published from 1500 to 1526. — *See* WELLER.

- *Ausführliche Beschreibung der ältesten Augspurgischen Ausgaben der Bibel.* Nürnberg: 1780. 4to.
- *Bruchstücke zu Joh. Regiomontanus's (Müller) grossen Mathematikers und ersten Beförderer der Buchdruckerkunst in Nürnberg, Leben.* Nürnberg: 1797. 4to.
- *Conspectus Monumentorum typographicorum seculi decimi quinti, ad ductum annalium typographicorum hujus seculi a se editorum dispositus.* Norimbergæ: 1797. 4to. pp. iv. 556.

An index, with a new title-page, to the great work of Panzer, cited above, giving an alphabetical list of the products of the printing-press in the fifteenth century, of

the printers, and of the towns where printing was executed. It seems to have been published separately before the "*Annales*" was completed.

PANZER (Georg Wolfgang). *Geschichte der Nürnbergischen Ausgaben der Bibel von Erfindung der Buchdruckerkunst an bis auf unsere Zeiten.* Nürnberg: 1778. 4to.

— Literarische Nachricht von den allerältesten gedruckten deutschen Bibeln aus dem 15. Jahrhundert. Nürnberg: 1777. 4to.

— Versuch einer kurzen Geschichte der römisch-catholischen deutschen Bibelübersetzung. Nürnberg: 1781. 4to.

GEORGE WOLFGANG FRANCIS PANZER, the eminent German bibliographer, was born at Sulzbach, in the Upper Palatinate, 1729, and was educated at Altdorf, where he took the degree of D.D., and was at the same time ordained a minister in the Evangelical section of the Church. Books were his delight and study from youth to old age, his library being choice and extensive. He wrote several works, among which were "Bibles allemandes imprimées dans le 15^{me} Siècle à Nuremberg," 4to, 1777; "Histoire des Bibles imprimées à Nuremberg depuis l'invention de l'imprimerie," 4to, 1778; "Histoire de l'Imprimerie dans les premiers temps à

Nuremberg," 1788, 4to; but the great work which alone has made him famous throughout Europe was his "Annales Typographici," 11 vols., 1793-1803. This work is a monument of research and organization. In 1802 a Supplement was issued and another Supplement promised. This promise, however, he did not live to fulfil. He died at Nuremberg, in 1804, just after celebrating on one day the triple jubilee of his Ordination, his Doctor's degree, and his Marriage. The best biographical account of him may be found attached to the Catalogue of his library, which contained 16,807 works, and was issued in 3 vols., 8vo, 1806.

PAPILLON (Jean Baptiste Michel). *Traité historique et pratique de la Gravure en Bois, ouvrage enrichi des plus jolis morceaux de sa composition et de sa gravure.* 2 vols. and Supplementary volume. Paris: 1766. 8vo.

Of the first edition of this work there is a copy in the National Library in Paris, believed to be the only one in existence, which bears on the fly-leaf, in the handwriting of the author, a note to the effect that the work—commenced in 1734 and continued to 1738 without being finished—was rewritten, corrected, and augmented, and given to the public in an octavo volume in 1762, "avec quantité de fleurons et des plus beaux ouvrages que j'ai fait depuis 1712."

JEAN MICHEL PAPILLON first became known to the literary world by his "Traité historique et pratique de la gravure en bois." In the first volume he gives imitations of portions of various books of images and other works which were issued in the infancy of printing. At page 473 of that volume is a catalogue of the "Anciens et premiers livres

d'Estampes, ou images imprimés en Europe, avec figures et caractères en bois." It is complained that Papillon did not write the historical portion of his work with due care for accuracy. Heineken, however, probably treats him with too much severity in his "Idée d'une collection d'Estampes," p. 151, when he says that Papillon's first volume is "full of errors, of fables, and of trifles, that are not worth refuting." Further on it is said (p. 239), "Papillon is a writer too ignorant to be worthy of notice." Without adopting Heineken's censure in its entirety, regret may be expressed that Papillon did not acquaint himself with the practical details of the art of Printing before forming his opinions on the technical points with which he had to deal.

PARANT (M.). *Lois de la Presse en 1834.* Paris: 1834. 8vo.

— *Lois de la Presse, ou Législation actuelle sur l'Imprimerie et la Librairie.* Paris: 1842. 8vo.

PARDON (Benjamin). *Supplementary leaves to Specimens of Types for Bookwork and General Printing.* London: 1868. 8vo.

PARDON & SON. Specimens of Types suitable for Commercial Printing. [London : 1870.] 8vo.

Mr. BENJAMIN PARDON was born in 1812, at Plymouth. He came to London and commenced business as a printer, in partnership with Mr. Blackburn, son of the late Rev. J. Blackburn. The firm subsequently became Reed & Pardon, by the admission of the late Sir Charles Reed, who left it in 1862, to join that of Messrs. Besley & Co., type-founders, Fann Street, which foundry is now carried on under the style of Sir Charles Reed & Sons (see BESLEY and REED). Mr. Pardon afterwards carried on the Printing busi-

ness in his sole name, and next under the style of Pardon & Son, at Lovell's Court, Paternoster Row. He died on the 8th April, 1879. Mr. Pardon was a thoroughly practical printer, having worked his way up from the ranks; he was past-president and the last treasurer of the late Master-Printers' Association of London. His evidence, given before a Select Committee of the House of Commons, on the organisation of Trade Unions, will be found *s. v.* PARLIAMENTARY PAPERS.

PARFAIT (Noël). Notice biographique sur A.-F. Sergent, graveur en taille-douce. Chartres : 1848. 8vo. pp. 98.

PARIS : The First International Meeting of Printers. Organized by a Committee of Editors, and held at the Grand Hotel, Paris, on Tuesday, the 20th of August, 1878. [London : 1878.] Small 4to. pp. 22.

A memorial of the First International Banquet of Printers, held at Paris in 1878, in connection with the Exposition Universelle of that year, consisting of a report of the speeches delivered on the occasion, extracted from the *Printing Times and Lithographer*, together with some historical matter relative to the occasion : privately printed.

To carry out the necessary arrangements for this, the first international meeting of Printers ever held, a committee of twelve Editors of printing journals was formed, consisting of the following :—G. Charavay (*L'Imprimerie*), Paris; L. Degeorge (*Annales de l'Imprimerie*), Brussels; Th. Goebel (*Journal für Buchdruckerkunst*), Stuttgart; Ceph. Gorchs (*El Correo Tipografica*), Barcelona; Ch. Guasco, Hon. Sec. (*Bulletin de l'Imprimerie*), Paris; Josef Heim (*Oesterreichische Buchdrucker-Zeitung*), Vienna; A. Isermann (*Lithographia*), Hamburg; Salvador Landi (*L'Arte della Stampa*), Florence; Arthur C. J. Powell (*Printers Register*), London; Henry J. Tucker (*Typologie-Tucker*), Paris; C.H. Ulrich-Gysi (*Mittheilungen für den Verein*

Schweizerischer Buchdruckereibesitzer), Zurich; Alex. Waldow (*Archiv für Buchdruckerkunst*), Leipsic; C. W. H. Wyman (*Printing Times and Lithographer*), London.

The number of guests was 230; a list of their names is given. The banquet took place at the Grand Hotel, Paris, the chair being occupied by M. Laboulaye. The following gentlemen addressed the assembly :—M. Alfred Firmin-Didot, M. Ch. Guasco, M. Gabriel Charavay, M. Van Doosselaere, M. Th. Goebel, Mr. C. W. H. Wyman, M. Ulrich-Gysi, M. Chapoulard, Herr Isermann, Sig. Landi, Herr Harler, M. Chaix, Mr. A. C. J. Powell, Mr. W. J. Kelly, and M. Bonnet. The French Exhibition did not comprise the products of the German empire on account of the acerbities created by the Franco-German war; nevertheless, German representatives of the technical press were present, and were received with the utmost cordiality by a representative gathering of printers from nearly every part of the world.—See BRUSSELS, in SUPPLEMENT, for account of Second International Congress of Printers.

PARIS. Observations adressées à MM. les Imprimeurs de Paris, sur la brochure intitulée : De l'Etat de l'Imprimerie Parisienne en 1854. Paris : 1854. 8vo.

Reply of the workmen to the proposal of the employers to reduce the rate of wages. The pamphlet is signed by the working members of the Arbitration Committee,—J. B. Courmont, Guillaume Lebrun, and four others.

PARIS. Réponse des Imprimeurs de Paris à l'auteur de la Note sur la Constitution légale et sur la question administrative de l'Imprimerie Impériale. [Paris : 1864.] 4to.

——— Origin of Printing in.—*See* BERNARD (Auguste), CHEVILLIER, CRAPELET, DELANDINE, DIBDIN, DUPRAT, FRANKLIN (Alfred), GORING, GRESWELL, GUIGNES, MADDEN, MAITTAIRE, NAUDÉ, ST. GEORGES, TAILLANDIER.

——— Imperial, National, and Royal Printing-Office.—*See* DUPRAT, IMPRIMERIE IMPÉRIALE, NATIONALE, ROYALE.

PARKES (Mrs. Mary). The Electrotpe as misapplied to Engraving in the National Art Union. A Letter to Mr. Moon, of Thread-needle-street. London : 1842. 8vo.

PARLEY'S Visit to the Printing-Office ; with a familiar Account of the Steam Engine, the Printing Machine, and the Arts of Composition, Engraving, and Stereotyping. Illustrated by superior Woodcuts. London : 1843. 16mo. pp. 36.

PARLIAMENTARY PAPERS, ROYAL PROCLAMATIONS, &c.—Under this heading are here collected together the titles of Acts of Parliament, Proclamations, Reports of Royal Commissions, Minutes of Evidence before Committees of either House, and other legislative documents relating to Printing. Much of the history of the arts with which we are concerned is contained in these publications ; but blue-books are commonly regarded with aversion, and hitherto—owing to their comparative inaccessibility, their voluminousness, and, we may add, their general prolixity, together with their want of literary method and coherence—they have been neglected, and the valuable material hidden within them almost overlooked. Bearing historical sequence in mind, it has been thought more serviceable to depart in this instance from the alphabetical arrangement of this BIBLIOGRAPHY, and to compile the list in chronological order. The annotations to the various items thus possess a sequence corresponding to the dates of their appearance. Several of the documents cited below are not strictly Parliamentary papers, *i. e.*, documents printed by order of Parliament, but are Cases, Memorials, and Petitions, presented to Parliament in view of proposed legislative changes. It has been thought desirable to include them under this heading, not only for convenience of reference, but for the light they throw upon the several Acts and their results. As will be seen, many of these, unfortunately, bear no date ; we have, therefore, been compelled to trace, as far as we could, the particular events to which they refer, and to fix the dates approximately. In the process of doing so, it is possible that we have misdated some of them. Not a few of these documents have previously been undescribed, and were accidentally brought under our notice. It will be seen that some of them relate more properly to the regulation of the Press than to actual Printing, but they form such interesting and important

PARLIAMENTARY PAPERS :—

landmarks in the history of Typography that they are here included. Strictly speaking, they do not come within our plan. An abstract of the present laws relating to Printers and the Press is given in the yearly issues of the "Printing Trades' Diary and Desk-Book" (see PERIODICAL PUBLICATIONS). The student of the history of parliamentary regulation of the Printing-press should also consult the "Calendars of State Papers, domestic series, preserved in the State Paper Department of Her Majesty's Record Office." This invaluable work, begun in 1856, contains a great number of references to printing; but as these relate to manuscripts, and not printed books, we are precluded from embodying them in this BIBLIOGRAPHY. The Calendars now extend to many volumes. Reference should also be made to the "Analytical Index to the Series of Records known as the Remembrancia, preserved among the Archives of the City of London" (London: 1878, 8vo.), which contains several important allusions to manuscripts relating to Printing.

— 1 Richard III., cap. 9. An Act against Italians that sell their wares by retail, and other orders concerning that nation in this realm. [1483.]

Richard III. usurped the Crown, June 26, 1483, about seven years after Caxton arrived in England.

This Act of Parliament contains the first mention of Printing in the statutes of this country, and shows how early after its invention the art was taken under the patronage and control of the State. By the Act, restrictions on merchant strangers were imposed, the legislature being jealous of foreigners importing manufactured goods, supposing that their introduction was adverse to the interests of home producers. An exception, however, was made, as follows (Section xii.) :—Provided always that this Act, or any part thereof, or any other Act made or to be made in this said Parliament, shall not extend, or

be in prejudice, disturbance, damage, or impediment to any artificer or merchant-stranger, of what nation or country he be or shall be of, for bringing into this realm, or selling by retail or otherwise, any books written or printed, or for inhabiting within this said realm, for the same intent, or any scrivener, alluminator, reader, or printer of such books, which he hath or shall have to sell by way of merchandise, or for their dwelling within this said realm for the exercise of the said occupations, this Act or any part notwithstanding. The effect of this was to encourage the traffic in foreign books, they being thus excepted from the "protected" interests of the country. The Act, however, was repealed by 25 Henry VIII., cap. 15, s. 1 (see *infra*).

— 22 Henry VIII. A Proclamation made and diuysed by the Kyngis highnes with the aduise of his honorable counsaile, for dampning of erroneous bokes, etc. [1530.] A broadside.

The first attempt at licensing the Press. Books such as the "Wicked Mammonia," "The Obedience of a Christen Man," "The Supplication of Beggars," and the "Summary of Scripture," printed

abroad, were to be delivered up to the curate or priest of the parish; and no book was to be printed in England until examined and approved.

— 25 Henry VIII. An Acte concernyng prynters and bynders of bokes. [1533.]

Repeals the proviso in the statute of Richard III. above referred to, and forbids the importation of foreign printed books, at the same time providing against the English printers raising their prices

in consequence. This was, however, a direct encouragement to the native printers. It is reprinted in Berthelet's "Great Boke of Statutes" (1542).

PARLIAMENTARY PAPERS:—

- 31 Henry VIII. A Proclamation to all and synguler Prynters and Sellers of Books not to prynte any Bible in the English Tongue, of any manner of volume duryn the space of fyve yeres, &c. [1539.] A folio broadside.

Intended for polemico-religious purposes only; a harbinger of the "glorious Reformation." Printed in Rymer's "*Fœdera*," xiv., 649.

After stating the desire of the King that his people should attain to God's Word, the danger to be apprehended from diversity of translations of the same, and the appointment of Lord Cromwell to take charge thereof, the proclamation forbids any person within the realm printing any Bible in the English tongue, "of any manner of volume, duryn the space of fyve yeres next ensuing after the date hereof, but only all such as shall be deputid, assignid, and admitted by the said Lord Cromwell."

In this year, Grafton and Whitchurch, after many difficulties, printed in London a Bible in English, their types and other materials having been obtained from Paris. The edition consisted of 2,500 copies. (Dibdin, "*Typo. Ant.*" vol. iii., p. 430. See also Lewis's "*Hist. of Eng. Translations of the Bible.*") Cromwell next procured a privilege (but not an exclusive one) for Grafton and Whitchurch for printing the Scriptures for five years. Very shortly after the death of Lord Cromwell, Grafton was imprisoned

for printing Mathew's Bible and the Great Bible, his former friend Bonner much exaggerating the case against him. The prosecution was not, however, followed up, and in a short time he was appointed with Whitchurch printer to King Edward, with special patents for printing all church-service books and primers.

In the same year certain other injunctions were set forth by authority of the King against persons without special licence of the King, importing and selling English books under pain of loss of goods and imprisonment during the King's pleasure; or printing, or bringing over, any English books with annotations or prologues, unless the same be licensed by the King's Privy Council or others appointed by his highness, and yet not to put thereto those words "*cum privilegio regali*," without adding "*ad imprimendum solum*." The translator's name to appear, or the printer to be liable, and treated as the translator. No "English books of Scripture" to be printed, uttered, or sold, until the same have been viewed and admitted by the King or Council, under pain of the King's most high displeasure, loss of goods, and imprisonment during the King's pleasure.

- 4 Edward VI. Statute for abolishing and putting away of divers books and images (pictures) and inflicting heavy penalties on the printers of them. [1550.]

Like the preceding, this was a measure of ecclesiastical policy only, and not adopted for crippling the Press. Indeed, we find no attempt on the part of Henry VIII. or his son Edward VI. to harass the printers as such.

- Proclamation against Raisers of Sedition, Printers, Players of Interludes. 18th August, 1553. London, J. Cawood.

- 3 Mary. Proclamation whereby whosoever shall print or possess wicked or seditious books, shall be taken for a rebel and without delay be executed, according to martial law. [1555.]

A political expedient only; not directed against Printing *quâ* Printing. It should here be stated, in order to trace the progress of legislation as it affected the art of Printing, that in the following year, *i.e.*, on May 4, 1556, the charter was granted to the Stationers' Company. The governing body was authorised to make "ordinances, provisions, and laws," for "the good and well ordering and governing of the freemen of the foresaid art and of the foresaid society." By

section 12 no person was "to practise or exercise the art or mystery of printing or stamping any book or anything to be sold, or to be bargained for, within this our Kingdom of England, unless the same person is or shall be one of the society of the foresaid mystery or art of a stationer of the city aforesaid at the time of his foresaid printing or stamping," or "had the royal licence." By sec. 13 the master, keepers, or wardens for the time being were empowered to search as

PARLIAMENTARY PAPERS :—

often as they pleased the house of any stamper, printer, binder, or seller of any manner of books within the Kingdom of England or dominions thereof, and to seize, take away, or convert to the proper use of the said society all books and things printed or stamped contrary to any act or proclamation. By sec. 14, persons

illegally printing, or withstanding the master, &c., in their search, might be committed by the master, &c., to prison, there to remain, "without bail or main-prize" for the space of three months, and pay for such offence 100 shillings, one moiety thereof to go to the Crown, and the other moiety to the Company.

— Injunction given by the Queen [Elizabeth]. No. 51. [1559.]

The injunctions given by the Queen confirmed the charter to the Stationers' Company of 1556, and stated that in consequence of great disorder arising from the publication of unfruitful, vain, and infamous books and papers, none were to

be printed of any kind or in any language without being licensed by her Majesty by express words in writing, or by six of her Privy Council, or be perused and licensed by the Archbishops of Canterbury and York, the Bishop of London, &c.

— A decree of Starre-chamber for the reformation of divers disorders in printing and uttering of books. [June 29th, 1566.]

Queen Elizabeth about this time was engaged in an attempt to obtain despotic power, and one of her expedients with this end was to cause the Star Chamber to make the above decree. It provided that whoever printed anything opposed to any injunction or ordinance set forth by the Queen's authority should be imprisoned and thenceforth never use the

"feat" of Printing. The wardens of the Stationers' Company were to search printing-houses and "to open and view all packs, dryfats, maunds, and other things wherein books may be contained." Every printer was to enter into recognisances that he would duly observe all ordinances, pay all forfeitures, and assist the said wardens.

— By the Queen [Elizabeth]. A Proclamation against certaine seditious and scismatical Bookes and Libelles. Giuen at Grenewich, the last day of June, in the fiue & twentieth yere of her highnesse Reigne. [1583.] A folio broadside.

Certain objectionable "erroneous" and "scismatical" books are specified, and no one is to be so "hardy" as to put them in print.

— 28 Elizabeth. Decree of the Lords in the Starre Chambere touching printers, stationers, &c. [1585.]

All printers to be registered with the Stationers' Company; there shall be no presses out of London except one at Cambridge and another at Oxford; that no new printing-office shall be established "till the excessive multitude of printers having presses already sett up be abated," to the satisfaction of the Archbishop of Canterbury or Bishop of London; that no new book should be printed without its being first approved by the said Archbishop or Bishop, on pain of six months' imprisonment; that no person should bind, stitch, sell, or dispose of any books contrary to the present ordinance; all printing-offices to be open to the inspection of the wardens of the Stationers'

Company, who were empowered to seize all suspected books, and also to confiscate the presses, type, and other material of any offending printer; that for the "avoyding of the excessive number of printers" no more than three apprentices be allowed to each printer who was or had been Master of the Stationers' Company, nor more than two to him who was of the Livery, and but one to him who belonged to the Yeomanry only. The printers of the University were suffered to have only one apprentice at a time.

This intolerably harsh enactment should be remembered by typographical admirers of "Good Queen Bess."

— By the Queen [Elizabeth]. A Proclamation against certain seditious and schismatical books. [1588.] A folio broadside.

Confirms the enactment of 1585, cited above, and orders that certain "irreligious" books having been printed, those in possession of them are to deliver them up to the ecclesiastical authorities, and to inform the latter of the names of the printers.

PARLIAMENTARY PAPERS :—

- By the King [James I.] A Proclamation against disorderly Printing, uttering, and dispersing of books, pamphlets, &c. [Sept. 20, 1623.] A two-sheet broadside.

Directed against evasions of the Act 28 Elizabeth (*supra*), such as printing abroad prohibited books, or representing home-printed books as being printed abroad.

- By the King [Charles I.] A Proclamation to prohibit the sale of Latyne Bookes reprinted beyond the seas. [April 1, 1625.] A folio broadside, 2 leaves.

A protective measure in favour of the monopoly in Latin books granted to the University Presses of Oxford and Cambridge.

- A decree of Starre-Chamber, concerning Printing, made the 11th day of July past. [1637.] 4to. 31 unnumbered leaves—reprinted by Mr. E. Arber.

One of the most atrocious laws ever enacted in this "land of liberty." After reciting that the decrees and ordinances of Elizabeth had been found by experience to be defective in some particulars, and that divers abuses had since arisen, it was ordered that the former ordinances should stand in force as amended by the present decree.

The clauses were thirty-three in number—the act, in folio, black letter, comprising sixty-two pages—the chief provisions being that no book should be printed unless the same should have first been licensed and entered in the Register of the Stationers' Company; that every bookseller and other person having books should, before he parted with any, supply a list of them to the Archbishop of Canterbury or the Bishop of London; that upon everything that he printed the printer should set his name, and the name of the author, and by or for whom it was printed; that no one should set up a printing-office, nor make a press, nor cast letters, without first giving notice to the Stationers' Company; that besides His Majesty's Printer and the printer to the Universities there should be twenty master-printers and no more (the names of the first privileged ones are given), and in case of vacancies the Archbishop of Canterbury or the Bishop of London, with six other High Com-

missioners, might fill them up; that all printers should, within ten days, become bound in the sum of £300 not to print any but licensed books; that no printer should keep above two presses unless he should have been Master or Upper Warden of his Company, when he might keep three; and that whereas some printers had already more than this number the supernumerary presses were to be suppressed; that there should be four founders of letters only, each of whom should be allowed to have two apprentices; that founders should employ no one who was not, or had not been bound to the trade of founding letters, but that each founder might employ one boy who was not so bound "to pull off the knots of mettles hanging to the letters when they are first cast," and that one copy of every book should be sent to Stationers' Hall for the Bodleian Library at Oxford.

The provisions of the decree of Elizabeth as to the number of apprentices, and as to the inquisitorial powers of the Warden of the Stationers' Company, were also continued.

Offences against these decrees were to be dealt with by the Star Chamber or the High Commission Court, and the penalties of infringing any of the provisions were very heavy, extending even to whipping and the pillory.

- To the Right Honourable, the Knights, Citizens, and Burgesses now assembled in the High Court of Parliament. The Petition of the Masters and Workmen Printers of London. [1641.] A folio broadside.

Begging that the Patents then in force—*I.* To the Barkers for printing Bibles; *II.* To Tottell for Law Books; *III.* To Norton for other Books; and *IV.* To Symcoche for "Printing of all things that are, may, or shall be Printed upon

one side of a sheet, or any part of a sheet"—may be abolished on the ground that none of the patentees were "at all acquainted with the mystery of Printing, or ever served any time to any Printer."

PARLIAMENTARY PAPERS :—

— An Abstract of the Bill for encouragement of learning and for securing the property of books to the rightful owners. [London, n. d.] Broadside, fcap. folio.

Gives the proposed regulations as to the registration with the Stationers' Company of all copyrights.

— The Case of the Booksellers and Printers, relating to the patentees for the sole Printing all books of the Common Law. [London, n. d.] Broadside, fcap. folio.

The petition sets out that for some years preceding several private persons, for their own particular gain, had procured patents for the sole printing all books whatsoever relating to the common law of the land. That such patentees were not printers by trade, but gentlemen, who farmed out their privileges to others, the practice being attended with very great inconvenience, and being the occasion of great oppression upon the printers and booksellers. It was asked, why should any man who wanted to publish a law treatise be forced to have it printed at the patentees' press? The system, it was urged, resulted in the price of law books being excessively high as compared with other books.

— The Case of the Booksellers and Printers, relating to the Patentees for the Printing of all books of the Common Law. [London, n. d.] Broadside, fcap. folio.

Complains that for some years previously certain persons, not printers, had procured patents for the sole printing of all law books, and had farmed out those privileges to others, which was the cause of great "oppressions" upon the printers and booksellers.

— An Order made by the Honourable House of Commons. Die Sabbati, 29 Januarii. [1641.]

The Stationers' Company were entrusted with a kind of copyright, under which no book was to be printed or reprinted without the consent of the author. That illegal court, the Star Chamber, had been abolished, and henceforward Parliament undertook the regulation of printing. The document is signed "H. Elsinge, Cler. Parl. do. Com."

— Reasons humbly offered to the consideration of the Honourable House of Commons relating to the Bill for securing copyright in books, &c. [London, n. d.] Fcap. pp. 2.

A protest against the privileges of the Stationers' Company and the system of granting patents, whereby the cost of books was excessively raised, to the injury of printers.

— An Order of the Commons assembled in Parliament for regulating Printing. Die Jovis, 9 Martii, 1642.

The "Committee of Examinations" was empowered to search any houses where papers were kept. If printing-offices were found to be engaged on "scandalous" books the material was to be destroyed, and the master and workmen imprisoned.

— 20 Junii, 1643. A Particular of the Names of the Licencers who are appointed by the House of Commons for Printing. London : [1643.] 4to.

There were 12 licencers for Divinity, 4 for Law, 5 for Chirurgery, 1 for Heraldry, 1 for small pamphlets, and for Mathematics, &c., the Reader for the time being of Gresham College.

PARLIAMENTARY PAPERS:—

- An Order of the Lords and Commons Assembled in Parliament. For the regulating of Printing. 14 June, 1643. London: 1643. 4to. pp. 3.

No book, pamphlet, or paper to be printed except under licence of persons appointed by Parliament. This broadside was also issued as a pamphlet (8vo. pp. 8) in the same year, and has been reprinted by Mr. E. Arber.

- An Ordinance of the Lords & Commons Assembled in Parliament against Unlicensed or Scandalous Pamphlets, and for the better Regulation of Printing. 28 September, 1647. London: 1647. 4to. pp. 8.

Unlicensed presses were to be seized and destroyed.

The Orders of the Commons of 1641, 1642, and 1643, confirmed the decrees of the Star Chamber, yet no protest appears to have been made by the printers. As their number was strictly limited, and a monopoly to that extent created and maintained, it is likely that they ac-

cepted "the evil with the good," and regarded their privileges as a *quid pro quo* for their bondage. In 1644, we ought parenthetically to point out, John Milton made a powerful speech in Parliament in favour of the liberty of the Press, which was subsequently printed under the title of "*Areopagitica*."

- A Warrant of the Lord General Fairfax to the Marshal General of the Army to put in execution the former ordinances and orders concerning the regulating of Printing. [1649.]

Previous Acts of Parliament against irregular printers are quoted and re-enacted. Sir THOMAS FAIRFAX was made General for the Parliament, Dec. 31, 1645. It was in 1649 that the Ordinances of the Commons were first styled "Acts of Parliament."

- An Act for punishing unlicensed and scandalous books and pamphlets, and regulating printing. [1649.]

Printers to enter into a bond of £300 previously given to the Stationers' Company, not to print "scandalous, seditious, or treasonable matter."

No house or room to be let to a printer, nor implements made, presses imported, or letters founded, without notice being

All imported books to be viewed by the officers of the Company. No Bibles or Psalms to be imported.

- Act for Suppression of unlicensed and scandalous books. [1652.]

The Act of September 20, 1649, was revived, with some slight alterations.

- Order of the Commons. That it be referred to a Committee to consider of a way to suppress private presses, and to regulate the Press; also to prevent scandalous books and pamphlets. [1656.]

It is no wonder that in 1660 there was issued "The London Printer, his Lamentation; or, The Press Oppress'd or Overpress'd" (4to. London, 1660), complaining of the "present degradation and prostitution" of the art.

- To the Right Honourable the Knights, Citizens, and Burgesses assembled in Parliament. The Humble Petition of the Workmen Printers. London: [1659.] A single leaf 8vo.

A petition drawn up complaining of the existing monopoly in Bible printing.

- By the Council of State. A Proclamation [summoning Livewell Chapman, of London, to appear before the Council]. (March 28, 1660.) London: [1660.] Broadside folio. Black letter.

PARLIAMENTARY PAPERS :—

— 13 & 14 Charles II., cap. 32, 33. An Act for preventing the frequent abuses in printing seditious, treasonable and unlicensed books and pamphlets, and for regulating of printing and printing-presses. [1662.]

The following is an abstract of this Act. It begins with a recital that the regulating of printers is matter of public care, and that many have been of late encouraged to print and sell seditious pamphlets, &c. :—

No persons to print seditious and heretical pamphlets, or import or publish such pamphlets.

No private person to print any book, &c., unless first entered with the Stationers' Company of London (with certain exceptions), and unless duly licensed.

Common-law books to be licensed by Lord Chancellor; books of history, affairs of State, &c., by Secretary of State; books of heraldry, by the Earl Marshal or Kings of Arms; all other books by Archbishop of Canterbury and Bishop of London.

Every person authorised to license to have one written copy of the book, which is to be delivered by licence to the owner for printing, and afterwards to be returned to the licenser to be kept.

If such book be in English two written copies, if required, to be delivered to licenser.

Licence to be printed at the beginning of the book.

Merchants and importers of books to import the same into London only when specially licensed, and to present a true catalogue thereof to the Archbishop.

No person to print or import copies of books, indentures, &c., in which others have any right by letters patent, &c., solely to print, without the consent of the owners; nor bind nor stitch such books or copies without consent.

Printers of books, &c., to set their names thereto, and declare the name of the author if required.

No person to print or forge the name of the person having sole right to print any book.

No haberdasher of small wares, &c., not licensed, nor being a freeman of London, nor a member of the Stationers' Company, to sell books.

No merchant or other person to print beyond sea, or import English books.

Aliens not to import or vend books in any language, printed beyond sea, without special licence of Archbishop.

No person to erect a printing-press, or let premises for printing, without giving notice to the Stationers' Company.

No carpenter, &c., to make a printing-press, or cast letters, or import letters, without first acquainting the Stationers' Company.

No person to be admitted a master printer till the master printers be reduced to twenty, which number is to be continued; and four letter-founders.

In case of death of any master printer or founder, the Archbishop of Canterbury to appoint another.

Persons allowed to have a printing-press to give security in £300.

No master printer to be allowed to have more than two printing-presses at once, unless he has been Master or Upper Warden of the Stationers' Company, when he may keep three presses, and no more, unless he has done "some great and special occasion for the public," in which case he may have leave of the Archbishop of Canterbury or Bishop of London.

No printer (except the King's Printer) or type-founder is to take or retain any more apprentices than these: if he has been Master or Upper Warden of the Stationers' Company, three; if he has been of the Livery of his Company, two; and of the Yeomanry, one, and no more.

Master printers and master letter-founders to take care that journeymen are kept at work; if a journeyman be out of employ he is, on application, to be received, if master printer have not a journeyman, though himself and his apprentices can do the work.

Journemen refusing employment, or neglecting work, are to be summarily imprisoned for three months.

Masters not to employ any but Englishmen and freemen, or sons of freemen, and apprentices.

Printers, letter-founders, &c., working for the trade who offend, are for the first offence to be disabled from using or exercising "the art or mystery of printing or of founding letters for printing," for three years; for the second offence they are to be for ever disabled from doing so, and to receive punishment by fine or imprisonment.

PARLIAMENTARY PAPERS —

Printers to reserve three copies of every book—one for the King's library, and one for each of the Universities.

At end is a proviso excluding the City

of York from the operation of the Act.

This Act was continued in force by the Acts of 1665 and 1685 (*see infra*).

— The Case of the Free Workmen Printers, relating to the Bill for preventing the licentiousness of the Press, humbly offered to the consideration of the Honourable House of Commons. [London, n. d.] [1662-1665.] Broadside, fcap. folio.

Mention is made of the "licentiousness of the late times, during the unnatural rebellion against King Charles the First." It stated that during the interval of the Commonwealth many heretical and treasonable books and pamphlets had been issued. By 14 Chas. II. the wisdom of Parliament had passed an Act for preventing abuses in printing, by reducing and limiting the number of printing-presses. That the number of master printers was thereby reduced to twenty, and a certain number of presses assigned to each, as well as a certain number of apprentices. That the Act being tem-

porary, on its expiration the art had been again laid open, more masters and more presses were set up, and more apprentices instructed. That there were at the time of drawing up this petition nearly 70 printing houses and 150 apprentices, besides more coming in. That if none but licensed work was to be printed a great part of these persons must starve. Hence it was prayed that a clause should be inserted in the bill to prevent the licentiousness of the Press, to prevent the growing number of printers, and to hinder booksellers and others from "interloping into their trade."

— Reasons humbly offered to the Honourable House of Commons by the traders in books for the better securing of their properties therein. [London, n. d.] Broadside, fcap. folio.

The "traders in books" wanted more protection of their interests in copyrights, and as they had heard that in a bill then before Parliament there was a clause requiring printers to reserve three printed copies of every new book for the King's

and the two University libraries, they represented that it would be a charge upon them amounting to many hundreds of pounds a year, and the proposition was never inserted in any former Acts for printing.

— 17 Charles II., cap. 4. An Act for continuance of a former Act, for regulating the Press. [1665.]

Every printer, except the two University Printers, to reserve three copies, and to deliver them to the Master of the Stationers' Company—one for the King, and one for each of the Universities. A

penalty is imposed upon printers or Masters of the Company offending. In other respects the previous Act is continued in force.

— Reasons for amending the clause for a drawback to be allowed to the Universities, &c. [London, n. d.] Broadside, fcap. folio.

The petitioners state that at the date of this memorial, in the University of Oxford, there were, besides one in private hands, two other printing-houses, one at the Theatre, being that of the University, and the other privileged by them and let to Mr. Basket, stationer, of London. That it could not be doubted but that the printing of all books in the learned languages would soon be taken to Oxford, because they could be printed 20 per cent. cheaper there than at London. That the privilege of the Cambridge Press was under the management of one Crownfield, a

Dutchman, who was constantly soliciting London booksellers for work, and whose drawback would soon enable him to procure away from London such printing as the other University did not think it worth their while to undertake. That what books escaped the Universities would in all probability be printed in Holland. These grievances, together with the heavy duty on printing-paper, and the stamps and duty on newspapers and pamphlets, amounted to almost a prohibition of the printing trade in and about London.

PARLIAMENTARY PAPERS :—

— By the King [Charles II.]. A Proclamation for suppressing the Press and the publishing unlicensed news-books and pamphlets of news. [May 12th, 1680.] Broadside.

— 1 James II., cap. 17. An Act for reviving and continuance of several Acts of Parliament therein mentioned. [1685.]

This Act continued for seven years from its date, the provisions of 13 & 14 Charles II., cap. 33, cited above, by providing that "every clause, article, and thing therein contained, be revived, and continue in force from the 24th June, 1685, for the space of seven years, and from thence to the end of the next session of Parliament."

— Reasons humbly offered to be considered before the Act for Printing be renewed (unless with alterations), viz., for Freedom of Trade in lawful books, and setting severe penalties on scandalous and seditious books against the Government. London. [30 Dec. 1692.] Fcap. folio. pp. 4.

An indictment of the Stationers' Company, but containing incidentally a considerable amount of historical matter relative to the state of the trade at this period. The document recites that the great powers given to the Masters and Wardens of the Stationers' Company and other "patentees" had resulted in "the very great prejudice and public damage of the nation, by inhauncing the price of Books, and also to the impoverishment of the generality of the members of that company, viz., printers, booksellers, bookbinders, haberdashers, and several other considerable traders, who have been thereby restrained from the most beneficial part of their ancient trade and right, by their apprenticeship." It goes on to say that King James I. granted a privilege for selling primers, psalters, psalms, almanacks, and several other books, for ever, and that this had been so profitable to the Masters and Wardens that for thirty years they had constantly divided above £12 per cent. yearly, besides other and more frequent dividends, and "extravagantly chargeable Feastings, out of the profits of the thus monopolised trade (excluding the generality of the members of that com-

pany from any benefit of the said patent, though it was granted to the whole body)." It is alleged that "if the manufacture of printing were left free as other trades, it would employ above double the number of printers that are in England, and that on lawful work too. For since the year 1662 (when the Act was made) there have more English Bibles, and other English books, been printed in Holland, by one Athias, a Jew (among many other printers there), than have been printed by any four printers in England at that time." The conclusion is that "all which matters are humbly offered to be considered (before the said act be renewed) by many hundreds of traders in the said manufacture, who by having freedom to follow their trades, or lawful work, shall not be necessitated to betake themselves (for a livelihood) to unlawful work, as too many have been forced to do, or to turn porters or some other servile employments which their parents and friends little dreamed of when they placed them apprentices to their trades."

The Act referred to was that of 1 James II., cap. 17. It will be seen from the following that the petition was futile.

— 4 & 5 William and Mary, cap. 24. An Act for reviving, continuing, and explaining several laws therein mentioned, which are expired and near expiring. [1692.]

This Act continued for one year the Act 1 James II., c. 17.

It recited that the Act (13 & 14, Charles II.) for preventing abuses in printing seditious, treasonable, and unlicensed books and pamphlets, and for regulating printing and printing presses, which was by the Act of 1 James revived,

to have continuance from June 24, 1685, for seven years, and to the end of the next session of Parliament, should be continued, and be in force for one year from February 1692, and from thence to the end of the next session of Parliament, and no longer.

PARLIAMENTARY PAPERS :—

— Some considerations humbly offered by the people called Quakers, relating to the Bill for the restraining the Licentiousness of the Press. [London, n. d.] Broadside, fcap. folio.

The Quakers state that they considered it wise and necessary to prevent the printing and publishing of seditious or treasonable books, but that to limit religious books to a licence seemed unsafe to all but that side to which the licencer belonged; the licencer under the proposed Bill having power to allow what he thought sound and orthodox and reject all other. "History and experience have taught how the obscure term of heresy hath been turned and stretched against primitive Christians, martyrs, and famous reformers." The memorialists

therefore prayed that nothing might be enacted that would lessen the toleration which they enjoyed. The Society of Friends, or Quakers, was instituted in 1648. It was not until 1697 that their affirmation was accepted instead of an oath. Meanwhile they were the subjects of much persecution, being denied not only religious but certain civil liberty. Notwithstanding this they boldly disseminated their peculiar and peaceful doctrines, and this paper is an appeal to the conscience of the people at large in favour of freedom of the press.

— A Brief Reply to the Quakers' Printed Case touching the Printing Bill. [London, n. d.] Broadside, 14 in. by 16 in.

This begins by stating that as the Quakers agree "that to prevent the printing and publishing seditious and scandalous pamphlets is the wisdom of all good Governments, yet to limit the press we consider unsafe." "But this is saying and unsaying, which leads me to inquire whether the Quakers them-

selves be not guilty of printing and publishing seditious and scandalous pamphlets, and that therefore a restraint on them they think unsafe." The remainder of the document is an examination of the religious and political literature of the Quakers.

— A Rejoinder to the Quakers' Answer to F. Bugg's Reply to the Printed Case, touching the Printing Bill. [London, n. d.] Fcap. folio. pp. 2.

A controversial onslaught upon the Quakers, whose practice, it was said, "ever since they were a people, was to stir up seditious spirits and blasphemous

doctrines." For this reason the printing of Quaker books was proposed to be prevented.

— The Booksellers' Humble Address to the Honourable House of Commons in behalf of the Bill for Encouraging Learning, &c. [London, n. d.] Broadside, fcap. folio.

The booksellers supported the Bill because it tended to confirm a right which had been enjoyed by common law for above 150 years; because when it was confirmed by statute from the 14th to 31st Charles II., and afterwards 1 James, to 6 William and Mary, which was near thirty years, the public was so far from

suffering that it was exceedingly benefited by the cheap and beautiful way of printing then introduced. Because the Bill would not be any restraint upon the liberty of the press, as no man would be obliged to register his copy unless he pleased, and without the author's leave it could not be done at all.

— A proposal for restraining the great Licentiousness of the Press throughout Great Britain, and for redressing the many abuses and mischiefs thereof. Humbly submitted to the House of Commons of Great Britain by W. Mascal, gent. [London, n. d.] Broadside, 12 in. by 16 in.

Briefly epitomised, the following were the proposals :—That offices should be erected and registrars appointed for taking cognisance of the printing and

publishing all books, pamphlets, and papers. That all books, pamphlets, songs, ballads, and papers, shall be entered at the offices one day before publication,

PARLIAMENTARY PAPERS :—

except newspapers, which were to be entered on the day of their publication. One copy of everything printed to be left at the office of registration. Infringements to be punished by disabling the printer from following his trade for a certain number of years, and by the infliction of a fine. Every printer, letter-founder, and press-maker, to enter with a statement on oath the number of his printing-presses, the weight of his letters, and the extent of other utensils possessed.

That the number of newspapers was a public nuisance and mischief, and as the revenue they got from advertisements was their chief support, the privilege of publishing advertisements to be vested in the register offices. That all money obtained through the provisions of this Bill should be appropriated to the maintenance of the Royal Hospital at Greenwich: a proposal as modest as it was equitable. Greenwich Hospital was established in 1695.

— Proposals humbly offered to the consideration of the Honourable House of Commons for raising £40,000, or upwards, per annum, by laying additional duties on all foreign papers and pasteboards imported, and on all sorts of papers and pasteboards, called mill'd boards, made in Great Britain. [London, n. d.] Single sheet, 9 in. by 14 in. ; printed on both sides.

Recites various reasons against the passing of this tax, and states incidentally that there were annually imported into England 120,000 reams of paper; that there were in this country about 200

paper-mills, making about 530,000 reams per annum. The memorial states that it is "humbly proposed by Richard Parker and partner."

— The case of the Paper Makers of Great Britain. [London, n. d.] Broadside, 9 in. by 14 in.

This document sets out that paper-making in England had been brought to great perfection and employed several thousands of poor families, but there were great hardships towards the manufacturers, and the proposed tax would be likely to ruin the business completely. Among the hardships instanced were the great duty laid the preceding year on cards, so that not above one-twentieth of the quantity was then made. That in the previous year a duty was laid on

almanacks, which was another great loss and impoverishment to the business. It was prayed that a protective duty should be laid on foreign paper and scaleboards; at the same time, the duty on home-manufactured paper to be lowered. Rags, it was proposed, should be imported duty free. The paper on which the memorial was printed was stated to be of English manufacture, and is a very good quality of hand-made printing.

— Considerations relating to the intended Duties on Paper, humbly submitted to the Honourable House of Commons. [London, n. d.]. Broadside, fcap. folio.

States that the duty on paper, which before the last war was only 5 per cent., had since, by several additional duties, been advanced to 20 per cent., and had proved a great hindrance to the printing of many valuable books. The then intended additional duties would amount

to as much as 30 per cent. on some qualities, and would suppress to a great extent the printing of useful books and be a great discouragement to learning.

Notwithstanding these remonstrances the duty was laid on paper March 8, 1697.

— By the Queen [Anne]. A Proclamation for restraining the spreading of false news, and printing irreligious and seditious papers. [March 26th, 1702.] 1 sheet broadside.

Queen Anne ascended the throne on the 8th March, 1702. About this time there was trouble with the Jacobites, for while the Adjuration Oath was taken by the House of Commons the Jacobites managed to evade it.

PARLIAMENTARY PAPERS :—

—— Mrs. James's reasons that printing may not be a free trade, because it is not for the peace of the kingdom, nor the good of the people, and there's not any body that loves the welfare of the kingdom that can be for it : the Lord give your honours wisdom and power to withstand all the gain sayers. [London.] January 17, 1704. A broadside, on a sheet of foolscap folio.

Mrs. ELEANOR JAMES'S views were, that regulating Printing would be a very good work, for "there's not anything can corrupt the minds of the generality of people more than vain books and pamphlets, and printing ought not to be a free trade, for it is an art and mystery." The writer goes on to say that Queen Elizabeth foresaw "the inconvenience of printers being numerous, and confined them at the beginning, and gave such privileges and advantages to journeymen, whereby they might maintain their families handsomely, and not to covet to be masters, but they, using these advantages only to drink and corrupt themselves and neglect their business, lost it. And now they have great prices, and may, if they are good husbands, live better than many of the masters. Great numbers of printers must needs be very destructive to the kingdom by reason that all that set up take apprentices, and then their necessity makes them do anything that offers to employ them." Mrs. James beseeches the Parliament

"to restrain men from being unjust, for there is no reason any man should set up a printing house that has not served seven years to the trade. As I am for the right of the bookseller so am I also for the right of the printer. Therefore I humbly entreat that booksellers and stationers should not, directly nor indirectly set up printing houses, for indeed the printer has nothing to live upon but his printing, when booksellers and stationers have their several employments to live on. . . . At the first beginning of printing the whole trade centered in the printer, but since it has been divided into three branches printing is the peculiar privilege of the printer." The authoress adds, "God Almighty give your honours wisdom to finish this great undertaking ; then would you, like angels, appear beautiful."

Mrs. ELEANOR JAMES was the widow of John James (*q. v.*), and was, after her husband's death, for some time City Printer.

—— 8 Anne, cap. 19. An Act for the encouragement of learning, by vesting the copies of printed books in the authors or purchasers of such copies during the times therein mentioned. [1709.]

The preamble states that "printers, booksellers, and other persons, have of late frequently taken the liberty of printing, reprinting, and publishing books and other writings without the consent of the authors or proprietors, to their very great detriment, and too often to the ruin of them and their families." For preventing such practices and for the encouragement of learned men to compose and write useful books, it was enacted that after 10th April, 1710, the authors of books already printed, who have not transferred their rights, and the booksellers, &c., who have purchased copies, shall have the sole right of printing them for the term of twenty-one years, and the authors of books not printed to have the sole right of printing them for fourteen years. If any other bookseller, printer, or other person whatsoever, should print,

reprint, or import without the consent of the proprietors "first had and obtained in writing, signed in the presence of two or more credible witnesses, they should forfeit the book or books, all and every sheet and sheets, to the proprietors of the copy, who shall forthwith damage and make waste paper of them. And further that every such offender and offenders shall forfeit one penny (*sic*) for every sheet which shall be found in his, her, or their custody," the one moiety to go to the Queen's most excellent majesty, and the other to any person who should sue for the same, "to be recovered in any of her Majesty's courts of Record at Westminster, by action of debt, bill, plaint, or information, in which no wager of law, essoin, privilege, or protection, or more than one imparlance shall be allowed."

Copies of books to be entered before

PARLIAMENTARY PAPERS :—

publication in the Register Book of the Company of Stationers, which might be inspected at any time without fee. The clerk of the Company to give a certificate of such entry. A penalty of £20 was imposed upon the clerk in the event of his refusing.

The most remarkable feature of this Act, however, and one which has hitherto escaped attention on the part of the historians of printing, is that after 25th March, 1710, the prices of books were to be settled by authority. It was enacted that if any bookseller or printer should set a price upon, or sell, or expose to sale, any books at such a price or rate as shall be conceived by any persons to be too high and unreasonable, it should be lawful to make complaint thereof before the Lord Archbishop of Canterbury, the Lord Chancellor or Lord Keeper of the Great Seal, the Lord Bishop of London, the Lord Chief Justice of the Court of Queen's Bench, of the Court of Common Pleas, the Lord Chief Baron of the Court of Exchequer, the Vice-Chancellors of the two Universities, the Lord President of the Sessions, the Lord Justice General, the Lord Chief Baron of the Exchequer (Scotland), the Rector of the College of Edinburgh, or any one of them ; and that each of the before-named should have full power and authority, from

time to time, to send for, summon, or call before him the bookseller or printer, and to examine and enquire of the reason of the "deariness and enhancement" of the price, of such books, and if it should be found that the price was too high or unreasonable then they should have "power and authority to reform and redress the same," and to limit and settle the price of such books from time to time, according to the best of their judgments, and as to them should seem just and reasonable. If the bookseller or printer altered the price thus set, he was to pay costs to the party complaining ; and if the price was raised the printer or bookseller was to forfeit £5 for every such book sold, one half to go to the Queen, the other half to the informer.

After 10th April nine copies of each book were to be delivered to the Stationers' Company, for the libraries following : the Royal Library, the Oxford and Cambridge University Libraries, the four University Libraries in Scotland, Sion College, and the Advocates' Library at Edinburgh. This Act was not to hinder the importation of books in Greek, Latin, or any foreign language printed abroad.

After the fourteen years the right of printing, &c., to return to the author for other fourteen years.

— A certain and necessary Method of Regulating the Press, which will hinder and deter the daily Insolence of false, malicious, and seditious Libels, by an easy discovery of their Authors, Printers, and Publishers. Designed for the service of her Majesty's late gracious message to the Honourable House of Commons, and their resolutions in their address, and votes concerning the same. [London, n. d.] A broadside, fcap. folio.

It was proposed that a registrar should be appointed by Act of Parliament, who should enter the title of pamphlets, books, &c. ; that no book, &c., be printed but at a licensed printing house, by persons bred to the printing-trade. It was represented that the licensing

system would continue and secure "the quiet and honour of her Majesty and her subjects, by deterring and suppressing false, malicious, and seditious libels, as well as a considerable revenue, which would arise from the profits of entering so many books," &c.

— Reasons humbly offered for the Bill for Encouragement of Learning and for securing the property of Copies of Books to the rightful owners thereof. [London, n. d.] Broadside, fcap. folio.

The object is to show that piracy is detrimental to the interests alike of authors, publishers, and printers, and to "prevent the corrupt practices of those

who pirate other men's copies without giving any encouragement to the authors, who best deserve it."

PARLIAMENTARY PAPERS :—

— Reasons humbly offered for the Bill for Encouragement of Learning and for securing the property of Copies of Books to the rightful owners thereof. [London, n. d.] Broadside, fcap. folio.

An appeal for greater protection to copyrights, and a protest against "the corrupt practices now much used by persons who reprint books without the consent of the authors or proprietors of the copies." It was represented that unless

the interests of owners of copyrights were better protected "learned men will be wholly discouraged from cultivating the most useful parts of knowledge and literature, and purity of printing be in time entirely destroyed."

— 10 Anne, cap. 19. An Act for laying several duties upon all Soap and Paper made in Great Britain or imported into the same . . . and upon several kinds of Stamped Vellum, Parchment, and Paper, and upon certain Printed Papers, Pamphlets, and Advertisements, for raising the sum of £1,800,000, by way of Lottery, towards Her Majesty's supply, &c. [1711.]

Section 32 re-enacts the duty on paper, &c., imported, for 32 years, from 24 June, 1712, and made perpetual by 3 George I., c. 7, sec. 1. The names of the different papers imported are interesting, but too long to be reprinted here.

Section 101 deals with pamphlets and newspapers, and imposes a stamp-duty of one halfpenny per half-sheet, and a penny for a whole sheet. Larger pamphlets up to six sheets in octavo, or twelve sheets in quarto, or 20 sheets in folio, were to pay at the rate of 2s. sterling for every sheet. Upon advertisements a duty of one shilling each was levied. A printed copy of every pamphlet above

one sheet was to be brought to the stamp office within six days after printing; if the duty were not paid, the author was to lose all property in the work.

Section 113. Pamphlets to have the printer's or publisher's name printed thereon; penalty for neglect, £20. Pamphlets unsold were to be cancelled by the Commissioner, which explains the present scarcity of publications of this period.

By section 33 a duty of 30 per cent. *ad valorem* was laid on imported books or prints.

This latter provision was taken off by 12 Anne, cap. 2.

— The Printers' Case humbly submitted to the consideration of the Honourable the House of Commons. [London, n. d.] Broadside, 9 in. by 14 in.

It was represented that the duty of one penny on a half-sheet, and two-pence upon a sheet of every paper and pamphlet, was not intended as a method for preventing libels, because a remedy for the latter was proposed by obliging the bookseller and printer of every paper to set their names and places of abode to such papers. That the tax would strangle the Press, and two-thirds of the existing printers would be ruined.

That the proposal would tempt the poorer printers to do any kind of objectionable work for any one who would pay for it. That the intended tax upon paper would amount to nearly 30 per cent. *ad valorem*. Reference was made to the document next to be cited, and assurances given that the printers were themselves heartily disposed to correct all abuses in their trade.

— The Printers' Proposals for a Regulation of the Press. [London, n. d.] Broadside, 9 in. by 14 in.

The printers proposed that all printing-presses should be registered, with the names and addresses of their owners; also the rooms in which those presses were set up. Every printer to have a particular trade-mark, which should be also registered, which said mark he shall always be obliged to print visibly at the

bottom of the first page of every sheet, under a penalty. Title-pages always to contain the name of some registered printer. Printers to be responsible for the matter they printed. Counterfeiting a printer's mark to be an indictable offence. No persons to be entitled to register a press who had not themselves

PARLIAMENTARY PAPERS :—

served seven years' apprenticeship to the trade, or were the widows or children of such. The printers objected also to a proposition that had been made, that no

book whatever whose authorship was anonymous should be permitted to be printed.

— Reasons humbly submitted to the Honourable House of Commons against laying a Duty on Newspapers and Pamphlets. [London, n. d.] Broadside, fcap. folio.

It was submitted that if the House laid a duty of 1d. on each printed half-sheet, and 2d. on each whole sheet on all pamphlets, which would amount to £4. 3s. 4d. on every ream of paper, that no paper or books coming under the denomination of pamphlets could continue to be printed, or that any others, however useful, could be brought out in future. That "our English paper-makers, though daily improving, are not yet arrived to so much wealth and per-

fection as to make papers in large quantities and good enough for the printing any voluminous books." That this prohibiting pamphlets would be an encouragement to the Dutch, and be the destruction of many hundreds of families, such as papermakers, stationers, printers, and booksellers, and thousands of others.

Newspapers were first burdened with a stamp duty in December, 1713.

— Appellants' and Respondents' Cases in the Appeal to the House of Lords, 1717, respecting the Printing of Bibles and Prayer Books in Scotland. London : 1717.

At this time John Baskett, one of the King's printers, held a patent for printing copies of Bibles and prayer books. James Watson (*q. v.*), as the printer to the University of Edinburgh, was entitled to a similar privilege in regard to Scotland. A conflict of interests arose

through the importation of English Bibles into Scotland, which led to this action. In the result both printers were adjudged privileged to print both Bibles and prayer books. Watson, however, shortly after relinquished this part of his business and came to London.

— 8 George II., cap. 13. An Act for the encouragement of the arts of Designing, Engraving, and Etching historical and other prints, by vesting the properties thereof in the inventors and engravers during the time therein mentioned. [1735.]

The preamble recites that "whereas divers persons have by their own genius, industry, pains, and expense, invented and engraved, or worked in mezzotinto or chiaroscuro, sets of historical and other prints, in hope to have reaped the sole benefit of their labours; and whereas print sellers and other persons have of late, without the consent of the inventors, designers, and proprietors of such prints, frequently taken the liberty of copying, engraving, and publishing . . . base copies

of such works, designs, and prints, to the very great prejudice and detriment of the inventors, designers, and proprietors thereof," after June 24, 1735, the property in historical and other books was vested in the author for a period of fourteen years.

The author's or proprietor's name was directed to be affixed to every book.

Unauthorised persons printing a copy-right book to be punished by having the sheets so printed confiscated.

— 12 George II., cap. 36. An Act for prohibiting the Importation of Books reprinted abroad, and first composed or written and printed in Great Britain; and for repealing so much of an Act made in the eighth year of the reign of her late Majesty Queen Anne as empowers the limiting the prices of books. [1739.]

A penalty of £5 and double the value was imposed on persons importing for sale books first written and printed in this kingdom and reprinted abroad;

except books not printed or reprinted in this kingdom within twenty years. This Act repealed the Act 8 Anne, cap. 19, which regulated the prices of books.

PARLIAMENTARY PAPERS:—

— 20 George II., cap. 47. An Act for continuing several laws for prohibiting the Importation of Books reprinted abroad, and first composed or written and printed in Great Britain (The remainder of the title has no connection with printing.) [1747.]

The Act 12 George II., c. 36, for prohibiting the importation of books, &c., was continued till 29th September, 1754, and further continued by 27 George II., c. 18, and again by 33 George II., c. 16.

— 27 George II., cap. 18. An Act to continue several laws for prohibiting the Importation of Books reprinted abroad, and first composed or written and printed in Great Britain (The remainder of the title has no connection with printing.) [1754.]

Part of 12 George II., c. 36, continued by 20 George II., c. 47, further continued to 29th September, 1760, and again by 33 George II., c. 16.

— Considerations in relation to the Composition on Cards, humbly submitted to the Honourable House of Commons. [London, n. d.] Broadside, fcap. folio.

It was represented that nine-tenths of the cards made were sold from 6s. to 24s. per gross, and even the cheapest of these would by the proposed duty be compelled to pay £3. 12s. tax. This, it was submitted, would destroy nearly the whole of the trade, for cards then bought for threepence would cost tenpence or a shilling. That all who depended on the

manufacture would suffer, and the English paper manufacture, which was the middle of the cards, would be prejudiced, while the importation of the Genoa white paper with which the cards are covered would be much diminished, and that his Majesty would lose as much paper duty as the clear duty on the cards sold would amount to.

— The case of the Merchants importing Genoa Paper, the Stationers, Haberdashers of Smallware, the English Paper-makers, and Card-makers, in relation to the intended Duty on Cards, humbly submitted to the Honourable House of Commons. [London, n. d.] Broadside, fcap. folio.

The purport of this memorial was similar to that of the preceding. It was stated that cards varied in prices from 6s. to 50s. per gross, and that by this intended imposition the cheapest would pay a duty equal to thirteen times their prime cost. It was computed that there

were then 150 paper mills in England, on an average each making annually 400 "rheams"; one-fourth used in the ordinary cards. The duties on Genoa paper, being tenpence per "rheam" on an importation of 40,000, came to about £1,700 annually.

— Reasons humbly offered to the Honourable House of Commons by the Company of Cardmakers against the tax upon Playing-Cards. [London, n. d.] Broadside, fcap. folio.

It was stated that there were in London and the neighbourhood about one hundred master card-makers, who mostly sold to the retailers at about 1½d.

the pack; that the generality of them were poor men, &c.

The Act for laying a duty on playing-cards was passed April 7, 1756.

— Reasons for altering the new duty of thirty per cent., *ad valorem*, upon books imported to a duty of twelve shillings per hundred-weight, humbly offered to the Honourable House of Commons. [London, n. d.] Fcap. folio. pp. ii.

Complains that the duty hindered the importation of books in so large a degree that in the preceding half-year there were not imported above one-fourth part

of what were formerly brought into the kingdom. The intention of the new duty was to prevent books being printed abroad for the English market.

PARLIAMENTARY PAPERS :—

- 33 George II., cap. 16. An Act to continue several laws therein mentioned, relating to . . . the prohibiting the Importation of Books reprinted abroad, and first composed, written, and printed in Great Britain. [The omitted portions of the title do not refer to printing.] [1760.]

This Act continued the preceding one (27 Geo. II., cap. 18) from the date of its expiration to 29th September, 1767.

- 1 George III., cap. 2. An Act for granting an Aid to his Majesty by a Land Tax, to be raised in Great Britain, for the service of the year 1761. [1761.]

Persons having shares in Stocks for printing books in the King's Printing-house, &c., to pay to the Land Tax so much in the pound of the yearly value thereof.

- Letter, signed Alexander Donaldson, bookseller, dated St. Paul's Churchyard, 25th May, 1774. London. Fcap. folio. pp. 2.

Complains that "a Bill for vesting in certain London booksellers a monopoly of fourteen years of all the literature of this kingdom, from the invention of the art of printing to this present time," was to be read on the 27th inst., and prays that the House will reject it. The author appears to be one of those who were politely called "pirates."

- 36 George III., cap. 8. An Act for more effectually preventing seditious meetings and assemblies. [1795.]

Recites and continues previous Acts. Repealed by 32 & 33 Vict., c. 24, sec. 1.

- 39 George III., cap. 79. An Act for the more effectual suppression of societies established for seditious and treasonable purposes, and for better preventing treasonable and seditious practices. [12 July, 1799.]

About this time the country was alarmed by the formation of certain so-called seditious societies, and this Act was passed. It provided, *inter alia*, that all printers, letter-founders, and makers or sellers of types and printing presses, should be registered; that the name and abode of the printer should be printed on every book or paper; that all printers should keep one copy of every paper printed by them, and write thereon the name and abode of their employer; that no one should part with or expose to view any printed paper without the name of the printer being thereon; and that any justice of the peace might empower a peace officer to search for and seize suspected presses. Repealed in part by 32 & 33 Vict., c. 24, sec. 1; and the Statute Law Revision Act, 1871.

- To the Right Honourable the Lord Viscount Townshend, one of his Majesty's Principal Secretaries of State. [London, circa 1800.]

A two-page address, unsigned, pasted inside our copy of Rowe Mores's "Dissertation upon English Typographical Founders." The writer represents that he is a printer. "I have the misfortune of being brought up to this business." He thinks that his Lordship "may not be altogether insensible of the hardships and the temptations a young beginner in Printing may meet with from the disaffected, and how hard it is for such men to subsist whose natural inclinations are to be truly loyal and truly honest, and

at the same time want employ, while the disaffected printers flourish and have more than they can dispatch." On this account he had taken steps in order that his Lordship would be pleased to get him admitted as an "Extraordinary Messenger."

The complainant urges that there are altogether too many printers in London. That it had been thought fit by an order of Council in the reign of Queen Elizabeth that there should be no more than thirty printing-houses in the City of



PARLIAMENTARY PAPERS:—

London and Westminster, one at Oxford, and one at Cambridge. That by this means "the State had them always under its eye, and knew presently where to find those printers whom any way disturbed or offended her." He thinks that although it would be impossible to reduce the large number that had since sprung up, those persons should "be put down" who had not been regularly bound to the trade. On the back is "a compleat and private List of printing-offices in London" and "in the several corporation towns in England." From this we learn that there were thirty-two "known to be well affected to his Majesty King George"; the names are given of thirty-four persons, "said to be high-flyers"; three who were non-

jurors, and four Roman Catholics. There were published in London three daily papers, six weekly, seven published three times a week, and three "half-penny posts" published tri-weekly. As regards the country, the following towns had each two printing-houses:—Norwich, Nottingham, Westchester, Canterbury, Bristol, Shrewsbury, and York; while there was one each in Stamford, Northampton, Gloucester, Derby, Gosper, Chichester, Leicester, Newcastle, Bury St. Edmunds, Salisbury, Winchester, Ipswich, Coventry, Doncaster—total, twenty-one towns, having twenty-eight printers. This statement is of considerable statistical interest when contrasted with the number of printers now exercising the craft.

— 49 George III., cap. 69. An Act for Indemnifying Printers from Penalties incurred in printing or publishing Papers or Books without a full description of their place of abode. [1809.]

— 41 George III., cap. 90. An Act for the more speedy and effectual recovery of Debts due to his Majesty, his heirs and successors, in right of the Crown of the United Kingdom of Great Britain and Ireland, and for the better administration of Justice within the same. [2 July, 1801.] [1811.]

The Statutes of England and of Great Britain, printed and published by the King's printer, shall be received as conclusive evidence in any court in Ireland,

and the statutes of Ireland prior to the Union so printed and published shall in like manner be evidence in any court in Great Britain.

— 51 George III., cap. 65. An Act to explain and amend an Act passed in the 39th year of his Majesty's reign, intituled an Act for the more effectual suppression of Societies established for seditious and treasonable purposes, and for better preventing treasonable and seditious practices, so far as respects certain Penalties on Printers and Publishers.

Slightly amended and explained previous statutes. Repealed by 32 & 33 Vict., c. 24, s. 1.

— 54 George III., cap. 106. An Act to remove doubts as to the allowance of Drawbacks upon Bibles and Books of Prayer to the King's Printers, under an Act passed in the 34th year of his present Majesty. [23 July, 1814.]

The business of printing "Bibles, Testaments, psalm-books, books of common prayer, confession of faith, or larger or shorter catechism," having largely increased, the King's printers were compelled to take other premises, in which to carry on the work, and this Act secured

them the same privileges for these extensions to their office as they had enjoyed for the original establishment.

Removed doubts as to allowance of drawbacks to King's printers in regard to paper duty on Bibles and Prayer-books.

PARLIAMENTARY PAPERS :—

- 55 George III., cap. 101. An Act to regulate the collection of Stamp Duties and matters in respect of which licences may be granted by the Commissioners of Stamps in Ireland. [22 June, 1815.]

Section 13 enacts that no person shall keep any printing press or types in Ireland without having first taken out a licence for that purpose from the Commissioner of Stamps, persons selling presses and types also to take out licences.

- 60 George III. and 1 George IV., cap. 9. An Act to subject certain Publications to the Duties of Stamps upon Newspapers, and to make other Regulations for restraining the Abuses arising from the Publication of blasphemous and seditious Libels. [December 30th, 1819.] pp. 10.

This Act specified the kind of pamphlets, &c., subject to the stamp duty upon newspapers, what quantity of paper was to be deemed a sheet, &c. Publications at intervals exceeding twenty-six days were to be published on the first day of the month, or within two days before or after. Heavy penalties were

imposed for omitting to print the price and date of publication on periodicals. No person to print or publish newspapers or pamphlets without entering into recognisance or giving bond for securing fines upon conviction for libel. Other stringent enactments followed.

- 11 George IV. and 1 William IV., cap. 73. An Act to repeal 60 George III., and to provide further remedy against the abuse of publishing Libels. [1831.]

- Report from the Select Committee on Printing done for the House. Ordered by the House of Commons to be printed, July 10th, 1828. pp. 88.

The Minutes comprise the evidence of Messrs. Luke Hansard, Luke Graves Hansard, Andrew Spottiswoode, M.P., John Bowyer Nicholls, George Duckworth, John Lewis Cox, Richard Gilbert, and George Woodfall, all master printers of eminence in London; that of J. Rickmann, Esq., who held a situation under the Speaker, being peculiarly interesting,

as giving a very detailed, and at the same time complimentary account of the relations which subsisted between Mr. Hansard and the House of Commons. The report contains full details as to the method of charging the printing done for the House as practised in those days, and is a very interesting document for printers.

- 6 & 7 William IV., cap. 76. An Act to reduce the duties on newspapers and to amend the laws relating to the duties on newspapers and advertisements. [1837.]

- 3 & 4 Vic., cap. 9. An Act to give summary protection to persons employed in the Publication of Parliamentary Papers. [14 April, 1840.]

Proceedings, civil or criminal, against persons for the publication of papers printed by order of Parliament are to be stayed upon delivery of a certificate and affidavit to the effect that such publication is by order of either House of Parliament.

Proceedings are also to be stayed when commenced in respect of a copy of an authenticated report.

In proceedings for printing any extract or abstract of a paper, it may be shown that such extract was made *bonâ fide*.

- 2 & 3 Vic., cap. 12. An Act to amend an Act of the 39th year of King George III., for the more effectual suppression of Societies established for seditious and treasonable purposes,

PARLIAMENTARY PAPERS :—

and for preventing treasonable and seditious practices, and to put an end to certain proceedings now pending under the said Act. [4 June, 1839.]

A penalty was imposed upon printers for not printing their name and residence upon every paper and book, and on persons publishing the same, but no actions for penalties were to be commenced, except in the name of the Attorney or Solicitor-General in England, or the Queen's Advocate in Scotland.

— 5 & 6 Vic., cap. 82. An Act to assimilate the Stamp Duties in Great Britain and Ireland, &c., and to make regulations for collecting and managing the same until the 10th October, 1845. [5 August, 1842.]

This Act made permanent the provisions cited in a previous Act as to licences for keeping printing-presses in Ireland.

— 9 & 10 Vic., cap. 33. An Act to amend the laws relating to corresponding Societies and the licensing of lecture-rooms. [27 July, 1846.]

This Act provided that proceedings under 39 Geo. III., cap. 79, and 57 Geo. III., cap. 19, should not be commenced unless in the name of the law officers of the Crown.

— Copy of Correspondence from the General Board of Health to the Lords Commissioners of Her Majesty's Treasury, relative to printing Official Reports in the octavo instead of the folio form; also Copy of the Observations by the Comptroller of the Stationery Office, with the reply thereto by the Secretary of the General Board of Health. Ordered by the House of Commons to be printed, May 16th, 1849. pp. 28.

Mr. J. R. M'Culloch, Comptroller of her Majesty's Stationery Office, expresses himself very decidedly in favour of a retention of the folio in preference to the octavo form, but meets with a very sharp refutation on this particular point (the difference in favour of octavo being within a fraction of 28 per cent.) from the Secretary to the General Board of Health, who also further alludes to Mr. M'Culloch's memorandum in the following terms :—"The Board do not deem it requisite that I should enter into any detailed examination of all the points which arise upon Mr. M'Culloch's statements and proposition, further than to notice his recommendation that Reports should be submitted in manuscript, and that no correction should be allowed to be made in Reports in type. According to this view, whilst works of speculation, or imagination, or amusement, are subject to careful labour and correction, works involving questions of legislation, practically affecting the interests of large masses of the community, *may be dashed off on the first intention!*"

— Report from the Select Committee on Newspaper Stamps; together with the Proceedings of the Committee, Minutes of Evidence, Appendix, and Index. Ordered by the House of Commons to be printed, 18 July, 1851. 8vo. pp. xlii. 659.

Comprises a body of most interesting matter relating to copyright, taxation of the Press, publishing, and printing. This Report led to the repeal of the Stamp Act.

— 16 & 17 Vic., cap. 59. An Act to repeal certain Stamp Duties, and to grant others in lieu thereof, to amend the laws relating to Stamp Duties, and to make perpetual certain Stamp Duties in Ireland. [4 Aug. 1853.]

PARLIAMENTARY PAPERS :—

— Report from the Select Committee of the House of Lords appointed to consider the subject of Printing Papers for this House, and to report thereon to the House ; together with the Minutes of Evidence. Session 1854. Ordered to be printed, June 26th, 1854. pp. 42.

The Committee addressed themselves to three points :—“ I. Whether any diminution can be made of the expense of printing for this House. II. Whether it is advisable that the House of Lords' Bills, Reports, and Printed Papers, should be sold to the public ; and, III.

Whether it is expedient that the Reports of Committees of this House and the Evidence taken by them, and other Printed Papers, should be in an octavo form instead of the folio form at present in use.”

— Report of the Select Committee appointed to consider the cheapest, most expeditious, and most efficient mode of providing for the Printing required for the Houses of Parliament and the Public Service, with minutes of evidence. London : 1855. Folio. pp. xxi. 273.

Contains record of a trial of speed between Richard Clay's selected compositor and some women or girl compositors selected by Major Beniowski, and work-

ing under his system. With litho facsimiles of proofs, &c., and other technical matter of interest to printers and publishers.

— 20 & 21 Vic., cap. 83. An Act for more effectually preventing the sale of obscene books, pictures, prints, and other articles. [25 August, 1857.]

Justices may authorise search of suspected premises, and there are provisions for the security of those whose duty it is to carry out the enactment.

— Children's Employment Commission. [1862.] Fifth Report of the Commissioners, with Appendix. Presented to both Houses of Parliament by command of Her Majesty. London : 1866. pp. 224.

Comprises among other reports on different trades that of Mr. H. W. Lord, on printers, bookbinders, manufacturing stationers, &c., and evidence taken at a

large number of offices in London, Liverpool, Manchester, Cambridge, &c., from employers and employed in the various trades enumerated.

— Tenth Report of the Commissioners appointed to inquire into the Organization and Rules of Trades Unions and other Associations ; together with Minutes of Evidence. Presented to both Houses of Parliament by command of Her Majesty, 28th July, 1868. London : 1868. Folio. pp. 120.

On the 12th February, 1867, in consequence of the Trade Union outrages which had just previously taken place at Sheffield, a Royal Commission was issued “ to inquire into and to report on the organization and rules of trades unions and other associations, whether of workmen or employers.” The Commissioners were :—Sir W. Erle, the Earl of Lichfield, Lord Elcho, Sir E. W. Head, Sir D. Gooch, and Messrs. Herman Merivale, J. Booth, J. A. Roebuck, Thos. Hughes, and W. Mathews. The sittings took place

during June and July, 1868 ; and on the 28th of the latter month the report above cited was presented to Parliament.

The following were the specific questions taken into consideration by the Commissioners :—

“ I. The history, organization, and objects of the trades unions or associations (whether of workmen or employers) now in operation. II. The action of such associations with respect to—(1) The regulation of wages and hours of labour ; (2) The supply of workmen

PARLIAMENTARY PAPERS :—

(stipulations as to non-members, apprentices, &c.); (3) The conditions of labour (piece-work, overtime, &c.); (4) Strikes or lock-outs. III. The effects of the action of such associations upon—(1) Trade; (2) The social condition of workmen; (3) The individual relations of employers and workmen. IV. The practicability of establishing courts of arbitration. V. The working of co-operative societies and industrial partnerships. VI. The adjustment of the law affecting trade associations."

On these points a mass of authentic information was procured, and the Report forms an interesting contribution to the current history of the Printing trade. We pass by the evidence of those witnesses who were not connected with Printing.

On the 22nd July Mr. GEORGE LEVEY, a member of the Master Printers' Association, was examined. In reply to questions, this gentleman stated that the association was instituted in its then existing state mainly in consequence of the compositors' Union having during an interval of abeyance of the Committee of Master Printers acquired very considerable power, which they were beginning to use very unpleasantly. There were previous temporary associations in the shape of a Committee of masters, that were appointed on each special occasion when the men required, as they did at various times, an increase of wages in consequence of the gradually increasing price of provisions and the price of labour throughout the country generally. The masters met together and agreed, as the representatives of the trade, to confer with committees of the men similarly constituted, a few of them being appointed to confer with the masters. The last great revision of the Scale took place in 1847; after that period there was an interval of quiescence. Soon after that the masters' society fell into abeyance, but during the whole of this period the organization of the men was being concentrated, and extending over a larger and larger number of the compositors. About 1851 to 1854 the compositors in the union were making demands upon the masters in different houses, and it was thought desirable that there should be a combined body for the purpose of examining these demands and resisting them when necessary. Accordingly the Association was resuscitated. As the men seemed to hesitate very considerably about deferring to the decision of the masters, and

various questions arose which it was found rather difficult to settle without reference to a court of law—that being thought very undesirable—a Court of Arbitration was formed. It was not a permanent court, but when the committees of the masters and the men respectively arrived at different conclusions, and there was no possibility of settling the matter but by reference to a court of law, this arbitration committee was to be called in. It was to consist of three journeymen, neither of whom was interested in the question at issue, and three masters, also disinterested; and it was to be presided over by a barrister. The evidence was to be produced to this court, and if the result was that a majority of the six decided in any way their decision was absolute; but if the trade feeling and the personal feeling were so strong that the three masters remained of the same opinion as that with which they commenced their negotiation, and the three journeymen remained so too, then the barrister who had heard the whole of the evidence was to decide the question according to his judgment. This barrister was mutually selected by the masters and men, and was appointed for twelve months. The arbitration court met upon three occasions only. The first two questions submitted were decided without reference to the barrister, and in each case in favour of the journeymen. The third case, which was a very important one, was debated for a great many hours, and ultimately decided by the barrister in favour of the masters. As far as this special case was concerned his decision was considered conclusive, and acted upon. The following month the compositors said, "The arbitration court have decided that case, but we cannot hold it as a rule for future cases;" and in regard to a similar claim commenced proceedings which were carried from the Court of Exchequer, at Guildhall, to the Court of Error, and the judges finally decided against the masters. This was in 1858, and there had never been any arbitration court from that time forward. The rest of Mr. Levey's evidence had reference to the rate of wages that prevailed at the time. He concluded by expressing an opinion, that, "If every trade had its masters' committee and workmen's committee for mutual conference, and its distinct legal arbitration court for ultimate decision, on something of the same principles as those proposed

PARLIAMENTARY PAPERS :—

by the printers of London, nearly all the evils of trade-unions would be removed, and their operation might become beneficial to both the respective trades and the community at large."

On the same day Mr. C. W. H. WYMAN, Chairman of the Association of Master Printers of London, was examined. A considerable portion of his evidence bore upon the failure of the arbitration scheme through the repudiation of its decisions by the men. He advocated the establishment of a court of the kind, and showed the practical inconveniences which had arisen since it had been allowed to fall into desuetude. An important trade question arose in 1866 in which the employers got on very well in a conference with certain delegates chosen by the compositors, but when the delegates went to a general meeting of their body—although there was every reason to believe that whatever was accepted by the representatives of the men at the conference would be accepted by the men generally—they were cast over by their constituents; and documents showed that at a meeting of the Union, called to consider the question, there was such a stormy state of feeling as rendered it impossible to deliberate. The practical result was, that wanting calmness and discretion the decision of universal suffrage was less satisfactory than the decision of the chosen delegates. Mr. Wyman proceeded to point out how the existence of the Scale facilitated the establishment of a court of arbitration. There were many masters who would be glad to burn the Scale and destroy unionism, and go in for free trade in printing. There were disadvantages, he considered, in the Scale, but they were partly neutralized by the fact that the employers were accustomed to them. The advantages were that the masters knew what they were to pay for their work and also knew what their neighbours were paying, and that governed them in giving estimates; besides which, the men were prevented from constantly varying their prices. If there were no Scale the basis of arbitration would be extremely undefined. In regard to the rise of wages in 1867, which he thought just to the compositors, Mr. Wyman said that, nevertheless, he considered that the way in which it was extorted was impolitic. The masters were met in such a spirit that it was a question of concession or strike. The men got more wages, but at the same time less work, so that in the re-

sult they were not wholly benefited, while the masters were much worse off. The subject of foreign and provincial competition with London printers was then gone into, the witness producing a large body of evidence to show that book-work was being sent out of the metropolis to be done in places where the rates of wages were lower. Mr. Wyman concluded with a series of propositions embodying a summary of his evidence, which will be found at p. 94 of the Report. He was not prepared to abolish trade unions and go in for free trade in printing; legal recognition should be accorded to the unions, and the fulfilment of given duties and responsibilities exacted; rules of unions should be examined by a Government officer, and none sanctioned which restricted the liberty of the master to make his own arrangements with his workmen and plant—the workmen to be equally free, and at liberty to belong or not to any society; the separation of funds subscribed for provident purposes from those subscribed for trade purposes; one trade union should not be allowed to vote its funds in support of another trade union for any purpose whatever; the chairman and secretary for the time being to be held personally liable for all infractions of the law committed by the union. The following "general considerations" were appended :— "Trade unions as at present constituted act in restraint of trade, and have not on the whole been productive of pecuniary advantage to the workmen, while they have diminished proper sympathy between employers and employed, as well as individuality and enterprise in the workman himself. Under their influence the men have become more litigious, they have at times exacted higher pay than circumstances justified, but have not always permanently benefited thereby, having obtained more pay but less occupation. Whereas the governing members of trade-unions exercise apparently unlimited powers of coercion for so-called trade objects, they do not appear to use their power to raise the morality, efficiency, and social respectability of their members as they might and could do. It should be made compulsory to refer all trade disputes to arbitration."

Subsequently, Mr. BENJAMIN PARDON, member of the firm of printers in Paternoster Row, was examined, chiefly on the subject of Apprentices. He objected to the rule of the Machine-minders' society which provided that no

PARLIAMENTARY PAPERS :—

employer should be permitted to take more than one apprentice for three journeymen. There was also an unwholesome restriction, he said, with regard to the necessity for joining the Union, which was made absolute. Mr. JOHN SHREEVE, Secretary to the Printing-Machine Managers' Trade Society, on the other hand, said that they did not hunt a man out of a house because he was not a member of their body; "all we look to is that he has served his seven years to the business; he can either belong to the society or not."

Mr. W. H. BLATCHLEY, Secretary of the Printers' Pressmen's Society, who was next examined, said that the object of that body was to insist upon the Scale of prices being carried out. That Scale was agreed on at the same time as the compositors' Scale was settled, and it is contained in Hansard's "Typographia." Such, however, had been the improvement in printing since the time that the Scale was made that sometimes even double the original prices were agreed to. When that Scale was made, wooden presses were generally in vogue, and what is now called "making ready" was hardly thought of. No coercive measures were adopted to compel persons to belong to the trade society. Mr. Blatchley was severely cross-examined as to the meaning of "protecting" a Scale which was continually altered, and explained that he meant that they did not work for less than Scale prices, but got as much more as they possibly could.

Mr. HENRY SELF, Secretary of the London Society of Compositors, who was also examined on the same day, said that the aim of the society was that every member of the body should consult the governing committee and be guided by its decisions. The committee did not take action to force men into contests with their employers; the initiative was taken by the men themselves going to the committee. In regard to the arbitration court, he thought that it should be accepted voluntarily, and afterwards the decisions should be binding only on those who were assenting parties. Mr. Self gave the following sketch of the nature of his Union:—Up to the year 1810 there had been no real organization of the London compositors, the men having managed, by extemporising Committees for any particular occasions, to meet the masters, even so early as 1785. In 1810 was the chief settlement, and the Scale

was formed. Between then and 1816 there was no society of London compositors. In that year an attempt by the masters to lower the price of certain work suggested the formation of an association to defend the Scale; accordingly an association was formed, but it did not number many members. In 1820 another association was formed of the daily newspaper hands to defend their Scale. In 1826 a third society was formed, also to defend the Scale of 1810, and the 1816 and the 1826 societies were amalgamated in 1834, and became what was called the London Union of Compositors, the daily newspaper-hands still remaining a separate society. The Union consisted in 1834 of about 800 members, but in its second year it amounted to about 1,700 members, and went on increasing from time to time. Then it began to decrease from various differences in the views of the compositors themselves, and ultimately another change was effected in 1844, when all the various typographical associations throughout England, Ireland, and Scotland, were united in one general society, called the National Typographical Association, the country being mapped out into districts, London forming the south-eastern district. However, the differences of feeling and the different modes of payment and customs of the provinces as compared with London soon broke that up, and then the London Society of Compositors as it is at present constituted was formed in 1848. The newspaper-hands' society, which was established in 1820, did not amalgamate with the general society till 1853. The first year of its existence it consisted of about 1,000 members, and it had gradually gone on increasing in numbers, till in 1868 it had about 3,300 men on the books. When it was first started it was organised upon the basis of a shifting system of payment, men paid according to their earnings. The maximum payment up to 1863 was 4d. per week, and the minimum 2d.; but in that year, in consequence of a change effected in the organization of the society and the members determining that the whole area of membership should be open to the receipt of a certain amount of relief when unemployed, the subscriptions were raised, and the rates ran from 2d. to 6d. per week. The society was governed by a committee consisting of twelve persons from the Book trade and two from the News department. To that committee all questions of dispute are referred, by

PARLIAMENTARY PAPERS :—

chapels sending down deputations to ask the opinion of the committee, and the latter have general governing powers and give general advice. They are always liable to have their judgments overruled by a quarterly delegate meeting, or by a general meeting of members. There is a chief-secretary and an assistant-secretary, who also acts as librarian and house-keeper, the society renting premises for itself.

Mr. RICHARD LEE, a member of the compositors' society, gave evidence with the view of showing that the successive increases in the Scale had not sent work away from London.

Mr. HENRY SELF was further examined on the 24th July, chiefly with

reference to the sums paid by the society for "defence of the Scale." Mr. SHREEVE and Mr. BLATCHLEY were also re-examined, and Mr. C. W. H. WYMAN gave further evidence, replying to some of the statements made by the representatives of the men, and adducing facts strengthening his position, as above indicated. This closed the examination as far as the Printing business was concerned. The Report abounds with material for the careful consideration both of employers and employed, and is especially valuable from the fact that all the witnesses spoke with the authority of practical and official experience upon the several points involved.

— Factory Acts Extension Act (1867) Modifications. Return to an Address to the Honourable the House of Commons, dated 18th March, 1869, for "Return of the Applications for Modifications which have been made under the eleventh and twelfth clauses of the Permanent Modifications of the Factory Acts Extension Act, 1867; the manner in which such applications have been dealt with, and the reasons for so dealing with them respectively." Ordered by the House of Commons to be printed 7th May, 1869. Folio.

This is a paper contributed by Messrs. Redgrave and Baker, Inspectors under the Factory Acts. The Act of 1867 prescribed certain hours within which persons might legally work. These hours, however, in many cases conflicted with the customary working hours of certain trades, and the regulation could not be enforced without causing much inconvenience and loss. It was thereupon decided by the Legislature that on due proof of such inconvenience the Secretary of State should be empowered to make

certain modifications of the hours. The Act seriously affecting letterpress printers, they availed themselves of this provision, and this paper gives the grounds upon which the different firms respectively applied for a modification, and the result of those applications. Further particulars as to the movement in the trade which enabled printers to obtain these concessions will be found in this BIBLIOGRAPHY, in the course of the notes relative to the proceedings of the Master Printers' Association, *s. v.* "SOCIETIES."

— 32 & 33 Vic. cap. 24. An Act to Repeal certain enactments relating to Newspapers, Pamphlets, and other Publications, and to Printers, Type-Founders, and Reading-Rooms. [12 July, 1869.]

This Act repeals a number of previous enactments relating to newspapers, pamphlets, and other publications, and to printers, type-founders, and reading-rooms. The following is a list of these Acts and the parts repealed :—

- 36 Geo. III. c. 8. Entirely.
- 39 " " 79. Sec. 15-33, 34, and 39.
- 51 " " 65. The penalties on Printers and Publishers.
- 55 Geo. III. c. 101. Sec. 13.
- 60 " " & 1 Geo. IV. c. 9. Entirely.
- 11 Geo. IV. & 1 Wm. IV. c. 73. The sentence of banishment for the second offence.

6 & 7 Wm. IV. c. 76. All except sec. 1-4, 34, 35, and the schedule.

2 & 3 Vic. c. 12. Entirely.

5 & 6 " " 82. The words in sec. 20, "and also license to any person to keep any Printing-Presses and Types for printing in Ireland."

9 & 10 Vic. c. 33. So far as it relates to the proceedings under enactment now repealed.

16 & 17 Vic. c. 59. So much of sec. 20 as makes perpetual the provisions of 5 & 6 Vic. c. 82 now repealed.

PARLIAMENTARY PAPERS :—

— 33 & 34 Vic. cap. 65. An Act to amend the law relating to Advertisements respecting Stolen Goods. [9 August, 1870.]

Whereas, under 24 & 25 Vic. c. 96, the kind shall be brought within six months after the forfeiture is incurred, and in no case without the assent in writing of the Attorney or Solicitor-General.

— Report from the Select Committee on Public Departments (purchases, &c.), together with the proceedings of the Committee, Minutes of Evidence, Appendix, and Index. Ordered by the House of Commons to be printed 18th July, 1873. Folio. pp. xii. 786.

The voluminous evidence of Mr. W. R. Greg, Comptroller of Her Majesty's Stationery Office, presents a mass of very interesting facts in connection with the supply of print, paper, and binding for the Houses of Parliament and the Public Departments generally.

— Reports of the Inspectors of Factories to Her Majesty's principal Secretary of State for the Home Department. Presented to both Houses of Parliament by command of Her Majesty. London : 1870. 8vo.

These Reports are published annually, and furnish a large amount of reliable statistics concerning most of the important industries of the country. In the volume for 1870, at pp. 12 *et seq.*, is a succinct statement of the modifications of the Factory Acts which printers may adopt absolutely. Succeeding volumes exemplify the results of recent legislation affecting the sanitary and educational condition of the workpeople engaged in the printing business. The Reports are written by Messrs. Alexander Redgrave and Robert Baker.

— First Report of the Controller of Her Majesty's Stationery Office. Presented to both Houses of Parliament by command of Her Majesty. London : 1881. 8vo. pp. ii. 34.

A very concise but explicit report on the establishment, duties, expenditure, and receipts of H.M. Stationery Office, written by Mr. T. Digby Piggott, the Controller, and occupying 17 pages. Mr. H. G. Reid, assistant Controller, (in Appendix A) gives an interesting account of "the origin and growth of the Stationery Office." This document shows that it was the duty of Horace Walpole, as Usher of the Exchequer, to furnish stationery for the Treasury and

Exchequer, and that the establishment of a Stationery Office and the abolition of Walpole's sinecure was one of the results of the Administrative Reform Act carried by Mr. Burke when Paymaster-General (under the Rockingham Administration) in 1782. Walpole's office produced him £4,200 profit in the year 1780, as he admitted in a somewhat droll "Memoir" relative to his income, which he himself drew up to show the nature of his duties and emoluments.

PARNAS vreuchden, ter onsterfelyker gedagtenis over het derde eeuwjaar van de uitvinding der ~~not~~ volpreese boek-drukkonst door Laurens Jansz. Koster, in zyn leven schepen der stad Haarlem. Haarlem : 1740. 4to. pp. 12.

PAROY (Marquis de). Précis sur la Stéréotypie, précédé d'un coup d'œil rapide sur l'origine de l'Imprimerie et de ses progrès. Edition stéréotype d'après le procédé de MM. le Marquis de Paroy et Durouchail. Paris : 1822. 8vo. pp. 32.

On an improved method of stereotyping, "according to a new process, which combines all the advantages of other methods with those which belong to itself alone."

PARRET (H.). Illustrations typographiques ; recueil de vignettes, alphabets, etc. gravés et polytypés par H. Parret, graveur sur bois de l'Imprimerie Royale. 2 vols. Paris : 1838 and 1842. Oblong 4to.

PARTHEY (Gustav). Kurzes Verzeichniss der Hollar'schen Kupferstiche. (Auszug aus dem grösseren Werke.) Berlin : 1853. kl. 8vo. pp. 116.

—— Wenzel Hollar. Beschreibendes Verzeichniss seiner Kupferstiche. Berlin : 1853. 8vo. pp. xxii. 635. — Supplement. Berlin : 1858. 8vo. 2 leaves, pp. 629.

PARTINGTON (C. F.). The Engravers' Complete Guide ; comprising the theory and practice of Engraving, with its modern improvements in steel plates, lithography, &c. London : 1825. 8vo.

—— The Printers' Complete Guide ; containing a Sketch of the History and Progress of Printing, to its present state of Improvement : Details of its several Departments, numerous Schemes of Imposition, Modern Improvements in Stereotype, Presses, and Machinery, &c., with Familiar Instructions to Authors illustrative of the Art of Correcting Proof-sheets. London : 1825. 8vo.

—— Another Edition in 1831. 8vo.

PARTON (James). George W. Childs. A biographical sketch. Philadelphia : 1870. 8vo. pp. 16.

Mr. CHILDS is a printer of Philadelphia, and proprietor of the *Public Ledger*, a daily paper of very large circulation and influence, published in that city.

—— The Life of Horace Greeley, Editor of the *New York Tribune*. New York : 1855. 8vo. pp. xviii. 442.

The onward and upward course of a working compositor to fame, riches, and influence. An enlarged edition was published in 1869, pp. xvii. 598, and 9 plates.

PASCHIUS (G.). De Typographia, &c. In his "Tractatus de novis inventis." Lipsiæ : 1700. 4to.

PASCHKER. Schrift-Proben der Paschkeschen Buchdruckerei zu Königsberg in Preussen. 8vo. 39 leaves.

PASIGRAPHIE ; eller allinåut Skrif-Språk. Stralsund : 1800. 8vo.

PASQUIER (Stephen). Universal Standard of Printing. *Gentleman's Magazine*, vol. lxxxiii., pt. 1, p. 136.

In February, 1810, Mr. STEPHEN PASQUIER issued proposals for a volume in quarto, with copperplates engraved by means of the author's newly-invented machine and tools, descriptive of a new system, called Neography, by which the publisher, at considerable cost and labour, had attempted to simplify and bring to one universal and common standard all

the various modes of writing and printing used among the several nations of the earth. His chief object in this undertaking was stated to be "to assist commerce, to facilitate correspondence, and open an easier intercourse to the diffusion of knowledge, fine arts, and civilisation, in the four quarters of the globe."

PASSAVANT (Johann David). Le Peintre-Graveur, contenant l'histoire de la gravure sur bois, sur métal, et au burin jusque vers la fin du XVI^e siècle, l'histoire du nielle, avec Complement de la partie descriptive de l'essai sur les nielles de Duchesne aîné et un

Catalogue Supplémentaire aux Estampes du XV^e et XVI^e siècle du Peintre-Graveur de Adam Bartsch. 6 vols. Leipsic : 1860-64. Royal 8vo. Portrait.

The following is a synopsis of the contents of this work, which is of standard authority in regard to the history of Engraving :—

Vol. i. History of engraving on wood and on metal up to the end of the sixteenth century; history of copperplate engraving to the same epoch; niello. Pp. xvi. 377.

Vol. ii. German wood engravings of the fifteenth century; Netherlandish copperplates of the fifteenth century; table of engravings, not signed, of the German and Netherlandish schools of the same period; alphabetical list of the masters, and of their monograms. Pp. 303.

Vol. iii. Catalogue of Netherlandish prints of the sixteenth century; catalogue of prints of Germany and the Low Countries; the masters of Nuremberg of the first half of this century. Pp. 504.

Vol. iv. Continuation of the Catalogue

of German prints of the sixteenth century; School of Frankfort and Saxony; the minor masters of the Nuremberg and Low Country schools; German masters and engravers on copper and wood of different periods, &c. Pp. 351.

Vol. v. Italian engravers; the Florentine school; schools of Padua, Lombardy, Mantua, and Bologna; unknown masters and their monograms at the beginning of the sixteenth century; table of unsigned engravings of the Italian school, before the epoch of Marc Antonio, arranged according to their subjects. Pp. vi. 238.

Vol. vi. Conclusion of the Italian engravers; the Roman school of Marc Antonio; the Mantuans; the school of Fontainebleau; Italian wood-engravers and chiaro-obscurists; catalogue of French engravings up to the end of the sixteenth century; general indexes. Pp. 407.

PASSAVANT (Johann David). Vierter Bericht über das Städel'sche Kunstinstitut durch die Administration veröffentlicht im August, 1859. Enthaltend u. a. Ueberblick der Geschichte des Kupferstichs. Frankfurt : 1859. 4to.

Fourth report of the Artistic Institute of Städel, with a sketch of the history of engraving.

[PASSERONI (Giovanni Carlo).] Memorie aneddote per servire un giorno alla vita del Signor Giovanbattista Bodoni, tipografo. Parma : 1804. 8vo.

PATENT OFFICE PUBLICATIONS. Patents for Inventions. Abridgments of Specifications relating to Printing, including therein the production of copies on all kinds of material (excepting felted and textile fabrics) by means of types, stereotype, blocks, plates, stone, dies, stencil plates, paper writings, electro-chemicals, and light. Printed by order of the Commissioners of Patents. London : 1859. 8vo. pp. 631.

The preface to this volume, signed by the late Mr. B. Woodcroft, who was clerk to the commissioners, states that the indexes to patents are so numerous and costly as to be placed beyond the reach of a large number of inventors and others to whom they have become indispensable. To avoid this difficulty short abstracts or abridgments of the Specifications of Patents under each head of invention have been prepared for publication separately, and so arranged as to form at once a chronological subject-

matter, reference, and alphabetic index, to the class to which they relate.

This part contains the patents granted from 1617 to 1857. It is prefaced with an account of the origin of Printing, derived from works which are not now regarded as of standard authority. To this is added a popular description of different printing processes. Then follow the early statutes for controlling Printing and Type-founding, Letters Patent to the Royal Printers, &c., and, after them, the Abridgments.

PATENT OFFICE PUBLICATIONS. Patents for Inventions. Abridgments of Specifications relating to Printing. Part ii., A.D. 1858-1861. Printed by order of the Commissioners of Patents. London: 1862. 8vo. pp. viii. 185.

The preface is signed B. Woodcroft. Part ii. of the Abridgments was published in 1862, and it includes all the patents granted between 1858 and 1861; becoming out of print, it was superseded by the following:—

— Patents for Inventions. Abridgments of Specifications relating to Letterpress and similar Printing (excluding Electro-telegraphic and Photographic Printing). Part ii., A.D. 1858-1866. Printed by order of the Commissioners of Patents. Second edition. 1878. pp. xiii. 382.

This reissue owes its origin to Mr. H. Reader Lack, who is now Clerk of the Commissioners of Patents, Superintendent of the Patent Museum, Registrar of Designs, and Registrar of Trade Marks. The series of Abridgments on Printing does not extend beyond the year 1866. It is intended, however, to continue them to the end of the year 1876, as soon as the Abridgments of all the specifications from the earliest period to the end of 1866 have appeared in a classified form. Until that takes place an examination of the specifications relating to Printing can only be continued by the aid of the subject-matter and other indices for each year. It is to be regretted that the records of this most important department of the State are in an almost inchoate condition, but it is hoped that the activity of Mr. H. Reader Lack (author of the descriptive prefaces on Printing and Stationery to the Catalogue of the London International

Exhibition of 1872) will soon obviate this great and most regrettable want.

As already stated, the publication of the Abridgments on Printing has been discontinued, but it may be desirable to add that in 1867 there was commenced, under the auspices of the Commissioners of Patents, a weekly publication entitled *Chronological and Descriptive Index of Patents* (Patent Office, 25, Southampton-buildings, Chancery-lane. 4to.). This includes all patents of whatever nature, but indexes of persons and subjects in regular numerical order are published at the expiration of six months from the date of application. In the index of each successive number all the previous indexes are incorporated until the end of the year, so that the last published index only need be consulted at any time. These Abridgments are written by the respective inventors themselves, and are deposited with the provisional specifications.

— Catalogue of the Library of the Great Seal Patent Office. London: 1857-58. 2 parts. Imperial 8vo. Part i., titles; part ii.; index.

A new edition of this Catalogue of one of the most extensive technical libraries in the world is now (1881) in process of completion.

The Library, situated in Southampton-buildings, Chancery-lane, contains a large number of books on Printing and its auxiliary arts, many of which are not to be found even at the British Museum. In the compilation of this BIBLIOGRAPHY we have availed ourselves of the facilities provided in this excellent public in-

stitution. In the year 1833 the Commissioners of Patents purchased a large number of books, tracts, and manuscripts, forming a portion of the collection relative to the history of Printing of the late J. Koning (*q. v.*). These, with the other works on the same subject in the library, have been catalogued by Mr. J. Atkinson, the librarian, and his Catalogue, which at present remains in manuscript, has been largely used in the compilation of this BIBLIOGRAPHY.

PATENT TYPE-FOUNDING COMPANY. Specimens of Printing Types and Music Founts, manufactured by the Patent Type-Founding Company. London. 8vo.

About the year 1851, Mr. John R. Johnson, an analytical chemist and a mechanic of great ability, commenced experiments with the view of making type

completely by machinery without the use of hand labour. Afterwards he addressed himself to the discovery of a new alloy, harder than those in use at the

time, and subsequently formed a partnership with a son of the late Mr. King, a successful punch-cutter, under the name of King & Co., to carry out his inventions. In 1857, the late Mr. J. S. Atkinson formed a company, chiefly of Manchester gentlemen, to purchase from King & Co. their business, which was removed to Red Lion-square, London, where it has ever since been carried on under the

name of the Patent Type-Founding Company. In 1873, the company was dissolved, the business being purchased by Mr. P. M. Shanks, the manager, and Captain H. A. Revell, by whom it was carried on until the death of the latter, which occurred 19th January, 1881. Mr. P. M. Shanks is now, therefore, sole proprietor.—See JOHNSON (J. R.).

PATER (Paulus). *De Germaniæ miraculo optimo, maximo, Typis Literarum, earumque differentiis, Dissertatio.* Lipsiæ: 1710. 4to. Title and dedication 2 leaves, pp. 91. Reprinted in Wolf, "Monumenta Typographica," vol. ii., pp. 705—866.

A very curious work, treating of where and when Printing was discovered, the manufacture of types and printing-ink, specimens of various types, early-printed books, celebrated printers, the cost of printing and the profit made by printers; ending with debates whether learned men ought to make a profit by printing, whether a type-founder makes a good

printer, and whether all printing-offices should be conducted at the public expense for the public good.

"PATER writes for the cause of Gutenberg and Strasburg, in the first instance; and Gutenberg, Faust, and Schoeffer, in the second, at Mayence; he observes that he had some of the wooden characters when a boy."—*Timperley*.

PAULMY (Marc Antoine Rene de Voyer de), Marquis D'Argenson. *Mélanges tirés d'une grande Bibliothèque*, vol. xxvii.—xxx. Livres militaires avec notices sur les progrès qu'ont fait pendant ce siècle les arts de l'Imprimerie, de la Musique, de la Danse, du Dessin, de la Peinture, de la Sculpture et de la Gravure. 1785. 8vo.



PAVIER (Thomas).

LONDON: 1600-1625.

This eminent printer lived at the "Cat and Parrots," near Pope's Head-alley, Cornhill. His first ascertained book is

dated 1600. No particulars relative to his life are on record. The device annexed is copied from the title-page of a

chap-book, called "The Garland of Good Will; divided into three parts," &c., 8vo., without date. It is undoubtedly the work of Pavier, as appears from the pun on his name, although it is stated to be "printed for G. Conyers, at the sign of the 'Golden Ring,' in Little Britain." Pavier was a bookseller, as well as a printer. His device consists of

a pavier, paving the streets of a town, raising a pavier's rammer; on his right hand a pickaxe, on the left a shovel in a heap of mortar; the whole enclosed in an elaborate cartouch, from which are hanging various tools of the trade, and round it the motto, "Thou shalt labour till thou return to dust."

PAVILLON der Presse, der. *Illustrierte Weltausstellungs-Briefe aus Paris.* (*Illustrierte Zeitung*, No. 1,836.) Leipzig: 1878.

PAYNE (John Thomas) and FOSS (Henry). *Bibliotheca Grenvilliana; or, Bibliographical Notices of Rare and Curious Books, forming part of the Library of the Right Hon. Thomas Grenville.* 3 vols. London: 1842. 8vo.

Parts i. and ii. are by J. T. Payne and H. Foss. Part iii., with a general index, is by W. B. Rye. Some of the bibliographical notes having a direct reference to the history of Printing are of great

value. The compilers were for many years booksellers in Pall Mall, and issued many very important and valuable catalogues of old books.

PEABODY (O. W. B.). *Ornamental Printing.* [In *North American Review*, vol. xxxvi., p. 276.]

PEARSON (Emily C.). *Gutenberg and the Art of Printing.* Boston: 1871. 8vo. pp. vi. 292. With frontispiece and illustrations.

PECK (Dav.). *Jubel-jähriges Gedenck- und Dancklied von der edlen Kunst der Buchdruckerey.* Leipzig: 1640. 4to.

PEIGNOT (Étienne Gabriel). *Bibliographie curieuse; ou notice raisonnée des livres imprimés à cent exemplaires au plus; suivi d'une notice de quelques ouvrages tirés sur papier de couleur.* Paris: 1808. Large 8vo. pp. 92.

Of this book only 100 copies were issued, but it has since been reprinted, with numerous additions, in the following:—

——— *Répertoire de Bibliographies spéciales, curieuses, et instructives; contenant la notice raisonnée: 1º, des ouvrages tirés à petit nombre d'exemplaires; 2º, des livres imprimés sur papier de couleur; 3º, des livres dont le texte est gravé; 4º, des livres qui ont paru sous le nom d'ana.* Paris: 1810. 8vo. pp. xv. 286.

——— *De l'ancienne bibliothèque des ducs de Bourgogne de la dernière race, ou Catalogue d'une partie des livres composant l'ancienne bibliothèque de ces ducs, etc., précédé d'une lettre à M. C. N. Amanton.* Paris: 1830. 8vo. pp. xxx. 60.

The Dukes of Burgundy were among the noblest patrons of some of the early printers; and there are many allusions in the volume to the early history of typography.

——— *Dictionnaire raisonné de Bibliologie; contenant 1º, l'explication des principaux termes relatifs à la Bibliographie, à l'art typographique, à la diplomatique, aux langues, aux archives, aux*

manuscripts, aux médailles, aux antiquités, &c. ; 2°, des notices historiques détaillées sur les principales bibliothèques anciennes et modernes ; sur les différentes sectes philosophiques, sur les plus célèbres imprimeurs avec une indication des meilleures éditions sorties de leurs presses, et sur les bibliographes, avec la liste de leurs ouvrages ; 3°, enfin l'exposition des différents systèmes bibliographiques, &c. Ouvrage utile aux bibliothécaires, archivistes, imprimeurs, libraires, &c. 2 vols. Paris : 1802. 8vo. Vol. I., pp. xxiv. 472 ; vol. II., pp. iv. 450, and 3 leaves. — Supplément, composé de plus de six cents articles nouveaux sur les matières énoncées ci-dessus, avec des corrections, des additions, et des tables alphabétiques pour l'ouvrage entier ; le tout augmenté d'un tableau synoptique de Bibliologie. Paris : 1804. 8vo. pp. x. 373, with 1 folding sheet.

PEIGNOT (Étienne Gabriel). Essai historique sur la liberté d'écrire chez les anciens et au moyen âge, etc. ; suivi d'un tableau synoptique de l'état des imprimeries en France en 1704, 1739, 1810, 1830, et d'une chronologie des lois sur la presse de 1789 à 1831. Paris : 1832. 8vo. pp. xxi. 218.

——— Essai historique sur la Lithographie, renfermant, 1°, l'histoire de cette découverte ; 2°, une notice bibliographique des ouvrages qui ont paru sur la lithographie ; et 3°, une notice chronologique des différents genres de gravure qui ont plus ou moins de rapport à la lithographie. Paris : 1819. 8vo. pp. 60, and lithographic frontispiece. 250 copies printed.

——— Notice historique et bibliographique sur l'imprimerie particulière, établie par Sir Thom. Johnes, à Hafod, vers 1800. [In the *Bulletin du Bibliophile*. Paris : 1837. pp. 524-526.]

——— Nouveaux renseignements sur la date de l'introduction de l'imprimerie en Amérique. [In the *Bulletin du Bibliophile*. Paris : 1836. pp. 332-333.]

——— Recherches historiques et bibliographiques sur les imprimeries particulières et clandestines qui ont existé tant en France qu'à l'étranger depuis le XV^{me} siècle jusqu'à nos jours, avec l'indication des principales ouvrages sortis de ces sortes de presses. Paris : 1840. 8vo. pp. 16.

This prospectus, which makes 14 pages, is all that was issued.

——— Recherches historiques sur les Danses des Morts. Analyse de toutes les recherches publiées jusqu'à ce jour sur l'origine et l'histoire des Cartes à jouer. Dijon : 1826. 8vo. pp. lx. 367. With plates and woodcuts. 300 copies printed.

An exhaustive account of all that was known at the time when Peignot wrote this work of the celebrated series of subjects called "The Dance of Death," which were so frequently reproduced by the early wood-engravers.

The works of Peignot are of the

greatest value to bibliographers and students of the history of printing. He was a writer of great industry, and of wide knowledge. For his memoir see D. (P.) "Notice biographique et bibliographique sur E. G. Peignot," in SUPPLEMENT.

PEIGNOT (Étienne Gabriel). Sur les incunables exécutés au XV^e siècle dans les villes de France par des ouvriers d'Allemagne, typographes ambulants. [*Bulletin du Bibliophile*. Paris: 1836. pp. 11-15.]

ÉTIENNE GABRIEL PEIGNOT, the great bibliographer, whose amiable erudition has been testified to by so many of his contemporaries, was born at Arc-en-Barrois, 15th May, 1767. Originally a bookseller at Besançon, he was appointed librarian of the École Centrale of La Haute Saône, which had been established in Vesoul, and threw heart and soul into the discharge of his new duties. Abbeys and convents for miles around Vesoul had been suppressed and pillaged. Their intellectual treasures had been huddled together by ignorant hands, and were exposed to all perils—by fire, by flood, and by base uses. Peignot never rested as long as he saw one of them still to be secured for his library. He was next made principal of Vesoul College, where he remained many years, and which he quitted when promoted to be Master of Lyons College and District Inspector of Classes. He discharged these duties with zeal, but it was always with delight that he returned to books, though he did not desert society for his favourites; he bore his share in company and trained up a family. No man has done more than he to foster in France a love of bibliography. He left behind him no less than fifty or more unpublished works in manuscript, among them a "Myriobiblion Français," which in 1830 numbered twelve or fifteen vol-

umes, and increased daily. These contained above 3,000 references to or critical notices of select works, memoirs, dissertations, and treatises, on every kind of subject published either separately or in great literary and academical collections each summary having a reference to the page and volume of the work in which the original was to be found. Some Paris publishers bought the manuscripts left by Peignot, and announced their publication, but they still remain in manuscript. It has often been wondered how he was able to do so much work. His secret was that from the hour he began to read he began to write: left hand never held a book that right hand had not a pen. Every leisure moment he gave to book and pen; he noted everything he read or heard in commonplace books under proper heads—authors, titles, subjects, words, thoughts, references to kindred subjects. He lived to be eighty-three years old. He died at Dijon, April 14th, 1849. His letters have very recently been published by his grandson, M. Emile Peignot. The volume includes his correspondence from 1813 to 1845.

E. G. Peignot often wrote under pseudonyms. His favourite signatures were "G. P." (Gabriel Peignot), "Philomneste, B. A. V." (Bibliothécaire à Vesoul), and P. Berigal (an anagram of Gabriel).

PEINLICH (Rich.). Zur Geschichte der Buchdrucker, der Bücher-censur und des Buchhandels zu Graz im xvi. Jahrh. [In the Mittheilungen des Histor. Vereines für Steiermark.] 1879. pp. 27.

PELLEGRINI (Dominico Maria). Della prima origine della Stampa in Venezia, per opera di Giovanni da Spira nel 1469 e risposta alla difesa del "Decor Puellarum" dell' Abate Mauri Boni. Venezia: 1794. 8vo.

PELLETIER (Léon). Considérations sur l'état de l'imprimerie et de la librairie en France, depuis l'époque de la Révolution. Lyon: 1842. 4to.

——— La Typographie, poème. Genève et Paris: 1832. 8vo. pp. 251.

Of the contents of this volume 25 pages only are occupied by the poem, the rest being made up of "Notes," in which, however, a great deal of information is embodied, together with many original remarks. The chapters are—The Invention; Celebrities; Emulation; Liberty;

all, of course, having reference to Typography. This author published in 1832 a small novel of an interesting character, in which was introduced amongst the *dramatis persone*, the celebrated printer of Antwerp, Christopher Plantin.

PENDRED [John]. Handbill, dated London, June 7, 1784.

A curious handbill, in our possession. It begins: "Very necessary for all printers, booksellers, stationers, &c. Likewise for all Lottery-office-keepers, Shopkeepers, and others, who have occasion to advertise in any of the newspapers in England, Scotland, or Ireland. This day is published, price only 4d., Pendred's List of the Master Printers in London, Westminster, and Southwark, with the number of each house, and their situation. Also a List of those residing in the several towns of England, Scotland, and Ireland, with the number of miles each town is distant from London. N.B.—Those who print News-

papers are particularly distinguished. To be had at the Red Hart, No. 21, Shoe-lane, Fleet-street. Hairdressers' bills for lanthorns may also be had, price three-halfpence."

JOHN PENDRED was a printer and publisher in the City at the close of the last century. He issued a number of "catchpennies" and ballads, many of them being his own composition. He was also the author of some plays. Among the best known of his works is "The Sailor's Frolick; or, a Trip to Covent Garden: a Poem on Facts" (London: 1774, 12mo), a copy of which is preserved in the British Museum.

[PENINO (A.).] *Catalogo ragionato dei libri di prima stampa e delle edizioné Aldine e rare esistenti nella Biblioteca Nazionale di Palermo*. Proceduto da una relaz-stor vulta madesima. Vol. i. Palermo: 1875. 8vo.

PERA (Francesco). *Biografia di Clauco Mari, tipografo*. (In the *Ricordi et Biografia Livornesi di fer.* Pera. pp. 354-359.) Livorne: 1867.

PERGER (A. R. v.). *Marginalien zur Geschichte der polygraphischen Erfindungen*. (Aus den Sitzungsberichten der K. Akad. der Wissenschaften.) Wien: 1858. 8vo. pp. 37.

PÉRICAUD (Antoine). *Bibliographie Lyonnaise du XV^e siècle, 1^{re} partie. Nouvelle édition*. Lyon: 1851. pp. 111. — *Bibliographie Iyonnaise du XV^e siècle, deuxième partie, contenant le Catalogue des Imprimeurs et des Libraires de Lyon de 1473 à 1500, la table méthodique des éditions Lyonnaises du XV^e siècle*. Lyon: 1852. pp. 60. — *Bibliographie Lyonnaise du XV^e siècle, troisième partie. Liste chronologique des Imprimeurs et Libraires de Lyon, 1473-1500*. Paris et Lyon: 1853. 8vo. pp. 31. Frontispiece, a fac-simile of the mark of Jehan Du Pré. — Part iv. was published in 1859.

Two hundred copies of each part printed. Bartholomew Buyer founded the art of Printing at Lyons in 1473. The "Bibliographie Lyonnaise" was originally published under the title of "Catalogue des Lyonnais dignes de Mémoire, rédigé par Breghot du Lut et Marc Antoine Péricaud," in the Proceedings of the "Société littéraire, his-

torique, et archæologique de Lyons." 1839. 8vo.

ANTOINE PÉRICAUD was born in 1782. He was keeper of the Library of the City of Lyons and President of the Société Littéraire of that city. He wrote many works on the history and antiquities of Lyons, where he died in 1867.

PERIER (Casimir). *Discours et lettres politiques*. Paris: 1873. Large 8vo. pp. 128.

The author is described as "député à l'Assemblée Nationale," 1871-1873. Among the contents is a letter entitled,

"Hommage des employés et ouvriers de l'Imprimerie et de la Librairie Centrale des Chemins de Fer."

PERIODICAL PUBLICATIONS.—The following is a list of Periodical Publications throughout the world devoted to Printing and the allied arts. It takes account of defunct as well as of existing journals, and gives the size, the interval of publication, the date of establishment, name of printer and editor, and other particulars, as far as obtainable.

Following the general plan of this work, we have ranged all the titles in the alphabetical order of their first word, provided that word is not an article or pronoun. Periodicals exclusively representing Paper-making, Bookbinding, Publishing, and Press interests are omitted, those only being included which are directly concerned with Printing, Engraving, and the correlated subjects of which the BIBLIOGRAPHY takes cognizance.

This list will be found to be by far the fullest of the kind ever published. The best existing compilation of the same character is Louis Mohr's "*Die periodische Fachpresse der Typographie*" (Strassburg, 1879) referred to *s. v.* the name of the author. We have availed ourselves of M. Mohr's valuable material wherever desirable, correcting a variety of inaccuracies which, as might be expected, unavoidably crept in, and have supplied other information founded upon our correspondence with foreign trade journalists and our own collection of papers. Yet, notwithstanding the pains taken, we do not suppose that the list is complete; indeed, it would now be quite impossible to secure particulars of every journal of the kind that has ever been issued.

Not a few readers, probably, will be astonished at the length of our list. No trade or interest in the world, perhaps, has so many representatives in the Press as Printing. We find them in England and Scotland, France, Belgium, Germany, Italy, Austro-Hungary, Switzerland, Denmark, Holland, Spain, Russia, and even in Roumania; in the United States, Canada, and Mexico; in Australia and New Zealand; and elsewhere. There is no other trade that has interests so universal, and that supports such a cosmopolitan Press; and no more remarkable illustration could be afforded of the work that Printing is doing everywhere for the enlightenment and advancement of mankind, than the catalogue of journals which record its progress and describe its products.

These journals are not only unrivalled in their number, but in the character of their contents and their excellent mechanical attributes. The "cobbler's wife goes badly shod," and it might be thought that printers would be somewhat careless of the appearance of journals intended for circulation merely among their own class. A very cursory examination of the Typographic Press will show that in regard to the character of their printing no other class of papers can approach them, some being specimens equalling in excellence the highest class of bookwork-printing, and using paper of the most luxurious description.

The literary character of the printing-trade journals is usually worthy of their mechanical get-up. Their contents often include general literature, such as original poetry, short essays, social

PERIODICAL PUBLICATIONS :—

sketches, and political articles, quite equal in ability to the standard of the ordinary literary magazines—certainly much in advance of papers belonging to other trades.

The annexed List may remind some readers of the great importance, relatively, to the literature of the printing art, of its periodical publications. While books on the subject of Printing appear seldom, and are not always written by persons of high qualifications or extended experience, the periodical press is issuing weekly, fortnightly, and monthly a vast mass of carefully-compiled and duly-edited matter, comprising an immense accretion of facts and speculations on the subjects involved. If the student of the History of Printing fails to realize the important office filled by periodical writers and editors, let him think what would be the value—the priceless value—of a file of a journal, let us say, like the *Journal für Buchdruckerkunst* from the year 1450 to 1850 ! What controversies would have been spared, what erroneous views would have been avoided, what immeasurably valuable facts and incidents, now lost in oblivion, would have been recorded !

The typographic periodicals, however, are not inimical in their influence on book-making, but rather conducive to it. Books have been actually brought into existence by being reprinted from the pages of periodicals. Some of the books so created, being costly and tedious in preparation, would never have seen the light but for the circumstance of being originally published in instalments, the ordinary revenue of the periodical having contributed to remunerate the writers. Publication in this way—like a rehearsal at a theatre—serves also to exhibit shortcomings and to suggest improvements. We may perhaps be allowed to mention that the present BIBLIOGRAPHY OF PRINTING would probably never have been prepared but for the *Printing Times and Lithographer*, in which it was published in monthly portions ; and certainly, had any publisher displayed the temerity to enter on such an enterprise, the book could not have been nearly so complete and accurate as it has since become, through the kind assistance of readers of the above-named journal, including among them some of the most distinguished bibliographers in various parts of the world.

Finally, periodical publications serve to attract a class of writers to the subject of Printing who in time become specialists, and do the most valuable work in historical investigation ; thus the best trade papers have a staff of writers who are much more qualified to deal with a technical question than any who should take it up in a mere *dilettante* spirit. On the other hand, a large class of readers is hereby created, whose minds are constantly directed to special subjects, and by whose co-operation or individual zeal important facts are from time to time discovered.

We have written this lengthy prefatory note, to point out the distinguished position in the Bibliography of Printing which ought to be assigned to its Periodicals, as well as to plead for a recogni-

PERIODICAL PUBLICATIONS:—

tion of their relation to the general history of the art. Assuredly no one in taking a survey of the subject can regard as merely ephemeral or trifling, or even secondary in importance, the singularly extended List of Journals given below.

Adressbuch der Buchdruckereien von Mitteleuropa; der Stein- Kupfer- und Stahlstichdruckereien, der Schrift- und Stereotypengiesser, xylographischen Institute, Pressen- u. Druckmaschinenbauer, Farbefabrikanten, sowie der mechanischen Papierfabriken Deutschlands. Compiled by Dr. Heinr. Meyer (founder of the *Journal für Buchdruckerkunst*). Leipzig: 1845. Large 8vo. pp. viii. 210.

Adressbuch der Buch- und Steindruckereien und der damit verwandten Geschäftszweige in Deutschland, Oesterreich und der Schweiz. Published by K. Klimsch. 1876. pp. vi. 398, and appendix, pp. 90; 2nd year, June, 1878, pp. 499; 3rd year, 1880, pp. xi. 525. Frankfurt-on-the-Main: Klimsch & Co. Large 8vo. (In progress.)

For the third year the addition of "und Holland" has been made to the title, and the work now includes the trade directory, &c., for that country.

Adressbuch für Papiermacher, Schriftgiesser, Buchdrucker und Buchhändler. Compiled by Fr. Nies. Leipzig: 1837. Large 8vo.

Appeared only once.

Agenda de l'Imprimerie. Publié par Emile Cauderon & Cie., fabricants d'encres d'imprimerie. F. Garde, directeur. 1st year, 1877. New edition, 1878. (In progress.)

Sent gratis to the customers of the house. Preceding the agenda-book there is: "Guide des imprimeurs, protes, libraires et publicistes, etc.," par George Bertrand, large 8vo., pp. xiv., 256, which contains the current Paris prices of composition and presswork, as well as the existing legal regulations relating to printing.

Aldine (The). A Typographic Art Journal. Published by James Sutton & Co. New York: 1868— . 4to.

Algemeene Konst- en Letter-bode voor meer- en min-geoeffendin: behelzende berigten, nit de Geleerde Waereld, van alle landen. 1st series. Haarlem: 1788-1793. 11 vols. 4to.—Nieuwe algemeene Konst- en Letter-bode. . . 2nd series. Haarlem: 1794-1800. 14 vols. 4to.—Algemeene Konst- en Letter-bode. 3rd series. Haarlem: 1801-1853. 106 vols. 8vo.—Algemeene Konst- en Letter-bode. Nieuwe Reeks, onder redactie van R. C. Bakhuizen van den Brink, M. F. A. G. Campbell, J. de Witte van Citters, P. M. Netscher, J. Tideman, S. C. Snel- len van Vollenhoven en T. van Westrheene. 4th series. Haar- lem and The Hague: 1854-1859. 6 vols. 4to. With plates.

Appeared in weekly parts. 71 years are published, two vols. the year. Con- tained many articles relating to the history of printing, especially its earlier stages in the Netherlands. Among the writers are A. de Vries, Baron Westreenen van Tiellandt, Delprat, Groebe, and others.

PERIODICAL PUBLICATIONS :—

Allgemeine Press-Zeitung. Annalen der Presse, der Literatur und des Buchhandels. Conducted under the direction of Dr. Jul. Ed. Hitzig. 1840-43. Leipzig : J. J. Weber ; years 1844-45. Edited by Dr. Alb. Berger. Leipzig : F. A. Brockhaus.

104 numbers appeared in each year, except the last year, 1845, when only Nos. 1 to 44 were issued. After 1843 it was printed in Roman characters.

Allgemeiner Anzeiger für Druckereien. Edited by C. Klimsch. Published and printed by Klimsch & Co. Frankfurt-on-the-Main. Founded 1st July, 1874. (In progress.)

Appeared originally on the 1st of every month ; from 1st July, 1875, on the 1st and 15th ($\frac{3}{4}$ to 1 sheet royal 4to), with supplements, and sent free to all printing-offices in Germany, Austria-Hungary, Switzerland, and Holland. The 1st and 2nd years

form 28 numbers, the 3rd and following 24 each, with supplements. The first page contains an article on current topics ; the remainder of the paper is devoted to advertisements.

Allgemeiner typographischer Monatsbericht für Teutschland, zum Behufe aller Ankündigungen, Anzeigen und Notizen des deutschen Buch- und Kunsthandels. Weimar : 1811- . Small 8vo. pp. 450.

Appeared in monthly parts, and was published gratis by the Weimar Landes-Industrie-Comptoir. It formed a continuation of the monthly reports issued by the committee of the Publishing trade. The

contents, the title notwithstanding, related purely to the bookselling business ; and it was the special business organ of the publishing trade.

Allgemeines Adressbuch für den deutschen Buchhandel, den Antiquar-, Musikalien-, Kunst- und Landkartenhandel und verwandte Geschäftszweige (Buchdruckerkunst, Schriftgiesserei, Stereotypie, Stahl-, Kupfer- und Holzstechkunst, Lithographie, Papierfabrikation u. s. w.). Compiled and published by Herm. Schulz. Leipzig : begun 1839. 8vo. (In progress.)

The title of "Verwandte Geschäftszweige" has been omitted in the later volumes.

Allgemeines Intelligenzblatt für Gelehrte, Buchhändler, Buchdrucker und Antiquare. Marburg : 1799. 4to.

Almanach de la Librairie, contenant les noms des Ministres et Magistrats, qui sont à la tête de la librairie, etc., un Tableau de tous les libraires et imprimeurs de Paris et du Royaume, etc. Paris : 1781. 12mo.

Almanach für Buchdrucker 1881. Edited by Karl Höger und Karl Trojan. First year. Wien : 1880. 12mo. (In progress.)

Intended especially for the use of compositors, the contents consisting principally of technical matter.

Almanach-Guide de l'Imprimerie, de la Librairie, de la Papeterie, etc., par J. B. Munier. Paris : printed by J. Claye & Cie. Begun 1870. 18mo.

Has since appeared with a slightly altered title, as follows :—

Almanach illustré de l'Imprimerie, de la Librairie, et de la Papeterie. By M. Munier. Paris : 1871. 8vo.

The text (40 pp.) for the most part remains the same in each issue, and is accompanied by the calendar of the current year.

PERIODICAL PUBLICATIONS :—

Amateur Printers' Journal. A medium of intercommunication for the amateur Printing and Foreign Stamp trade. Leeds : begun 1872.

American Model Printer. A journal devoted to the typographic art and kindred trades. Monthly. Published by Kelly & Bartholomew. Wm. J. Kelly, editor. New York : Oct. 1879. Large 4to. (In progress.)

This journal, which designates itself the "official organ of the International Typographical Union of North America," has for its principal object "the regular production of artistic designs of whatever kind, plain or in colours, together with practical hints and information relative to their execution."

American Newspaper Directory from 1869. By Geo. P. Rowell. New York : 1869. (In progress.)

An important and valuable work of reference. The issue for 1880 forms an octavo volume of 1,044 pp., more than half of which are devoted to advertisements.

American Newspaper Reporter and Printers' Gazette. Weekly. R. H. C. Valentine & Co. New York : begun 1867. 8vo. (In progress.)

The "American Printers' Warehouse," Murray Street, New York, belonging to Messrs. R. H. C. Valentine & Co., became in 1879 the property of Mr. W. H. Woodcock, and the name of the journal was altered to *Woodcock's Printers' and Lithographers' Weekly Gazette*, q.v.

American Printer and Lithographer. New York : 1874. 4to. pp. 52.

This periodical died at its birth, only one number having been issued.

Annalen der Typographie, der verwandten Künste und Gewerbe. Edited and published by Carl B. Lorck. With woodcuts and supplements. Leipzig : 8th July, 1869, to No. 434, 1878. Imperial 4to.

This journal was from 1869 to 1875 the official organ of the German Master Printers' Association. It was discontinued in the year 1878.

Annales du Bibliophile Belge et Hollandais. Bruxelles : 1865-66. 8vo. 12 numbers.

All that were issued, as it subsequently merged into the *Bibliophile Belge*.

Annales de l'Imprimerie. Journal spécial de la Typographie, de la Lithographie, de la Taille-douce, de la Photographie et de tous les arts et industries qui se rattachent à l'imprimerie, gravure et fonderie en caractères, gravure sur bois, polytypage, papier peints, coloris, papeterie, etc., paraissant le 1er de chaque mois en un cahier d'au moins 32 pages avec planches. Rédigé par des praticiens sous la direction de M. Jules Desportes, anc. réd. en chef du *Lithographie*, etc. Printed by Bailly, Divry, & Cie. Paris : 1851.

From April, 1851, to March, 1852, 12 numbers (336 pages) appeared.

Annales de l'Imprimerie, et des arts et professions qui s'y rattachent. Revue mensuelle. (Typographie, Lithographie, Papeterie, Fonderie, Stéréotypie, Construction de Machines, Gravure,

PERIODICAL PUBLICATIONS:—

Reliure, etc.) Edited by Léon Degeorge. Printed by Felix Callewaert, sen., 26, rue de l'Industrie. Brussels: begun June, 1876. 4to. (In progress.)

In the last number of the 2nd year the index for the first two years was given as a supplement.

Annales de la typographie française et étrangère. Journal spécial de l'imprimerie, de la fonderie, de la gravure, de la librairie et de la papeterie. Par M. Alkan aîné et plusieurs anciens typographes de Paris. Printers, Felix Loquin & Cie. Yearly 12 numbers of 4 pages. Paris: 1838-39. 4to.

In 1838 four numbers appeared: 1st Sept., 1st Oct., 1st Nov., and 1st Dec.; in 1839 fourteen numbers, of which there were two in June and two in Sept.

Annales Typographiques, rédigées par le Doct. Roux. 10 vols. Paris: 1758-1762. 8vo.

Annuaire de l'imprimerie et de la librairie française. Paris: 1821. 8vo. New edition. Paris: 1826. 18mo.

Annuaire de l'imprimerie, de la presse, et de la librairie. Rédigé, édité, et exécuté par V. Eug. Gauthier, ouvr. typogr. Paris: 1853-56. Large 8vo.

Annuaire de la librairie, de l'imprimerie, de la papeterie, du commerce de la musique, et des estampes, et des professions qui concourent à la publication des œuvres de la littérature des sciences et des arts. Paris, Cercle de la Librairie, de l'Imprimerie, etc. Paris: begun 1860. 12mo. (In progress.)

Annuaire de la typographie Parisienne et départementale, par E. M. Frétot. Paris: 1844-45. 18mo.

Annuaire des imprimeurs et des libraires de Paris, des départements et de l'étranger, par H. B. Dutertre. Paris: 1833-45. 16mo.

Formed the continuation of the *Annuaire de l'Imprimerie et de la Librairie française*, q. v.

Annunciador Universal (El). Huelva: commenced October, 1878. (In progress.)

An advertising organ for the printing and book trades. Appears fortnightly, and is circulated gratis.

Anzeigebblatt für Typographie, Lithographie, Schriftgiesserei, Kupfer- und Steindruck. Edited and published by Alex. Waldow. Appears every Friday, as a gratis supplement to the *Archiv für Buchdruckerkunst*. Leipzig: 4th October, 1867. 4to. (In progress.)

1st year, 12 numbers; 2nd, 52; 3rd, 1-34 in 4to, 39-52 in fol.

Archiv für Buchdruckerkunst und verwandte Geschäftszweige. Edited and published monthly by A. Waldow. Leipzig: begun 1864. (In progress.)

This journal was founded in 1864. Its specialty consists in the typographic specimens issued with each part, the *modus operandi* of their production also given in the letterpress portion.

PERIODICAL PUBLICATIONS :—

Archiv für die zeichnenden Künste, mit besonderer Beziehung auf Kupferstecher- und Holzschnidekunst und ihre Geschichte. Im Vereine mit Künstlern und Kunstfreunden, herausgegeben von Dr. Robert Naumann, unter Mitwirkung von Rudolph Weigel. 16 vols. Leipzig : 1855-70. 8vo.

Archives historiques et littéraires du nord de la France et du midi de la Belgique, par Leroy et Dinaux. Valenciennes : 1829-34.—Les hommes et les choses du nord de la France. *Ib.* 1829.—Archives historiques. Nouv. série. *Ib.* 1837-47. 6 vols.—*Ib.* Troisième série. *Ib.* 1850-60. 7 vols. 8vo. With plates.

Contains many articles concerning the book-printers of the northern part of France and the southern part of Belgium.

Art (l'). Revue hebdomadaire illustré. Editor, Eugène Véron. Paris : 1875- . Folio. (In progress.)

Probably the most sumptuous publication of its class. It is indispensable to the historian or bibliographer of engraving.

Arte della Stampa, giornale di tipografia, litografia e xilografia. Firenze : 1866-69.—Second series : Arte della Stampa, rivista tecnica mensile (tipografia, litografia). Editor and proprietor, Salv. Landi. Firenze : begun 1869. Large 4to. (In progress.)

Ceased to appear during the months July to Dec., 1876, but a new series, in very elegant form on toned paper with title in two colours, was begun in Jan., 1877. Now published as a large quarto of 8 pages, in wrapper.

Artiste (l'), revue de Paris, histoire de l'art contemporain. Editor in chief, Arsène Houssaye. Paris : March, 1831- . 8vo. (In progress.)

Containing very important contributions on the history of engraving.

Arts Libéraux (Les). Organe de l'Imprimerie, de la lithographie, de la gravure, du dessin, de la peinture et de la littérature. Monthly. Publisher M. F. Gardot, Dijon. Begun July, 1879. (In progress.)

Australasian Typographical Journal. A monthly publication, circulating throughout the printing trade in the colonies of Victoria, New South Wales, Queensland, South Australia, Tasmania, and New Zealand. Begun 1870. Printed for the proprietors by Walker, May, & Co., and published at the Typographical Society's Rooms, 47, Elizabeth Street, Melbourne. (In progress.)

The organ of the Melbourne Typographical Society, established in 1867. At the rooms there is a "Printers' Library," of upwards of 1,200 volumes, available to all persons connected with any branch of the printing business. The *Journal* is an 8-page quarto paper, of which 5 or 6 pages are occupied with colonial trade affairs, and the remainder with advertisements.

Australian Typographical Circular (The). Issued under the sanction of the Australian Trade, by the Board of the Victoria Typographical Association. Monthly. Printed by W. H. Williams ; published by William Clarson. Melbourne : January, 1858- . 8vo. pp. 8.

PERIODICAL PUBLICATIONS :—

Bayerischer Anzeiger, literarischer und merkantilischer, für Literatur, Kunstfreunde, literar. und Kunst-Institute, Buchhändler, Buchdrucker, Antiquare, Kunsthändler, Musikalien-Verleger, etc. Weekly. München : 1829- . 8vo.

Belgisch museum voor de nederduitsche tael- en letter-kunde en de geschiedenis des vaderlands, uitgegeven door J. F. Willems. Gent : 1837-46. 10 vols. 8vo. With plates.

Contains several articles concerning the history of typography, printers, &c.

Berichterstatter (Der). Printed by L. C. Zamarski, in Vienna. November 4, 1872. (All published.)—See Kassabote.

Berjeau (J. Ph.).—See vol. i., pp. 48, 49 ; also under Bookworm.

Berliner Mittheilungen. Official organ of the Berlin Printers' Association (non-society men). Founder, publisher, printer, and editor, B. Pape ; responsible editor, Jul. Elsner, Berlin. Fortnightly ; from No. 4 weekly, on Sundays. Berlin : 1874-76. 4to.

The title and tendency of this journal underwent many modifications, as indicated by the sub-titles—Representative of local interests ; Organ for German printers ; Organ of the Berlin Association of Printing-office Proprietors ; and of the second Leipzig Sick and Travellers' Fund. The journal was, owing to a failure to deposit caution-money, stopped after the appearance of the 3rd number. In June two other numbers appeared, and one on the 1st August, No. 6. It then became the property of the "Anti-Union Society," and was printed and published by Herm. Blanke, Berlin. With No. 18, May 2, 1875, it became the property of the latter, and appeared from July 1, 1876, under the title of *Deutsche Buchdrucker-Zeitung* (q. v.).

Bibliografía de España, periodico de imprenta y de librería, grabados, mapas, musicos, y litografía. Madrid : 1844. 8vo. pp. 24.

Bibliografia Italiana. Giornale dell' associazione tipografica libreria italiana. Editor, G. Ponzoni. Twice monthly. Milan : begun 1878. Large 8vo. (In progress.)

Bibliografo (El). Periodico de los literatos, profesores, dibugadores, grabadores, bibliotecas, escuelas, colegios, universidades, sociedades, fondidores, impresores, editores, libreros, &c. Madrid : 1844.

Bibliographe (Le). Journal des hommes de lettres, savants, professeurs, fondeurs, imprimeurs, éditeurs, libraires, dessinateurs, graveurs, salons de lecture, bibliothèques, écoles, académies, sociétés, cercles, stéréotypeurs, papetiers, relieurs, doreurs, etc. Editor, P. de Law. No. 1, Dec. 10, 1840.

Appeared on the 5th, 10th, 15th, 20th, and 25th of every month, in 8vo., 8 pages. From the 1st March, 1841, it appeared twice a week, on Thursday and Sunday (8 pages), and from No. 17 (March 11, 1841) under the title :—

Bibliographe (Le). Journal de la presse Française et étrangère. Annonces et spécimens de typographie, librairie, imagerie, géographie, musique, etc. Paris : 1840-41. 8vo.

From No. 33 it appeared only once a week, on Thursdays, 8vo., pp. 16 ; of its second volume (No. 1, Oct., 1841, 8vo., pp. 8) only five numbers appeared.

PERIODICAL PUBLICATIONS:—

Bibliographer (The). A Journal devoted to book-lore. No. 1, Dec., 1881. H. B. Wheatley, editor; Elliot Stock, publisher. London: crown 4to.

The first number contains an article on an unknown printer, "Thomas Bercula," by Mr. W. Blades, and a notice of "John Baskerville," by Mr. R. B. Prosser, of H.M. Patent Office.

Bibliographie de la Belgique, ou Catalogue de l'imprimerie et de la librairie Belges. Brussels. Begun 1844. 8vo. (In progress.)

Bibliographie de la France.—*See* Journal Général de l'Imprimerie.

Bibliographie de l'Imprimerie. Lorilleux & Cie. Paris: 1880—

A printing-ink maker's almanack.—*See* Éphémérides, p. 168.

Bibliographie de la Russie (in Russian language).

This periodical states in the title that it is intended to be the organ of the Press, publishing, printing, music-selling, print-dealing, &c. Its information is derived from official documents, supplied by the Minister of the Interior, and it is published by Émile Hartje. Since February, 1879, it has appeared twice a month. It superseded the *Official Indicator of the Press*, formerly issued by the Minister of the Interior.

Bibliographische Adversaria. 38 numbers. 's Gravenhage: 1873-81. Small 8vo. (In progress.)

Bibliologue de la Belgique et du Nord de la France. Journal de bibliologie, d'histoire littéraire, d'imprimerie, et de librairie, publié avec la co-opération de plusieurs bibliographes et hommes de lettres. Par Fréd. Hennebert. Tournai: 1839. 8vo.

Bibliologie (Le). Journal du commerce et des intérêts de la typographie et de la librairie en France, d'histoire littéraire et de bibliographie générale. Par Quérard. Paris: January 5 to April 10, 1833. 20 numbers. 8vo.

See HATIN, "Bibliographie de la presse périodique," p. 603.

Bibliophile Belge. Bulletin du Bibliophile Belge. 21 vols. Bruxelles: 1845-1865. Table des tomes I à X.—Le Bibliophile Belge. Nouvelle série. Bruxelles: 1866-79. 14 vols. 8vo.

Bibliopolisches Jahrbuch für 1836-1843. Leipzig: 8vo.

Containing numerous articles on printing and its history, and the printers of Germany from early times.

Bibliotheca Belgica; ou, Bibliographie générale des Pays-Bas. Publiée par Ferd. Van der Haeghen. Ghent: 1879-81. 16 livr. Small 8vo. (In progress.)

Contains a large number of notices of the Belgian and Dutch printers from the 15th to the 18th century, illustrated with their typographical marks, specimens of letterpress, &c.

Boekdrukkers-Nieuwsblad. Orgaan voor patroon en gezet. Deventer: 1874-78. 4to. Appeared weekly, $\frac{1}{2}$ sheet.

Discontinued after an existence of five years.

Boersenblatt für den Deutschen Buchhandel und die mit ihm verwandten Geschäftszweige. Leipzig. Property of the German Booksellers' Union. Edited by Jul. Krauss. Leipzig: 1834. Large 4to. (In progress.)

A general index to this publication appeared for the years 1834-58 and 1859-69.

VOL. II.

Y

PERIODICAL PUBLICATIONS :—

Boletín oficial. Asociacion general del arte de imprimir. Motto :
 “Vio la luz.” Printed by the Typographical Society, Madrid,
 1872-77.

Boletín tipográfico, periódico de la imprenta y de la litografía se publica
 una vez al mes. Monthly. Founded by Juan Aguado. Madrid :
 June 15, 1853- .

Originally published under the title *Boletín tipográfico de la Casa Aguado*
 for advertising purposes, but in 1872 it was made a typographic trade journal.
 After the death of Juan Aguado it was, for a time, conducted by Pascual Aguado.

Bookseller (The). A Newspaper of British and Foreign Literature.
 Monthly. Proprietor and editor, Joseph Whitaker. London.
 1857- . 8vo. (In progress.)

Nominally a publishers' medium. The very readable “Trade and Literary
 Gossip” in each number enters incidentally into the contemporary as well as
 retrospective history of printing and printers.

Bookworm (The). An Illustrated Literary and Bibliographical Review.
 5 vols. London : 1866-70. 8vo.

Edited by J. P. Berjeau, *q. v.*, *ante*.
 Full of information relating to early printers and printers' marks. The *Bookworm*
 was ended at its fifth volume, in Dec.,
 1870. The editor, referring to the war
 then in progress, one of the incidents
 of which was the destruction of the
 library at Strasbourg, with all its
 typographical, literary, and artistic
 treasures, said in his valedictory :—
 “When a savage war is waged by the
 modern Attila against French and Euro-

pean civilisation, our mind is naturally
 engrossed by other thoughts than those
 of literary or philosophical disquisitions ;
 our hands cannot any more continue the
 peaceful thumbing of bibliographical
 rarities, or be satisfied with the humble
 graver of an amateur.”

The title *Bookworm* has since been
 appropriated by an American firm, for an
 advertising sheet of book announcements,
 and thus entailed some trouble on cata-
 loguers and librarians.

British and Colonial Printer and Stationer, and Newspaper Press
 Record. Conducted by W. John Stonhill. Fortnightly. London :
 begun December, 1878. (In progress.)

The sub-title was in 1879 altered to *Paper Trade Review*.

Buchdrucker (Der). Weekly. Published by Joh. Ludw. Schwarz,
 foreman in the printing-office of Widow R. Benekens, in Ham-
 burg. 1st and 2nd series, 79 parts. 1766-75. Large 8vo.

This was the first typographic journal. The first part was published in Hamburg
 on Sept. 24, 1766, but the journal subsequently appeared in Leipzig. *Vide* article
 in *Vorwärts*, No. 1 *et seq.* (Vienna: 1878), entitled “The First German Typo-
 graphic Journal,” by Karl Höger.

Buchdrucker (Der). Organ of the Vienna journeymen printers and
 typefounders. Publisher and editor, Fr. Schiffer. Appeared every
 Tuesday. Printed in the Society's Printing-office, Vienna. Small 4to.

Had a very brief existence.

Buchdrucker-Correspondenz. Founded by H. Hotop. No. 1, pp. 8.
 Kassel : 1849. Imp. 4to.

This journal appeared in numbers at irregular intervals, being published by
 subscription, but the support it received was inadequate, and it died.

PERIODICAL PUBLICATIONS:—

Buchdrucker Deutschlands (An die). Nos. 1 to 5. Issued by the Leipzig Printers' Society (Rob. Gehler, publisher). Leipzig: 1869. 4to.

This pamphlet was the predecessor of *Mittheilungen an Deutschlands Buchdrucker*, q. v.

Buchdrucker-Zeitung. Nos. 1 to 13. Small 4to.

Brought out by A. Marahrens in 1870, and afterwards issued under the title of *Zeitung für Buchdrucker*, q. v.

Buchdrucker-Zeitung. Organ der Deutsch-Amerikanischen Typographia. Herausgegeben unter der Controlle des Präsidiums. Founded July 1, 1873. Printed at the Social Democratic Society's Printing-office. Editor, Jean Weil (1876). Appears on the 1st and 15th of every month. New York. Large 4to. pp. 4. (In progress.)

Organ of the German journeymen printers' Union, the "Typographia," in the United States.

Bücher und Blätter. Monatsschrift für die Pressgewerbe. Published by A. Lange, printed by Ch. F. Will. Darmstadt: 1870. 4to. pp. 188. Nos. 1 to 12 (January to December).

Printed in Roman characters. It treated less of the technical than of the literary and historical aspect of the art of printing.

Buffalo Specimen. Published every quarter by N. Lyman's Sons. Buffalo. Begun 1874. (In progress.)

Bulletin du Bibliophile. Publié par Techener. 39 vols. Paris: 1834-75. 8vo.

Bulletin du Bibliophile Belge.—*See* Bibliophile.

Bulletin de l'Imprimerie. Revue mensuelle—Typographie, Lithographie, Gravure, fonderie mécanique, produits chimiques, législation usuelle. Gérant, M. Courcèlle; editor, Guasco; printer, Emile Martinet. Paris. Begun 1876. Large 4to. (In progress.)

The wrapper contains a representation of the printers' arms, each number being printed in different colours. It is the special organ of the printing-ink factory of Ch. Lorilleux, and of Marinoni, printing-machine manufacturer, Paris.

One of the handsomest and largest of the Continental trade organs. Usually consisting of 32 pages imperial quarto

and wrapper, it is printed on fine paper with great care, at the office of M. E. Martinet, 2, Rue Mignon, Paris. One of its principal features is a series of descriptions of the great French printing-offices. From time to time valuable bibliographical papers find a place in its pages.

Bulletin de la Papeterie. Journal des papetiers, marchands et fabricants de papier, graveurs, imprimeurs, relieurs, éditeurs d'estampes, etc. Monthly. Printed by Alcan-Levy. Editor, L. Guillet. Paris: begun 1877. 8vo. (In progress.)

Canadian Bookseller and Stationer. Monthly. Toronto, Canada West. Begun 1879. Published by William Warwick & Son. (In progress.)

Although not indicated in the title, a considerable portion of the contents consist of printing news and articles, the publishers stating that "*The Monthly* aims to be the best medium of informa-

tion for all connected with the Book, Stationery, Printing, and Fancy-goods business." It is a quarto of 16 pages, each of three columns, about one-half consisting of advertisements.

PERIODICAL PUBLICATIONS :—

Caslon Circular (The). Published quarterly. London. Begun 1875. 4to. (In progress.)

This is primarily intended as a medium for the circulation of the specimens of the new types of the Caslon foundry, but it contains practical information for printers and others. The first number was issued January 1, 1875, being edited

by Mr. T. W. Smith, the acting manager, and one of the proprietors of the celebrated foundry. It consists of 4 pages, with occasional specimen sheets as supplements.

Castner's Monthly. Sydney. Begun 1876. Monthly. Published by Lee & Ross, 49, Market Street, Sydney, for the proprietor, John L. Castner. 4to. pp. 36, in wrapper. (In progress.)

Not exclusively a printers' journal; a portion of its contents is devoted to the affairs of the craft, and, by arrangement with the English publisher, South-

ward's "Practical Printing" is being reissued in monthly instalments, extending over the last three or four years.

Central-Anzeiger für die gesammte Druck- und Papier-Industrie Oesterreich-Ungarns. Publisher, J. C. Tesar. Fortnightly. Prague : 1876- . 4to.

Circulated gratuitously. The proprietor is a printer's-broker.

Central-Anzeiger für den österr.-ungar. Papier-Handel und die mit ihm verwandten Geschäftszweige. Edited and published by Ed. Schröder. Teschen : begun 1877. pp. 4. Large 4to. (In progress.)

Printed in Roman characters, and for some time in ink of a pale green colour. It appears at irregular intervals.

Centralblatt für den gesammten Pressverkehr Deutschlands. Published bi-monthly by Rudolf Mosse. Berlin : 1868- .

Chicago Specimen. A Quarterly for Printers and Publishers. Published by Marder, Luse, & Co. Chicago : 1867. (In progress.)

A quarterly advertising organ for the Chicago Type Foundry, belonging to Messrs. Marder, Luse, & Co. Consists of 8 pages or more, quarto, in a wrapper, each page being surrounded by a border, worked in red ink.

The Chicago Type Foundry was opened in 1855, as a branch of a New York establishment, and was for a time more of an agency than a manufactory. The rapid growth of the Western States in population and wealth, and the consequent increase in the demand for print-

ers' supplies, enabled it to give attention to the production of type, and the necessary facilities were added. The foundry was completely burned down by the great fire of 1871. When it recovered from the blow it began a new life, and made a new arrangement of its scales, whereby a regular succession of sizes has been secured. "Excelsior," the smallest size made, is half orevier, which is itself half "Columbian." The establishment claims to possess working machinery unsurpassed by any foundry in the world.

Chiswick Press Literary Almanac (The). London : 1872-1875. Small 4to.

Printed for presentation to the friends of the Chiswick Press by Messrs. Whittingham & Wilkins. The Almanac for 1872, pp. 30, has for frontispiece a steel-

plate portrait of Milton, the calendar giving anniversaries of authors, and the borders being mottoes on literary matters. That for 1873, pp. 34, has a steel-

PERIODICAL PUBLICATIONS:—

plate portrait of Chaucer, and contains a variety of useful literary facts and anecdotes. The *Almanac* for 1874, pp. 40, has a photograph of the house at Chiswick occupied by the Chiswick Press in 1854, the calendar giving an anniversary of a printer, publisher, author, book, or newspaper, for every day in the year, each

page being surrounded by elegant borders printed in colours. The *Almanac* for 1875, pp. 40, has an etching of the river front of the Chiswick house, the calendar giving anniversaries of authors, artists, &c., and bears the same borders printed in colours.

Chromatic Art Magazine. A bi-monthly publication for the elevation of the typographic and lithographic arts. Published by John Henry, 9, Spruce Street, New York. Begun August, 1879. The second number bears the date, January, 1880; the word "bi-monthly" was then altered to quarterly, and the third number was issued in April, 1880.

The first number consists of 16 imperial quarto pages, with a wrapper, and a portrait of Benjamin Franklin. The paper used is thick and highly glazed, each page being surrounded by a floral border in two colours. The wrapper is worked in ten colours, and includes a portrait of R. Hoe, senr. The editor, Mr. John Henry, states that in 1858 he issued the *Printer*, and continued it until the war broke out in 1861, when he was compelled to relinquish it. He resolved, however, on entering the field again when the prosperity of the country had revived; and the time seeming favourable in 1879 he brought out the *Chromatic Art Magazine*. In order to do the thing in the very best manner possible, he had five years previously placed his youngest son

in training as a printer in blended colours. The aptitude of the youth was shown by the character of the colour-work in the first number. Mr. Henry adds:—"For ourselves we have assumed that our life-long experience in everything that pertains to the printer's art duly qualifies us as the conductor of this publication. We write our own copy, set up our pages, read our own proofs (with the help of a neighbour), make up and impose our forms, keep a sharp oversight of the presswork, and look to things generally." Mr. Henry is in his sixtieth year, but thus endeavours to economise the production of his journal. In the second number it was stated that the enterprise was "a complete success."

Chronique de l'Imprimerie. Gazette cosmopolite de la typographie et de la lithographie. Monthly. Paris: published by Paul Schmidz. Begun January, 1880. 4to. (In progress.)

This journal is sent gratis to 2,000 printers and lithographers in France, and to 1,000 abroad. The type used is from the Mayeur Foundry; the rule-work,

&c., from the Ch. Derriey Works; the paper from G. Olmer; and the impression is worked off on the "Express" machine of Alauzet & Co.

Chronique du Journal Général de l'Imprimerie et de la Librairie.—*See* *Journal général*.

Circolare della libreria italiana. Pubblicazione bimensile del circolo italiano della libreria, tipografia, ed arti affini. Milano: 1864-65. 8vo.

Circolo tipografico. Florence: 1878. (In progress; sent gratuitously to printers, &c.)

Collectionneur. Album de l'amateur des arts graphiques. In parts of 4 plates. Begun May, 1880.

Presented to the subscribers to the *Gutenberg Journal*, &c.

PERIODICAL PUBLICATIONS :—

Colonial Printers' Register (The), with which is incorporated The New Zealand Press News. Published monthly by the proprietor, George Griffin. Dunedin. Begun 1879. Large 8vo. pp. 16. (In progress.)

In 1880 it became the sole property of Mr. Griffin, since which time it has been published under the title of *Griffin's Colonial Printers' Register*.

Composing Stick. Monthly. Ripley (Ohio): 1874. (Issued occasionally.)

Copy Hook. Weekly. New York. Large fol. pp. 4.

Correo Tipográfico (El). Publishers, Ceferino Gorchs & Company. Barcelona: 1877. (In progress.)

Was at first circulated gratuitously. From the beginning of the year 1879 the title was changed to: *Correo (El) Tipo-litográfico*. Revista mensual. Director-proprietario, Ceferino Gorchs.

An eight-page crown quarto journal, about one-half of which is devoted to advertisements. The office is in the Calle Condal, Barcelona, the journal being printed at the typographic and

lithographic office of the successors of N. Ramirez & Co., 4. Pasaje de Escudillers; Barcelona. Two editions are printed; one on common paper, which is sent to all printers, lithographers, and photographers, in Spain and her colonies, and one on fine paper, supplied to subscribers in Spain at 2½ pesetas (2s. 1d.) per annum.

Correspondent (Der). Wochenschrift für Deutschlands Buchdrucker und Schriftgiesser. Organ des deutschen Buchdruckerverbandes. Appears three times a week. Printed and published by the Co-operative Society of German Printers, Reudnitz-Leipzig. Jan. 1, 1863. (In progress.)

Appeared 1863-69 on Fridays in ½ to 1 sheet large 4to; 1869 in enlarged form; from 1870 again in smaller form, but twice a week; from 1875 (13th year) three times a week. From its 3rd year (No. 25) Karl Heinke undertook the

editorship (died August 23, 1866); from its 4th year (No. 37, with title-vignette) R. Härtel, president of the Printers' Union, founded in 1866. In its 7th year it appeared in enlarged form, without vignette-title.

Correspondenz des Vereins der Zeitungs- und Buchdruckerei-Besitzer der Provinz Preussen.

Printed at irregular intervals. The first number appeared in 1875, on post 4to.; was edited by George Felsner, at Elbing; and printed at the Court Printing-office of Kanter, at Marienwerder.

Correspondenzblatt für die Druckereien Oesterreichs. Prague.

Courrier de l'Imprimerie. Revue encyclopédique des arts et des sciences appliqués à l'imprimerie. Gérant, Paul Argué. September, 1879; January, 1880. (All issued.)

Courrier des imprimeurs (Le). Journal périodique, paraissant tous les dimanches. Printed by Pollet. Paris: 1839. 4to.

Craftsman (The). Edinburgh. Weekly, pp. 4, newspaper size. Last number issued May 24, 1873. Published by the Edinburgh Typographical Society, 13, North Bank Street, Edinburgh.

In 1872 a strike took place among the printers of Edinburgh, and with a view of employing some of the hands thus

thrown out of work, a printing-office was set up on the co-operative principle. The above paper emanated from this office.

PERIODICAL PUBLICATIONS :—

The publication was only continued for a few weeks; but while it lasted it was highly creditable to the literary acumen of its conductors. In the concluding number a hope was held out of resuscitation, but this has never been realised.

Crónica de la Imprenta, Litografía, y Encuadernación. Printed by Richard Gans. Madrid : 1881. 4to. pp. 8, in a wrapper.

This is mainly a price-current of R. Gans, who is a dealer in printing materials.

Czczionka (Letter). *Wychodzi w sobotu.* Tygodnik poświęcony sprawom drukarskim. Editor, Szczesny Bednarski. Publisher, Jul. Birkenmaier. Fortnightly. Lemberg : 1872. Small 4to. pp. 4. Suppressed at the end of 1876.

The issue of this journal caused a division between the Galician and Posen compositors; a journal was at the same time to have been started in Posen by Daszkiewicz, but nothing further concerning it is known.

Deutsch-Amerikanisches Journal für Buchdruckerkunst, Schriftgiesserei und die verwandten Fächer. Monthly. Philadelphia : begun 1873. (In progress.)

A typographical journal on the model of its German namesake, and the organ of the "German-American Typographical Union." It was the first German trade-paper in America.

Deutsche Buchdrucker-Zeitung. Edited, published, and printed on commission for the provisional Central Committee of the United Master Printers by H. Hotop, on the 1st and 15th of every month. Kassel : 1848. Large 4to.

Only 12 numbers appeared, the last on June 15, 1849.

Deutsche Buchdrucker-Zeitung. Printed and published by Herm. Blanke. Weekly, on Sundays, 1 sheet. Berlin : 1876. 4to. (In progress.)—*See* *Berliner Mittheilungen.*

Deutsche Presse (Die). *Wochenjournal für Buch-, Stein- und Kupferdruckereien, Schriftgiessereien, Buchbindereien und damit verwandte Fächer.* Published and edited by Ed. Guth, with the assistance of able specialists. Weekly 1 number of 4 pages. Printed and published at Ed. Guth's lithographic establishment. Aschersleben : 1862. Large 4to.

Appeared in an edition of 750 copies, but owing to its political and social tendencies rendered itself amenable to police measures, and therefore was given up after a short existence.

Devil's Gazette (The). Published by J. R. Beecher. Monthly. Augusta, U.S. : 1873. 8vo.

Dominion Printer (The). Montreal : begun 1876. Quarterly. (In progress.)

Echo (L') *de la typographie, gravure, fonderie, imprimerie, papeterie, librairie.* Paris : begun 1841. 4to. Appeared on the 5th and 20th of every month.

PERIODICAL PUBLICATIONS:—

Echo des imprimeurs et des libraires. Published every month. 1st to 6th year. Paris : 1838-43.

Two numbers appeared in August and September, 1838, in 8vo, 32 pages. The second year commenced with May, 1839, and the journal appeared fortnightly to the end of the year. In the second number for June the title was altered thus:—

Echo des imprimeurs, libraires, graveurs, et fondeurs.

The title was again changed from the second number for August as follows:—

Echo des imprimeurs, libraires, relieurs, graveurs, et fondeurs, typographes, lithographes, taille-douciers, relieurs [*sic*], et papetiers.

From the second number of Oct., 1839, it was printed by Pecquereau & Co., 3rd and 4th year by Pommeret & Guénot. The 3rd year began with Oct., 1840. Each number contained 16 pages (from 1842, 12 pages), with "feuille d'annonce et avis divers," 4 pages. On the 5th year's volume was the notice: Propr. Gérant, Gilissen-Cherrier. The journal was founded by a joint-stock company with a capital of 60,000 fr., in 600 shares, and published by the firm of Prévost & Co., 29, rue St. Martin. From the 6th year (1843) it appeared every ten days. The last number bears date 1st May, 1843. During the 1st and 2nd years

Electrotype Journal (The). A quarterly magazine of the graphic [*sic*] arts. Published by A. Zeese & Co. Chicago : begun 1874. 4to. (In progress.)

Consists of from 16 to 24 pages, imperial quarto, only three or four of which consist of articles, and the rest of advertisements, specimens of electrotypes, &c. The journal has adopted "the spelling reform," of which the following are

typical samples:—dialog, definit, opposit, gazet, program, paragraf, fotograf. Messrs. Zeese & Co., the proprietors, are electrotypers, stereotypers, and printers' brokers, 155 & 157, Dearborn Street, Chicago.

Electrotyper (The). Publishers, Schniedewend & Lee. Quarterly, pp. 16. Chicago : begun 1873. Large 4to. (In progress.)

This journal has adopted what is called "the spelling reform," of which the following is a specimen:—"Printers are usually among the most conservative of people; but, so far as we have heard any expressions of opinion, they are, almost without exception, in favour of a

modification of our present outrageous orthography." The journal gives about four pages of news, the remainder being specimens of electrotypes and advertisements, Messrs. Schniedewend & Lee being electrotypers and printers' brokers.

Éphémérides de l'Imprimerie. Publiées par Ch. Lorilleux fils aîné. Paris : begun 1870. (In progress.)

Sent gratis to the customers of the house. A calendar, with an historical event connected with typography for nearly every day of the year.

Faust. Polygraphisch-illustrirte Zeitschrift für Kunst, Wissenschaft, Industrie und Unterhaltung, begleitet von Kunstbeilagen aus mehr als 30 Drucktöchern. Vienna and Leipzig : 1854-1862. 24 numbers of 2 sheets yearly. Imp. 4to. With woodcuts and supplements.

1st year, 1854, edited by Dr. Herm. Meynert; 2nd year, 1855, by Dr. Herm. Kordes; 3rd and 4th years, 1856-57,

by Mich. Auer; 5th to 9th year, 1858-62, without designation of editor.

This journal was started by the Coun-

PERIODICAL PUBLICATIONS :—

sellor Alois Auer, director of the Imperial State printing-office, and published by his brother, Mich. Auer. It served principally to advertise the art productions emanating from the establishment. From the 5th vol. the publication passed into the hands of G. F. Friedlein, of Leipzig, but it soon lost its "polygraphic" character.

Fleet Street Gazette. A Journeymen's Journal : being a record of all branches of the Printing Trade. London : 1874. Crown 4to.

Whilst it lasted this was published every alternate Saturday, and was intelligently conducted. There were, however, only seven numbers issued ; the first dated Feb. 28, 1874, and the last May 23, of the same year.

Formenschatz (Der). Published by G. Hirth. Munich : begun 1878. (In progress.)

Appeared monthly from October 1, 1878, and forms a continuation of the *Formenschatz der Renaissance*. 1st and 2nd series. A French edition appears at the same time under the title *L'Art pratique* ; an English one, *Art Treasures* ; and an Italian, *L'Arte Pratica*.

Freie Künste. Fachblatt für Lithographie, Steindruckerei, und Buchdruckerei. Begun and edited by Fr. Heim, Vienna, 1879. Published semi-monthly.

In the second year of its publication, 1880, it changed its title, as above.

Fromme's Graphischer Kalender 1881 für Buch- Stein- und Kupferdrucker, Schriftgiesser und verwandte Kunstgenossen. Redigirt von Josef Heim. Wien : 1880.

A neat little pocket-book, giving, in addition to a dated diary, a digest of the German and Austrian Press Laws, the printers' scales in force in both countries, and a variety of other technical data. Herr Heim is editor of the *Freie Künste*.

Geyer's Stationer. Fortnightly. New York. 4to. pp. 16.

Devotes a considerable portion of its space to typographical affairs and information.

Gott grüss die Kunst ! Erstes Reisetaschenbuch für die Buchdrucker Deutschlands, Oesterreichs und der Schweiz. Published by Alban Horn. Zittau : 1870. Small 8vo. 1st part, pp. 60 ; 2nd, pp. 80.

Seems not to have appeared again.

Graphischen Künste (Die). Redigirt von Dr. O. Berggruen. Published quarterly by the Society "für vervielfältigende Kunst." Vienna : begun 1878. (In progress.)

Appeared from October, 1878, in four yearly parts, and sent as one of the society's publications to the founders and members of the society.

Grève des Typographes (La). Every Sunday. Brussels : 1869.

From No. 5 it was to have changed the title to "Gutenberg" (*q.v.*), but took the title of *La Presse Ouvrière* (*q.v.*).

Gutenberg. A nyomdászat s a vele rokon szakmák Közlönye. Founded in Erlau, January 1, 1866. Editor, Stefan Toth. Appeared on the 1st and 15th of every month. 2nd year. Egerben : 1867. 4to.

This was the first typographic journal in Hungary. A specimen sheet appeared in December, 1865.

PERIODICAL PUBLICATIONS :—

Gutenberg. Berlin : No. 1, November, 1876. No second number appeared.

Gutenberg. Mittheilungen für die Buchdruckerwelt Deutschlands, Oesterreichs und der Schweiz. Editor and publisher, Carl Jahncke. Berlin : Nov. 1876. Large 4to. pp. 8.

Only one number published. An advertisement sheet, circulated gratuitously.

Gutenberg. Organ für das Gesamtinteresse der Buchdrucker und Schriftgiesser Deutschlands. Editor and publisher, Mor. Spiegel. 1 number weekly (Saturdays). Berlin : 1848-52. Folio.

Adopted as the official organ of the "Gehülfenvereinigung des Gutenbergbundes," and for a long time edited by its directors, H. Kannegiesser and Fröhlich. It was later on printed in Neumarkt, and, owing to police measures, had several times to change its place of publication. It was given up in 1852, and the *Mittheilungen für Buchdrucker und Schriftgiesser (q.v.)* took its place.

Gutenberg. Organe de la société fédérative des typographes de la Suisse romande. Imprimerie co-opérative. Originally monthly, it now appears on the 1st and 15th of every month. Genève : begun 1872. Large 4to. pp. 4. (In progress.)

Gutenberg. Organe spécial de la typographie universelle. Geneva. Established by the Association Typographique, 1853.

Was to be published in French, German, Italian, and English. Only a few numbers appeared.

Gutenberg. Zeitschrift für Buchdrucker, Schriftgiesser, Zeichner, Holzschneider, Graveure, Stein- und Kupferdrucker, Galvanografen, Stilografen, Chemotypisten, Fotografen, Galvanoplastiker, Glasätzer, Buchbinder, etc. Unter dem technischen und artistischen Einflusse des Direktors der k. k. Hof- und Staatsdruckerei, Herrn Reg.-Rathes Auer. Edited, printed, and published by Mich. Auer. 24 numbers annually, with illustrations and many supplements. Vienna : 1855-57. See Faust.

Gutenberg (Le). Journal de la typographie belge en tout ce qui a rapport à son bien-être et au développement de son art. Monthly, pp. 8 to 16. Bruxelles : Oct., 1872-76. 4to.

Was discontinued in 1876, and *L'Imprimerie Belge (q.v.)* issued in its place.

Gutenberg (Le). Journal des imprimeurs, des libraires, des fondeurs en caractères, des fabricants de presses, de papier, d'encre et d'ustensiles d'imprimerie et en général de toutes les industries qui se rattachent à l'art typographique. (Organe officiel de l'administration centrale des journaux réunis des départements.) Fondé par Villet-Collignon. Printed by Voitelaine. Paris : 1859-63. Folio.

The first number dates from Sept. 1, 1859. It appeared on the 1st and 15th of every month, 1 sheet in fol., 4 pages ; from Sept., 1863, under the title *Le Gutenberg et le Senefelder (q.v.)*.

PERIODICAL PUBLICATIONS :—

Gutenberg (Le) et le Senefelder. Journal des imprimeurs, des lithographes, des libraires, des fondeurs de caractères, etc. Editor-in-chief since 1874 (16th year), Ph. von der Haeghen. Paris: 1863.

This is a continuation of *Le Gutenberg* (*q.v.*) under the management of Villet-Collignon till June, 1867, since which time the following numbers have appeared: 1st July, 1867; 1st January, 1869; 15th July and December, 1870. It then appeared twice a month, 4 pages, large 4to.

Gutenberg-Journal. Editor-in-chief, Albert Achaintre. Paris, Rue de Fleurus, 9. Appears every Monday. Printed by A. Lahure. Paris: Feb., 1877. Imp. 4to. pp. 4 to 8. (In progress.)

A specimen number appeared on the 15th January, 1877. Formerly special organ of the house Proudon & Cie., ink-manufacturers, Ivry, near Paris.

M. Proudon was the editor. The motto is "ex fumo dare lucem" (out of smoke to give light), from Horace, which is singularly appropriate, although

not at once evident. Printing-ink is, of course, largely composed of the products of smoke—lampblack,—which, therefore, gives "light," the enlightenment everywhere diffused by the art of printing. Since November, 1879, M. Achaintre has been the proprietor.

Gutenberg-Kalender für die Jünger der schwarzen Kunst. Alb. Horn, publisher. Zittau: 1st year, 1876; 2nd, 1877.

Hackstaff's Monthly. Devoted to the graphic arts, the book and paper trades, and general literature. St. Louis, Missouri. No. 1, January; No. 2, February, 1880.

A somewhat ambitious attempt to produce a monthly magazine, of the dimensions and general appearance of *Harper's Monthly*, with a pronounced typographic tone, for the use of printers. The first number consisted of nearly 100

pages, of which about two-thirds were devoted to general literature, the remainder being occupied with technical matters. The experiment does not appear to have been successful, as no later numbers have come to hand.

Hailing's Circular. Published quarterly, by Thomas Hailing, Oxford Printing Works, Cheltenham. 4to. Begun Nov., 1877. (In progress.)

In the fifth number it is stated that the main object originally of the publication was "the modest one of imparting to our patrons and more immediate neighbours in the district a little technical knowledge of the noble art of printing." Hence the periodical was issued gra-

tuously. So highly was it appreciated, however, that a charge has since been made for it, and the *Circular* has developed into a purely technical serial. It is beautifully printed, and the display of type is both ingenious and original.

Helvetische Typographia. Zur Besprechung socialer und technischer Fragen für Buchdruckerei und verwandte Fächer. Organ of the Swiss Society of Compositors. Weekly. Printed at the Society's office in Basel. Bern: begun 1858. Large 4to. pp. 4. (In progress.)

The printing and editing follow the wanderings of the "Central Committee" to Basel, Bern, and St. Gall. The editorship changes every two years. From 1867 we find the following editors:

F. H. Kutzli, C. A. Tanner, Franz Mayer, A. Hartmann, &c. This journal appeared at first fortnightly, and weekly since 1875.

PERIODICAL PUBLICATIONS:—

Hubbard's Printer-Advertiser. A journal of typographic and newspaper life. New Haven, Conn. 4to. Monthly. (March and April, 1880. Vol. vi., Nos. 3 and 4.)

Iconographe (L'). Journal général des gravures, lithographies, cartes géographiques et plans, mis en vente dans le courant d'une quinzaine à l'autre. Publishers, Warin-Thierry & Co. Printer, Dutertre. Paris: 1840. 8vo. pp. 8.

A number of 8 pp. appeared on the 15th and last of every month. Altogether 24 numbers (192 pp.) appeared, printed on toned paper.

Imprensa. Oporto: begun October, 1879. (In progress.)

The organ of the journeymen printers of Portugal.

Imprenta (La). Periodico gráfico-literario y de las artes é industrias auxiliares. Publisher and editor, Tomás Rey. Madrid: 1866.

Imprimerie (L'). Journal de la typographie et de la lithographie, et des industries accessoires. Published every month. 1 No. of 12 to 16 pages, double columns. Directeur-Propriétaire, Eugène Charavay, 8, Quai du Louvre. Paris: begun 1864. Imp. 4to. (In progress.)

The first year it was printed by Lahure, the following by Viéville & Capiomont, since June, 1872, by Motteroz. Nos. 40-42 appeared during the Paris Exhibition of 1867, and were printed in various colours. Four years constitute a volume, each of which is provided with an analytical index. It devotes itself principally to the technical aspect of the art of printing, and has little bibliographic or historical matter.

Vol. I., 1864-67, Nos. 1-48, pp. 590; Vol. II., 1868-71, Nos. 49-85, pp. 591 to 1174; Vol. III., 1872-75, Nos. 86-133, pp. 1-812, as well as an analytical index of the first three vols.; Vol. IV., 1876,

and following. No. 174, for May, 1879, announces the death of Gabriel Charavay, the founder and director of the journal. He was born at Lyons in 1818. His youthful career was eventful, as he was imprisoned for many years, and repeatedly for his republican principles transported to Africa; in the intervals he devoted himself to the sale of autographs. In 1862 he started the *Amateur d'autographes*, then *L'Imprimerie*, which he continued up to his death; subsequently the *Revue des autographes et des curiosités de l'histoire et de la graphie*. The present editor is M. Eug. Charavay, the son of the founder.

Imprimerie (L'). Organe des intérêts artistiques et matériels des ouvriers typographes, écho des ateliers de Paris et de la Province. Printed by Béthune. Paris: 1839. 4to.

A specimen number appeared on October 19, 1839.

Imprimerie Belge (L'). Publication traitant de la typographie, de la fonderie, de l'outillage typo-lithographique, et de tout ce qui s'y rattache. Printed by the Co-operative Society. Appears monthly, 1 sheet. Brussels: begun 1876. 4to. (In progress.)

Indicateur général hongrois (L'). Budapest.

Interesting publication for printers, lithographers, and stationers.

Indicateur (ou Journal) pour typographes et lithographes. Copenhagen.

Ink Fountain (The). Philadelphia.

PERIODICAL PUBLICATIONS :—

Inkling (The). Published by the North-Western Type-Foundry. Quarterly. Milwaukee (Wisc.); begun 1870. 8vo. (In progress.)

Superseded, we believe, by the *North-Western*, published by the same firm. '

Irish Literary Inquirer (The); or, Notes on Authors, Books, and Printing in Ireland, Biographical and Bibliographical. By John Power. Dublin and London: begun about April, 1866.

Jaarboekje voor den Boekhandel. Published by J. L. C. Jacob. 'sGravenhage: 1840-43. 3 vols. With portraits. Small 8vo.

Contains several articles concerning the Elzevirs, &c., by J. L. C. Jacob, and others.

Jahrbuch für Buchdrucker. 1st year, 1871.

Announced by the Olmütz Printers' Society, but it never actually appeared.

Jahresbericht der ersten Wiener Vereinsbuchdruckerei. 1st to 10th annual report, 1870-80. Large 8vo. (In progress.)

The Vienna "Vereinsbuchdruckerei" was authorised as a legal association on July 3, 1874.

Jahresbericht des Vereins der Buchdrucker und Schriftgiesser Niederösterreichs. Published by the Society. Vienna: 1865-. 8vo. pp. 16 to 24.

The organ of the Austrian Journeymen's Union is *Vorwärts*.

Journal des artistes et des amateurs: peinture, sculpture, architecture, gravure, lithographie, poesie, musique, et art dramatique. Paris: 1840. 8vo.

Journal für Buchdruckerkunst, Schriftgiesserei und die verwandten Fächer. Founded by Joh. Heinr. Meyer. 48 numbers a year, with supplements. Printed and published by Joh. Heinr. Meyer. Brunswick: begun 1834. 4to. (In progress.)

Appeared at first monthly, in 1 to 2 sheets, small 4to. From 1st January, 1843, to the end of 1859, on the 1st and 15th of every month, a number of 8 pages. Since 1860, 48 numbers of 8 to 12 pages, in larger form. From the death of Dr. Heinr. Meyer (died 4th Nov., 1863) to the end of 1866 this journal was edited by Egb. Rogmann; it then appeared for some time without the name of the editor. During this interval its principal collaborateur was J. H. Bachmann, of Berlin. In October, 1871, Th. Goebel undertook the editorial work. From this time also dates an enlargement of

the journal to 8 or more pages. There are many excellent type specimens published in conjunction with this most valuable organ of printing. After Herr Goebel's resignation of the editorship, October, 1879, Herr Ferd. Schlotke, a Hamburg master printer, became the acting editor. He, however, filled that post only for a twelvemonth, and was succeeded by Herr Smalian, an author of several works relating to Printing, which will be found mentioned under his name. In 1881 Herr Schlotke became proprietor and publisher, and resumed the functions of editor.

Journal für Buchdruckerkunst. Published by Witt, printer in Aschersleben. 1848.

Discontinued after a short existence. Its contents were taken principally, but without acknowledgment, from the older volumes of the Brunswick *Journal*.

PERIODICAL PUBLICATIONS :—

Journal für Buchdruckerkunst. In Russian and German languages, published at St. Petersburg, twice a month, by H. Schmitzdorff. Edited by R. Schneider. St. Petersburg: 1867-69. Large 4to.

Discontinued by reason of its insufficiency either for its Russian readers or for the Germans in Russia.

Journal de l'Imprimerie et de la Librairie en Belgique. (Livres, estampes, œuvres de musique, cartes, et plans) Publishers, A. Floskin and Ph. Hen. Editor, Ch. Hen. Brussels: 1854 to 1868.

Appeared twice a month, on the 1st and 10th. Chiefly devoted to publishing.

Journal zur Kunstgeschichte. Nürnberg: 1775. 12mo.

In vol. xiii. is an account of the Block-books.

Journal für Kupfer- und Stahlstichkunst, Litho- und Zinkographie, Holzschneidekunst, Schrift- und Stempelschneiderei und Messing-Gravüre, sowie für Stein- und Kupferdruck nebst allen Nebenzweigen. Published by Ad. Henze. Vol. I., 1-6 parts; II., 1-6 parts; III., 1-3 parts; each part with lithographed tables. Weimar: 1844-51. 4to.

Appeared at irregular intervals.

Journal of the Typographic Arts. Devoted to the interests of every department of the printing profession. London: 1860-62. 8vo.

The first number of this serial, which was issued monthly, was published January, 1860, and the last, May, 1862.

Journal commercial de l'Imprimerie, de la Librairie, et de la Papeterie. Printed at Argenteuil. Monthly. Paris: 1855-. 4to. 16 pp.

Journal général de l'Imprimerie et de la Librairie. 44 nos. Paris: 1810-11. Continued as *Bibliographie de l'Empire Français*, 3 vols., 1811-13; continued as *Bibliographie de la France, ou Journal général de l'Imprimerie et de la Librairie*, tomes 4-45, 1813-56; continued as *Journal général de l'Imprimerie et de la Librairie*, deuxième série, 1856. (In progress.)

This valuable periodical contains the full title, publisher's name, and printer's name, with description, size, pages, &c., of every book issued in every country on the continent of Europe, hence providing a complete bibliographical list for nearly 70 years. Unfortunately it possesses no subject-matter index, nor list of authors, for the first two years; the reader who does not possess the date of any work is compelled to search over a number of pages, while the indexes subsequently are lamentably inadequate.

The *Journal de l'imprimerie et de la librairie* was established by an Imperial decree. It appeared on the 1st Nov., 1811, under the title of *Bibliographie de l'Empire Français, ou Journal de l'imprimerie et de la librairie*. Editor,

Dassier, chief of the bureau at the Ministry of the Interior. From the 1st to the 36th year it was published once a week. Printer, Bossange. Small 8vo. pp. 8. From the 1st January, 1848, to the end of 1856 it appeared under the title *Bibliographie de la France, ou Journal général de l'imprimerie et de la librairie et des cartes géographiques, gravures, lithographie, et œuvres de musique*, the first series forming 45 vols. Since 1848 in large 8vo, weekly one number of at least 16 pages, with advertisement supplement of 4 to 8 pages. Printer, Pillet, sen. Since 1857 (2nd series) under the above title in royal 8vo. It is the property of the "Cercle de la librairie, de l'imprimerie, et de la papeterie." It appears in three divisions: Bibliographie, Chronique, Feuilleton

PERIODICAL PUBLICATIONS:—

commercial. The last division contains advertisements. The *Chronique de l'Imprimerie* has a separate title, and the following sub-title: "Documents officiels, chambre des papiers en gros, variétés, nécrologie, ventes publiques." It extends to 4 pages, and under the heading "Variétés" papers of considerable technical interest are occasionally given.

Journal typographique et bibliographique, par Pierre Roux. 13 vols. Paris: 1797-1810. 8vo.

Continued by Dujardin-Sailly, M. Beuchot, and others, but devoted itself principally to bibliography. It may be considered as the precursor, in France, of the present class of typographical periodicals.

Kassabote (Der). No. 1, March, 1871. 4to. Printed by Ad. Holzhausen. No. 2, November, 1872, printed by L. C. Zamarski, Vienna.

It appeared without mentioning the name of its editor. In the catalogue of the newspaper exhibition in Prague there is a newspaper designated under the similar title of *Kassabote*, of 1862. As a sort of appendix to No. 2 there appeared *Der Berichterstatte* (q.v.).

Keiltreiber. [The Quoin-driver, *i.e.*, *anglicè*, "the Shooting-stick."] Politisch-humoristisch-satyrische Zeitschrift für Typo-, Litho-, Photo-, Steno-, Xylo-, Kalli- und sonstige Graphen, Schriftgiesser, Stereotypeure und alle Anderen, die für oder gegen den Druck sind. Publisher and editor, F. A. Troizsche (Nos. 1 to 31); Arwed Stemler (Nos. 32-47). Printed by C. Jasper (Nos. 1-32); by A. Switiroch (Nos. 33-47). Vienna: 1868-73. 4to. and 8vo.

There appeared from Nov. 1, 1868, to Oct. 9, 1870, 47 partly illustrated numbers of 4 pages. Nos. 1-40 in small 4to, Nos. 41-47 large 8vo. In the year 1873 the publisher and editor was Carl Huszar, and the printer H. Gerbers; but it was discontinued in June. The humorous vignette-title was several times changed.

Kolporteur (De). Gewijd aan de belangen des Boekhandels en aanverwante vakken. J. H. Héman. Twice monthly. Amsterdam. 1878. Large 4to.—*See also* Oude Kolporteur.

Laurens Coster. Tijdschrift voor beoefenaren en voorstanders der Boekdrukkunst. Onder redactie van C. Mommaas, meesterknecht. Met welwillende medewerking van eenige kunstvrienden. Eerste Jaargang, 1858-59. Utrecht: 1859. 12mo.

In 1860 the title was changed to—

Lourens Coster. Tijdschrift voor beoefenaren en voorstanders der Boekdrukkunst. Orgaan en eigendom der Nederlandsche typographische hoofdvereniging. Onder redactie eener commissie uit het bestuur der Algemeene Nederlandsche Typographische Hoofdvereniging. Met welwillende medewerking van C. Mommaas Cz. en andere kunstvrienden. Derde Jaargang. 1860. Utrecht: 1860. 12mo.

In 1861 the title ran—

Lourens Coster. Tijdschrift toegewijd aan de belangen der Boekdrukkunst en aanverwante vakken. Orgaan van en uitgegeven door de Algemeene Nederlandsche Typographische Hoofdvereniging. Vierde Jaargang. Utrecht: 1861. 12mo.

[In 1862 the title was spelt "Laurens Coster."] Ceased in 1866, 9th year, when a general index to the nine volumes, pp. xlii, was issued.

PERIODICAL PUBLICATIONS :—

Literaria. Geschäftsblatt für Schriftsteller, Buchhändler, Journalisten, Buchdruckereibesitzer und Zeitungsverleger, zur Förderung und Vermittelung ihrer gemeinschaftlichen Interessen. 6 numbers, pp. 48. Published by Max Moltke at the Literary Bureau of A. Krüger's publishing-office. Leipzig : 1875. Large 8vo.

Intended to appear monthly. The above 6 numbers appeared from April 25, 1875, to June 15, 1876.

Lithograph (The). A Journal of Lithography and Literature. New York. 1874. Super-royal 4to. pp. 8.

The first number of this publication was issued on January 1, and the second and last on March 1, 1874. It was printed by lithographic press, the letter-press portion being transferred to the stone. A portrait of Senefelder surrounded by a symbolical border was given on page 1.

Lithographe (Le). Journal des Artistes et des Imprimeurs, publiant tous les procédés connus de la Lithographie, avec leurs différentes modifications, signalant les découvertes nouvelles dans cet art, et rendant un compte impartial de ses productions ; rédigé par des lithographes, sous la direction de M. Jules Desportes, imprimeur-lithographe, professeur de lithographie à l'Institut royal des Sourds-Muets de Paris. Paris : 1838-48. 8vo.

Published at Paris (office of the journal, 60, Rue d'Enfer) and Rotterdam (by S. Van Reyn Snoeck, publisher). 1st year, 1837-8. Preliminary leaf, giving names of "fondateur gérant" (M. Jules Desportes) and "abonnés fondateurs," 25 in number, including Chevallier, chemist ; Carcenac, patentee of zincography ; Engelmann, lithographic printer at Mulhouse ; Jomard, member of the Institut ; the Comte de Lasteyrie ; Lemercier, lithographic printer, &c. ; title and pp. xxxviii, devoted to a list of the lithographic printers in the Departments, in Paris, and abroad ; 32 pp. 56, 14 plates. 2nd year, 1839, 2 preliminary pages and pp. 379,

18 plates. 3rd year, 1842, 2 preliminary pages, pp. 76, devoted to an historical notice of the discovery and progress of lithography, list of awards to lithographers at various industrial exhibitions, names of persons who obtained rewards from the "Société d'Encouragement," list of patents up to 1842, pp. 307, 14 plates, 8vo. Printed by E. J. Bailly. The date of publication of each number is not stated, but the issue was intended to be every month. The work makes six volumes, the last of which, pp. 144, contains the numbers for Sept., Oct., and Nov., 1846, the year 1847 (numbers not dated), and Feb. and March, 1848.

Lithographer (The). A Medium of Intercommunication for the Lithographic and Engraving Trades, &c., &c. London : 1870-73. 4to.

The *Lithographer* was projected and edited by Mr. P. B. Watt, and published originally by Mr. John Heywood, of Manchester. On his retirement from the co-proprietary with Mr. Watt, it was published by the London representative, the late Mr. W. J. Adams, of the firm of H. Blacklock & Co., of Manchester, Mr. Fairbrother having acquired a moiety of the property. In 1871 the sub-title was

altered to *A Monthly Journal of Lithography and its kindred Arts*. In 1873 it came into the possession of Messrs. Wyman & Sons, the sub-title being again changed to *A Monthly Journal of Lithography, Typography, and the Reproductive Arts*. It thus continued until July, when it was incorporated with *The Printing Times* (q.v.).

Lithographia. Organ für Lithographie und verwandte Fächer. Founded by G. W. Seitz. Published by A. Isermann. Appears on the 7th, 15th, 22nd, and last of every month. pp. 4, with supplements. Hamburg : begun 1861. 4to. (In progress.)

PERIODICAL PUBLICATIONS :—

London Press Journal (The) and General Trades Advocate (late the Typographical Circular). Edited by Mr. Edwin Shelley Mantz. London : 1858-59. 8vo.

There is no copy of this periodical in the British Museum. The paper had a very brief existence, No. 4, published January 21, 1859, being the last issued. Besides trade news it gave tales and literary sketches, not always of a very high order.—See Typographical Circular (1854-58), at p. 192.

London, Provincial, and Colonial Press News. A monthly literary and business journal for printers, newspaper proprietors, editors, booksellers, publishers, bookbinders, stationers, and every trade connected with the production of a book. Conducted by William Dorrington. London : begun 1866. 8vo. (In progress.)

McGill's Reporter. Louisville. Monthly, fol., pp. 8.

Magasin typographique. Publication de la Fonderie Haas à Bâle. French, German, and Italian text. With illustrated notices. Nos. 1 to 10. Each part from 8 to 16 pages. Bâle : 1861-66. Large 4to.

Appeared at irregular intervals, generally every three months.

Messenger des Sciences et des Arts. Recueil publié par la Société des Beaux Arts et des Lettres, &c. Gand : 1823-80. 8vo. (In progress.)

- 1st Series, 1823-30, 6 vols., with 96 plates.
- 2nd Series, 1833-38, 6 vols., with 75 plates.
- 3rd Series, 1839-44, 6 vols., with 80 plates.
- 4th Series, 1845-50, 6 vols., with 80 plates.
- 5th Series, 1851-56, 6 vols.
- 6th Series, 1857-80, 24 vols.

Appears three times monthly. The title has been changed for each series. The series now in currency is entitled *Messenger des Sciences historiques, des Arts, et de la Bibliographie de Belgique*. Contains a great number of highly interesting articles concerning the history of typography.

Messaggiere tipografica. Published by Rosolino Limandri & Cie. Monthly. Palermo : 1877. (In progress.)

Mexican Trade Journal. Santa Cruz : 1878. Monthly. (In progress.)

Printed in Spanish and English. Originally started as a printers' organ, it has since become an advertising medium for traders in general.

Mirror of Typography (The). Published by T. H. Senior. Quarterly, pp. 16; later, monthly. New York : 1869-74. 8vo.

Mittheilungen an Deutschlands Buchdrucker. Organ für die Nichtverbands-Gehülfen Deutschlands. Published by the Leipzig Printers' Association. Twice monthly. Leipzig : 1870-75. 4to.

The editorship was frequently changed. Nos. 1-6 were published by Hein. Fischer, and edited by Rob. Gehler; it was then edited by H. Fischer alone; during the 2nd and 3rd years the editor was not named; from No. 5, March, 1872, Heinrich Burckhardt (died February 5, 1878) acted as editor. The last number (12) appeared in September, 1875.

PERIODICAL PUBLICATIONS:—

Mittheilungen an Schweizerische Buchdruckerei-Besitzer. Published by the Zürich Society of Master Printers. Founded November 1, 1872. Large 8vo.

Only 3 numbers of it appeared, at irregular intervals, as also a series of 12 publications of the society, called "circulars." These were at first (Nos. 1-7) printed by Zollikofer, St. Gall; later by B. F. Haller, Bern; and edited by Haller-Goldschach. These were the precursors of *Mittheilungen für den Verein Schweizerischer Buchdruckerei-Besitzer* (q.v.).

Mittheilungen des deutschen Buchdrucker-Vereins. Official organ of the German Master-Printers' Association, and sent gratis to the members. Responsible editor, the society's secretary, F. E. Hillig. Printed by Breitkopf & Härtel. Leipzig: begun 1876. Large 8vo. (In progress.)

Appears at various intervals. Up to July, 1880, Nos. 1 to 32 have appeared.

Mittheilungen für Buchdrucker und Schriftgiesser. Edited by H. Kannegiesser. Printed and published by Jansen. 11 parts a year. Berlin: 1852-56. Small 4to.

The continuation of *Gutenberg* (q.v.) in 1853, the management devolved on when it was hunted to death by the reactionary police of 1852. Thirty-seven numbers appeared between 1852 and 1856. After the death of Kannegiesser, K. Frölich and Jansen. In 1854 there was added a supplement entitled *Nachtwinden* (q.v.); but it was discontinued two years later.

Mittheilungen für den Verein Schweizerischer Buchdruckerei-Besitzer. Printed by Orell, Füssli, & Co. Zürich: begun 1874. Large 8vo. (In progress.)

Twelve numbers yearly of 8 to 16 pages, at irregular intervals. The official organ of the society. It is printed in Roman characters. Up to December, 1876, it was edited by Haller-Goldschach. Nos. 48-50 of the year 1877 are printed by Ferd. Riehm, Basel, and do not give the editor's name. With No. 50, of Oct. 18, 1877, the first volume was concluded. C. H. Ulrich Gysi, Zürich, is at present editor. (See *Mittheilungen an Schweizerische*, &c.)

Mittheilungen über den Thüringischen Buchdruckerverein und dessen Unterstützungskassen aus den Jahren 1850 bis 1869. Als Manuscript für die Mitglieder gedruckt. Printed at the Court printing-office of Engelhard-Reyher. Gotha: 1870. 4to. vi., pp. 50. —*Idem*. Aus den Jahren 1870-74 und Gesamtnachweisungen aus den Jahren 1870-74. 4to. 2 sheets, pp. 39.

Moniteur de l'Imprimerie (Le). Journal spécial de la Librairie, de la Papeterie, etc., paraissant le Dimanche. Proprietor, Alex. Bédot. Printer, Vrayet de Surcy. Paris: 1860. Folio. pp. 4.

The only numbers of this journal which appeared were those of April 1 and 15, May 1 and 16, June 20, and August 5, 1860.

Moniteur (Le) de la Librairie ancienne et moderne, de la Typographie, et des Industries qui s'y rattachent. Par Quérard. Paris: 1842-44. 8vo.

(See Hatin, "Bibl. de la Presse périodique," p. 603.) As a continuation of this appeared the *Bulletin typographique* of M. Laboulaye. Begun January 1, 1844.

PERIODICAL PUBLICATIONS:—

Nachtviolen. Sammlung deutscher Originalnovellen von Buchdruckern.

Was begun in 1854, as a literary supplement to *Mittheilungen für Buchdrucker*, &c. (q.v.), and discontinued in September, 1856.

Naprzód. Doutygodnik poswiecony sprawom drukarskim. Editor and publisher, Jan Wartynsky. Appeared fortnightly. Lvów (Lemberg): 1877. Small 4to. pp. 4.

Navorscher (De), een middel tot gedachtenwisseling en letterkundig verkeer tusschen allen die iets weten, iets te vragen hebben, of iets kunnen oplossen. Amsterdam: 1851-80. Large 8vo.

A periodical work of the *Notes and Queries* class. It contains a number of articles, more or less learned, concerning the invention and the history of typography. The publication is continued regularly, twenty-nine volumes having been issued up to 1879.

Nederlandsche Spectator (De). 's Gravenhage: 1860-80. Weekly. 4to. 8 pages and 1 plate. (In progress.)

Contains many interesting articles concerning the history of typography, by M.M. Campbell, Tiele, Van der Linde, &c.

New Impressions. Issued by J. L. Chapin & Co., 46, Rathbone Place, London. Quarterly. 4to. pp. 4. Begun 1880. (In progress.)

An advertising medium for the American type, machinery, and appliances, imported by Messrs. Chapin & Co.

Newspaper Press. Edited by Alexander Andrews. Monthly. 1867 to 1872. 4to.

In July, 1872, it passed into the possession of the proprietor and publisher of the *Printers' Register* (q.v.), and the two journals have been incorporated.

New York Lithograph. A Journal of Lithography and Literature. Charles Hart, publisher. No. 1, Jan., 1874. Folio.

We believe it was discontinued after the appearance of the second number.

New Zealand Press News and Typographical Circular. Monthly. Published by Geo. Walker, Walker Street, Dunedin (New Zealand): 1875. 4to.

Was incorporated with the *Colonial Printers' Register* (q.v.) in 1879.

Nieuwsblad voor den Boekhandel. 's Gravenhage and Amsterdam: 1880. 46th year. (In progress.)

Contains many articles concerning the history of typography.

Nonpareil. Published by Crichton & Co. New York: 1868. 4to.

Nordisk Boktryckeri-Tidning. Publisher, J. G. Nordin. Printed by P. A. Norstedt & Söner. Monthly. Stockholm: 1869-77. Large 4to. pp. 4.

Discontinued at the end of 1877, after an existence of nine years.

PERIODICAL PUBLICATIONS :—

Norsk Boghandler Tedende. Christiania, Norway. Begun July, 1879. (In progress.)

North Western (The). Quarterly. Printed and published by Benton, Gove, & Co. Milwaukee, Wisconsin, U.S.A. : 1874. 4to. pp. 16.

Obsoryerr grafitscheszkichjer iszkusztzwjer (Review of the graphic arts). Publisher, R. Schneider ; editor, P. A. Michailow. St. Petersburg. Semi-monthly. Large 4to.

Oesterreichische Buchdrucker-Zeitung. Wochenblatt für fachliche Interessen. Organ of the Vienna Corporation of Letterpress, Lithographic, and Copperplate Printers of the Germano-Austrian Printers' Society and of the Society of Vienna Foremen Printers and Typefounders. Printed and published by Fr. Jasper. Appeared every Tuesday, $\frac{1}{2}$ to 1 sheet, double columns. With supplements. Since 1878 every Thursday. Vienna : begun 1873. 4to. (In progress.)

Publisher and responsible editor for the first year, Nos. 1-4, Jos. Mitter ; from No. 5, Friedr. Jasper ; later, Buchner and Jos. Heim ; and now C. Dittmarsch, in Vienna. Since 1878 it has been printed in Roman characters on toned paper. In 1880, on the dissolution of the Master Printers' Association, it became the property of the Viennese Graphic Club.

Oesterreichische Typographia. Journal für Arbeiter von Arbeitern. Publisher, Jos. Herm. Hillisch. Printed in the Mechitaristen Printing-office. Weekly. Vienna : 1848. 4to. pp. 4.

The first number appeared on the 2nd July, and after the double number 12 and 13, of August 13, the journal was discontinued.

Oesterreichische Typographia. Zeitschrift für Buchdrucker, Schriftgiesser, Xylographen und Lithographen. Publisher and responsible editor, Ed. Popel. Vienna : 1865, 1866. 4to.

Appeared twice each month, viz., on the 1st and 15th ; now discontinued.

Oesterreichisches Buchdrucker-Organ. Editor, C. Ph. Hueber. Printed by A. Pichler's widow. Weekly. Vienna : 1848. Large 8vo.

Only 11 numbers appeared, the last on October 24, 1848. It was devoted to the progress of the art and the improvement of the condition of the workmen, from an intellectual and material point of view.

Operaio tipografico. Lisboa : 1877.

Portuguese workmen's organ.

Organ der Buchdrucker-Vereine Deutschlands. Edited by Chr. Fr. Rödiger and J. H. Aug. Süß. Published by a Society of Foremen and Journeymen. Appeared fortnightly in numbers of 4 pages. Leipzig : 1850-51. Small 4to.

This journal was directed against the efforts of the Gutenberg Union. It appeared fortnightly till the 25th of September (No. 11) ; afterwards in double

numbers : 12, 13, on October 19 ; 14, 15, November 28 ; 16, 17, January, 1851 ; 18, 19, February ; and then ceased to exist.

PERIODICAL PUBLICATIONS :—

Oude Kolporteur (De). Gewijd aan de belangen des Boekhandels en aanverwante vakken. D. Allart. Monthly. Amsterdam : begun 1877. 4to.—*See also* Kolporteur.

Our Occasional. Published by the Cincinnati Type Foundry, 201, Vine Street. 4to. pp. 12. Begun 1873. (In progress.)

A mere periodical specimen sheet, issued by this foundry, which is carried on as a joint-stock company, Mr. Charles Wells being treasurer.

Pacific Coast Advertiser. Issued monthly by the Pacific Coast Advertising Agency, Bean & Co., 410, Montgomery Street, San Francisco. Demy folio. Discontinued in 1871. pp. 4.

Although chiefly intended as a press organ, the *Advertiser* devoted considerable attention to printing matters, and especially to the productions of the California Type Foundry, successors to William Faulkner & Son.

Pacific Printer. Trade Circular of the Scotch Type Foundry. Published monthly at the Miller & Richard Printers' Warehouse, 529, Commercial Street, and 205, Leidesdorff Street, San Francisco, California, by J. J. Palmer. Begun 1877. 4to. pp. 8, in wrapper. (In progress.)

The first page bears the sub-title—"Miller & Richard's Trade Circular, devoted to the advancement of the printing interests of the Pacific Coast, and the introduction of Scotch type." Then follows a paper, regularly headed, "The

Art of Printing, historically, theoretically, and practically, considered, by the Editor," but which is an impudent appropriation, *verbatim*, of Southward's "Practical Printing."

Pacific Specimen. The typographic journal of the Pacific Coast. Published quarterly, by Marder, Luse, & Co., at the Pacific Type Foundry, 532, Clay Street, San Francisco. 4to. pp. 12, only 4 of which consist of reading matter.

Page's Wood-Type Album. Published quarterly, by the William H. Page Wood-Type Company, Norwich, Connecticut, U.S.A. Large quarto. 32 to 40 pages.

A periodical specimen-book and price-list, issued from the great American wood-type manufactory. One or two pages are devoted to trade news, criti-

cism of jobbing specimens, &c., and there is a selection of miscellaneous advertisements addressed to printers.

Paper and Print. A weekly newspaper for printers, typefounders, engineers, machinists, paper-makers, stationers, bookbinders' material manufacturers, &c. Weekly. Crown folio. pp. 8. No. 1, August 2, 1879. (In progress.)

Originally published by Messrs. Straker & Co., of Bishopsgate Avenue, and printed at their works at Redhill, the journal is now printed by its editor, proprietor, and publisher, Mr. Henry Francis Gough, at 21, Maude Road, Camberwell. The first volume was com-

pleted July 24, 1880, consisting of 416 pages; a new volume was begun the following week, and the publication is regularly continued. It is the only weekly Printing-trade organ issued in England at the present time (1881).

PERIODICAL PUBLICATIONS :—

Paper and Printing Trades Journal. Published by Field & Tuer.
 Edited by Andrew W. Tuer. Quarterly. 50, Leadenhall-street,
 London : begun 1872. 4to. (In progress.)

A feature of this journal is the publication with each issue of a more or less useful trade table. Its information, which is amusingly put together, is given in a condensed form, and in a style that savours somewhat of the Transatlantic journalist. A "Printers' International Specimen Exchange" has (1880-81) been successfully inaugurated in connexion with this journal: the first two volumes of Specimens have already been completed. An "Index to the Paper and Printing Trades Journal" (Nos. i. to xxxii.), compiled by Edwin P. Pearce, has been issued (Taunton : 1881).

Paper Consumers' Trade Circular. Published by Roland Ladelle.
 Issued at irregular intervals. London : begun 1879. 4to. (In progress.)

Intended as an advertising medium for a wholesale stationery firm by whom it is published. The *Circular* contains a small amount of matter (chiefly copied without acknowledgment from other journals) relating to printing.

Paper World. Holyoke, Massachusetts, U.S.A. Monthly. Conducted by Clark W. Bryan. 4to. pp. 40. (In progress.)

The title of this journal insufficiently indicates its scope, which the motto above the leaders states includes everything connected with "white paper, black ink, and the printing-press." It is well edited, and contains more reading matter than any other American trade journal. The first page is always occupied with a memoir and portrait of some eminent American connected with paper and print, under the title of "Men who have succeeded."

Papierhandel (Der). Organ für die Interessen der gesammten Papierindustrie u. des Schreibmaterialienhandels, sowie der verwandten Zweige : Buchbinderei, Buchdruckerei, Lithographie, u. s. w. Appears fortnightly. 1 sheet. Published by M. Kraft, of Brugg, to represent the interests of the entire paper industry, stationery, &c., and various branches, in Switzerland. Brugg : 1873-78. Folio.

Pearl Press (The). Published by Golding & Co. Boston : 1876. Small 4to. pp. 4.

Petites Affiches (Les) de la Librairie, de l'Imprimerie, de la Lithographie, de la Photographie. Printed by Le Clerc & Cie. M. Hubert, rue de Vaugirard. Paris : 1873. 8vo. pp. 16.

Only one number published, for May, 1873.

Polygraphisches Centralblatt. Organ für Lithographie, Steindruckerei und verwandte Geschäftszweige. Edited and published by Mor. Schäfer ; since 1876 by Rud. Hartmann. 24 numbers annually, with explanatory supplements. Leipzig : 1866- . Large 4to. Printed to the end of 1873 in German characters, but since in Roman.

Post-Office Directory of Stationers, Printers, Booksellers, Publishers, and Paper-makers, of England, Scotland, and Wales, and the Principal Towns in Ireland. London : Kelly & Co. 1880. Third edition.—See POST OFFICE DIRECTORY, *post*.

PERIODICAL PUBLICATIONS :—

Praca (Work). Monthly. Lemberg : 1878.

In the Polish language. Represents the trade of the country generally, and has been selected as its organ by the local printers' union.

Press (The). Published by Horton & Leonard. Quarterly. Chicago : 1870. 4to.

Press and Type. A Journal of Typography. Chicago : 1880. 4to.

It is the property of Messrs. Creswell, Warner, & Co., of the Mechanics' Type Foundry Company, Chicago, and is mainly devoted to bring that firm's novelties under the attention of printers. Number 3, dated November, 1880, is made up of four pages reading matter and sixteen pages of type specimen-sheets. An original article that appeared in *The Printing Times and Lithographer* for June, 1879, is here reproduced as one of the *pièces de résistance* without a word of acknowledgment.

Press News. A journal devoted to the interests of the Printers of the South and South-West. Published by R. P. Yorkston, 211, North Third Street, St. Louis. Monthly. St. Louis, Mo., U.S.A. : begun Jan., 1878.

A twelve-page quarto paper, four pages occupied with articles and trade news, and the remainder with advertisements, the publisher being the manager of the St. Louis Branch of the Campbell Printing Press and Manufacturing Company. The editor says that he has had "nineteen years' experience in this sort of journalism," and that he makes the *Press News* "a representative journal, a thing of light and life, ready only for what is new, and with no room in its columns for what is old." The tone of the paper is, however, neither cultured nor refined.

Presse Ouvrière (La). No. 1, Feb. 12, 1869. Brussels.—See La Grève des Typographes.

Printer (The). Published by R. Thompson, 1, Little James-street, Gray's Inn-lane. London : 1844— . 4to.

We possess a few numbers (beginning with No. 6, for April, 1844) of this early typographical serial, which is now very rare ; and there is not a copy in the British Museum. It appears to have had but a short existence.

Printer (The). Monthly. Published by Henry & Huntington, later by John Greason & Co. New York : 1858-61. Imp. 4to. pp. 20.

Appeared at very irregular intervals.—See Chromatic Art Magazine.

Printer (The). Monthly. Philadelphia : 1873-74. 4to. pp. 4.

Printer and the Press (The). Kansas City. Published by Frank L. Hasbrook. Begun 1879.

Printer's Blotter (ye) : a Votarie of ye William Caxton and ye Bn. Franklin. Published for private circulation. Imprinted and published atween times, by Edwin C. Bell, Titusville, Pennsylvania. 8vo. pp. 6, in wrapper. No. 0001, vol. 0001, issued March, 1880.

This was to be issued "for those who may take an interest in items of news and otherwise pertaining to the 'art of arts.'" It was to "note and preserve in a convenient form items and sketches of the history of printing"; and the editor

deprecated criticism by the reminder, "no price is charged." We have not received a later copy. Had the *Blotter* served the purpose indicated by its title it might at least have been of some use to those into whose hands it fell.

PERIODICAL PUBLICATIONS :—

Printer's Miscellany (The). An exponent of Printing and all the kindred arts. Monthly. St. John's, New Brunswick : begun 1876. 8vo. pp. 16. (In progress.)

Printer's Miscellany (The). Quarterly. Francis Hart & Co. New York : 1859. 4to.

Three numbers only issued.

Printer's Portfolio (The). Illustrated. Published by the Harpel Printing Company. Oscar H. Harpel, editor. Quarterly. Cincinnati : 1872. 8vo. pp. 16.

Printers-Artisan (The). Published and printed by C. C. Child. Quarterly 1 sheet. Boston : begun 1873. 4to. (In progress.)

We believe it has only appeared once in the last two years.

Printers' Bulletin (The). Bi-monthly. Printed and published by the Boston Type Foundry. Boston : 1869. 4to.

Printers' Circular. A record of Typography, Literature, Arts, and Sciences. Monthly. R. S. Menamin, editor and publisher, 515, Minor Street. Philadelphia : begun 1866. Small 4to. (In progress.)

In 1879 the sub-title was altered to : A Record of Typography, Paper-making, Lithography, Bookbinding, and Publishing ; and in 1880 the title was thus rearranged :—

Printers' Circular and Stationers' and Publishers' Gazette (The). A monthly record of events of interest to Printers, Publishers, Stationers, Lithographers, Bookbinders, Paper-makers, and kindred industries.

One of the oldest and best of the American printers' journals, it has contained contributions by some of the leading technical writers. Mrs. Jessie E. Ringwalt, wife of the editor of the "American Encyclopædia of Printing," Mr. J. Luther Ringwalt, has for many years written almost invariably the first articles, chiefly of a biographical, historical, or literary character, many of them having been reprinted in the standard work mentioned. Mr. Theo. L.

de Vinne has also written many important papers, among them a series on the Life of Caxton. Mr. Southward's Dictionary of Typography was published in the *Circular* simultaneously with the *Printers' Register*, and formed the nucleus for Mr. Ringwalt's larger Encyclopædia. The publisher, Mr. Menamin, is a type-broker, printers'-engineer, and agent in a large way of business, and his journal is the organ of the National Typographical Union.

Printers' Friend (The). A Quarterly for Printers and Stationers. London : 1880. Large 4to.

No. 1 of Vol. 1. is dated November '8, 1880. The publishers and proprietors are Messrs. Blackman & Co., Engravers. It consists of eight pages, and is merely an advertisement sheet, partly filled with extracts from various printing-trade journals.

Printers' Friend. Monthly. New York.

Printers' Guide (The). Bi-monthly. San Francisco, California.

Printers' Journal. Quarterly. Boston.

PERIODICAL PUBLICATIONS :—

Printers' Journal (The). Cincinnati Type Foundry. Quarterly. Cincinnati : 1871. 4to.

Printers' Journal (The) and Typographical Magazine. Devoted to the interests of every department of typography, both metropolitan and provincial. London : 1865-69. 8vo.

This magazine was begun January 2, 1865, as an 8-pp. octavo fortnightly, printed by James Humphreys, at 26, Brydges Street, Covent Garden, and published by the Newsagents' Publishing Company, Limited, 147, Fleet Street. From April 3, 1865, it was printed by Mr. Thomas Plackett; and after July, in conjunction with Mr. Benjamin Alfred Moody, at 140, Salisbury-court, Fleet street. It was gradually enlarged until 1867, when it had expanded to 24 pages. From the beginning of 1868 it was altered in size to 16 quarto pages, and issued weekly, under the title of *The Printers' Journal and Typographical Magazine, a Weekly Record of Typography, Literature, Science, and the Fine Arts*. It was finally discontinued, March 22, 1869.

Printers' Magazine. An illustrated monthly journal, devoted to Typography, Lithography, Engraving, and the auxiliary trades. Published at 30 & 32, Arch Street, Boston, Massachusetts. Earl Marble, editor and publisher. No. 1, March, 1880. 4to. pp. 16, in wrapper.

The first number consisted of three articles—the "Early History of Typography," copied bodily from De Vinne's "Invention of Printing"; "Woodcuts, taking proofs," copied verbatim from the *Printing Times and Lithographer*, and

"A Printer on the Limitations of Engraving," from the same journal; all reprinted as original articles. A few items of news and the advertisements completed the number. We have not received a copy of any subsequent issue.

Printers' Press (The). Kansas City, Missouri. Small 4to.

Printers' Register. London : begun 1863. 4to. (In progress.)

The first number of this periodical was published July 1, 1863, by James Caton, Salisbury-square. For the first twelve months it was given away, but in the following July it was issued at a penny, and printed and edited by Mr. William Dorrington, who retired from it in 1866 to start his *Press News*. The late Mr. Joseph M. Powell (who died in 1874) was

the projector of the journal, and its proprietor from the beginning until his death, since which time it has been conducted by his son, Mr. Arthur C. J. Powell, barrister-at-law (see POWELL). With it is incorporated *The Newspaper Press*. In 1879 a new sub-title was added: *The Stationer and Bookbinder's Record*.

Printers' Register. Published by Schraubstädter & St. John, Central Type Foundry. St. Louis : 1875. 4to. (In progress.)

Printers' Surprise. Quarterly. Boston. 4to. (In progress.)

Printing Gazette. London : 1877. Monthly.

Printing Gazette (The). Coxsackie, New York : begun 1877. (In progress.)

Published at irregular intervals.

Printing Gazette (The). G. S. Newcomb & Co. Monthly. Cleveland, Ohio : begun 1867. 4to. pp. 16.

Printing Interest. Organ of the Book and Job Printers' Protective Trade Bureau. E. B. Tripp, editor and publisher. Monthly. New York. 4to. pp. 8. (In progress.)

PERIODICAL PUBLICATIONS :—

Printing Press (The). Issued by the Chicago Franklin Society.
Chicago : 1875-76. 8vo.

This was a very commendable attempt at technical journalism, and it is to be regretted that it was so short lived. The *Printing Press* was intended to be the organ of the Franklin Society of Chicago, "for the purpose of making more widely known its objects and purposes." It was edited by Mr. Henry R. Boss, corresponding secretary of the society. The first volume consisted of the quarterly Nos. 1-4 (July, 1875 ; April, 1876), pp. 72, with title and index. Vol. 2 consisted of No. 5 (June 1876), No. 6 (August, 1876), No. 7 (October, 1876), after which no more were published. The Franklin Society is now (1881) defunct.

Printing Review. A monthly journal devoted to the interests of the Printing and kindred trades. Monthly. Publisher, Alfred George, 7, Castle-street East, Oxford-street. London: begun 1879. 4to. pp. 16. (In progress.)

A working-class representative organ.

Printing Times (The). London : 1873-74. 4to.

The *Printing Times* was started by Mr. Alfred Gadsby, of Bouverie-street, and subsequently of Liverpool, in Jan., 1873, being edited by Mr. John Lovell, then manager of the Press Association, Limited. In August, 1874, it passed into the hands of Messrs. Wyman & Sons, who had previously acquired the *Lithographer*, and the two journals were incorporated under the title of *The Printing Times and Lithographer* (q.v.).

The following is a synopsis of the particulars relating to the combined journals :—

Lithographer.

Vol. I. July, 1870, to June, 1871, pp. 196.
Vol. II. July, 1871, to June, 1872, pp. 196.
Vol. III. July, 1872, to June, 1873, pp. 196.
Vol. IV. July, 1873, to June, 1874, pp. 282.
Vol. V. July, 1874, pp. 24.
(Amalgamated with *Printing Times*.)

Printing Times.

Vol. I. Jan., 1873, to Dec., 1873, pp. 192.
Vol. II. Jan., 1874, to July, 1874, pp. 112.
(Amalgamated with the *Lithographer*.)
A New Series of the combined journals has been since issued with the following title:—

Printing Times and Lithographer (The). An illustrated technical and fine-art Journal of Typography, Lithography, Paper-making and the auxiliary Trades. Published by Wyman & Sons, London. Edited by C. W. H. Wyman. Appears on the 15th of every month. London: incorporated 1874. 4to. (In progress.)

Vol. V., *Lithographer*, and Vol. II., *Printing Times*, Aug. to Dec., 1874, pp. 268.

NEW SERIES.

Vol. I.	January to December, 1875, pp. viii., 266, and 182.
Vol. II.	do. 1876, pp. viii., 222, and 228.
Vol. III.	do. 1877, pp. viii., 264, and 310.
Vol. IV.	do. 1878, pp. viii., 266, and 252.
Vol. V.	do. 1879, pp. viii., 284, and 284.
Vol. VI.	do. 1880, pp. viii., 296, and 278.
Vol. VII.	do. 1881, pp. viii., 316, and 292.

Printing Trades' Diary and Desk-Book (The). Compiled by the Editor of *The Printing Times and Lithographer*. London : 1879. 4to. (Published annually.)

Encouraged by the fact that no attempt had hitherto been made to supply a suitable business Diary for the use of the numerous and important class connected with Printing and its allied industries, the publishers brought out this work. It meets the requirements of principals, overseers, and managers connected with the Letterpress and Lithographic Printing, Stationery, Bookbinding, and auxil-

PERIODICAL PUBLICATIONS:—

itary trades. In addition to general, commercial, and legal information, its contents comprise:—

Apprentices: Laws relative to.—Form of Indenture of Apprenticeship.

Bookbinding Memoranda: List of Technical Terms used.

Calendar for the Year.

Counting-house Memoranda: Registration of Printing-presses.—Charging of Job Work.—New Hands.—Holidays, &c.—Factory Acts.

Diary: Three Days on a Page, interleaved with blotting-paper.

Laws relating to Printing and the Press: I. Printing generally.—II. Libel.—III. Registration and Postage of Newspapers.—IV. Copyright.

Lithographic Memoranda.

London Scales of Prices: Brief sketch of the origin of the "Scale."—Index to Book-work Scale.—The London Book-work Scale.—Parliamentary Scale.—News Scale.—Rules affecting Compositors working on Weekly Newspapers.

Printers' Chapel: Chapel Rules of a London Printing-office.

Provincial Scales: Aberdeen News Scale.

—Dundee News Scale.—Edinburgh and Glasgow Book and News Scales.—

Greenock News Scale.—Inverness News Scale.—Leeds Book, News, and

Jobbing Scales.—Manchester Book and News Scale.

Rates of Compositors' Wages in the Provinces.

Relative Sizes of Type.—Number of Leads to a Pound.—Table of Signatures and Folios.

Some Decisions of the late Master Printers' Association.

Warehouse Memoranda: Sizes of Papers, Cards, Glazeboards, Millboards, and Account Books.—Table for Giving out Paper.—Relative Weights of a Ream of Paper containing 480, 500, and 516 sheets.—Relative Weights of Writing Paper of various sizes.—Etc.

Mere elementary matter is avoided, the aim being to present, in a convenient and accessible form, information which the master tradesman may require in the course of business. Great pains have been taken in this compilation.

Printing World (The). Devoted to the interests of the Printing and Stationery Trades. New York: begun in January, 1881. Conducted by J. W. Denison. 8vo. (In progress.)

Progrès Typo-lithographe. By Céléstin Rohan. Sédan (Ardennes): begun October, 1880.

Proof Sheet (The). Weekly. Published by Damon & Peets. New York.

Proof Sheet (The). Illustrated. Edited by Eugene H. Munday, published by Collins & McLeester. Philadelphia: begun July, 1867. 8vo. pp. 16. (In progress.)

Appeared at first fortnightly, then monthly, and since 1874 six times in the year.

Provincial Typographical Circular. Issued by the Provincial Typographical Association. Monthly. Manchester: 1853–1877. 8vo. pp. 16.

After 1877 the name of the journal was changed to the *Typographical Circular*.—*See post*.

Publisher's Auxiliary (The). Publisher, A. N. Kellog. Monthly. Chicago: begun 1868. Folio. pp. 8 of 5 cols. (In progress.)

Besides publishing interests it occupies itself with printing, papermaking, and type-founding, and is issued gratis.

Publishers' Circular (The), and General Record of British and Foreign Literature. 1st and 15th of each month. London: 1837. 8vo. (In progress.)

For many years this useful publication was edited by Mr. Sampson Low, head of the firm which owns it. The notes which form the preliminary part of each number occasionally contain information on printing and printers.

PERIODICAL PUBLICATIONS:—

Publishers and Stationers' Trade Circular. A journal devoted to the interests of the Publishing, Printing, Stationery, &c. Official organ of the Publishers' Board of Trade. New York: 1852. 8vo.

This is now the *Publishers' Weekly*, published by F. Leypoldt, Park Place, New York, U.S.

Quadrat (The). Published originally by A. C. Bakewell & Co., since by Allan C. Kerr & Co. Edited by J. F. Marthens. Monthly. Pittsburg: begun 1873. 8vo. pp. 20. (In progress.)

Record (The). Published by T. C. Evans. Monthly. Boston: 1871. 4to.

Reporter. Boston, Mass. 18—.

A weekly journal devoted to typography and journalism. It appeared for a year and eight months only, the proprietors during that time having, it is stated, lost 10,000 dollars by it.

Review of the Graphic Arts. Publisher and proprietor, R. Schneider. Editor, P. A. Michailow. Printed by Röttger & Schneider, Newski-Prospekt No. 5. St. Petersburg: begun 1878. Imp. 4to. pp. 8.

Appeared twice monthly in the Russian language. Now discontinued.—*See Obsoryerr.*

Revisio! Elcslap. A comic paper. Publisher, Angyal Guyla. Editor, Sógor György. Appeared on the 1st and 15th of every month. Pesth: 1869. Large 4to. pp. 4, illustrated.

A typographic "Punch" in the Hungarian and German languages. It seems not to have gone on beyond its first year.

Revue bibliographique. Journal de bibliologie, d'histoire littéraire, d'imprimerie, et de librairie. Publié par deux bibliophiles, J. M. Quérard et Serge Polteratzky. 10 numbers. Printed by F. Didot. Paris: 1839. 8vo.

See Hatin, "Bibliographie de la Presse périodique," p. 603.

Revue bibliographique. Moniteur de l'imprimerie et de la librairie française. Journal des publications nouvelles. Appears on the 10th, 20th, and 30th of each month. Proprietor and manager, Dupray de la Maherie. Paris: 1862. Large 4to.

Revue bibliographique du Royaume des Pays-Bas et de l'étranger, ou l'Indicateur général de l'Imprimerie. 9 vols. Bruxelles: 1822-30. 8vo.

Revue de l'Imprimerie. Recueil mensuel des progrès graphiques des Deux Mondes. Publiée par les Soins de l'Administration des Usines Gutenberg. Printed at the Imprimerie des Usines Gutenberg de Geneva. 4to. pp. 20, in wrapper. Begun 1876.

The organ of the Gutenberg Works, Geneva, founded by Ch. Bonnet & Co. Was discontinued, after a three months' existence. The "Usines Gutenberg" failed.

PERIODICAL PUBLICATIONS :—

Rounds' Printer's Cabinet. Quarterly. Published by S. P. Rounds. Chicago : begun 1857. Folio. pp. 18-24. (In progress.)

Devoted to printing, type-founding, and papermaking.

St. Louis Typograph. Published by Werner & Alexander. St. Louis: 1877.

Savanyu. Nyomdász élcslap. Megjelenik havonként háromszor. Publisher, A. Schönberger. Editor, Dadai Géza. Founded May 1, 1870. Weekly, illustrated. Szegedin.

A sort of typographic "Punch." We have no knowledge of its further appearance.

Scottish Typographical Circular. Editor, David Hunter. Monthly. Edinburgh : begun 1857. 8vo. pp. 16. (In progress.)

The organ of the Edinburgh Typographical Society. The first number was published in September, 1857, printed on blue letter paper, 4 pp., 4to. ; from April, 1858, until June, 1859, it was in small 4to., 8 pp. ; in July, 1859, the present 8vo. form, 16 pp., was commenced.

Senefelder. Revista mensile e professionale dell' arte lithografico. Editors, Signori Jamagno and Arnesi. Turin : begun Dec., 1879.

Senefelder-Bund. Organ für Lithographen und Steindruckers Deutschlands und Oesterreichs. Editor, Paul Möhring. On the 1st and 15th of every month. Berlin : 1848. 4to.

Only one number published.

Shooting-Stick. Published and edited by Henry Johnson. Monthly. New York : 1874. 8vo.

Skandinavisk Bogtrykker-Tidende. Copenhagen : 1869-75. 4to.

Founded in June, 1869, and shortly after discontinued. It reappeared under the same title from April 1, 1870, twice a month, in small 4to., published by Im. Rée, Copenhagen ; from Jan. 1, 1871, monthly, edited by Camillus Nyrop. With the 6th number of the 4th year (1875) it ceased to exist.

Société fraternelle des protes des imprimeries typographiques de Paris—Comptes-rendus ; autorisée par décision de M. le Min. de l'Intérieur, en date du 17 Mai, 1847. Paris : begun 1849. 8vo. (In progress.)

At the sittings of the society, April 2, 1848, and January 6, 1850, it was resolved that every year an account of the proceedings of its meetings, as well as the lists of its members, should be printed. The publication of the parts is not quite regular, but one generally appears during the first three months of the year. Copies are circulated gratis among the members, and are not for sale.

The communications published by this society appear at irregular intervals :—

1. Cahier, Paris, 1848. Vol. I. 1.-5. Cah. viii. and pp. 509 ; 1849-59. Vol. II. 6.-9. Cah. pp. 300, 1861-70. Vol. II., 2nd series. Procès-Verbaux, 1872-76. 1.-5. Cah. pp. 308 (6. Cah., 1878, in the press).

The publication was originally printed by the house of Bachelier ; later by Mallet-Bachelier, 1849-57 ; J. Claye, 1861 ; Ch. Maréchal, 1863 ; Cosse & J. Dumaine, 1868 ; Dubuisson & Cie., 1870 ; E. Brière, 1872 and following.

Solidaritatea. Diar al lucrătorilor tipografi. Editor, N. Fonescǔ, a Bucharest. No. 1, July, 1880. 4to. pp. 4.

Organ for the interest of the members of the Society.

PERIODICAL PUBLICATIONS :—

Stampa periodica (La), il commercio dei libri e la Tipografia in Italia. Milano, libreria-editrice G. Brigola. 1875. 8vo.

The author, Sig. G. Ottino, is the manager of the Milanese publishing house of G. Brigola. He had already compiled a "Catalogo Sistematico dei principali periodici che si pubblicano nel regno d'Italia," when the Vienna International Exhibition and its great collection of Italian literature suggested this larger work. The main part of it is occupied with an alphabetical list of the

provinces in which they are published, and of the matter they contain. Generalisations upon these are contained in well-written essays upon the periodical press of Italy, and on the bookselling and printing trades. The lists are followed by a valuable table of statistics, and by a bibliography of native typographical literature.

Stationery Trades' Journal. A monthly record of matters of interest to manufacturers and wholesale and retail dealers in articles connected with the various branches of trade in paper, printing, &c. Monthly. Published by J. Whitaker, 12, Warwick Lane, Paternoster Row. No. 1, March, 1880. (In progress.)

Devotes a considerable portion of its space to printing-trade matters.

Swensk Bibliographi, eller almaen Foreteckning öfver utkomna Böcker, Musikalier, Kartor, Kopparstick och Stentrick. Utgifwen af Boktryckkerie-Societeten. Weekly. Kjobenhavn: 1832-37. 8vo.

Taschen-Agenda für Buchdrucker.—Schreib-, Merk- und Notiz-Kalender. A. Waldow. Leipzig: begun 1864. 8vo. (In progress.)

This is an annual publication of the pocket-book character. It contains a diary on writing-paper, with a table for income and expenses, and one for the weekly bill at the end of each week; (2.) the year's cash account at the end of the diary; (3.) table of signatures; (4.) schemes of imposition; (5.) alphabets of Oriental and other characters with their

respective cases; (6.) a calendar; (7.) ready reckoner for compositors and pressmen; (8.) table for casting off copy; (9.) cost of paper per quire and ream, &c., and quantity of paper required for different jobs; (10.) money tables; (11.) type gauges to various standards. The whole is provided with a band, a pencil, and a map of Germany.

Technisches Register und Nachschlagebuch. Editor, M. Wunder. Quarterly. Leipzig: 1878-79.

Was intended to form a general index to all the German printing-trade papers, giving the short and technical trade notices *in extenso*, but did not exist beyond its second year of publication.

Texas Printer (The). Quarterly. Austin, Texas. 4to. (In progress.)

Devoted to the interests of printers and publishers. Editor, C. G. Lathrop.

Tipografia (La). Organó de los impresores, litógrafos, é industrias auxiliares. Director, Gregorio Estrada y Ventura, cajista e propietario de imprenta. Madrid: 1866-69. Large 4to. pp. 8-16.

This is a monthly magazine in the Spanish language, devoted to letterpress and lithographic printing and the auxiliary arts. Four yearly volumes were issued, from 1866 to 1869, after which it was discontinued.

Tipografia Italiana (La). Giornale Professionale. Edited by S. Landi & C. Piovane. Monthly. Firenze: 1868-71. 4to. pp. 8. (All published.)

PERIODICAL PUBLICATIONS :—

Tipografía Mexicana (La). Circular de Ellis Read. (In Spanish.) Mexico : begun 1874. 4to.

Tipografía Mexicana (La). Circular de Ellis Read. Monthly. In the Spanish and English languages. Publisher, Ellis Read. Mexico : begun 1878. 4to. pp. 12 to 24. (In progress.)

Tipografia Milanese (La). Editor, Camgini Ruggero, 18, Via Passerella, Milan. Monthly. Milan : begun 1874. Folio. pp. 4. (In progress.)

Tipografo (Il). Editor, Molino. Rome : begun 1873. (In progress.)
Founded by the Journeymen Compositors' Society in Rome.

Type and Graver. Publisher, Ellis Read. San Francisco : begun 1876.
Appeared at irregular intervals. It is dead, and Mr. Ellis Read has gone to Mexico, and has since published *La Tipografia Mexicana (q.v.)*.

Type Founder (The). Issued bi-monthly. Published by Barnhart, Brui, & Spindler. Chicago. 4to. (In progress.)

Typo (The). Published by J. & F. B. Garrett. Edited by F. B. Garrett. Bi-monthly. Syracuse (New York) : begun 1871. 8vo. pp. 28 to 32. (In progress.)

Typo's Guide. Published by H. Pelouze & Son. Bi-monthly. Washington and Richmond, U.S.A. : begun 1874. 8vo. (In progress.)

Typografisk-Tidende. Organ for de typografische Arbejderes-Interessen. Published by the Typographic Union. Editor, P. R. Jensen. Printed by Th. Nielsen. Weekly. Copenhagen : begun 1873. 4to. pp. 4 to 8. (In progress.)

Typografiske Meddelelser. Official journal of the Danish journeymen printers. 1878.

It was intended to appear twice a month, but came out only once, in February.

Typographe (Le). Organe mensuel rédigé exclusivement par des ouvriers. Brussels : begun 1877. Folio. (In progress.)

Appears monthly, pp. 4. A workmen's organ. Published at the Co-operative Printing-office, 19, Rue Montagne des Aveugles.

Typographia. A Magyarországi könyvnyomdászok és Betűöntők Közlönye. Journal for printers and kindred interests. (Organ of the Fortbildungsverein of Hungarian Printers and Typefounders.) Editors, K. Firtinger and J. M. Bauer. Buda-Pesth : begun 1869. Large 4to. pp. 4. (In progress.)

It now appears thrice monthly, on the 1st, 10th, and 20th—editor, Franz Buschmann—in the Hungarian and German languages, and in Roman characters.

PERIODICAL PUBLICATIONS:—

Typographia. Wöchentliches Organ für Buchdrucker, Schriftgiesser. Xylographen (from its second year with the addition: "und die denselben verwandten Fachgenossen"). Edited by J. C. G. Billig. Weekly, 1 sheet. Mittweida (Saxony): 1846-48. Small 4to.

In 1846 there appeared 26 numbers; under the editorship of Oskar Skrobek, but we lack further information upon the point.

It was to have reappeared recently

Typographic (The). Published by L. B. Wilder & Co. Monthly. Boston: 1871-72. 4to. 3 cols., in parts of about pp. 30.

Discontinued in 1872, when the establishment in which it was published was destroyed by fire.

Typographic Advertiser. Published by J. & R. M. Wood. London: 1862-68. 4to.

Vol. I. June, 1862, to June, 1863, pp. 104.

Vol. II. July, 1863, to June, 1864, pp. 122.

Vol. III. July, 1864, to June, 1865, pp. 128.

Vol. IV. July, 1865, to June, 1866, pp. 112.

Vol. V. July, 1866, to June, 1867, pp. 114.

Vol. VI. July, 1867, to Feb., 1868, pp. 66.

No more published.

In the "opening address" (June, 1862) Messrs. J. & R. M. Wood, printers' it is claimed that this periodical was brokers, carried on business at 89, West "the first of the kind ever attempted Smithfield, and subsequently at Farringdon-road, in the United Kingdom."

Typographic Advertiser. Publishers, Mackellar, Smiths, & Jordan. Quarterly. Philadelphia: begun 1855. 4to. (In progress.)

The first American printing journal. Originally founded by Mr. THOMAS MACKELLAR (*q.v.*) to circulate the type specimens of the Johnson Foundry, and gradually developed into a general technical magazine.

Typographic and Newspaper Index. Weekly. New York: 18—. 8vo. pp. 8.

Typographic Journal and Advertiser. Monthly. Charleston (South Carolina): 1873.

Typographic Messenger (The). Illustrated. Editor, John G. Wilson. Publishers, James Conner's Sons. Quarterly. New York: begun 1865. Large 4to. pp. 12 to 24. (In progress.)

Chiefly an advertising medium, only two pages being appropriated to reading matter. Motto: "Vox dicta perit, litera scripta manet."

Typographical Circular. Issued by the Typographical Association. 1877. 8vo. pp. 16. (In progress.)

A continuation of the *Provincial Typographical Circular*, and the organ of the Typographical Association, the executive of which is seated at Manchester, Mr. Henry Slatter being the secretary (see SOCIETIES). That gentleman is also the editor of the *Circular*, which is conducted with signal judgment and moderation.

Typographical Circular (The). A journal devoted to the interests of the Printing profession. Printed by Samuel Whitwell. Published by Messrs. Piper. Monthly. London: 1854-58. 4to. pp. 8.

Was continued after 1858 as the *London Press Journal* (*q.v.*).

PERIODICAL PUBLICATIONS:—

Typographical Gazette. A monthly journal, being a record of events connected with Printing in England, Ireland, and Scotland, and the advocate of a proper understanding between the employers and employed. London: 1846. 8vo. 2d.

We have only a few numbers of this periodical, and there is no copy of it in the British Museum. It devoted a large portion of its space to the wages disputes which were in existence at the

time of its publication, and generally espoused the cause of the workmen. No. 2 appeared in May, 1846; we have no record of the date of discontinuance.

Typographical Protection Circular. Published on the 1st day of every month. 1d. London: 1849. 4to.

We have not a complete file of this journal, and there are no copies at the British Museum. The 57th number was published in September, 1853. The paper was devoted to printing-trade news, and

supported the workmen in their various movements for increase of wages and modifications of the scale. We have no record of the date of the discontinuance of the paper.

Typographische Depeschen für die Buchdruckerwelt Deutschlands, Deutsch-Oesterreichs, Ungarns. Edited by Fr. Jahncke. Berlin: 1874-75. Large 4to.

1st year: No. 1, March 1874; No. 2, April; No. 3, May 26; No. 4, July 20; No. 5, Sept. 1; No. 6, October; No. 7, Nov. 29. 2nd year: No. 8, April 1, 1875; Nos. 9 and 10, July 15, 1875 (all that appeared). Each number comprises

from 5 to 8 pages. Printed and published by C. Jahncke. It was intended to appear on the 15th of every month and be sent gratis to every printer. A technical section was commenced with No. 8 by subscription, but shortly after discontinued.

Typographische Mittheilungen. Published by J. G. Schelter & Giesecke, type-founding, stereotyping, and engraving establishment. Edited by Georg Giesecke. Printed by Giesecke & Devrient. Leipzig: begun 1876. Imperial 4to. pp. 10. (In progress.)

Appears at irregular intervals, and sent gratis to proprietors of printing-offices. The *Mittheilungen* forms, on the whole, an interesting miscellany, and demon-

strates in a remarkable degree the progress in typefounding that has lately been made in the Fatherland.

Typographul Roman. Proprietors, S. Walter & P. Ispirescu, nova typographiă a Laboratorilor Romăni, Bucharest, Strada Modei Nr. 3. Bi-monthly. Bucharest: begun 1869. Small folio. pp. 4. (In progress.)

Typologie-Tucker (La). (Motto: *Labor improbus omnia vincit.*) Notes sur la Fonderie en caractères et les Fournitures de l'Imprimerie. (Later with enlarged title:) Recueil de l'Imprimerie et de la Lithographie. Revue bibliographique. Publication traitant de la Fonderie en caractères, de l'Outilsage typo-lithographique, et des Arts et Manufactures qui s'y rattachent. Paris: begun 1873. 4to. (In progress.)

No. 1 appeared May, 1873 (pp. 4), then 1 number monthly; from the 2nd year fortnightly, in parts of 8 to 16

pages, text on toned paper. The publication is the special organ of the Paris branch of the Caslon Type Foundry.

PERIODICAL PUBLICATIONS:—

which is conducted by Mr. Henry J. Tucker, 35, Rue Jacob, Paris. It is printed with ink from the house of A. Le-

franc, Paris. The years 1873-76 form the first volume; 1877-1879 form vol. ii.

Vaderlandsch museum voor nederduitsche letterkunde, ondhed en geschiedenis, uitgegeven door C. P. Serrure. 5 vols. With plates. Gent: 1855-63. 8vo.

Contains several articles concerning the history of printing.

Veleslavin. Casopis venovany zájmum typografickym a příbuznych odborů. Published fortnightly. Prague: begun 1863. Large 4to. (In progress.)

The title was selected out of respect for a printer of the name of Veleslavin. It was founded in the year 1863 by Joseph Mikuláš, and edited by him to the year 1866, when it was discontinued, owing to the war. It was again started in 1873 by Joh. Bavorsky, and later taken over by

the Prague Journeymen Printers' Society, and conducted by a committee of five members. There have officiated as editors—Joh. Bavorsky (3 years), Ant. Schiller (1 year), Fr. J. Perina (1 year), and H. Sercl (at present, 1881).

Verhandlungen des österreich.-ungarischen Buchdruckertages. Vienna: 1868-73. 8vo.

I., 1868. II., 1869. III., 1870.

IV. Buchdruckertag, held on the 28th and 29th May, 1871, in Prague. From shorthand notes. 8vo. pp. 71. Printed by J. S. Skřejshowsky, Prague.

V. Buchdruckertag, held on the 29th and 30th June, 1872, in Brünn. Printed by Rud. M. Rohrer in Brünn. Pub-

lished by the Mährens Society of Printers and Typefounders. 8vo. pp. 94.

VI. Delegirtentag der österr.-ungar. Buchdrucker und Schriftgiesser in Wien am 1. und 2. November 1873. 8vo. pp. 52. Published by H. Gerbers, at the Society's Printing-office in Vienna.

Vorwärts! Zeitschrift für Buchdrucker und verwandte Interessen. Published by the Society of Printers and Typefounders of Lower Austria. Motto: "Through Knowledge to Victory." Publisher, Edm. Laube. Responsible editor, Karl Höger. Appeared formerly every Wednesday, now Thursday. Printed in the Society's Printing-office. Vienna: begun 1867. 4to. pp. 4 to 8, double columns. (In progress.)

The first four vols. appeared in 4to, from 1872 to 1877 in German characters in small fol., from 1878 in large 4to, size

of the "Annalen," and printed in Roman characters. It represents exclusively the interests of the Austrian journeymen.

Weekblad voor den Boekhandel. Amsterdam. P. N. v. Kampen, Oct., 1851; by J. C. Lomann from January to Dec., 1854.

Weekly Proof Sheet (The). A journal devoted to the Printing trade in general. Published every Monday. New York: November 13, 1880. Vol. xiii., No. 20. 4to. 8vo. (In progress.)

Western Stationer and Printer. Its aim is to promote the best interests of the Stationery, Printing, and kindred trades. Weekly. Published every Thursday, by J. S. Ford, Dearborn Street, Chicago. Begun 1880. 4to. pp. 16. (In progress.)

PERIODICAL PUBLICATIONS :—

Wiener Factoren-Verein Kalender, 1876. Vienna. Published by Carl Fromme. 96mo. (In progress.)

This exceedingly diminutive volume, about 1 in. by $1\frac{1}{2}$ in., is a photographic reduction of an almanac set up in the ordinary way, but there is a red line round each page. The issue for 1879 had a portrait of Theodore Goebel, of Stuttgart, the well-known writer on printing, and that for 1880 had a portrait of Ad. Holzhausen, a leading local printer.

Wochenblatt für Buchhändler, Musikalienhändler, Buchdrucker und Antiquare. Marburg: 1820-33. Small 4to., in 56 numbers.

This publication was specially devoted to the bookselling trade; in later years the word "Buchdrucker" was dropped.

Wöchentlicher Anzeiger für Buchdrucker, Schriftgiesser, Lithographen, Xylographen und die Betreiber (!) aller verwandten Kunstfächer. C. H. Hossfeld, publisher. Leipzig: 1846.

Discontinued after a few numbers had appeared.

Woodcock's Printers' and Lithographers' Weekly Gazette and Newspaper Reporter. Weekly. New York: begun 1867. 8vo. pp. 24. (In progress.)

Established in 1867, as the *American Newspaper Reporter (g.v.)*. The name was changed as above in 1879, the numeration of the volumes being continued consecutively.

Zeitschrift für die Litho- und Typographie und die verwandten Fächer. Published at the printing-office of Carl Kruthoffer 4 times monthly. Frankfort-on-the-Main: 1876. Imperial 4to.

Intended for gratuitous circulation, but only a few numbers appeared, the last (No. 11) on May 15.

Zeitschrift für Xylographen. Eigenthum des Deutschen Xylographen-Verbandes. Quarterly. Stuttgart: 1874. 4to. pp. 8.

Treating chiefly of the social condition of workmen, rather than of the technical aspect of the art.

Zeitung für Buchdrucker. Nos. 14 to 48. Publisher and editor, Aug. Marahrens at Thonberg-Leipzig. Founded 1st January, 1870. Large 4to. 1 number weekly, of from pp. 4 to 8.

Nos. 1 to 13 were printed under the heading, *Buchdrucker Zeitung (g.v.)*, in Thonberg, Nos. 14 to 39 in Reudnitz, Nos. 40 to 48 (the last) in Leipzig.

Zeitung für Lithographen. Besorgt unter Mitwirkung mehrerer Techniker und praktischer Lithographen. Published at the lithographic office of C. Schmaltz. 1st part, 3 sheets, 1841; 2nd, $3\frac{1}{2}$ sheets, 1842. Leipzig: 1841-42. Small 8vo.

PERLESS (Moritz). Adressbuch für den Buch-, Kunst- und Musikalienhandel und verwandte Geschäftszweige der Oesterreichisch-ungarischen Monarchie. Mit einem Anhang: Oester-ungar. Zeitungs Adressbuch. Vienna. 8vo.

Is published every year, 1880 being the fifteenth issue. A portrait of a prominent Austrian bookseller has been added these latter years to each volume. Contains also the addresses of all the larger printing-offices in Austria and Hungaria.

PERNETY (Antoine Joseph). Dictionnaire Portatif de Peinture, Sculpture, et Gravure. 1757. 8vo. pp. cxxviii. 568; 8 folding plates.

ANTHONY JOSEPH PERNETY was born at Roanne, in Forez, 1716, and died about the close of the century. He describes himself as "Religieux Bénédictin de la Congrégation de Saint Maur." His name appears in some of his works as Pernetty. He wrote a great number of books on antiquarian subjects, and several books of travel, some of which were translated into English.

PERNICIOUS Effects (The) of the Art of Printing upon Society exposed. A short Essay addressed to the friends of social order. London. [No date.] 8vo. pp. 16.

A satirical pamphlet written by Eaton, the celebrated Democrat, in which he shows the immense amount of good done, and the numerous abuses corrected, by the Press.

PERROT (A. M.). Manuel du Graveur, ou traité complet de la Gravure en tous genres, d'après les renseignements fournis par plusieurs artistes. Paris: 1830. 18mo. Plates.

A new edition of this work was brought out as one of the Roret Manuals, under the title of:—

—— Nouveau Manuel complet du graveur, ou traité de l'art de la gravure en tout genre, d'après les renseignements fournis par plusieurs artistes. Nouvelle édition, très augmentée, par F. Malepeyre. Paris: 1844. 18mo. pp. ix. 289. 5 folding plates.

PERTHES (B.). Zum Andenken an Bernhardt Perthes. Geboren den 3. Juli 1821, gestorben den 27. October 1857. Gotha. 8vo.

PERTHES (W.). Zum Andenken an Wilhelm Perthes. Geboren den 18. Juni 1793, gestorben den 10. September 1853. Gotha. 8vo.

PERTZ (Georg Heinrich). Ueber die gedruckten Ablassbriefe von 1454 und 1455. Aus den Abhandlungen der Königl. Akademie der Wissenschaften. Berlin: 1857. 4to. Two copperplates.

PERUGIA. L'Arte Tipografica in Perugia durante il secolo xv. e la prima mila de xvi. Perugia: 1868. 8vo. (In "Le Mie recognoche per le Biblioteche e per gli Archivi du Perugia," Fasc. I.)

PERWOLF (Emanuel). Die Farbendruckerzeugung mittelst Chromolitho- und Chromozinkographie. Ein Grundriss für angehende Fachmänner, Buch- und Kunsthändler. Mit einer Tafel. Wien: 1878. 8vo. pp. x. 80. 1 plate.

PESCHEK (H. Ed.). Das Ganze der Steindruckerei von seiner artistisch-chemisch und mechanischen Seite dargestellt. Weimar: 1829. 8vo. With 3 lithographic plates. — Third edition. Von Leo Bergmann, mit einem Supplement der Zinkographie und dem anaslat Druck. Weimar: 1856. 8vo. pp. xviii. 344; 7 litho plates.

PETIBAN (V.). Épreuves de vignettes gravées par V. Petiban. Paris: 1830. 8vo.

PETIT (F. H.). Table de Multiplication typographique: solution de 30,000 problèmes, donnant le nombre de lettres de chaque justification et la justification de tous les nombres de lettres par calibrage de l'alphabet sur points typographiques. Paris: 1871. 4to. pp. 2.

PETIT (Louis D.). De firma Joh. Enschedé en zonen. Amsterdam: 1871. 8vo. pp. 8.

Originally published in the *Nieuwsblad voor den Boekhandel*, 1871, Nos. 4 and 6. An article on the history of the celebrated Enschedé firm (*q.v.*).

PETITY (Jean Ramond de). Traité de l'histoire et de la pratique de l'imprimerie. In vol. ii., part 2, of the "Encyclopédie Élémentaire." Paris: 1767. 4to. pp. xii. 366, and cclxxxii., including many plates of alphabets.

PETRI (H.).—See HENRICPETRI.

PETZOLDT (Julius). Bibliotheca bibliographica. Kritisches Verzeichniss der das Gesamtgebiet der Bibliographie betreffenden Literatur des In- und Auslandes in systematischer Ordnung. Leipzig: 1866. 8vo. pp. xii. 940.

This work of Dr. Julius Petzholdt is not of great value to the typographical student, as books relating to Printing are classed together with general bibliographies. The two subjects only occupy twenty pages, and the omissions of notable names are somewhat remarkable. The "Bibliotheca Bibliographica," notwithstanding its inclusive name, is not nearly so useful as Namur's work.

Dr. JULIUS PETZOLDT is a well-known bibliographer and the compiler of the popular and useful "Adressbuch

deutscher Bibliotheken" (Dresden, 1844, 12mo). It was published again in 1845, with the addition to the title of "Zweite, durchaus verbesserte Auflage," and in 1848 as, "Dritte mit . . . einem starken Nachtrage versehene Ausgabe." (The Nachträge have a separate title-page, pagination, and register.) In 1848 it appeared as "Adressbuch der Bibliotheken Deutschlands mit Einschluss von Oesterreich-Ungarn und der Schweiz. Neu herausgegeben." Dresden, 1875. 8vo.

PEUCER (Daniel). D. Martin Luther's merkwürdiger Sendbrief vom Dollmetschen, mit Historischen und apologetischen Anmerkungen versehen, nebst eben desselben erläuterten Aussprüchen von der Buchdruckerey und den Buchdruckern, als einem Beytrage zu der Dritten Jubel-Feyer. Leipzig: 1740. 8vo. pp. xvi. 144.

Contains very curious expressions and words of Luther, which show how perfectly well he understood the importance of Printing to the cause of the Reformation.

PEZZANA (Angelo). Catalogo de' libri impressi in Parma dall' anno 1472 al 1500 sino ad ora conosciuti, nuovamente compilato. Parma: 1846. 4to. pp. 57.

——— Due edizioni del Secolo xv. descritto. Parma: 1830. 4to. pp. 12.

The editions of which a bibliographical and typographical account is given are those of Dionysius Cato and the Fioretti of St. Francis of Assisi.

——— Giunte e correzioni al saggio di memorie su la tipografia Parmense del secolo xv. del Padre Ireneo Affò. Parma: 1827. 4to.

——— Notizie bibliografiche intorno a due rarissime edizioni del secolo XV. Parma: 1808. Royal 8vo. pp. 91.

Treats of the following publications: 1. A quarto volume, printed in Parma, by Andrea Portitia, in 1472, &c., containing Plutarchus, De libris educandis; H. Presbyter, De Officiis librorum erga parentis; Basilii Magni, De legendis gentilium libris. 2. The edition of sonnets recording the Triumph of Petrarch, printed at Venice, in 1477, by Gasp. and Dom. Siliprandi. A French translation has appeared under the following title:—

——— Notices Bibliographiques sur les deux éditions les plus rares du xv^e siècle. Traduit de l'Italien par C. Bracez. Genoa: 1809. Large 8vo.

——— See AFFÒ (I.).

PFEILSCHMIDT (E.). Aloys Senefelder. Ein Lebensbild. Dresden: 1877. Large 8vo. pp. 32.

Published on the occasion of the inauguration of a monument to Senefelder erected at Munich 6th November, 1877.

PFISTER (Albert). Printer at Bamberg in the fifteenth century.—See CAMUS.

PFIZMAIER (A.). Zur Geschichte der Erfindung und des Gebrauches der chinesischen Schriftgattungen. Small 8vo. Wien: 1872.

PFNORR (W.). Polytypen der Holzschnitte. Darmstadt: 1833, 1834. Large folio. 3 parts. 25 leaves.



BASLE : 1488-1518.

PFORTZHEIM (Jacobus de).

The name of this printer is also spelled Pfortzen, Phorczen, and Pforzen. An account of his works will be found in Stockmeyer and Reber's "*Beiträge zur Basler Buchdruckergeschichte*" (Basle : 1840), p. 65. Little is known, however, concerning his personal history. It is be-

lieved that he went to Basle in 1482 from Kempten, in which place he had learnt the art of printing. The first book he printed in Basle was "*Ambrosii Spiera, Quadragesimale de Floribus Sapientiae*," in folio, with the date 1488.

Panzer, in his table of the "printers of

the first half of the fifteenth century," says that Jacob de Pfortzheim printed at Turin from 1501 to 1518. This, however, is a misconception of the German bibliographer. He printed at Basle from 1488 to 1518, and did not leave the place for any period whatever.

a clove, the flower of the fuchsia, or that of some convolvulus. This printer also assumed the device of the crowfoot. The mark first represented occurs in the "Grammatica P. Francisci nigri A. Veneti sacerdoti oratoris," &c. Basle: 1500, 4to. The second device is supposed to



He seems to have had two devices, both of which we give, the first being of a very spirited kind. It represents an angel holding two shields, on one of which are the arms of Basle. The signification of the device on the other is not properly understood, it having been conjectured to be an extinguisher,

be the emblem of the "Swiss Warrior," supporting with his knees two shields, the left one with the arms of Basle, the other with the monogram of the printer. It may, however, be that the so-called "Swiss Warrior" is a German "Landsknecht."

PHILADELPHIA INTERNATIONAL EXHIBITION, 1876.—See FOURET.

PHILADELPHIA Public Ledger Building, with an account of the proceedings connected with its opening, June 20, 1867. Philadelphia: 1868. 8vo. pp. ix. 205; illustrations and portrait.

A most elaborate description of the grand building erected for the purposes of the *Public Ledger* newspaper, the first number of which appeared on "Friday morning, March 25, 1836." Prefixed is a copper-plate portrait of Mr. George W. Childs, the proprietor, accompanied by a sketch of his career.—See MUNDAY (Eugene) and PARTON (James).

PHILLIPS (G. F.). *The Art of Drawing on Stone* : in which is fully explained the process of chalk drawing, of pen and ink drawing, and of the dabbing system ; together with the preparation of the ink and chalks. London : 1828. 12mo.

PHILOMNESTE, Jun. *Recherches sur les Imprimeurs imaginaires, clandestines, et particulières.* Bruxelles : 1879. 8vo. pp. viii. 113.

Printed on toned paper. PHILOMNESTE, Jun., is the pseudonym of Gustave Brunet.—*See* BRUNET and PEIGNOT. This little volume would be more interesting and useful if the notices were longer and did not consist, as they generally do, of references to other works.

PHOSTIROPULOS (Kyrios). *Report on the Press in Greece.* Athens : 1873.

From this interesting work we learn that before 1821 there existed no printing-office whatever in the provinces, then subject to Turkey, which compose the present kingdom of Greece. In the year 1822 the romantic magnanimity of the great Paris house of Firmin Didot bestowed on modern Greece its first printing-office. In 1823 another was opened. These were situated respectively at

Athens and Missolonghi. In Nauplia, in 1824, a third was opened. A great impulse was given to printing by the establishment of the kingdom of Greece in 1833. There were in 1873 152 journals and periodicals published in the kingdom. The author was a Commissioner of the Greek section at the Vienna Exhibition.

PHOTOTYPIE-BENZIGER. *Reproduktionen resp. Verkleinerung wie Vergrößerung von Holzschnitten, Lithographien, Stahlstichen und besonders Feder- und Bleistift-Zeichnungen für den Druck auf Buchdruck-Schnellpressen.* Enthaltend 59 phototypische Reproduktionen und Originalen hiezu (32 Seiten in Umschlag in Quart) auf der Schnellpresse in Formen von 8 Seiten gedruckt. Einsiedeln : 1879. 8vo.

PHYSIOLOGIE de l'imprimerie. *Silhouettes typographiques.* Paris : 1856. 8vo. pp. 36.

This little pamphlet, full of a pleasing and good-humoured irony, was written by Décembre Alonier, author of "*Typographes et Gens de Lettres*," in which he also incorporated the contents of the *Physiologie*.

PIC (F. A.). *Code des imprimeurs, libraires, écrivains et artistes, ou recueil et concordance des dispositions législatives qui déterminent leurs obligations et leurs droits, suivi d'un choix de discours prononcés dans les deux Chambres, et propres à rendre plus facile l'application des règles concernant la liberté de la presse.* 2 parts. Paris : 1826. 8vo. pp. 1, 127.

Embracing, as far as possible, all the laws concerning Printing in France, from the earliest period.

PICART (Bernard). *Catalogue d'une belle partie de planches de cuivre, gravées la plupart par Bernard Picart.* Amsterdam : 1738. 8vo.

There are two other catalogues of the works of Picart, in octavo, without place or date, but probably printed at Amsterdam.

PICOZZI (Antonio). Versi Milanesi sulla tipografica e d'arti affini nella Biblioteca di Brera (Agosto, 1879). Milano: 1879. 4to. pp. 7.

PIQUÉ (Camille). Estienne Dolet. Bruxelles: [1860.] 8vo.

PICTURES of Old Printing Presses and Appliances.

Several of these are to be found at the end of a volume lettered "Typographical Collections;" in the British Museum.

PIERAGGI (E.). L'Art de peindre la Parole. Paris: 1874. 8vo. pp. iv. 160.

One of the four editors of this work, which has been quoted already under the name of GOBIN, *q. v.*

PIERD'HOUE (A.). L'Igiene popolare. Milano: 1879. 8vo. pp. 27. Treats of blindness among compositors.

PIERER (H. A.). Druckproben der Hof-Buchdruckerei in Altenburg. 1828. 4to.

—— Festgruss zur IV. Säcularfeier der Erfindung der Buchdruckerkunst am 24. Juni 1840 im gastlichen Leipzig. Dargebracht von der Hofbuchhandlung in Altenburg. 1840. 4to.

A memorial of the Festival of 1840 at Leipzig in honour of the invention of Printing.

PIERRES (P. D.). Description d'une nouvelle presse d'imprimerie, approuvée par l'Académie royale des Sciences et imprimée sous son privilège. Paris: 1786. 4to. pp. iv. 46. 2 plates.

The author of this work, who styles himself "Premier imprimeur ordinaire du roi," says that the new press which he invented was introduced into his printing-office in October, 1784, and that for upwards of a year it had given great satisfaction. Among the eminent printers who had examined it and testified to its merits was Benjamin Franklin, whose friendship, during his stay in France, the author enjoyed. The press seems to be modelled on the old Blaeu press, but the alterations made are more fanciful than practical, the mechanism being very intricate. The Pierres press has not sustained the expectations of it that were originally entertained.

PHILIPPE DENIS PIERRES, a printer of Versailles, was born in Paris in 1741. Few typographers have cultivated every branch of their art with such zeal and assiduity as Pierres, and he was instrumental in introducing many improvements, mechanical and otherwise. In 1786 he wrote the "Description d'une nouvelle Presse," which was much com-

mended by the Academy of Sciences. Subsequently he invented another press, partly automatic in its movements. Camus thought it so simple and so important as to inaugurate a new era in the mechanics of printing. M. Pierres also wrote the "Art de l'Imprimerie," published in one of the series known as the "Collection des Arts de l'Académie des Sciences." In 1767 he published a new edition of "Cornelii Schrevelii Manuale Græco-Latinum," in 8vo., which was very beautifully printed, and testified, as Camus remarks, to the advantages of the new press. With the view of showing the progress of printing, Pierres collected a large number of books and portraits bearing on the subject, and wrote for various periodicals many articles on typographical subjects. The preceding is taken from Peignot's Dictionary, but some writers say that the press is a mere imitation of that invented three years previously by Anisson Duperron, *q. v.*

PIERRON. Supplément à l'instruction sur la presse autographique. Paris: 1830. 12mo.

PIERS (H.). Origine de l'Imprimerie à Saint-Omer. [In "Le Mes-sager des Sciences historiques," 1842, pp. 381-384.]

PIETERS (Charles). *Analyse des matériaux les plus utiles pour de futures annales de l'Imprimerie des Elzévier.* Gand : 1843. 8vo. Two folding genealogical plates and coloured plate of arms.

Only 50 copies printed.

— *Annales de l'Imprimerie Elzévirienne, ou histoire de la famille des Elzévier et de ses éditions.* Gand : 1851-52. 8vo. With the Elzevir arms printed in colours on the title and their marks reproduced in the text. pp. lvi. 420.

601 copies printed, of which 50 were on large paper and one on vellum. Of this number 520 copies only were offered for sale. A work of great importance in regard to the history of the Elzevirs and of their editions.

— *Annales de l'imprimerie des Elzévier, ou histoire de leur famille et de leurs éditions.* 2^{me} édit. revue et augm. Gand : 1858. 8vo. pp. lxxii. 504. With additions and corrections, pp. 503-528.

— *See ELZEVIR, WALTHER, and WILLEMS (Alphonse).*

PIETSCH (Ludwig). *Aloys Senefelder, Erfinder der Lithographie. Festschrift zum 100. Geburtstage Senefelder's am 6. November, 1877.* Berlin : 1877. 8vo. pp. 88. With portrait and facsimile letter.

PIIL (C.). *Die Chemitypie, oder die Kunst, eine auf einer Metallplatte in gewöhnlicher Weise ausgeführte Radirung oder Gravirung in einen erhabenen Stempel zu verwandeln, der sich auf der Buchdruckerpresse, wie ein Holzschnitt, im Text oder allein, abdrucken lässt.* Leipzig : 1846. 4to. pp. 8 ; 8 specimens of chemitypie.

Piil, a Dane, was the inventor of chemitypie ; the specimens given in the above pamphlet were executed in Friedlein's graphic establishment at Leipzig.

— *Über unnachahmliche Werthpapiere.* Braunschweig : 1850. Large 8vo. pp. 29, with 2 specimens.

PIJOLA (Biag.) *Del diritto concesso alla R. Stamperia di Palermo nella sua fondazione.* Palermo : 1822. 8vo.

PILLON (A. C.). *Instruction sur l'Autographie, ou exposé d'un moyen encore peu connu, pour faire soi-même à la plume, très promptement, à peu de frais, la composition ou le tracé de toutes sortes d'ouvrages, dependants de la plume, tels que manuscrits, plans, dessins topographiques, morceaux de musique, etc., dont on peut à l'instant même obtenir des copies par la presse lithographique.* Paris : 1833. Oblong 8vo.

PINARD. *Feuilles d'épreuves des caractères de la fonderie de Pinard.* Paris : 1827. A broadside.

Other specimens of this foundry were issued in 1829, 8vo. ; 1833 and 1835, broadside. The foundry is not now in existence, and appears to have become absorbed into some other existing establishments.

PINCHART (Alexandre). Mémoire sur les différentes branches d'industrie et de commerce suivantes en 1776 : 1° Caractères à imprimer ; 2° Cartes à jouer ; 3° Livres, cartes géographiques, estampes et tableaux. [Bruxelles : 1850.] 8vo.

Twenty-five copies reprinted from the *Bulletin du Bibliophile Belge*.

——— Recherches sur les Cartes à jouer et sur leur fabrication en Belgique depuis l'année 1379 jusqu'à la fin du XVIII^e siècle. Bruxelles : 1870. 8vo. pp. 54.

A mere popular account of the subject. A few copies only printed. Extracted from the *Bibliophile Belge*, 1869. M. Pinchart is head of the department of Archives of the kingdom of Belgium.

PINÉAS (P.). Épreuves des gravures sur bois et polytypages de P. Pinéas. Paris : 1825. 4to.

PIOLA (Carmelo). Discorso intorno all' influenza della tipografia sulla letteratura. Palermo : 1841. 8vo.

——— Discorso sulla Protoria, ossia sull' ufficio del sovrastante alle stampe, detto Proto. In *Giornale di Scienze, di Palermo*, Nos. 230-33.

——— Lettera al barone Vinc. Mortillaro sulle nostre Tipografie Siciliane. In *Giornale di Scienze, di Palermo*, No. 187.

PIPPING (Fred. Wilh. Jos.). Bidrag till en Historia om Gymnasii Boktryckeriet i Wiborg. Kongl. Finska Vetenskaps-Societeten meddeladt d. 19 Sept. 1859. Helsingfors : 1859. 8vo. pp. 92.

——— Forteckning öfver i tryck utgifna skrifter på Finska. Helsingfors : 1856-57. 4to. pp. xv. 756 and xii ; 1 fac-simile plate.

One of the best bibliographic works extant on the literature of Finland, compiled with the assistance of the eminent bibliographer Matts Pohio.

——— Några Historiska Underrättelser om Boktryckeriet i Finland af Fred. Wilh. Jos. Pipping. [Printed in seven instalments in "Acta Societatis Scientiarum Fennicae."] Helsingfors : 1840-64. 4to. pp. 460.

PIRANESI. Chalcographie des Piranesi frères. Œuvres de Jean Baptiste et de François, qui se vendent chez les auteurs, à Paris, rue de l'Université : an viii (1800). 4to.

Another catalogue of the works of these celebrated engravers was published in Paris in 1803.— See also DUCHESNE.

PISCHON (Frederich August). Kurze Geschichte der Erfindung der Buchdruckerkunst und ihres segensreichen Einflusses. Einladung zur bevorstehenden vierhundertjährigen Gedächtnissfeier Gutenbergs und der Buchdruckerkunst am 24. Juni 1840 zunächst für die Schulen. Berlin : 1840. 8vo. pp. 16. 1 lithographed plate of types.

——— Von dem Einflusse der Erfindung der Buchdruckerkunst auf die Verbreitung des göttlichen Worts. [Berlin : 1840.] 4to.

Programme of the "Preussische Haupt-Bibelgesellschaft für 1840."

[PITON (Eug.).] Famille Firmin-Didot, imprimeurs, libraires, fondeurs, graveurs, papetiers, inventeurs et littérateurs. Paris : 1856. 8vo.—See DIDOT.

PIZZO (Lodovico). Il Cenatafio de Cavaliera Giuseppe Antonelli. Venezia : 1862. 4to.

Treats partly of printing at Venice.

PLACAET-BOECK. Ordonnancien, edicten ende placaten . . . ghepubliceert inden lande van Vlaenderen, van 1152-1763. 13 vols. fol.

PLACCAAT-BOEK (Groot) inhondende de placcaaten, ordonnantien, enz. van de Staten van Holland en Zeeland. 1576-1785. 10 vols. fol.

PLACCAETEN, ordonnantien, enz. van Brabant, van 1040-1768. 10 vols. fol.

The above are collections of a great number of disloyal placards, some of which were more than once printed and reprinted.

PLAINE (François). Essai historique sur les origines et les vicissitudes de l'Imprimerie en Bretagne. Nantes : 1876. 4to. pp. 43.

The author, who is a monk of the order of St. Benedict, says that the first book printed in Brittany was "Le Trespasement de Notre Dame," printed by Robin Fouquet and Jehan Cress, at Bréhand-Loudéac, in December, 1484. Of this dissertation on the history of printing in Brittany only 100 copies were printed,

but it may be regarded as the principal work of this learned historian. It is to be regretted that the author has not given fuller bibliographical descriptions. The work, nevertheless, leaves little information to be desired in regard to the origin of the art in that country, and it may be consulted with profit.

PLAINTES d'un Laïque allemand du quatorzième siècle, sur la Décadence de la Chrétienté. Opusculé publié pour la première fois à l'occasion du quatrième anniversaire de l'invention de l'Imprimerie, d'après un manuscrit de la bibliothèque de la ville de Strasbourg, par Charl. Schmidt. Strasbourg : 1840. 8vo.

PLANQUETTE (A.). Guttemberg, ou la découverte de l'Imprimerie. Paroles de H. Ryon, avec accompagnement pour piano. Paris : 1874. 4to. pp. 4, with vignette.

PLANTIN (Christopher).

Christopher Plantin, of Antwerp, is regarded as the most successful printer of the sixteenth century. He was born at Montlouis, near Tours, in France, in 1514, and studied his art under the King's Printer at Caen. He established himself at Antwerp, where he began to print in 1555. His first production was a duodecimo volume, entitled "La Institutione di una famiulla nata nobilmente" (Anvers : 1555), in the dedication of which it is poetically styled "the first blossom from the garden of his printing-press." Plantin gradually extended his establishment until, in 1576, when he was visited by De Thou, cele-

brated as the patron of fine printing, he had seventeen presses in constant employment, and was spending above two hundred florins a day (about £20 sterling) in wages to his workmen. His office was one of the ornaments of the city of Antwerp, and he became so celebrated for the excellence of his typography that the King of Spain conferred on him the title of "Archi-typographus," which is alluded to in his epitaph in the Church of Notre Dame at Antwerp :—

Christophorus situs hic Plantinus, Regis Iberi

Typographus ; sed Rex Typographum ipse fuit.

The King of Spain (which country then held domination in the Netherlands) also gave Plantin a very handsome salary and a kind of patent for printing certain

to France, but he preferred to remain in Antwerp, and finally established branch printing-houses in Leyden and in Paris. He was exceedingly liberal in his ex-

Ioannes Wierix fecit.



*Vincis dum pateris, Plantine, tuoque labores
 Æternum æternum fama loquetur anus.
 Nec laudare opus. Invidiæ tu tunderis æstu
 Illustres tantum tundit at iste viros.*

religious works, with which he almost exclusively supplied both Europe and the Indies. The King of France endeavoured to prevail upon Plantin to return

penditure, retaining the services of a number of men of great learning as correctors of his press, and lavishing large sums upon all the details of his

business in order to ensure accuracy and beauty. One of the most remarkable productions of Plantin's press was the celebrated "Polyglot Bible," issued in 1573, by authority of Philip II. of Spain. It was in Hebrew, Greek, Latin, Chaldaic, and Syriac, and formed eight folio volumes. Forty workmen were employed continuously on this Bible for four years, and the labour alone cost 40,000 *écus*. Only five hundred copies were printed, and a large portion of the edition was lost in a wreck at sea on the passage to Spain. His last work was vol. i. of "Annales Ecclesiastici Cæsaris Baronii Sorani," and he died a short time after, viz., on the 1st July, 1589, leaving a large property to be divided among his children.

The remarkable portrait of Plantin given on p. 206 is a reproduction (by Lefman & Lourdcl) made for the work of M. Léon Degeorge, "La Maison Plantin." The portrait was engraved by Joannes Wiericx in 1588, one year before the death of Plantin. The original block itself, which is thus nearly three centuries old, is still preserved.—(See DEGEORGE.)

Plantin had only one son, who died in early infancy, but several daughters, three of whom married men connected with typography, either as practical printers or correctors of the press, and he left to them as their dower his three establishments. Marguerite Plantin married Fr. Van Raphelengen, who had the office at Leyden; Madeleine Plantin married Gilles Beys, who had the office at Paris; Joannes Mourentorff, afterwards known as Moretus, married the second daughter, and succeeded Plantin in the principal establishment at Antwerp. From this connexion sprang a family which has produced a long succession of printers.

The office itself continued in the possession of successive members of the family down to 1875, when Edouard Joseph Moretus ceded it to the city of Antwerp for 1,200,000 francs, to be forever maintained as a public institution, under the name of the "Musée Plantin," an illustration of the interior quadrangle of which is annexed. E. J. Moretus, the last proprietor of the famous Officina, died at Antwerp, June 28th, 1880, at the age of 66. His deceased brother's four sons survive, and are all married and have families at Antwerp.

The Museum is situated in the *Marché du Vendredi*, and consists of a number of apartments enclosing a square. These are known as the *Ateliers typographiques* and *Chambres des Correcteurs*. There are

several stories, some of the rooms in them being the counting-house and offices of the establishment, while others were the domestic apartments of various members of the family. The old presses, type, foundry, and materials of Plantin and his successors have all been carefully preserved, as well as the account-books and correspondence. Some of the rooms are left just in the state in which they were found when M. Moretus relinquished business in 1875. In others are portraits and busts of Plantin and the Moretuses, as well as curiosities and objects of *vertu* of an extremely interesting character. There are also preserved the original plates and blocks of the many fine engravings and ornaments which were drawn for Plantin by the celebrated artist Sir Peter Paul Rubens (see *infra*).

The device of Plantin consisted of a compass, held by a hand issuing out of clouds. On a ribbon is the legend "Labore et Constantia," and at the sides are two figures representing allegorically those qualities. Plantin used the device of the compass for the first time in 1558. The general form of his mark, however, differed very much; the one we give (reproduced from Degeorge's "Maison Plantin") was originally drawn by Wiericx, and is without doubt the finest of all. Plantin, in his "Polyglot Bible," says that in the compass itself there is a meaning—the right limb, the fixed one, representing *constancy*; the left, the movable one, representing *labour*. Dibdin aptly says (Decameron, vol. ii., p. 157): The motto of Plantin is the very surest road to the very pinnacle of the Temple of Fame—whether used by Great Statesmen, Great Generals, Great Scholars, Great Divines, Great Architects, or Great Mechanics. In 1555, Plantin had adopted the device of a tree, round the trunk of which spread a vine, whose grapes hung from the boughs of the tree; a vine-dresser cropping the dead shoots and throwing them to the ground. In an oval border surrounding the mark are the words, "Exerce imperium et ramos compescce fluentes." Towards the close of 1556, certain of his books bore as a mark a vine, with the device, "Vitis Vera Christus."

FRANÇOIS VAN RAPHELENGEN, VAN RAPHELINGEN, VAN RAPHELINGIUS, a celebrated printer, was born at Launay, near Lille, in Flanders, in 1539, of poor parents. He was intended to be brought up to commercial

life, but manifesting an invincible taste for study he was sent to learn the Greek and Hebrew languages, under the celebrated Jean Mercier. The civil war in France compelled him to fly to England, where he continued for some time to study Greek and Latin at Cambridge University. Returning to Antwerp to purchase some books which he could not procure in England, he visited the printing-office of Plantin, and being attracted by the character of the work that was there being carried on, was induced to remain in Antwerp, as a corrector of the press. Plantin, pleased with his candour, his honesty, and his learning, gave him in marriage his eldest daughter. Van Raphelengen was engaged on the Polyglot Bible for Philip II., King of Spain, already referred to, the printing of which

accuracy. On the frontispiece appeared the words: "Ex officinâ Plantinianâ apud Frauciscum Raphelengium." He died in 1597, leaving three sons and a daughter, who succeeded him in the printing-office. His principal works are the "Observations," and the "Corrections" on the Chaldaic paraphrase; a "Grammaire Hébraïque," a "Lexicon Arabe" (1613, 4to.); and a "Dictionnaire Chaldaïque." One of his sons published some "Notes" on the tragedies of Seneca; "Eloges," in verse, on forty learned men, with portraits (Antwerp, 1587, fol.). François van Raphelengen was also a good judge of the merits of literary work. Joseph Scaliger, in announcing to Casaubon the death of Van Raphelengen, says that no student of the Oriental languages could



PLANTIN'S DEVICE.

was entrusted to Plantin. He contributed greatly to the beauty and correctness of the Plantin edition of Oriental works. His modesty, however, induced him to withhold his name from the title-pages. His father-in-law having, for purposes of study and to secure quietude, retired to Leyden, van Raphelengen took the entire charge of the establishment, and continued to act in that capacity up to 1585, when he, like Plantin, retired to Leyden. —Plantin returning to his own printing-office at Antwerp. Van Raphelengen was professor of the Hebrew language at Leyden, and also paid great attention to Arabic, of which language he compiled a large dictionary, with the assistance of Possel and others. He printed a great number of books, all remarkable for their beautiful workmanship and extreme

fail to deplore the demise of this learned printer. Van Raphelengen enjoyed for a considerable time the distinction of being Printer to the University of Leyden.

CORNELIUS KILIAN (born 1528), one of the proof-readers to Plantin, wrote the verses following, on the office of the corrector of the press:—

CORRECTOR TYPOGRAPHICUS.

Officii est nostri mendosa errata librorum
 Corrigit, atque suis prava notare locis.
 Ast, quem scribendi cacoëthes vexat,
 ineptus
 Ardellio, vitii Barbarieque rudis,
 Plurima conglomerat, distinguit pauca,
 lituris
 Deformat chartas, scriptaque commaculat.

Non annum premit in nonum, non expolit arte :

Sed vulgat properis somnia vana typis.
Quæ postquam docti Musis et Apolline nullo

Composita exclamant ; ringitur Ardelio :
Et quacunq; potest sese ratione tuetur,
Dum correctorem carpit, agitque reum :
Heus cessa immeritum culpam trans-
ferre deinceps

In correctorem, barde, typographicum.
Ille, quod est rectum, non depravabit.

An audin?

Post hac lambe tuos, Ardelio, catulos.
Errata alterius quisquis correxerit, illum
Plus satis invidiæ, gratia nulla manet.

Reprinted in Wolf, "Mon. Typ.,"
vol. ii., p. 1204.

We append a free translation of the foregoing :—It is our duty to correct the errors of books, and to point them out as they occur. But the incompetent author who is afflicted with an itch for writing makes up a compilation without sagacity, and piles up fault on fault ; he covers his paper with blots and scratches, and disfigures his manuscript. He does not spend nine years on his work ; he takes no pains to amend or polish it, but makes haste to have his vagaries printed on the fastest presses. When the critics say that which he has written is in defiance of Apollo and the Muses, our scrawler is furious. His de-

fence is vigorous. He says it is the proof-reader who has made all the errors. Most pitiful apology, my blundering author, to attribute your faults to the reader ! Hark you, what the reader found right he did not make wrong ! Henceforth, blunderer, correct your faults. Do you not know that he who corrects the faults of others never receives thanks or honour for the service? He only exposes himself to abuse.

In Dibdin's "Bibliographical Decameron," vol. ii., pp. 151 to 162, is a most interesting account of Christopher Plantin and his descendants. There is a copperplate view of the house in the Marché du Vendredi ; a splendid portrait of Plantin, engraved by Engleheart from a print of Goltzius, and another by Bullart, copied from the *Académie des Sciences*. In the latter he is represented with a much thinner face, and more attenuated frame, which would presumably be more like the original than the portrait we have given on p. 206, as Plantin, like Paul Manutius, was a man of a sickly and delicate frame of body. Dibdin gives three other devices of Plantin besides that figured on the opposite page. In two of them the compass is introduced ; one has hills and a city in the background, in the other are two seated figures. There is also a copy of the tree device referred to on p. 207.

PLANTIN. Index Librorum qui ex Typographia Plantiniana prodierunt. Antverpium : 1615. 8vo.—1642. 8vo.—1645. 8vo.

— Christoph. Plantin et le sectaire mystique Henrik Nicolaes, par C. A. Tiele, avec un appendice de Ch. Ruelens. In the *Bibliophile Belge*, iii. an. pp. 121–138. Bruxelles : 1868.

— Geslagt-Lyste der nakomelingen van den vermaerden Christoffel Plantin, koninglyken aerts-boekdrukker binnen de stad Antwerpen ; waer by gevoegd is eene geslagt-lyste der familie Mouretorff alias Moretus. Alles met groote moeyte en neerstigheyt uyt oorspronkelyke stukken en bewysbare bescheeden verzameld en opgesteld en met historische aenteekeningen en wapens verrykt en opgehelderd door J. B. van der Straelen, en uygegeven door P. Th. Moons van der Straelen. Antwerp : 1858. 4to.

— La Maison Plantin à Anvers, avec portrait et vue de la maison. In *L'Imprimerie*, No. 1774, of 24 Feb. 1877. Paris.

— Musée Plantin à Anvers. Notice sur la Bibliothèque Plantinienne, par F. Vanderhaeghen. Ghent : 1875.

PLANTIN. Titels en portretten gesneden naar P. P. Rubens voor de Plantijnsche drukkerij. (Titres et portraits gravés d'après P. P. Rubens pour l'imprimerie Plantinienne.) Anvers : 1877. Folio. pp. 40, and 35 plates. Text in French and Dutch.

The text of this extremely interesting volume is written by M. Max Rooses, director of the Plantin Museum ; it is printed in antique type upon Holland paper, at the expense of the city of Antwerp, and only 200 copies were taken off.

—— See BLADES (in SUPPLEMENT), BOCHIUS, DEGEORGE, DIBDIN (Decameron), HULST, ROOSES, RUELENS, and STRAELEN.

PLAORAN (F. R.). Mémoire à M. le Comte de Montalivet, ministre de l'intérieur, sur l'Imprimerie et sur la librairie, sur leur état actuel, et sur les moyens à employer pour les remplacer au rang qu'elles doivent occuper. [Paris, 1839.] 4to. pp. 20.

PLATTER. La Vie de Thomas Platter, écrite par lui-même, traduite de l'Allemand, par E. Fick. Genève : 1862. Lar. 8vo. pp. xxxii., 141.

The German work from which this translation was made was published at Bâle in 1840. THOMAS PLATTER was a printer and schoolmaster of Basle, where he died in 1582.

PLON (Eugène). Souvenir du 20 Octobre, 1877. Paris. 8vo. pp. 31.

This pamphlet consists of articles from the *Bulletin de l'Imprimerie* and the *Journal de la Librairie* published on the occasion of the decoration of M. Eugène Plon with the ribbon of a chevalier of the Legion of Honour.

M. EUGÈNE PLON is the son and successor of the late Henri Plon, referred to *infra*. Born in 1836, he entered the printing and publishing establishment of his father at the age of 17, and there he was thoroughly trained in the details both of the composing and the machine room, as well as in various kindred branches of the typographic art. Having qualified himself as a journeyman, according to the usages of the French trade, when twenty years of age he left the parental firm, and worked for a year in the office of Messrs. Bradbury & Evans, London. On his return to his native country, about 1859, his father entrusted to him the practical management of his establishment, a position which he has retained up to the present time.

In 1862 Eugène Plon was associated with Firmin Didot in the organisation of a Commission to consider the laws relative to literary and artistic copyright, and to draw up a scheme for its amendment. He was appointed joint secretary of the Commission, which issued its report in 1863, and his labours in connexion with this movement attracted a great deal of attention, and were very generally commended.

Some years later he devoted considerable study to the life and works of the

great Danish sculptor Thorvaldsen, and published in 1867 a Memoir of the artist, which went through two editions in France, and five editions in other languages, the English edition being issued by Richard Bentley in 1874. The work had the effect of allotting to Thorvaldsen his proper place among the great contemporary sculptors, and indirectly of establishing more cordial relations between Denmark and France.

In 1871 Eugène Plon assisted his father in the compilation of a political and military history of the times, to which the most eminent ambassadors, ministers, generals, and admirals engaged in the war then recently concluded, acted as contributors. This work was issued in 14 volumes, with an atlas.

Since 1872, the date of the death of Henri Plon, M. Eugène Plon has directed, in conjunction with his brother-in-law Robert Nourrit, and M. Perrin, both his partners, the great Parisian publishing firm now bearing his name. The chief speciality of the firm is perhaps books of travels, but there have also been continued the series of French classics commenced by M. Henri Plon. Many of the works issued by this house are most sumptuously illustrated by leading French artists.

M. Eugène Plon was for some time vice-president of the Cercle de la Librairie and the honour accorded to him by the French Government was warmly approved of by the printing and publishing profession of France.



PLON (Henri). [Biographical Notices, &c.] Paris : 1873. 8vo. pp. 56.

This little volume consists of published articles, &c., referring to Henri Plon. The materials were collected as a memorial of Plon by his son, and printed for private circulation only. The contents include speeches by M. de Mourgues, president of the *Chambre des Imprimeurs*, and by M. de Royer, at a réunion of the *Société des Secours Mutuels*, and articles in various foreign journals.

The late HENRI PLON, founder of the present firm of E. Plon & Co., printers and publishers, 10, Rue Garancière, Paris, was born April 26, 1806, and died November 25, 1872. His ancestors originally belonged to Denmark, but some of the family emigrated to the Netherlands, where they practised the art of printing almost from the date of its invention. After receiving a classical education, Henri Plon entered the establishment of Firmin Didot & Co. at the age of 15, and applied himself to the acquirement of a practical knowledge of printing and the kindred arts. So rapid was his progress that in 1828, about seven years after he had been apprenticed to the trade, he was selected by the King of the Netherlands to organise a royal printing-office at Amsterdam. Owing to the opposition of the local printers, this scheme, however, had to be abandoned. Henri Plon then returned to France, and went into partnership with M. Belin, printer, at Sézanne. In 1832 he established himself in Paris, joining the firm of M. Béhune,

whose successor he became in 1845. About this time, in association with his brothers, Hippolyte (who died March 26, 1868), Charles, and Auguste, he greatly extended the business and enlarged its field of operations by the introduction of machines driven by steam. Auguste, who died 28th September, 1872, was an excellent wood-engraver; he also superintended the machine-room of the establishment. Gradually several kindred arts were introduced and practised with great success, such as engraving, colour-printing, photography, and galvanography. The house rapidly became famous for its fine printing, which was said to recall the best traditions of the Estiennes and the Elzevirs. From it emanated some of the most splendid works of the day. Not content with his pre-eminence in this business, Henri Plon added to it that of publishing, and in a short time issued a series of works not less remarkable for their typographical than their literary excellence. These found great favour in the eyes of French bibliophiles. At all the Great Exhibitions the productions of the firm were awarded honours. At the close of the first International Exhibition at London, Henri Plon was nominated Chevalier of the Legion of Honour, as a mark of respect on the part of his countrymen, and a little afterwards, at the first Exposition Universelle at Paris, he obtained one of the few medals of honour awarded to members of his profession.

The eminence which he had acquired in his art obtained for him in 1852 the title of printer to the Emperor Napoleon III., and he was the recipient, about the same time, of many foreign decorations. For several years he was the president of the Paris Chambre des Imprimeurs, and in that capacity earned the respect and esteem of those with whom he was

brought into contact. He was succeeded by his son, Eugène Plon, a notice of whom will be found *supra*.

Annexed is the device of the Plon establishment. The oak, the emblem of strength and stability, and the bee, the emblem of patience and perseverance, are especially appropriate; around is the motto "Labor improbus omnia vincit."

PLON (Henri). Quelques mots sur les produits de la maison Henri Plon, imprimeur de l'empereur, fondateur et libraire, rue Garancière 8, à Paris. Exposition universelle. Paris: 1855. 8vo.

——— Spécimen de la fonderie de Plon frères, successeurs de Jules Didot, rue de Vaugirard 36, à Paris. Paris: 1851. 4to. pp. 18, and 3 plates.

PLOOS (Gebroeders) VAN AMSTEL. Bericht van Uitgave en Proeve van bewerking eener beschrijving van boekdrukken en lettergieten. Amsterdam: 1766. 4to. pp. 39, with 2 plates.

——— Beschrijving der Letter-gieterij. 1^e afdeel. Amsterdam: [about 1770]. 4to. Two plates by Vinkeles.

This first part is all that was published.

——— Beschrijving van de boekdrukkery en het lettergieten. Amsterdam: 1768. 4to. 8 sheets.

——— Épreuves de plusieurs sortes de Caractères: Romains, Italiens, Flamands, Allemands, Hébreux, Rabins, Grecs, Arabes, Maleis, Arméniens, Karabaiques, Financier, tant Italiens qu'Hébreux. Et de diverses sortes de plein chant, &c. . . . qui se fondent chez les Frères Ploos van Amstel. Amsterdam, sur le Keizersgracht, vis-à-vis le Molenpad. [n. d.] 8vo.

There are two pages of preface, in which printers are notified that the only foundries in Holland possessing the work of Fleischman are this and the Haarlem establishments. The specimens consist of those in the previous book, with numerous additions.

——— Getuigschrift voor Cornelis Ploos van Amstel, Jac. Cornelisz. wegen zyne uitvinding van Printdrukken. Amsterdam: 1768. 8vo.

A pamphlet of 5 pages.

——— Proef van Letteren, Bloemen, Teken en verdere Vereischte voor eene Drukkery: welke gegooten worden op de Lettergieterijen van de Gebroeders Ploos van Amstel. Amsterdam: 1767. 8vo.

This has an engraved copperplate title, showing a printing-press, case, mould, &c. The preface, which is in Dutch, and occupies one page, says: "The specimen of our foundry had scarcely been printed when we became buyers of the stock of the late H. van der Putte, which will oblige us soon to issue another specimen book, as one sees there many ornamented capitals and many founts,

both old and new. We spare no cost nor trouble to make our foundry complete in every way." A MS. note, by J. Enschedé, says that No. 1. mediaan cursyf was cut by Fleischman, and No. 3 of the same by Alberts and Uitwerf; No. 1 and ascendiaan, roman and italic, by Fleischman, in 1730; No. 3 descendiaan, roman, by Van der Velde, for the same firm; No. 4 kleine dess, roman and italic, by

Fleischman; No. 1 garmond, by Van der Velde; No. 2 garmond, by Fleischman; No. 1 brevier cursyf, by Fleischman; No. 2 brevier roman, by Van der Velde.

This is the first specimen-book issued by the "Gebroeders Ploos van Amstel."

Another 8vo. book is extant exactly the same as the preceding, except the preface, which is here much shorter. M. Enschedé calls it the second edition, but it seems identical throughout with the former.

There is also preserved a third book, with similar founts to the above. The preface is in French, Dutch, and English. We extract the following:—"Sir, — We take the liberty to send you hereby

a letter-proof of our three conjoined foundings, the performance of which, we hope, may enable you to form a favourable opinion of our being in the way to procure you the best work, and at as low prices as may be got anywhere, whenever you may please to favour us with your orders, for your own use or that of your friends, and in the execution of which the strictest attention and punctuality will be observed, equal to the high regard and esteem with which we remain, Sir, your most humble servants, The Brothers Ploos van Amstel. P.S.—In giving your commissions please to send us at the same time some m m low case for the height of your printing-room."

PLOOS (Gebroeders) VAN AMSTEL. Proef van Letteren welke gegooten worden op de lettergieterijen van de Gebroeders Ploos van Amstel. [n. d.]

A medium sheet in the Enschedé collection. It comprises a very extensive assortment of founts, printed in five columns. There are 11 titling, 1 Greek, 38 Roman, 25 Italic, 3 black or Suabian, 1 Greek, 2 Hebrew, and an Arabic.

— Proeve van eenige nieuwe Schriften van eene nieuwe snede; welke onder anderen Voorhanden zyn en gegooten worden, op de Lettergieterij onder de Firma Gebroeders Ploos van Amstel; op de Leydsche Graft. Amsterdam: [1789.] 8vo. Title, preface, and 13 pages of specimens.

A revised edition was issued in 1796.

— Tweede vervolg van de Proef van Letteren, inzonderheid vreemde Schriften welke gegooten worden op de Lettergieterijen van de Gebroeders Ploos van Amstel te Amsterdam op de Keizers-graft over 's Moolenpad. [n. d.]

M. Enschedé says: "Deeze Letterproef is in 1780 uitgegeven." The founts include some shaded letters, Hebrew and other foreign characters, as well as an Anglo-Saxon.

— Vervolg van de Proef van Letteren, Bloemen, Teken en verdere vereischte voor eene Drukkery: welke gegooten worden op de Lettergieterijen van de Gebroeders Ploos van Amstel. [n. d.]

The preface is undated, and simply offers this as a supplement to the previous book. There are a few Roman, Italic, and blacks, as well as music.

PLOOS VAN AMSTEL.— There were three brothers of this name, all of whom were in partnership as Typefounders at Amsterdam. During the greater portion of the Eighteenth Century their foundry held an important position, vying with the Enschedé family in the purchase of the numerous type-foundries which were sold in that period. The date of the foundation of their business is unknown, but its locality was on the "Prinzengracht," Amsterdam, from which

their earliest dated specimen-book was issued in 1767. Many successive specimens were published, embracing several founts cut by the renowned Fleischmann. About 1770 the foundry was removed to the "Keizersgracht over 't Moolenpad," and in 1791, probably owing to death, the whole business and stock was purchased by Jean Enschedé. Ledeboer, in his "Alfabetische Lijst der Boek-drukkers," 4to., Utrecht, 1876, says that the Ploos Brothers printed an account of their foundry, with the title "Eene Beschrijving hunner Lettergieterij," in 4to. Cornelius Ploos van Amstel is the only one of the brothers about whom we

have any personal particulars. He was his beautiful copper-plate engravings. probably the punch-cutter of the firm, He was born in 1726, and died in 1798. as his tastes were artistic, and his fame In Bryan's Dictionary forty-two of his as an amateur has become European by engravings are catalogued.

PLOWMAN (J.). *An Essay on the Illustration of Books.* London : 1824. 8vo. pp. 16.

POCH (Bernardo). *Del Pentateuco stampato in Napoli l'anno 1491, e Saggio di alcune varianti lezioni estratte da esso e da' libri antichi della Sinagoga.* Roma : 1780. 4to. pp. viii. 92.

A description of an edition of the Pentateuch printed in Naples in 1491 by the printers Soncini, with an exegetical commentary.

POCHLE (Ch.). *Essai historique et critique sur l'invention de l'imprimerie.* Paris : 1859. 8vo.

POCKET COMPANION, The Printer's. Containing imposition and other valuable tables, new and comprehensive Job Price List, &c. Rochdale. No date. Published by F. W. Lawton. 16mo. pp. 24.

POHL (Joseph Johann) and WESELSKY (Ph.). *Studien aus dem Gebiete der Megatybie.* Wien : 1857. 8vo.

POITEVIN (—). *Choix de terres cuites antiques du Cabinet de M. le Vicomte Hte. de Janzé, photographiées par M. Laverdet, et reportées sur pierre lithographique par M. Poitevin. Texte explicatif par M. Jean Joseph Antoine Marie de Witte.* Paris : 1857. Folio.

The text contains references to the process of M. Poitevin, the lithographer, whose discoveries in photo-lithography are referred to elsewhere.

POKORNY (Alois). *Ueber die Darstellung einiger mikroskopischer botanischer Objekte durch Naturselbstdruck.* Wien : 1857. 8vo.

Extracted from the "Abhandlung der k. m. Academie der Wissenschaften." The authorship of a naturalist who has written a large number of works on botany and paleontology, chiefly illustrated by the nature-printing process.

POKORNY (Dr. A.). *Ueber die Anwendung der Buchdruckpresse zur Darstellung physiotypischer Pflanzenabdrücke.* 3 plates.

POLAIN (Matthieu Lambert). *Police de l'imprimerie et de la librairie dans l'ancien pays de Liège.* Liège : 1854. 8vo.

Separately printed from the "Bulletin de l'Institut Archéologique Liègeois," vol. ii., p. 167.

——— *Les premières impressions Liègeoises.* [Liège : 1842.] 8vo.

The author, who was a bookseller of Liège, added this article to his fourth monthly catalogue of books, 1842.

POLET (C. B.). *Album von und für Typographen. Zur Jubelfeier des Gutenberg-Festes im Jahre 1840.* Leipzig : 1840. 8vo.

POLYPOTYPE. *La Polypotype, ou histoire de l'Imprimerie sous la figure d'un monstre.* Paris : 1827. 8vo.

POMBA (Giuseppe). Cenni storici intorno all' arte tipografica e suoi progressi in Piemonte, dall' invenzione della stampa sino al 1835, dettati dall' avvocato Angelo Brofferio, giusta la memorie ed i documenti somministratigli dal tipografo editore e librajo, Giuseppe Pomba e da questo ora pubblicati. Milan: 1876. 8vo. pp. xxii. 138.

This work, dedicated to his Majesty King Victor Emmanuel II., is the standard history of the art of printing in Piedmont. It begins with the introduction of typography into Italy in the fifteenth century, and traces its progress

down to date of publication. The condition of the art at different epochs in Italy is contrasted with that of other parts of Europe. At the end are *verbatim* copies of historical documents relating to the subject.

—— Informazioni intorno alla Tipografia e Libreria ed al commercio librario Germanico e specialmente della Associazione dei Librai e della Fiera di Lipsia che potranno servir di norma alla progettata istituzione di una prima Fiera Libreria Italiana. Torino: 1869. 8vo. pp. 52.

The title is printed on the wrapper, but there is a sub-title, "Del Commercio librario Germanico e della Fiera di Lipsia."



COMO: 1521 *et al.*

PONTE or PONTICUS (Gotardo da).

Little is known of this printer beyond the fact that he printed a book called "Isidorus Isolanus," 1509, which is described by Brunet; one entitled

"Franchini Gafurii musicae angelicum," 1500, noticed by Panzer; and an Italian edition of "Vitruvius," with woodcuts, at Como, in 1521, folio.

POP (B.). Proben aus der Schrift- und Stereotypen-Giesserei von B. Pop in Trier. 1830.

POPP (Vas.). Geschichte der Rumänischen Buchdruckerkunst in Siebenbürgen. Hermannstadt : 1838. 8vo.

This work is in the Roumanian language, and is cited from a German origin.

POPPE (Johann Heinrich Moritz von). Article on the Art of Printing : Buchdruckerkunst, 5 pages, in the "Allgemeine Encyclopädie der Wissenschaften und Künste," von J. S. Ersch und J. G. Gruber, vol. xiv. Leipzig : 1825. 4to.

—— Die Lithographie und der Steindruck in ihrem ganzen Umfange und in allen Manieren, nach den neuesten Erfindungen der Deutschen, Franzosen, Italiener, und Engländer bearbeitet. Stuttgart : 1833. 12mo. pp. viii., 216, four folding plates.

POPPE (O.). Neue Buchführung im Buchhandel und in Buchdruckereien. Leipzig : 1879. Oblong 4to. pp. 26.

PORTALIS (Le Baron Roger) et BÉRALDI (Henri). Les Graveurs du dixhuitième siècle. 3 vols. Paris : 1880. 8vo. Vol. i., pp. xii. 759 ; vol. ii., pp. 767.

570 copies printed. A very important work, giving, in alphabetical order, a list of the engravers of the eighteenth century, with a detailed descriptive catalogue of the works of each of them. Vol. iii. not yet published (Dec., 1881).

PORTEFEUILLE d'un ancien typographe, ou recueil de lettres sur divers sujets de personnages et gens de lettres distingués, avec plusieurs pièces intéressantes, et des notes pour l'intelligence du texte. A la Haye : 1820. 8vo.

These letters were addressed to P. Fred. Gosse, formerly a printer at the Hague. They are very curious in connexion with the literary history of the 18th century. Only a small number of copies was printed, and they were not for sale.

PORThAUX (G.). Spécimen des caractères de fantaisie de G. Porthaux. Paris : 1835. Folio.

PORThMANN (Jules Louis Melchior). Éloge historique de l'Imprimerie. Édition seconde. Paris : 1810. 8vo. pp. iv. 60.

The first edition of this work appeared in the same year. The author describes himself as "imprimeur ordinaire de S. A. I. et R. Madame." The book is eloquently written, in the most eulogistic strain, but does not contain any historical or technical matter. There are, however, many laudatory references to early Parisian printers.

—— Éloge historique de l'Imprimerie, augmenté d'une réfutation des deux ouvrages "Conspectus originum typographicarum" (1761) et "Origines typographicæ" (1766) de M. Meerman. Paris : 1836. 8vo. pp. viii. 96.

This is the third edition of M. Porthmann's work, edited and issued by his son, A. Porthmann, who states that, in looking over his late father's papers, he found in manuscript the two "refutations" of Meerman's works, and deemed them worthy of publication along with the "Éloge."

POST OFFICE DIRECTORY (The) of Stationers, Printers, Booksellers, Publishers, and Paper-Makers, of England, Scotland, and Wales, and the principal towns in Ireland. London : 1872. 8vo.

The preface to the first edition stated that in 1872 there were 1,030 printers, 27 type-founders, and 26 stereotypers, irrespective of the workmen employed in those businesses. There were also 382 lithographers, 81 copperplate engravers, 128 wood engravers, 82 music printers, and 500 persons in the paper trade. There were 332 wholesale and 1,460 retail stationers, 23 printers' ink makers, —altogether some 5,000 persons engaged in the separate trades with which the Directory deals. A third edition of this work was published in the year 1880.

POTERAT et PERIAUX. Caractères pour l'impression des cartes géographiques. In vol. ii. of the "Dictionnaire des Découvertes faites en France." Paris : 1822.

POTTHAST (Aug.). Die Abstammung der Familie Decker. Festschrift bei hundertjähriger Dauer des Königlichen Privilegii der Geheimen Ober-Hofbuchdruckerei. Am 26. Oktober 1863. Berlin : 1863. 4to. pp. 63. Vignettes and 2 portraits.

At the end of this family history is a genealogy of the Decker family, showing the offices held by them of University Printer at Basle, State Printer at Colmar, and Court Printer at Berlin, from 1556 to 1845.

POTTIER (André). Sur un ancien forme à imprimer des cartes à jouer. In the *Revue de Rouen et de la Normandie*, June, 1846.

The author was Librarian of the City of Rouen, where he died in 1867.

POUBLON (P. A.). Projet d'un Institut de Gravure à Anvers. Bruxelles : 1802. 4to.

POUY (Ferdinand). Recherches historiques et bibliographiques sur l'Imprimerie et la Librairie, et sur les arts et industries qui s'y rattachent, dans le département de la Somme, avec divers fac-simile. Two parts. Paris : 1863-64. 8vo. Part i. pp. 252, and 2 plates.

120 copies printed, of which 20 were on coloured paper.

This author has written on many bibliographical and antiquarian subjects, chiefly connected with the city of Amiens. One of his most interesting works is "Recherches sur les almanachs

et calendriers artistiques, à estampes, à vignettes, à caricatures, principalement du xvi^e au xix^e siècle, avec notices bibliographiques sur les almanachs divers, notamment à l'époque de la Révolution" (Amiens, 1874. 8vo).

— Recherches historiques sur l'Imprimerie et la Librairie à Amiens, avec une description de livres divers imprimés dans cette ville. Paris [Amiens] : 1861. 8vo. pp. vii. and 205.

POWELL (Arthur Charles Joseph). A Short History of the Art of Printing. London : 1877. 4to. pp. ii. and 50.

This treatise was issued as a memorial of the Caxton Celebration of 1877. Its object was to present a brief but fairly complete sketch of the history of printing in this country, and was successfully carried out, for the matter is up to date, and the results of recent investigations have been throughout made use of. A more

concise and accurate work on the subject has not yet made its appearance, and there is much new information obtained from original sources and by the assistance of Messrs. Koenig & Bauer, Miller & Richard, Talbot Reed, Wm. Conisbee, W. Dawson, Samuel Brenner, J. M. Napier, and others; while the author

acknowledges his obligations to Mr. Blades for supplying illustrations, Mr. Elliot Stock for a fac simile of the first book printed in England, and to Mr. John Southward for many valuable suggestions. There are a number of woodcuts interspersed throughout the text.

ARTHUR CHARLES JOSEPH POWELL is the eldest son of the late Joseph Martin Powell, the founder, practically, of the *Printers' Register* (see PERIODICAL PUBLICATIONS). He was educated for the bar, and in 1877, at the examination of bar students obtained a scholarship of

100 guineas for his knowledge of equity. In the same year he was called to the bar, as a member of the Middle Temple, and has since practised with considerable success. On the death of his father he assumed the editorship of the *Printers' Register*, as is stated elsewhere. In the month of November, 1880, Mr. Powell started the proposal for a Memorial Window to Caxton in the church of St. Margaret, Westminster, and at the time of our going to press (Dec. 1881) the project is about to be carried out, under the direction of a committee, Mr. Powell acting as honorary secretary.

POWELL (Dr. Thomas). *Human Industry; or, a History of most Manual Arts; deducing the original, progress, and improvement of them. Furnish'd with variety of instances and examples, showing forth the excellency of human wit.* London: 1661. 8vo. pp. 188.

Chapter v., "of Printing and Printing-presses," attributes the invention by "the general voyce for Mentz and John Guttemberg or Fust, about the year 1440."

POWER (John). *A Handy Book about Books, for book-lovers, book-buyers, and book-sellers.* London: 1870. 8vo. pp. xiv. 2, 217. 8 lithographic fac-similes.

This work is commendable only in its plan and intention, for its execution is inadequate, if not actually slovenly. Properly carried out, the author's scheme would have resulted in a book which would have formed a sequel to Horne's "Introduction to Bibliography," and would have brought together in convenient form for reference the fresh bibliographical information that has been accumulated of late years by contributors to various literary periodicals, such as *Notes and Queries*; but the result is a collection of ill-digested and injudiciously selected excerpts, not seldom in-

accurate and misleading. The first part of Mr. Power's work is a "Bibliotheca Bibliographica," an idea which has since been appropriated and expanded by the late Mr. Sabin in a pamphlet with almost the same title (see SABIN, J.). Next come a chronology of events connected with the progress of Printing; useful recipes for the librarian, &c.; a typographical gazetteer, based on Dr. Cotton's; a bookseller's directory; a dictionary of terms; the whole being finished up with miscellanea extracted from periodical publications. The plates have no special value.—See PRICE (F. C.).

POYET (Pierre). *Essai de bibliographie Limousine, comprenant 1° origines de l'Imprimerie à Limoges, 2° liste des premiers imprimeurs, libraires et relieurs du Limousin. Appendice: débuts de la papeterie dans cette province.* Limoges: 1862. 8vo. Plate.

POZZOLI (Giulio). *Manuale di Tipografia, ovvero Guida pratica pei combinatori di caratteri, pei torcolieri, e pei legatori di libri.* Milano: 1861. 8vo.

— *Nuovo Manuale di Tipografia, ossia Guida pratica pei combinatori di caratteri, pei torcolieri, macchinisti, legatori di libri, ecc.* Seconda edizione, migliorata ed accresciuta. Milano: 1873. 8vo. pp. xxxii. 476, engravings.

POZZOLI (Giulio). Sull' uso dei fregi tipografici, loro storia e progresso. 1871. 4to.

PRAET (Joseph Basile Bernard van). Discours qui ont été prononcés en séance publique du Conseil Communal de la ville de Bruges le 9 Juin, 1829, lors de la remise des éditions de Colard Mansion, à la Bibliothèque Publique de cette ville. Bruges: 1837. 8vo. pp. 27.

——— Notice sur Colard Mansion, libraire et imprimeur de la ville de Bruges en Flandre dans le quinzième siècle. Paris: 1829. 8vo. pp. 130, leaf of errata, and 5 plates of fac-similes of type, one illuminated in colours. Large and fine paper.

——— Recherches sur la vie, les écrits, et les éditions de Colard Mansion, imprimeur à Bruges durant le quinzième siècle. Paris: 1780. 8vo.

Originally printed in the *Esprit des Journaux*, Feb. 1780, and reissued as above. The theory since successfully defended by Mr. William Blades, of Colard Mansion being the preceptor of William Caxton, was first advanced by Van Praet, in this production.

JOSEPH BASILE BERNARD VAN PRAET was a learned Belgian bibliographer, born at Bruges 27th July, 1754; died at Paris, 5th February, 1837. Being the son of a librarian he early acquired a passion for books. After studying at the college of Arros he returned to Bruges, where he passed seven years in the house of his father, availing himself of every opportunity of acquiring the encyclopædic knowledge necessary to a bibliographer. He left Bruges in 1779 to return to Paris, where he lived a short time with G. De Bure. The latter, appreciating the qualifications of Van Praet, placed him at the head of an establishment devoted to the sale of valuable and rare books. While so engaged public attention was attracted by his two articles inserted in the *Esprit des Journaux*, of February, 1780, entitled "Recherches sur la vie, les écrits, et les éditions de Colard Mansion." At the death of the Duc de la Vaillière, who left behind him a most valuable library, De Bure was engaged to catalogue it, and in this work he was assisted by Van Praet, who undertook the description of the manuscripts. The manner in which he performed this office raised him to the first

rank of contemporary bibliographers. During the political troubles of the few years following Van Praet seems to have experienced many vicissitudes, having several times been denounced to the authorities as a spy and a traitor because he was a Belgian, and having also been thrown into prison. In 1792, however, he became the librarian of the Bibliothèque du Roi, and established there an entirely new system, founded on his own vast knowledge of books. He remained in this position till his death, but, during successive revolutions and changes of Government, seems to have made many enemies and to have gone through much trouble. A full memoir of him was written by Daunou, entitled "Notice sur Van Praet"; and there are also notices of his career in "Mémoires de la Société des Antiquaires," vol. xv.; in Querard, "La France littéraire"; and in Brunet, "Manuel du Libraire."

Van Praet wrote several works of value to the student of typography pursuing researches into foreign libraries, yet not sufficiently identified with the subjects embraced in this bibliography to be cited here. Among them may be named the "Catalogue des Livres imprimés sur vélin du Bibliothèque Royale" (Paris, 1805-13, folio), another edition of which was issued in 8vo, in 1822. A complement to Van Praet's work, by M. Delisle, entitled "Inventaire alphabétique," was issued in 1877. It is a work of profound research.

PRAETORIUS (Abd.). Epistola ad Georg. Baumanum Typographum Erfurdiensem continens querelam de typographicis quibusdam vel iniurijs vel erratis. Sine loco. [Francofordiæ ad Oderam]: 1562. 12mo.

PRAGUE. Die Zeitschriften- u. Handschriften-Ausstellung des Typographischen Fortbildungs-Vereins in Prag. Prag : 1877. 8vo. pp. 128.

A catalogue of the newspaper exhibition organised in 1877 by the Prague Typographic Society. Over 8,000 different journals from all countries were exhibited, 64 of which were devoted to typographic literature. The catalogue is printed in three languages,—Bohemian, German, and French.

PRALORAN (G.). Delle Origine e del primato della stampa tipografica. Milano : 1868. 8vo. pp. 172. Woodcut frontispiece of statue of Castaldi.

It is in this book that the claims of Italy to the invention of printing through Castaldi are developed.

PRECHTL (J. J.). Ueber die Methode, Druckmodelle von jeder Grösse auch nach Art der Stereotypen herzustellen. In *dessen Jahrbücher. Bot.* 3. Wien : 1822.

PRECHTLER (Otto). Johannes Guttenberg, in 4 Akten. Wien : 1843. 8vo.

PREISWERK (S.). שירי נכרונו להנ בעלו הרסוסי

16 pages of Hebrew song, with a German translation by S. Preiswerk.

PRENTZLER (Johann Heinr.). Schriften, Rösigen oder Ziraten und Linien. Francfurt am Mayn : 1774. 4to.

PRESBYTERIAN CHURCH American Mission, 1844. Characters formed by the divisible type belonging to the Chinese Mission of the Board of Foreign Missions of the Presbyterian Church in the United States of America. Macao : 1844. Large 4to.

110 pages of all the Chinese symbols, many of them being cast in two pieces.

PRESSGESETZGEBUNG, die Preussische. Vollständige Sammlung aller jetzt gültigen Gesetze, Verordnungen u. Bestimmungen. Für Schriftsteller, Buchdrucker, Buchhändler u. Censoren. Berlin : 1843. 8vo.

PRESSGESETZGEBUNG, Preussens, die jetzige. Systemat. Zusammenstellung der seit dem 24. December 1841 ergangenen Censur und Pressgesetze, etc. Zum Gebrauche für Schriftsteller, Buchhändler, Buchdrucker u. Censoren. Berlin : 1843. 8vo.

PRESSMEN'S GUIDE (The). Containing valuable instructions and recipes for pressmen and apprentices in city and country printing-offices. Brooklyn : 1873. 16mo.

51 pages of good practical remarks upon press-work.

PRESTON (W.). Biography of. [In "Annual Biography," 1820.]

Mr. Preston was originally a "printer's devil," who eventually became a partner with William Strahan, King's Printer.

PRETE (Gaet. Zaccar.). Catalogo di opere ebraiche, greche, latine ed italiane stampate dai celebri tipografi Soncini ne' secoli XV. e XVI. Con brevi notizie storiche degli stessi tipografi raccolte dal Cav. Zefirino Re. Fermo : 1865. 8vo.

PREUSCHEN (A. G.). Grundriss der Typometrischen Geschichte. Basel : 1778. 8vo.

PREUSKER (Karl). Gutenberg und Franklin. Eine Festgabe zum vierten Jubiläum der Erfindung der Buchdruckerkunst ; zugleich mit Antrag zur Gründung von Stadt- und Dorf-Bibliotheken. Leipzig : 1840. 8vo. pp. 64. With a lithographic title, showing the portraits of Gutenberg and Franklin, and the statue of the former at Mentz.

PRICE (Francis Compton). Fac-similes illustrating the labours of William Caxton at Westminster, and the Introduction of Printing into England. With a Memoir of our First Printer, and Bibliographical particulars of the Illustrations. London (privately printed) : 1877. 4to.

In this work Mr. Price maintains that the portrait in the defaced vignette to the MS. copy of the "Dictes" in the archiepiscopal library at Lambeth is that of Caxton himself. Mr. Price is a fac-similist of the highest repute in England, and in cases where extreme accuracy is desired, he is commissioned. He employs the method which Mr. William Blades and most experts regard as the only means of obtaining a real fac-simile--where the transfer is direct from the original tracing on to the stone. For the trustees of the British Museum, Mr. Price has executed transcripts of many of the Egyptian Papyri and fac-similes of other treasures in the National Collections. He assisted the late Mr. John Power in the compilation of his "Handy-Book about Books" (1870) ;

furnishing the illustrations of literary rarities to that volume. In 1877 he contributed a memoir of Caxton (illustrated) to the columns of the *Graphic*. According to the *Athenæum* (Sept. 4, 1858) Mr. Price may claim the credit of executing the first entire volume ever produced in lithography, viz. : the fac-simile of the famous "Hamlet" quarto of 1603. He has recently completed for the Holbein Society a fac-simile reproduction of the famous block-book "The Ars Moriendi," which has been pronounced by very high authority the finest sample of fac-simile work ever executed. Mr. Price is at present (1881) engaged upon an "Alphabet of Printers' Devices," which will probably be first published in the pages of the *Printing Times and Lithographer*.

PRIDEAUX (Humphrey).—See THOMPSON (Edward Maunde).

PRIEM (Joh. Paul). Zum Gutenbergfeste. In dessen : festliche Spiele und heitere Stunden. Nuremberg : 1865.

PRIMA Florenza tipografica. Firenze : 1871. 8vo.

PRIME (William C.). Early Printing and Printers ; article in *Harper's New Monthly Magazine*, vol. xi., p. 466. New York : 1855. 8vo. With 16 illustrations.

PRINTER (an Old). Composing-room Lectures : a Manual for Young Printers. London : 1878. 8vo. pp. iv. 28.

The author of this pamphlet is Mr. William Dorrington, the writer of several capital printers' songs, and the editor of the *Press News*. It contains, he says, the results of "the experiences of a long life passed in the printing trade of London,"

and the object of its publication is to lead young men "from the paths of idleness and frivolous vanity to those of industry and study." The advice is sound and practical, and given in a kindly and judicious manner.

PRINTER (The). London : [1833]. 8vo. pp. 88. Woodcuts.

Contains practical instructions for Case and Press. The only guide to the date is a notice of the "late John McCreery," whose death occurred in 1832. There is a copy in the Compositors' Library, London.

PRINTER'S Assistant (The). London: 1810. 12mo.

PRINTER'S Devil, Memoirs of a ; interspersed with pleasing recollections, local descriptions, and anecdotes. Gainsborough: 1793. 8vo. pp. 170.

PRINTER'S Devil (The); or, A Type of the Old One. A Burlesque Extravaganza, in one act. London: 1825. 12mo.

One of the series of plays called "Duncombe's Edition of the British Theatre."

PRINTER'S Life in Germany (A), from Personal Experience. An article in the *Typographical Circular*, December, 1855, by R. S. M[enamin].

PRINTERS' Couplets. *Notes and Queries*, 1st series, vol. i., p. 86.

Specimens of the devices or verses which the early printers used sometimes to place along with their names at the ends of their books.

PRINTERS' Devils. An article in the *Grub Street Journal*, October 26, 1732.

A quaint account of the origin of the phrase "printer's devil."

PRINTERS' Grammar (The). London: 1787. 8vo. pp. iv. 369.

Chiefly collected from Smith's edition.

PRINTERS' PENSION, ALMSHOUSES, AND ASYLUM CORPORATION.—*See* HODSON (J. S.), *ante*, and in SUPPLEMENT, *post*; also SOCIETIES.

PRINTERS' (The) Pocket Companion: containing Imposition and other valuable Tables, new and comprehensive Price List, &c., &c. Rochdale: (1870). 12mo. pp. 8 letterpress, and pp. 16 litho tables.

PRINTERS' Privilege of wearing a sword. An article in *Notes and Queries*, 1st series, vol. iv., p. 232.

Raises the question as to the alleged privilege of printers in regard to wearing swords. The query was not answered.

PRINTERS' PROCESSION.—*See* VIENNA.

PRINTERS' Proposals for a Regulation of the Press. [London: 1711.] Folio broadside.

Every Printer to register his name and residence ; to have a trade-mark as well as his name on every publication ; and to have served an apprenticeship of seven years.

PRINTING. A short account of the first Rise and Progress of Printing ; with a complete list of the first books that were published. Printed for T. Parker, Junr., in Jewin Street. London: 1763. 32mo.

A charming little book, in Nonpareil type, beautifully printed, the leaves measuring only $1\frac{3}{8}$ in. by $2\frac{1}{4}$ in. A copy is in the Bodleian Library, Oxford.

PRINTING : Celebration of its Invention. *Notes and Queries*, vol. iv., pp. 148, 276.

The two articles contain, *inter alia*, a dissertation on the question, "Do different books circulate under the title of 'Fasciculus Temporum'?"—*See* BLADES, "Numismata Typographica."

PRINTING and Publishing at Home and Abroad. Article in the *Foreign Quarterly Review*, vol. xxvi., p. 95. [London.]

PRINTING in 1449 and Shakespeare. *Notes and Queries*, vol. iv., p. 344, and vol. v., p. 117.

A curious argument as to the apparent anachronism in the Second Part of Henry VI., wherein Cade speaks of "causing printing to be used." The reply was written by Bolton Corney.

PRIZE ESSAY on Boy Labour in the Printing Trade. London: 1850. 12mo.

PROCÉDÉ actuel de la Lithographie, mise à la portée de l'artiste. Paris: 1818. 8vo. Illustrations.

PROELFS (Johs.). Zur Erinnerung an die Einföhrung der Buchdrucker-kunst in Leipzig, 1479. (In the *Allgem. literar. Correspondenz.*, vol. iv., No. 47. Leipzig, 1879.)

PROGRESS of France under Imperial Rule. From official documents. Imperial Printing-Office, Paris: 1869.

Chapter xiii. relates to the Imperial Printing-Office, and gives an account of the history and present condition of that institution. It includes a catalogue of the various founts of foreign characters, and a statement of the system on which the public printing is executed.

PROJET (Le) de Loi sur la Presse, par un ancien journaliste. I. Suppression de l'autorisation préalable. Le cautionnement. II. L'annonce. III. Le timbre. IV. Moyen de remplacer le revenu du timbre. L'impôt de la poste. L'égalité devant l'impôt. Mettre un frein à la littérature de bague et de guillotine. V. La librairie. L'imprimerie. La liberté. VI. Conclusion. Paris: 1867. 8vo.

PRONT (Adrien). Éléments d'une typographie qui réduit au tiers celle en usage, et d'une écriture qui gagne près des trois quarts sur l'écriture française; l'une et l'autre applicables à toutes les langues. Paris: An vii. [1799]. 8vo. pp. lxx. 126. 47 plates.

An account of a logographic and stenographic system invented by "le citoyen Pront." Concerning the word "logography," M. Feignot says ("Dictionnaire de Bibliologie," vol. ii., p. 171), "There was announced in the journals of 1786 that a logographic printing-office had been established in London, with a view of composing, not with simple letters, but with syllables. This method never had any success, and M. Pierres demonstrated the inconveniences of such an innovation. By 'logography' we also mean the manner of writing a discourse as rapidly as it is pronounced; for the word is composed of two Greek words,

meaning 'a discourse' and 'writing.' At the commencement of the French Revolution there were seated in the hall of the Constituent Assembly seven or eight writers, ranged round a circular table, who took down the various speeches. These persons were called 'logographes,' and an account of the system they adopted will be found in the *Journal de Paris* of 1790. But as this method involved many inconveniences, and did not always secure a faithful report, more writers were required, and thus further errors crept in, so that at last the logographes had to be superseded by the use of stenography."

PROPAGATION of the Gospel in the East : Being an Account of the Progress made by some Missionaries at Tranquebar, in the East Indies. Third edition. London : 1718. 8vo. Part i. pp. 16, xxxvi., 78 ; Part ii., pp. viii., 60 ; Part iii., pp. xxiv., 231.

The first edition, 1709, was without the third part, which contains an account by Jonas Finck of his taking out printing materials and a press from England. The ship was captured and plundered by the French, but the printing materials, being in the hold, escaped notice and were safely brought to Tranquebar. Another press and types were sent from Germany. The first work issued by the Missionaries was "On the Damnable Character of Paganism," in 1713, which was followed by the New Testament in Tamul. Having made considerable progress with this, they found, to their great distress, that the types being very large their whole stock of paper would

not be sufficient to bring the book to a conclusion. Nothing daunted, they set to work, and although no particulars are given of punches, matrices, and moulds, the result was that they cast an entirely new fount of Tamul, much smaller, with which they printed the Epistles and the Book of Revelation. Here again necessity was the mother of invention, for, not having any metal for their foundry, they took the leaden covers of a consignment of Dutch cheeses and cast them into printing-types. With great ingenuity and success they also erected a paper-mill, soon after which Jonas Finck, the printer, died. The press was at work up to 1761.

PROSCHOWSKI (J. B.). *Notitia libri græci omnium primi, in Polonia typis excusi.* In *Miscellanea Lipsiensis. Nov.*, vol. v., part ii., pp. 367-374.

PROXENUS (Sim.). *Elegia de nuptiis honesti et eruditi Viri Domini Georgij Melantrichi, ciuis et typographi Pragensis, et pudicæ Virginis Annae sponsae eius.* S. l. : 1556. 8vo.

PROZESS des Buchdruckers Unger gegen den Consistorial-Rath Zöllner in Censurangelegenheiten wegen eines verbotenen Buches. Berlin : 1791. Large 8vo.

PRYNNE (Wm.). *A True and Perfect Narrative, &c.* 1659. 4to.

On page 49, Prynne says that, among other wickednesses perpetrated by the Jesuits, they "permitted many thousands of Popish Primers and other Books to be freely imported, and above thirty thousand Popish and Atheistical pamphlets of all sorts, against our Church, Religion, Ministers, to be printed and vended in

England without controll, as the London Stationers (moved out of Conscience) declared and published to them in their 'Beacon fired,' 1652, and 'Scintilla,' which book was presently answered by the 'Beacon quenched,' subscribed by Colonel Pride, &c., &c.

PSALMANAZAR. *Memoirs of, commonly known by the name of George Psalmanazar, a reputed Native of Formosa, written by himself.* London : 1764. 8vo. Portrait.

GEORGE PSALMANAZAR is the assumed name of a very remarkable person, born, as he tells us, in 1679, and who died 3rd May, 1763, at London. His true name has never been identified. He was undoubtedly a Frenchman, and received a good classical education in a college of the Jesuits. On leaving the college he fell into a dissolute kind of life, and was put to various straits to obtain money to maintain himself. He first of all pretended to be a sufferer for religion and that he was going on a pilgrimage to

Rome. Not being able to purchase a pilgrim's garb he stole one from a chapel, and began to beg, meeting with much success. The money he earned was spent in dissipation at the various taverns on the way. About the age of sixteen he hit upon the wild project of passing as a native of Formosa. He set himself to form a new character and language, a grammar, a division of the year into twenty months, a new religion, and whatever else was necessary to support the deceit. His alphabet was written from

right to left. He then began a tour to the Low Countries. Under the pretence of being a Formosan, converted by some Jesuit missionary and brought to Avignon to be instructed, he travelled many hundred miles. At Liège he enlisted into the Dutch service and was taken to Aix-la-Chapelle. He now chose to act as an unconverted or heathen Formosan, and, getting to know the chaplain of a regiment, was baptised. The chaplain sent him to England to have an interview with the Bishop of London. The latter received him with much courtesy, and he soon found a large circle of friends. He translated the Church Catechism into "Formosan," and the manuscript was regarded as of great value.

After this he was set to write a "History and Description of Formosa," of which two editions were published. They excited a good deal of controversy, but the fraud was not at first discovered. The bishop then sent him to Oxford to pursue his studies; but ultimately the spuriousness of his book was detected. He then seems to have relied on his pen for his living, and managed to make a very comfortable livelihood. During his latter years he led an exemplary life, and before he died wrote his memoirs; never, however, revealing his true name. In Psalmanazar's *Memoirs* (i. 284 *et seq.*) there is an account of Palmer's "History of Printing."—See PALMER.

PSAUME (Étienne). *Bibliographie spéciale et chronologique des principaux ouvrages sur l'Imprimerie et la Bibliologie.* [Supplement to his "Dictionnaire Bibliographique," &c., tome i. pp. 216–264.] Paris: 1824. 8vo.

Interesting for the originality of its style, and the pungency of some of its annotations.

PUHLMANN (Dr.). *Beschreibung des Jubelfestes der Erfindung der Buchdruckerkunst in der Offizin in Potsdam am 25. und 26. September, 1840.*

A description of the commemorative festival celebrated in the printing-house of Decker, of Potsdam.

PUMPHREY (A.). *Collography, for Autographic Printing; by which any one can reproduce writing or other matter to an unlimited extent, in any colour, with perfection. With autographic illustrations.* Birmingham: 1878. 8vo. pp. 26, and 16 leaves of illustrations.

An interesting trade list.

PUNCTUATION. *A Treatise on Punctuation, and on other matters relating to correct Writing and Printing, by an Old Printer.* London: [1870.] 8vo.

An excellent little manual of 126 pages, intended for the guidance of compositors.

PUNCTUATIONAL Signs used by Printers. *Notes and Queries*, 1st series, vol. x., p. 445; vol. xii., pp. 201, 521.

Three interesting articles on the origin of the shape of the present signs of punctuation used in print.

PURFOOT (T.). *A profitable Boke. How to gilde, grave, sawder, and varnish. Taken out of Dutche and Englished by L. M.* London: 1583.—With the "art of limming," a new edition in 4to., 1588 and 1596.

Thomas Purfoot, or Purfoote, was an English printer and stationer, who lived in the latter part of the 16th century. The art of "limming" is given in regard to "velym, parchment, or paper."

PUTHERBEIN VON THURON. *Tractat von verbot vund auffhebung deren Bücher vnd Schrifften, so in gemain one nachtheil vund*

verletzung des gewissens, auch der frumb vnd erbarkeit, nit mögen gelesen oder behalten werden. S. l. 1581. (Bears Munich in the imprint; in the preface Salzburg is named.) 8vo.

A vehement polemic against printing, and especially the printing of heretic books. In this book not the pages are counted, but the leaves, of which it has 171.

PÜTTER (Johann Stephan). Der Büchernachdruck nach achten Grundsätzen des Rechts. Göttingen: 1774. 4to. pp. vii. 206.

PUY DE MONTBRUN (E. H. J. du). Recherches bibliographiques sur quelques impressions Néerlandaises du xv^e et du xvi^e siècle. Leide: 1836. 8vo. pp. viii. 98. Facsimiles.

The incunabula here described with exactness and much detail are, with the exception of five, preserved in the library of the City of Haarlem.

PVE (John). Evidence relative to the Art of Engraving, taken before the Select Committee of the House of Commons on Arts, 1836; and the Committee's Report made to the House thereon. Reprinted, together with the Petition of Engravers which led to that evidence being taken. To which is prefixed, a brief account of the Connexion of Engraving with the Royal Academy of Arts of London. Illustrated, with Notes. London: 1836. 8vo. pp. 46.



"RICHARD PYNSON."

PYNSON (Richard). Reprint of the *editio princeps* of the "Promptuarium Parvulorum," of Galfridus Grammaticus, 1440. London: Camden Society. 4to. With fac-similes of the MSS.

PYNSON (Richard). Lily's Brevissima Institutio. *Editio princeps*, by Pynson, 1518. London: Longmans, 1830. With fac-simile wood-cut title-pages.

This printer was contemporaneous with, if not earlier than, Wynken de Worde. He would seem to have been a Norman by birth, and, as appears from King Henry's patent of naturalisation, wherein he is styled "Richardum Pynson, in partibus Normand. oriund.," he certainly exercised the art of printing in this country as early as 1493. He had probably relations who either came over with him or who were established here before

appear from Pynson's colophons that his first office was outside Temple Bar, being probably the same that was afterwards occupied by Robert Redman, in St. Clement's parish, and he seems to have removed into Fleet Street, near St. Dunstan's Church, about the year 1503. Redman succeeded him in his general office and used his device. No books from Pynson's press appeared with a later date than 1529, but whether he



him, for according to the churchwardens' accounts for St. Margaret's, Westminster, 1504, there is the following memorandum:—"Item, receuyed of Robert Pynson for four tapers, iiiid." It has been stated that he was apprenticed to Caxton, but there does not seem to be sufficient proof of the assertion. Pynson, however, in one of his books, calls Caxton "his worshipful master." Very little is known concerning him, and Herbert ("Typographical Antiquities"), who devotes several pages to examining the accounts given of him by previous writers, shows that nearly all their statements are unworthy of belief. It would

died about this time, or only retired from business, is uncertain. He enjoyed a patent as King's Printer, and Berthelet succeeded him in it in 1529. Herbert's edition of "Ames," vol. 1., pp. 242-302, gives an account of the books which are known to have been printed by Pynson; they range between 1493 and 1527.

We reproduce the portrait of Pynson, as given in Ames and Herbert. Dibdin says that it is taken from a portrait on the back of a Latin address to Marshal Montmorenci, by John Gorraeus, dated Paris, 1578. Faithorne wantonly copied this portrait of a French professor and called it a likeness of Pynson. This

was discovered by the sagacity of Mr. Douce, and a copy of the original was lent to Dibdin, who has engraved it in the second volume of the "Typographical Antiquities."

PYNSON'S DEVICES.—Pynson used, at various times, no less than six different devices, two of which we append. The

taken from Pynson by Robert Redman. A great controversy arose out of business competition between the rival printers. Pynson abused Redman in very gross terms in the colophon of an edition of "Lyttleton's Tenures." Redman, notwithstanding the anathemas, succeeded Pynson, and, as already stated,



first we give was, in the order of use, No. 3. It is very like his device No. 1, but there is an alteration in the number of stars in the upper portion. In the one device there were two at each side of the vizier; in this there are four on one side and five in the other.

We also reproduce one of the devices

removed into the very house formerly occupied by his opponent. Redman appears to have possessed no design of his own, but sometimes used the device No. 3 (above represented), merely removing the words "Richard Pynson" at foot, and substituting "Robert Redman."—See REDMAN.



UANDT (Johann Gottlob von). Entwurf zu einer Geschichte der Kupferstecherkunst und deren Wechselwirkungen mit andern Zeichnenden Künsten. Leipzig: 1826. 12mo. pp. xii. 313. With 2 supplements.

— Verzeichniss meiner Kupferstichsammlung als Leitfaden zur Geschichte der Kupferstichkunst und Malerei. Leipzig: 1853. 8vo.

QUANTIN (A.). Alde Manuce et l'Helénisme à Venise, par Ambroise Firmin-Didot, de l'Académie. Rapport lu à l'Assemblée générale du 4 Avril, 1875, de la Société fraternelle des Protes de Paris. Paris: 1875. 8vo. pp. 15.

An extract from the Proceedings of the Society for 1875.—See DIDOT (Ambroise Firmin).

— Les origines de l'imprimerie et son introduction en Angleterre, d'après des récentes publications Anglaises. Paris: 1877. Royal 8vo. pp. 70.

The impression of this book was limited to 275 copies. It is divided into five chapters, dealing respectively with: The first attempts at Printing and the *incunabula*, Haarlem and Laurens Koster, Mayence and John Gutenberg, Fust and Schæffer, and William Caxton. The book does not possess any special value except as a *résumé* of the materials collected by previous writers. The author adopts the theory of Ulric Zell being the preceptor of Caxton, which the researches of Mr. Blades have shown to be untenable.

Mons. A. QUANTIN is now the head of the celebrated printing and publishing firm of A. Quantin & Co., 7, Rue Saint Benoît, Paris, and the successor of the no less celebrated printing-office of Jules Claye & Co., some particulars of whom will be found in this BIBLIOGRAPHY, s. v. CLAYE (J.). Every book-lover knows that France is the land *par excellence* of choice editions. The first modern successful efforts made in this direction date from 1855, when Jannet commenced his "Bibliothèque Elzevierienne," and Perrin, of Lyons, delighted bibliophiles with his

tinted paper and reproductions of sixteenth-century capital letters and *culs de lampe*. These traditions were most successfully carried out by Jouaust and Claye, and have reached a climax in the *éditions de luxe* of M. Quantin. As an example, we may refer to the superb work on Hans Holbein, published in 1879. The object of the publisher in producing this volume was to inaugurate a series of monographs on the great artists of all countries and all epochs, and containing not alone faithful reproductions of their finest works, but a careful study of their methods and their lives; an enlargement, in fact, of M. Charles Blanc's "History of Painting." The series was appropriately commenced with Hans Holbein, the indefatigable draughtsman whose genius has left such traditions in Switzerland, Germany, and England. The author of the text, M. Paul Mantz, described the life, previously almost unknown, of Hans Holbein, and did not confine himself to putting in order the various documents found in the archives, but showed Holbein in the noble period in which he lived, now working for the printers at Bâle, or beautifying with his brush the walls of the rich Swiss burghers' houses; now illustrating the works of Erasmus or Sir Thomas More, and eventually becoming the court painter of Henry VIII.

Such a work, as may be well understood, afforded a rich field for illustration. Aided by the counsels of M. Edouard Lièvre, the author of the "Musée Universel," some of the finest drawings and pictures at Bâle, at Windsor Castle, at Darmstadt, at the Hague, Berlin, Dresden, and the Louvre are reproduced. There are the Bible illustrations,—the "Dance of Death," the old editions of which are now almost impossible to find. The volume comprises in addition a number of etchings, among which are the Erasmus of the Louvre (once in the collection of Charles I.), the costumes of the Bâloises, the series of drawings of the "Passion," and the portrait of Holbein's wife. Nothing could exceed the care with which the edition was prepared. The text consists of some 200 pages, illustrated with twenty-seven separate engravings, of which twenty-six are etchings; the other illustrations, woodcuts, and photo-gravures number more than 300. We instance this work as a specimen of the publications brought out by M. Quantin; but he has issued several other almost equally splendid examples of luxurious printing; such, in fact, as will perpetuate his name among the most eminent *éditeurs* that even France, the home of bibliophilism, has ever produced.

QUARITCH (Bernard). *Bibliotheca Xylographica, Typographica, et Palæographica*. Catalogue of Block-books, and of Early Productions of the Printing-press in all Countries; and a Supplement of Manuscripts. London: October, 1873. 8vo. pp. iv. 167.

MR. BERNARD QUARITCH, the famous bookseller, of Piccadilly, was born at Worbs, in Prussia, in 1819, but has been for many years a naturalised British subject. He was apprenticed to a bookseller (dealing in new books) at Nordhausen, and remained in his service from 1834 to 1839. In the latter year he took a situation in a publishing house at Berlin, and stayed there three years. In 1842, he left the Fatherland and came to London, finding employment in a subordinate capacity with the well-known publisher, bookseller, and bibliographer, Mr. Henry George Bohn, of York Street, Covent Garden. He remained two years in this establishment—years to which in some degree may probably be traced the origin of the remarkable fund of book-lore which Mr. Quaritch subsequently amassed. It was during this epoch in his career that he

made the acquaintance of Lowndes, the author of "The Bibliographer's Manual," who was likewise in Mr. Bohn's employ; and on more than one occasion the failing old man was gladly helped in the performance of his duties by his intelligent and energetic young friend, in whose arms he may almost be said to have expired. In 1844 and 1845, Mr. Quaritch was in Paris with M. Theophile Barois, a bookseller of no little notoriety at the time, who was distinguished for his shrewd and forcible phrases, and the humour with which he hit off the lighter and less commonplace aspects of life in the book-trade. Mr. Quaritch seems to have caught some of the spirit of his employer, as may be seen from his catalogues, which are noticeable not only for the scholarship and special knowledge which they exhibit, but also for the peculiar humour

and laconic quaintness of many of their annotations. It is noteworthy that M. Brunet, whose acquaintance he made during his stay in Paris, predicted Mr. Quaritch's future eminence as a bookseller,—a prediction which Lowndes had anticipated by a somewhat similar utterance two years before.

Between the years 1845 and 1847, Mr. Quaritch was again settled in London in the service of Mr. Bohn. During this period he compiled the only printed volume of Bohn's 1847 [Classified] Catalogue, which was, in general arrangement as well as in regard to accuracy, a far more creditable performance than the celebrated "Guinea Catalogue," of 1841, notwithstanding the lavish praises that have been bestowed on that compilation.

The year 1847 was an epoch in the life of Mr. Quaritch, for it was in the month of April in that year he quitted Mr. Bohn's establishment and started in business for himself. He began, however, on a very small scale, his pecuniary resources being limited to the sum he had been able to save by the exercise of the most rigorous self-denial.

In the following November was issued the first of the series of Catalogues that, in the history of bookselling, will nobly perpetuate Mr. Quaritch's name. It was entitled "Quaritch's Cheap Book Circular," and consisted of only a single leaf—a little broadside, in fact,—in three columns, containing the titles of about 400 books, the average price of which ranged from eighteenpence to two shillings, although scattered here and there were nevertheless a few dearer articles. The list included De Moivre's "Doctrine of Chances," a subject which has an interest of a somewhat peculiar character, and one which has apparently to a large extent attracted Mr. Quaritch's study.

By 1848, a fifth "Catalogue" had been issued, but altered both in size and name. The octavo form, which has since been retained, was now adopted, and the title selected was "Catalogue of Foreign and English Books." A modification, however, was temporarily in use between December, 1854, and May, 1864, in order that the list might secure the same favourable postal conditions as a stamped newspaper; with this object in view, the title of *The Museum* was prefixed to the ordinary title.

From the beginning of his bookselling career Mr. Quaritch had made a speciality of collecting linguistic and philological works, Oriental and European. This circumstance led to a number of the

best scholars of the country gradually forming a *clientèle* for the rising bookseller, and they remained afterwards in close business and familiar relations with him. This branch of his business received a stimulus by the Eastern complications which preceded the great Crimean War.

In 1854, the year in which hostilities commenced, Mr. Quaritch published Barker's "Turkish Grammar." In 1856, he issued Redhouse's "Turkish Dictionary"; of which he brought out a new and considerably improved edition, revised and enlarged by Dr. Wells, in 1870, and in the following year (1880) a "Practical Turkish Grammar," by the same author, the printing of these important and costly works being entrusted to the firm of Wyman & Sons, so long identified with Oriental typography in this country. In regard to the Arabic language, Mr. Quaritch published in 1856 Faris's "Arabic Grammar," a new edition of which appeared in 1866, and in 1858 he published Catafago's "Arabic Dictionary," a new edition of which came out in 1873. In 1857, he issued Bleek's "Persian Grammar."

For several years Mr. Quaritch, aided by a remarkable memory, great natural gifts, and unceasing application, had been gaining a thorough knowledge of the rarer and more expensive class of books, and his resources had also simultaneously been augmenting, so that in the month of February, 1858, when the Bishop of Cashel's library was sold by auction in London, he was enabled by the requisite combination of capital and knowledge to venture on such important acquisitions as the purchase of a copy of the Mazarine Bible for the sum of £595. In the same year he published his first large—the word being used relatively to his earlier productions—Catalogue of Books. It consisted of 182 pages, printed in double columns, and comprised nearly 5,000 articles. Two years later, that is in 1860, he issued his first complete Catalogue with an alphabetical index. It extended to 408 pages, and included 6,574 numbered articles; the Index, making 23 pages in treble columns, representing about 7,000 entries.

M. Libri's great sales in 1859 and 1861, and the Van Alstein sale at Ghent, in 1863, further supplied Mr. Quaritch with opportunities for increasing his great and costly stock. As a result, he issued, in 1864, a still thicker Catalogue, but without index.

In 1868, another large volume, forming one complete Catalogue, was published,

consisting of 1,080 pages, 15,000 articles, and an Index of 50 pages in treble columns.

A still more extensive volume was issued in 1870, containing 1,194 pages, without index. The last section of this Catalogue was entitled "Catalogue of Manuscripts, Block-books, and Early Productions of the Printing-Press." Amongst the articles described therein were sixteen Greek MSS.; a MS. Evangelarium, executed in the Abbey of Prüm, in 1040; a MS. German Bible, dated 1445, with a large *engraved* initial; a mixed block-book and MS. of the beginning of the fifteenth century; the Corser Block-book Apocalypse; two Caxtons; Gutenberg's Catholicon; the first book printed at Haarlem with a date; and three copies of Eliot's North-American Indian Bible.

Further considerable acquisitions followed: in July, 1873, for instance, Mr. Quaritch purchased the non-scientific portion of the Royal Society's Norfolk Library. A few weeks earlier he had bought books and manuscripts to the extent of £11,000 at the great Perkins sale. The total amount realised by the Perkins Collection was £25,000, so that nearly one-half fell to the bids of Mr. Quaritch. The accretions from this celebrated sale enabled him to publish his "Bibliotheca Xylographica, Typographica, et Palæographica," named at the head of this article. In this valuable book the articles were respectively arranged under the headings of towns and printers' names. The chronological sequence of Typography was followed, and nearly 1,300 works from the presses of the earlier printers in various countries were accurately described from actual inspection. These were preceded by five block-books; and included the Mazarine Bible (priced at 3,000 guineas); the Catholicon; the "R" Bible; Mentelin's Latin Bible; eight books printed by P. Schöffer; a number of *éditiones principes*; works printed by Schewynheym and Pannartz; the Columbus letter; the first edition of Homer and Dante; a book printed by Colard Mansion; three works printed by Caxton; twenty-one by Wynken de Worde; and, in the Supplement at the end, a magnificent manuscript of Lydgate's "Siege of Troy." This catalogue—the first of the kind ever attempted by a bookseller—gives Mr. Quaritch his status in this BIBLIOGRAPHY OF PRINTING. It was, however, only one of a series, and was embodied in his large Catalogue issued in 1874, with alphabetical index. The

exceptional interest of the contents of this remarkable compilation will perhaps permanently distinguish it from the rest of his general catalogues. It comprised, further, a section devoted to Romances of Chivalry, old Works of Fiction, and popular books. The list was drawn up on an entirely novel principle, the books being united, classified, and grouped in a way unattempted by any bookseller before, or, indeed, since. In its entirety this Catalogue consisted of 1,889 pages, of which the Index, in treble columns, occupied 109 pages. It has naturally proved a very attractive volume to a great number of book-lovers, and has found a place in all the important public libraries of the world.

The Preface to the 1874 Catalogue is interesting, as exhibiting some of the traits of character which distinguish Mr. Quaritch. He remarks that "no such catalogue of valuable books and manuscripts, classified for practical purposes and accompanied by a complete Index, was ever before issued, and it is unlikely that it can ever be done again, owing to the increasing rarity of good old books and the fact that, financially considered, the capital required to obtain such a large and expensive stock realises less than the percentage of profit readily secured by ordinary investment. Whether, further, any bookseller will be blessed with such uniform good-health, such universality of range in all branches of literature, and, I may add, such a devotion to his trade, time alone will tell. Anyhow, this Catalogue has been the greatest effort in my career as a bookseller, which now extends over forty years—twenty-seven of them on my own account." He concludes thus:—"It has been my endeavour to make my establishment a focus for learned men and book-collectors of every sort, in which they may find, or readily obtain, anything they require, either to make a library or to follow up their literary and scientific pursuits. I trust, therefore, that my house will remain, as it has been, useful to scholars and collectors from all countries. I will cheerfully devote the rest of my life to gratify their wishes and supply their wants."

Another great collection—that of Sir William Tite—was dispersed by auction in 1874. Mr. Quaritch's purchases on this occasion amounted to £9,500. The number of books bought at this and other sales since the issue of the General Catalogue of 1874, enabled him to prepare a "Supplemental Catalogue," nearly as large as the catalogue which it "supple-

mented." It appeared in 1877, and consisted of 1,672 pages, of which the index, in treble columns, absorbed 132 pages. The preface to this bulky volume contains some characteristic autobiographical particulars worthy of being reprinted. Mr. Quaritch says:—"Since the publication of my General Catalogue of Books in October, 1874, Providence has favoured me with health and strength to issue this Supplement, first in monthly numbers, dated from November, 1874, to February, 1877, and now in a collected form with an Index made by a junior cataloguer. This Supplement contains 21,470 articles, or probably 80,000 volumes, many of the single descriptions representing several copies of a work. The General Catalogue contained 22,854 articles, or probably 100,000 volumes; in all, 44,324 articles—that is, not much under 200,000 volumes." He refers to the fact that he has, besides his purchases of old books in all parts of Great Britain and Ireland and on the Continent, "bought the most valuable portion of Mr. Henry G. Bohn's remainder-stock," and expresses his intention of devoting the remainder of his life "to the retail business, the department in which I find the public most desires my services." Further on he says:—"So extensive and constant is the flow of new stock into my house, that I entreat all enthusiastic collectors to call twice a week to inspect my latest purchases." He concludes by stating that he continues to attend personally all the most important sales of books.

A great event in the world of Bibliophily occurred in the year 1878. We refer to the first Didot sale (*see* DIDOT, *ante*, and also in SUPPLEMENT). Mr. Quaritch then effected purchases to the extent of 147,000 francs (£5,880). The second Didot sale took place in 1879, when he made purchases to the amount of nearly 143,000 francs (£5,720), and secured some treasures of extraordinary value, including the "Talbot Prayer-Book"; an Apocalypse MS. of Castilian twelfth-century execution; and a fourteenth-century Apocalypse of Italian origin, each of them possessing features of perhaps unique interest.

The results of all these fresh acquisitions and a renewed inventory of old stock enabled Mr. Quaritch to produce, in September, 1880, what may be fitly called his *magnum opus*, a Catalogue six inches and a half thick, containing 2,395 pages, describing 28,009 books, and possessing an index of 229 pages in treble columns, equal to between 75,000 and 80,000 references. Of a wonderful series

of catalogues, it is the largest; its compiler says it is his last, but this we are disinclined to believe. It is, however, almost impossible that such a colossal bookseller's catalogue as this is can ever again be produced. By reason as well of the extraordinary value of the books and manuscripts described as of its enormous size and extent and the copiousness of the index, it is a veritable monument of bibliophily, bibliography, and typography, and will be regarded with wonder and veneration as long as the love of books and the use of books exist.

We may conclude this justifiably lengthy notice with an extract from the Preface of the 1880 Catalogue, in which Mr. Quaritch enunciates the principles upon which he has built up his extraordinary business:—

"Without boasting, I may say that the collection of books described in this Catalogue has been formed with considerable care (containing, as it does, the entire libraries of many great scholars); and that students will find the Catalogue itself of value as indicating the lines and landmarks of research throughout the universe of science. The prices of useful and learned books are in all cases moderate. The prices of paleographical and bibliographical curiosities are, no doubt, in most cases high; that, indeed, being a natural result of the great rivalry between English, French, and American collectors. But the time is not far distant when both scholars and collectors will vainly try to buy the books I now advertise, even at prices higher than are marked upon them here. People who are ignorant of the real value of books, and who foolishly confound expensive articles with dear ones, exclaim against the heavy prices to be found in my catalogues. It is as though they were incapable of seeing that the choicest copies of the best editions must necessarily command a far higher appraisalment than ordinary copies of other issues; or (to illustrate the matter by a *reductio ad absurdum*) as if every copy of the works of Shakespeare should be of equal value, from the folio of 1623 down to the Lansdowne octavo of our own time. In fact, a fine copy of any edition of a book is, and ought to be, more than twice as costly as any other; and invidious comparisons deduced without regard to this truism are simply ridiculous. With regard to the great mass of books which are used for reading and for work, I can unhesitatingly declare, without fear of contradiction from any one, that my prices are not only moderate, but are even beneath those of other booksellers.

The present Catalogue gives ample illustration of this fact. Let it be compared with any other list of the kind ever printed, and no unprejudiced mind will fail to see that scholars' working-books are rated in it at prices lower than will be asked even at the pettiest bookstalls."

It remains to be added, that from the obscure position of an unknown stranger in a foreign land Mr. Quaritch has, by the force of indomitable perseverance and irrepressible and single-minded devotion to his calling, raised himself to such a position as to have become the most remarkable "bookseller" of this or any other century. He has been called the "Napoleon of Bibliopoles," on account of the unrivalled scale of some of his book purchases, and it is well understood that whenever he attends a great sale by auction he either "sets the prices" or, at any rate, materially influences the bidding. A remarkable example of this fact has been shown in the course of the first Sunderland sale, at which his competition for every book of merit or value may be held to have determined the unexpected result. Instead of £10,000, as this first part of the collection had been thought likely to realise, it brought over £19,000; and, such is the omnivorous activity of Mr. Quaritch's establishment, that he alone bought to the amount of £12,600 out of that sum, leaving the rest of the world only a third part to feed their wants. And this was in spite of the fact that the national libraries of France and England were amongst his opponents, as well as bold booksellers and wealthy collectors. Nor must it be supposed that this was an instance of spasmodic exertion, for the very day before the Sunderland sale began, the Comerford sale ended, and there also he had made purchases for considerably over £2,000; while, again, at the Gurney sale, which synchronised with that of the Sunderland books, he bought a great many lots vicariously; and when the auction of Miss Gulston's property came

on, a few days later, his purchases there amounted to nearly half the total sum obtained. Since then, the second and third Sunderland sales have added their testimony to his unique position as a bookbuyer; and the auction of the famous Beckford library has proved that even the most daring and the wealthiest of French collectors could not snatch from him the honours of a field in which they might have been accounted the foremost champions. It should also be remembered that the task of collating (not to speak of the cataloguing) all these enormous purchases, and incorporating them in their proper places, is a tremendous labour in itself, which, nevertheless, has to be accomplished speedily in consequence of the limitations concerning the return of books found to be defective. Yet not only was this work done, but the regular classified cataloguing of the stock was proceeded with, side by side with the production of "rough lists" and the constant amalgamation of new purchases. The man's energy and force of will, and the perfect system on which he has organised the labour of his business, are amply illustrated by these facts; while his keenest opponents (of whom he has many, though none whose rivalry can match him) admit the vastness of his knowledge of books, and appreciate the promptitude and audacity with which he estimates their pecuniary value. His stock at No. 15, Piccadilly, is the largest of the kind in the world, and includes—as will be expected from the details above given—works of almost priceless value and of the utmost rarity.

Addressing Mr. H. G. Bohn, when he left his service in 1847, Mr. Quaritch said:—"Mr. Bohn, you are the first bookseller in England, but I mean to be the first bookseller in Europe!" This ambition he has unquestionably realised.

The annexed portrait of Mr. Quaritch has been engraved on steel from a photograph by Mayall, expressly taken for this work.

QUATREMÈRE DE QUINCY (A. C.). *Réflexions nouvelles sur la Gravure.* Paris: 1791. 8vo. pp. 8.

— See GAUCHER.

QUESADA (Ernest). *L'Imprimerie et les livres dans l'Amérique espagnole au xvi^e, xvii^e, et xviii^e siècles.* Discours prononcé au Congrès international des Américanistes. Séance du 27 Septembre, 1879, à Bruxelles. Bruxelles: 1879. 8vo. pp. 30.



John Mayall, photo

Joseph Brown, sc.

Ever yours

Bernard Quaritch.



QUESTIONE (Sulla) della sciopero Tipografico. [Milano: 1863.] 8vo.

One of the fugitive tracts written at the time of the Castaldi Celebration in Italy to advance the cause of an Italian invention of Printing.

—— See CASTALDI.

QUINQUET (Bertrand). *Traité de l'Imprimerie*. Paris: An vii. (1799). 4to. pp. viii. 288, with 10 plates.

The work treats of: The Origin of Printing, Types and their Use, Impositions, Orthography and Punctuation, Presswork, Management of a Printing-Office, &c.

QUIRINI (Angelo Maria, Cardinal). *Liber singularis de optimorum scriptorum editionibus quæ Romæ primum prodierunt post divinum Typographiæ inventum, a germanis opificibus in eam urbem advectum: plerisque omnibus earum editionum seu præfationibus, seu epistolis in medium allatis. Cum brevibus observationibus ad easdem, rei typographicæ origini illustrandæ valde opportunis. Recensuit, annotationes, rerumque notabiliorum indicem adjecit, et diatribam præliminarem de variis rebus ad natales artis typographicæ dilucidandos facientibus præmissit Jo. Greg. Schelhornius. Lindaugiæ: 1761. 4to. pp. 266, five leaves of index. Facsimiles.*

—— Specimen variæ Literaturæ quæ in urbe Brixia ejusque ditone paulo post Typographiæ incunabula florebat scilicet vergente ad finem sæculo xv. usque ad medietatem sæculi xvi. 2 parts. Brixia: 1739. 4to.

Cardinal QUIRINI was celebrated as an historian, a philologist, and an antiquary. He was born about 1684, and died 1755. Entering at an early age the Order of Benedictines, he studied with great ardour literature and *belles lettres*. Afterwards he became acquainted with the most learned men of his age. About 1710, he went on a tour throughout many parts of Europe, and spread everywhere the fame of his learning and his liberality. He was made a cardinal by Benedict XIII., and soon after presented his col-

lection of books to the library of the Vatican, which necessitated the erection of an additional room of great dimensions. His works are numerous. In the British Museum there is a collection of fourteen splendid engravings, by Francesco Zucchi (executed about 1750), and published at Brescia in 1753, folio, representing scenes in the life of Quirini. One of the compartments of the allegorical frontispiece represents an antique wooden-framed printing-press.



(J. F.). Geschichte der Erfindung der Buchdruckerkunst. Eine kurze für Jedermann verständliche Darstellung. Leipzig: 1840. 8vo. 2 plates.

RABUT (A. & F.). L'imprimerie, les imprimeurs, et les libraires en Savoie, du XV^e au XIX^e siècle. Chambéry: 1877. 8vo. pp. 415.

Includes facsimiles of initials, ornaments, printers' marks, &c.

RAEDEL (Dr. Carl). Bericht über die Lebensfähigkeit der vereinigten Kranken-, Invaliden-, Reise-, und Sterbekassen der Buchdrucker Berlins. Berlin: 1854. 8vo.

RAFFELSPERGER (Franz). Proben der ersten geographischen Typen. Wien: 1838. 8vo. 8 plates in colours.

The author was a distinguished German geographer and traveller. Among his works is the "Allgemeines lexicographisches Central-Handbuch." Wien: 1850. 8vo.

RAHLENBECK (Charles). Notice sur les auteurs, les imprimeurs, et les distributeurs des pamphlets politiques et religieux du XVI^e siècle. Bruxelles: [1860]. 8vo. pp. 10.

Fifty copies reprinted from the *Bibliophile Belge*, 1859-60.

RAIMBACH (Abraham). Memoirs and Recollections of the late Abraham Raimbach, Esq., Engraver, Corresponding Member of the Institute of France, and Honorary Member of the Academies of Arts of St. Petersburg, Geneva, and Amsterdam. Including a Memoir of Sir David Wilkie, R.A. Edited by M. T. S. Raimbach. London: 1843. Small 4to. [Not published.] Portrait by Freebairn, engraved by Bate's patent Anaglyptograph. pp. viii. 203. 250 copies printed.

ABRAHAM RAIMBACH, one of the most celebrated of English engravers, was born at London, in 1776, and died at Greenwich, 17th January, 1843. His best works are the "Village Politicians," the "Rent-Day," and the "Maypole,"—all after Wilkie.

RAIMONDI (Luigi). Memoria sul Pio Istituto Tipografico di Milano, dalla sua fondazione al presente. Milano : 1879. 4to. pp. viii. 265.

A very interesting and full account of the oldest and most important of the benefit societies for printers in Italy. Founded in 1804, it is still flourishing.—*See* REGOLAMENTO del Pio Istituto.

RALSTON (Jackson H.). Rapport sur l'état typographique dans les divers pays de l'Europe. Paris : 1879. 8vo. pp. 30.

The author was delegate at the Paris Exposition, 1878, of the International Typographical Union of the United States.

RAMALEY (David). Employing Printers' Price-List for Job-Printing. Based on a new plan of measurement and with detailed prices for all classes of work. St. Paul, Minnesota, 1873. 8vo. pp. 72. —1876. 8vo.

The work was first issued in 1873, and a Supplement of eight pages was issued in May, 1876. Its object, as stated by the author, is "to supply to printers a ready guide for uniform prices of printing. The theory of the author is to furnish figures representing a net profit of fifty per cent. upon the paper, composition, presswork, ruling, and binding of any job of work; and as the circumstances of competition, and depreciation of paper and labour may vary, the prices and estimates may be varied by discounts of a certain per cent. upon the price of the completed work."

RAMBOY & SCHUCKART. Imprimerie à Genève. Règlement de la caisse des ouvriers. 1870. 8vo. p. 1.

RAMMELMAN-ELSEVIER (W. J. C.). Iets over de leidsche schilders van 1610, in verband met het geslacht der Elsevieren. Utrecht : 1849. 8vo.

— Uitkomsten van een onderzoek omtrent de Elseviers, meer bepaaldelijk met opzigt tot derzelver Genealogie. Een noodige voorarbeid tot de geschiedenis der Elseviersche drukpers. Utrecht : 1845. 8vo. pp. 40.

Not printed for sale. A free translation of this work into French was published under his own name by A. de Reume (*q. v.*), with the following title :—"Recherches historiques, généalogiques, et bibliographiques sur les Elzevier." Bruxelles : 1847. 8vo.

— De Voormalige Drukkerij op het Raadhuis der Stad Leyden, 1577-1610. 1857. 8vo.

RAPP (Heinrich).—*See* GEHEIMNISS DES STEINDRUCKS.

RAPPORT de la Commission des Imprimeurs, nommée le 18 Mai, 1830. Pour l'établissement d'une Chambre des Imprimeurs. Paris, impr. Fournier. 8vo. pp. 24.

RAPPORT des délégués fondeurs-typographes sur l'Exposition universelle de Londres en 1862. Paris : 1863. 8vo.

Similar reports were issued by the French delegates on the lithography, wood-engraving, and letter-press printing of the Exhibition.



RAPPORT sur l'Exposition universelle de 1878. Imprimerie et Gravure. Parts xlix. and xv. 1. Imprimerie.—Note sur l'imprimerie nationale par M. A. Hervé. pp. 573-590. Notes sommaires sur les Machines à composer et à imprimer par M. E. Lacroix. pp. 501-596. 2. Étude sur la gravure.—La taille-douce—l'eau-forte—la gravure sur bois. Les procédés qui se substituent à la gravure. Impression en couleur, par Henry Gobin. pp. 171-191. Paris: 1879. 8vo. pp. iv. 46. 1 illustration and a table.

RAPPORT van de Commissie benoemd door den Raad der Stad Haarlem, tot het onderzoek naar het jaar van de Uitvinding der Boekdrukkunst, en ter ontwerping van een plan voor de viering van het aanstaande eeuwfeest, betreffende het eerste gedeelte van den haar opgedragen last. Haarlem: 1822. 8vo. pp. 31.

The Commissioners appointed to fix the date of the Invention of Printing, in order that a commemorative festival might be held, settled upon 1423 as the year in which Koster discovered the art. The Commissioners were Jan van Styrum, J. van Walré, A. de Vries, R. H. Arntzenius, Joh. Enschedé, A. van der Willigen, and C. de Koning.—See KOSTER, LINDE, and (in SUPPLEMENT) HESSELS.

RAPPORTS de la Commission, nommée par la Chambre des Imprimeurs de Paris, pour l'examen de la Caisse nouvelle. Paris: 1854. 12mo. pp. 8.

RAPPORTS de la délégation ouvrière française à l'Exposition universelle de Vienne. Conducteurs-typographes. 8vo. pp. 37.—Fondeurs de caractères. 8vo.—Imprimeurs en taille-douce. 8vo.—Imprimeurs-typographes. 8vo.—Lithographes. 8vo.—Paris: 1873.

RAPPORTS, faits à la Société d'Encouragement, sur les Presses Mécaniques et celles à la Stanhope, de Giroudet, &c. Paris: 1834. 8vo.

RATDOLT.—See SCHMIDT (Franz).

ERHARD RATDOLT was a German printer of the fifteenth century. He was born at Augsborg, and commenced printing at Venice about 1476. It is believed that he first introduced the system of engraving mathematical diagrams on wood, and printing them in the text of his books. To him is also attributed the use of cast metal ornaments, vignettes, and initials, which had previously been executed by the copper-plate method. He was likewise the first to print in gold letters, and he is also said to have been the originator of frontispieces and title-pages. The "Kalendarium," printed by Ratdolt in 1476, was a small folio, without catchwords, page-numerals, or signatures, and shows, by contrast with his later works, the many improvements in book-making of which he was the originator. He issued many fine editions, in partnership with other printers, between 1476 and 1487, and in the latter year he left Venice and returned to Augsborg, where he continued to print up to 1505, as is ascertained from

the work entitled "Romanæ vetustatis fragmenta, in Augustâ Vindelicorum, ejusque diocesi collecta et edita à Conrado Peutingero"; which bears this imprint: "Erhardus Ratdolt, Augustensis, impressit VIII. KLS. octob. MDV." It is a small folio, well printed. The Kalendar, of which we have spoken, is merely an early attempt to overcome the difficulty of printing the figures of the text at the same time as the rest of the book; but Ratdolt's edition of "Euclidis elementa geometrica, cum Commentariis Campani" (Venice: 1482, folio), shows that he had surmounted the obstacles which presented themselves, and accomplished a very excellent specimen of printing. In the dedication to the Doge, Jean Mocenigo, reference is made to this improvement in the art of printing. Ratdolt's device consists of the emblem of the constellation of Hercules, on a shield, surmounted by a helmet, bearing two hunting-horns, with a star between them; it is given on the opposite page.



RATDOLT: VENICE, 1476-1487; AUGSBURG, 1487-1505.

RATHGEBER (Georg). *Annalen der Niederländischen Malerei, Formschneide- und Kupferstecherkunst.* Gotha: 1844. Folio. 6 preliminary leaves, pp. viii. 444 and 228 (partly numbered in columns).

The five parts into which this volume is divided have each a separate title-page, as follows:—I. From the Brothers van Eyck to Albert Dürer's residence in the Netherlands, 1400–1520, pp. 1–132: 1842. II. From Dürer's residence in the Netherlands to the death of Franz Floris, 1521–1570, pp. 133–280: 1843. III. From the death of Franz Floris to Rubens's visit to Italy, 1571–1600, pp. 281 to 444: 1844. IV. From Rubens's visit to Italy to his death, 1600–1640, pp. 1–106: 1840. V. From the death of Rubens to the death of Rembrandt, 1641–1664, pp. 107–202: 1839. A second title is also attached to the last two parts,—"Niederländische Gemälde und Kupferstiche des Herzöglichen Museums zu Gotha aus den Jahren 1600 bis 1664, beschrieben in wissenschaftlicher Ordnung und unter fortwährender Berücksichtigung der gleichzeitigen Kunstwerke in den auswärtigen Museen."

— Beredeneerde geschiedenis der nederlandsche schilder-, hout-snij- en graveerkunst. Naar het Hoogduitsch. Met aanteekeeningen van den vertaler. Vol. i. Amsterdam: 1844. 8vo. pp. xxxii. 432. Frontispiece, containing woodcut portraits of the Brothers van Eyck.

The publication has not been continued. In the notes the invention of printing and Haarlem's alleged right of priority are fully discussed.

RATTWITZ (Carolus Fridericus). *De Descriptione Typis Confecta cum in genere, tum quoad signa musices in specie meditationes quaedam, ex naturali potissimum jure deductæ.* Lipsiæ: 1828. 4to. pp. vi. 26. [Followed by Cristianus Ernestus Weissius h. t. universitatis litterarum Lipsiensis rector et procancellarius viro consultissimo Carlo Friderico Rattwitz summos in utroque jure honores. pp. 23.]

RAUCOURT DE CHARLEVILLE. *A Manual of Lithography, or Memoir on the Lithographical Experiments made in Paris at the Royal School of Roads and Bridges; clearly explaining the whole art as well as all the accidents that may happen in printing, and the different methods of avoiding them.* Translated from the French by C. Hullmandel. London: 1820. 8vo. pp. xx. 140.—Third edition, corrected. To which is added (now for the first time printed), *Selections from the work of M. Brégeaut: forming a sequel to the Manual, and bringing down the improvements of the art to the present time.* London: 1832. 8vo. pp. xix. 117.

Illustrated by two lithographed plates of presses and other appliances. It is a very complete exposition of lithographic printing up to the time of its publication. The preface to the first edition is dated Dec. 10, 1819; that to the third edition, March, 1832.

— *Mémoire sur les expériences lithographiques faites à l'école de Ponts et Chaussées; ou Manuei théorique et pratique du dessinateur et de l'imprimeur-lithographe.* Toulon: 1819. 8vo. pp. viii. 210, and two plates.

Colonel Raucourt died at a somewhat advanced age in Paris in the year 1841.

— See HULLMANDEL.

RAUH'sche Stiftungshaus (Dus) im Besitze des Gremiums der Buch-Stein- und Kupferdrucker in Wien. Wien: 1877. 8vo. pp. 32.

A Viennese lithographer, named Rauh, who died in 1863, having bequeathed some house property for the benefit of poor and invalided printers, the question arose as to the meaning attached by the testator to the term "printer." This led to litigation, which lasted eleven years, when the claim of the Master-Printers'

Association, as the trustees of the fund, was confirmed. The above pamphlet is a report, by a committee of three members duly appointed, on the legal proceedings in connexion with the bequest, and contains a statement of the receipts and disbursements of the fund up to the end of the year 1876.

RAVELET (Armand). Code manuel de la presse, comprenant toutes les lois sur l'imprimerie, la librairie, la presse périodique, l'affichage, le colportage, les délits de la presse, et la propriété littéraire, mises en ordre et annotées d'après la jurisprudence. Paris: 1868. 12mo. pp. 2, vii. and 204.—Second edition. Paris: 1872. 18mo. pp. viii. 225.



LOUVAIN: 1488.

RAVESCOT (Ludovicus de).

Only two books are known to have come from the office of this printer. One of these is the "Opus Petri de Rivo," in folio; and the other is the "Bonii accursii Compendium elegantiarum," in quarto. A copy of the last-named is preserved in the library of the University of Prague. Both books were issued without date, but in the prologue of the first it is said that it was published in 1488. Ravescot's capital letters are the

same as those which Veldener used in 1476 for his edition of the celebrated "Fasciculus temporum." It is much to be regretted that so little is known concerning this printer, as his works are characterised by high excellence, and are well worthy of study. Renouvier, in his "History of Engraving" (pp. 271, 272), gives an account of some of the fine embellishments of several of Ravescot's works, and justly commends them for

the remarkable excellence of their design and expression.

Van der Meersch, in his "Recherches sur la Vie et les Travaux des Imprimeurs Belges et Néerlandais" (1856), copies Ravescot's mark (which we here reproduce), but does not add any information of a biographical character. The mark

consists of the emblem of the Bear and Angel, holding each a shield. The left shield is blank, but with dotted lines for a fesse gules, to be painted with the hand. On the right a scroll, interwoven with a triangle, and on it the inscription, "Iodo ui cus ra ue scot" (Ludovicus Ravescot).

RAYNOR (P. E.). *Printing for Amateurs: a Practical Guide to the Art of Printing; containing Descriptions of Presses and Materials, together with details of the Processes employed; to which is added a Glossary of Technical Terms.* London: [1876]. 76 pp. 8vo.

An illustrated manual, solely designed for the use of amateurs, and very well suited for that purpose.

RAZOUMOFFSKY (Grégoire, Count). *Notice des Monumens typographiques qui se trouvent dans la bibliothèque de Monsieur le Comte Alexis Razoumoffsky.* Moscow: 1810. 8vo.

READ (Joseph Marsh). *Instructions in the Art of Making-Ready Woodcuts: being a comprehensive and thoroughly practical Treatise, with Illustrations, showing the great contrast between the two systems.* Reading. 14 pp. 8vo. [n. d.]

In his introduction the author states that his "system will be found to be precisely the same as that practised in the first houses of London." At the time of its publication (*circa* 1860) Woodcut Printing was but little practised or understood in the provinces.

REASONS for reviving and continuing the Act for the regulating of Printing. Folio broadside.

In the Lincoln's-Inn Library. No date, but printed about 1640.

REASONS * * shewing the great Necessity for having a Bill for the regulating of Printing and Printing-Presses.

A two-page folio in small type. No date; probably issued in 1664. In Lincoln's-Inn Library. Proposed to forbid any printing except in London, York, Oxford, and Cambridge, and that all printers should be registered.

REBER (Balthasar).—*See* STOCKMEYER and REBER.

REBER (Francis). *De primordiis artis imprimendi ac præcipue de Inventione Typographiæ Harlemensis.* Berolini: 1856. 8vo. pp. 39.

A University thesis against the claims of Haarlem to be the birthplace of Printing.

REBUDE (G. F.) [pseud.].—*See* BURE.

RECENT Progress and Present Position of Artistic Lithography. [A series of articles in *The Lithographer*, February, March, April, and May, 1874.]

Chapter i. treats of the characteristics of the Lithograph and the Chromo-Lithograph; direction in which progress has been made; aids and obstacles to further development. Chapter ii. Lithography in the United States, American importations of Chromo-Lithographs,

Native Production, Origin of the Art in America; Native Specimens at the Vienna Exhibition. Chap. iii. The position of England, France, Portugal, Spain, Switzerland, Italy, Belgium, and Holland. Chap. iv. Concluding observations.

RECUEIL de lois, décrets, ordonnances, et instructions ministérielles sur l'imprimerie, la librairie, et la presse périodique. Paris: 1830. 8vo.

RECUEIL de Règlements pour les corps et communautés d'arts et métiers [Imprimeurs, Libraires, &c.]. Paris: 1779. 4to.

REDEN am Gutenbergsfest zu Arolsen. 24. Juni 1840. Arolsen: 1840. 8vo.

REDINGER (Jacob). Neu-aufgesetztes Format-Büchlein, worinnen alle Figuren abgefasset, wie man die Columnen recht ordentlich ausschliessen und stellen soll, sowohl in gross- als kleinen Formaten: mit nothwendigem Unterricht in Abtheilung der Halb-Bögen, 3. Th., 4. Th., 6. Theilen, &c. Der Kunst zu ehren, und allen Ehrliebenden Kunstverwandten zu nützlichem Gebrauch vorgestellet durch Johannem Ludovicum Viotorem. Anjetzo aber übersehen, vermehrt und verbessert, mit allen zur Druckerey gehörigen Kästen, als Hebräisch-, Griechisch-, Lateinisch- und Teutschen, auch Noten-Kasten; samt etlichen Tabellen, worinn die Columnen-Ziffer und Signaturen enthalten: wie auch Proben und Benennung der Schriftten, neben beygefügtem Deposition-Büchlein, in Druck verfertigt von Jacob Redinger, allen Authoribus, Correctoribus, Buchdruckern, Buchführern und Verlegern, wie auch Schriftgiessern, sehr nutz- und beförderlich zu gebrauchen. Franckfurt am Mayn, Gedruckt bey Johann Georg Drullmann, im Jahr nach Christi Geburt 1679. Nach Erfindung der Buchdruckerey, das zweyhundert neun und dreysigste. Franckfurt am Mayn: 1679. 8vo. Title and "Dedicatio" 10 pp. Text 86 pp. "Depositio Cornuti" von Johann Rist, 64 pp. not numbered.

A curious plate, showing the interior of Redinger's printing-office and the absurd ceremony used upon an apprentice completing his servitude, precedes the title. The "Depositio Cornuti" was a ceremony not applicable to apprentices,

but to journeymen, who, unless they had gone through the prescribed ordeal, were not ranked as journeymen, even though they might have long passed their preliminary years of servitude.

REDMAN (Robert).

It has been mentioned, *ante*, s.v. PYN-son, that this printer used, among his devices, at least one that belonged to, and was always associated with Pynson's name. In a dispute which arose between the two typographers about business matters, Pynson calls his opponent "truly Rudeman, because he is the rudest out of a thousand," and says: "Even as the Devil made a cobbler a mariner, he made him a printer." "Formerly this scoundrel did profess himself a bookseller, as well skilled as if he had started from Utopia... notwithstanding which he is a buffoon," &c. According to Herbert's supposition, Redman commenced business in 1527 in the house in the parish of St. Clement, called "The George," where

Pynson formerly lived, which excited the animosity of the latter. About 1532 Redman may have come into possession of Pynson's business and stock in trade, but he had previously removed his sign into Fleet Street, near St. Dunstan's Church. He died in 1540. Redman adopted as his device that used by Pynson, and several modifications of it, as well as a copy of his sign, "The George." He was succeeded by his wife Elizabeth, whose imprint is recorded by Dibdin ("Ames") on eight books, only two of which—1540-41—are dated. Herbert says she carried on the business for some time, and afterwards married Ralph Cholmondeley.

In regard to the date of the first work

issued by Redman—a point that is distinct from the question as to when he entered upon “The George” in St. Clement’s—Dibdin, in his edition of “Ames,” vol. iii., p. 213, says:—“Neither Ames nor Herbert had seen any specimen of the press of Redman before the year 1525; but the reader will remark that the present list of works, executed by

mention is made in the work of a statute which did not pass till 21 Hen. viij., c. 11 (1529). The work itself, however, was printed by Pynson in 1525.” There is a citation to the same effect in Dibdin, vol. ii., p. 512, but the 1525 book is given as 16mo. These points can probably be never thoroughly cleared up. The chronology of the sixteenth century printers is



LONDON: 1523-1540.

him, commences with a publication of the date of 1523.” This publication is—“*Diversite de Courtz, etc.*” 1523. 18mo. Colophon: “*Impressum Londini anno M.D.XXII. for me, Robertum Redman.*” “A notice,” says Dibdin, “of this impression had been given to Herbert by J. Baynes, who thought that an x must have been omitted in the colophon, as

constantly liable to disarrangement by the discovery of a book; and the new theory based on that discovery is equally likely to be controverted, according to whether or not the book itself is accepted as genuine or as free from typographical error in the colophon. We accept Dibdin’s date, 1523, but with very great hesitation.

REDSLOB (H.). *Cantate en l’honneur de Gutenberg. Musique de Ph. Hoerter de Strasbourg.* [Réunion Musicale Alsacienne. *Souvenir des Fêtes de 1836*, pp. 45-47.] Strasbourg. 8vo.

REED & FOX. Fann Street Foundry, London. *A General Specimen of Printing Types.* London: Reed & Fox (late R. Besley & Co.). 1854. 4to.—1868. 8vo.

— Fann Street Letter Foundry. *A General Specimen of Printing Types.* London: Reed & Fox (late R. Besley & Co.). 1877. 4to.

— *Illustrated Catalogue of Type, Presses, Machinery, and all kinds of Printing Materials manufactured by Reed & Fox, letter-founders to her Majesty.* London: 1878. 8vo.

- Reduced Prices of Printing Types. March 31, 1873.
- Selections from the Specimen Book of the Fann Street Foundry. London: 1878. 8vo.



SIR CHARLES REED.

REED (Sir Charles) & SONS. Selections of Printing Types manufactured by Sir Charles Reed & Sons (late Reed & Fox), her Majesty's Type-founders. London: 1880.

The Fann-street Letter Foundry dates from 1756, its originator being Thos. Cottrell, a former apprentice of the first Caslon. The foundry was purchased by Robert Thorne, about 1800, and re-

moved to its present site. In 1820, after Thorne's death, it was bought by W. & F. Thorowgood, who in 1827 absorbed with it Fry's foundry, formerly carried on at Type Street (*see* FRY &

STEELE). This foundry was patronised by the Prince of Wales, afterwards George IV., and the Specimen Book of 1803 opens thus: "Warmed with sincere gratitude to their Patron and the Public, the Proprietors of the Foundry claim pre-eminence for their productions over every other foundry in Europe," and renew their request for "the support of all those who admire and promote the Elegant Arts."

On his accession, George IV. renewed the Royal Warrant to Edmund Fry, who issued an address, dated "The Polyglot Foundry, July, 1825," in which he lays claim for great improvements "in that most useful, the Classical Department, in which he, Edmund Fry, has been peculiarly successful, more especially in the formation of and adjusting New Characters."

On the death of Mr. Frederick Thorowgood, in 1832, Mr. Robert Besley was admitted a partner (*see BESLEY*), the firm at that date being Thorowgood & Co. In 1849, upon the retirement of Mr. W. Thorowgood, Mr. Besley was joined by Mr. Benjamin Fox, the firm becoming R. BESLEY & CO. (*see BESLEY & Co.*). In 1862, shortly before his election as an Alderman of the City of London, Mr. Besley retired from business, and the foundry then became the property of Mr. Charles Reed, previously of the firms of Tyler & Reed and Reed & Pardon, printers, Paternoster-row. The business was now conducted under the name of Reed & Fox. On July 13, 1870, the Queen appointed the firm, by special warrant, "Typefounders to her Majesty." Mr. Fox having died, as previously stated in this BIBLIOGRAPHY, in 1877, the firm became by the admission of Mr. Andrew H. Reed (one of the sons of Sir Charles) "Sir Charles Reed & Sons." In 1878, another son, Mr. Talbot Baines Reed, was admitted, and these two gentlemen now constitute the partnership.

SIR CHARLES REED was the second son of Dr. Andrew Reed (who died in 1862), for fifty years the pastor of the Wycliffe Chapel, Stepney, and not less distinguished as a successful minister than as a practical philanthropist. Charles Reed was born at Sonning, near Reading, 20th June, 1819. He was educated at a private school, and subsequently attended the London University. In 1839 he removed to Leeds and served an apprenticeship in a woollen factory. Here he formed an intimacy with the family of the late Mr. Edward

Baines, founder and editor of the *Leeds Mercury*, and for some time Member of Parliament for Leeds, whose youngest daughter, Margaret, Mr. Reed married in 1846.

Mr. Reed returned to London in 1844, and became partner in the printing business first carried on under the style of Messrs. Tyler & Reed, and afterwards of Messrs. Reed & Pardon. He quitted this business to become the proprietor of the Fann-street Foundry, an outline of whose history is given above. His private or, rather, extra-commercial life was an eminently serviceable and honourable one. He devoted himself, among other schemes of usefulness, to the cause of popular education on unsectarian principles. He was a member of the Corporation of London, for some time M.P. for Hackney, Vice-Chairman, and afterwards Chairman, of the London School Board, a Magistrate and Deputy-Lieutenant of the County of Middlesex. In 1873, the honour of knighthood was conferred upon him. He was Chairman of the Executive Committee of the Caxton Celebration of 1877, and was an active supporter of the Printing-trade charities. As Education Commissioner to the Paris Exhibition of 1878, he was nominated an Officer of the Legion of Honour. Previously he had twice visited America; on the last occasion, in 1876, being selected to fill the position of President of the Judges on Education at the Philadelphia Exhibition, the Yale University conferred on him the degree of LL.D. His earnestness and devotion to a multitude of forms of usefulness will be long held in memory by those who were brought into contact with him. He died on the 25th March, 1881, from failure of the heart, following a slight attack of pleurisy, at his residence, Earl's Mead, Page Green, Tottenham, aged 62. In stature, Sir Charles Reed was of middle height, and somewhat inclined to be stout. His countenance was suggestive of the frankness and friendliness which were such prominent traits in his character. He was an excellent speaker, possessing an easy and dignified manner. At a meeting of the Printers' Corporation a vote of condolence to Lady Reed was passed. There is a memoir of the deceased in the *Biograph*, vol. iv., No. 22 (1880), and an eight-page small quarto sketch of his career, accompanied with a Woodburytype portrait, was published about the same time, by R. Banks, Racquet Court, Fleet Street, entitled, "Sir Charles Reed: a Life Sketch," &c.

Sir Charles Reed was the author of "Memoirs of A. Reed, D.D." (his father), which was published in 8vo. in 1863; several books for Sunday School teachers and scholars; and "Why not? a Plea for a Free Public Library and Museum in the City of London, established without taxation" (London, 1855, 8vo.). In the manuscript catalogue of the British Museum he is described as "Sir Charles Reed, F.S.A., Printer," but the last word has been crossed out.

RÉFLEXION sur deux pièces relatives à l'histoire de l'Imprimerie. Second edition. Nivelles : 1780. 8vo.

RÉFLEXIONS d'un ancien Prote d'imprimerie sur un Prospectus ayant pour titre : Éditions stéréotypes. n. d. (about 1800).

RÉFLEXIONS sur la librairie, dans laquelle on traite des propriétés littéraires, des contre-façons, etc. Suivie d'un projet de règlement pour la garantie des propriétés littéraires, et pour l'imprimerie et pour la librairie. Fontainebleau : Juillet, 1807. 8vo. pp. ii. 92. (Ouvrage adressé à sa Majesté par P. Catineau-La-Roche, ancien imprimeur de Paris.)

RÈGLEMENTS pour la Librairie et Imprimerie en 1618 à Paris. 1620. 4to.

RÈGLEMENT des maîtres tailleurs-graveurs de Paris, pour estre à l'avenir gardez et observez sous le bon plaisir de sa majesté. (21 Juin, 1660.) Paris : [1660]. 4to.

REGLEMENTEN, ORDONNANTIEN, &c. — *See* PLACCATEN.

RÈGLEMENT pour l'association libre typographique, adopté le 24 Novembre, 1853. Paris : 1853. 4to., a half-sheet.

RÈGLEMENT pour la librairie et imprimerie de Paris, arrêté au Conseil d'État du Roy le 28 Février, 1723. Orleans : 1744. 4to.

REGOLAMENTO del Pio Istituto tipografico di Milano. Milano : 1813. 12mo. — Nuovamente rifatto. Milano : 1851. 16mo.

— *See* RAIMONDI (L.) and SOCIETIES.

REGOLAMENTO della società tipografica di mutuo socoreo in Padova, costituita il 1^o Aprile 1871. Padova : 1871. Salmin fratelli. 16mo. pp. 32.

REGT (J. K. de). Laurens Jansz. Koster, een blik op de uitvinding der boekdrukkunst en op Haarlem bij de aanstaande Feesten in Julij, 1856. Leyden : 1856. 8vo.

— Lourens Jansz. Coster, of de uitvinding der Boekdrukkunst. Historisch drama met zang, in twee bedrijven en drie tafereelen Met een naspel. Leiden : 1857. 8vo. pp. viii. and 108.

A Kosterian play. Among the *personae dramatis* are:— Laurens Jansz. Coster, Catharina Andries his house-keeper, Lucie her daughter; Pieterszoon, Thomas, lover of Lucie; Pieter, her brother; Johan Guttenberg and Johan Faust, knechten bij Coster (Coster's workmen), Cornelius de Boekbinder, &c. The first act is laid in the year 1423, the second in 1439, and the "naspel" in 1856, in Haarlem. There are a number of songs introduced in honour of the supposititious inventor of printing.

REGT (J. K. de) and BREEMAN (J.). Album van Feestliederen en gezangen, te zingen door de Typographische Vereenigingen, die deel zullen nemen aan de Onthullingsfeesten, op den 16den Julij, 1856, te Haarlem. Haarlem : [1856]. 12mo. pp. 96.

The materials for the Album were collected and edited by J. K. de Regt and J. Breeman. They consist of 52 interesting poems in honour of Koster and his supposed invention of printing.

REIBER (Paul and Ferdinand).—See MONTAGNE-VERTE.

REICHENBACH (C.). Snelpersen-Fabrick. Leyden. 12mo. [n. d.]

REICHHART (Gottfried). Die Druckorte des 15. Jahrhunderts nebst Angabe der Erzeugnisse ihrer erstjährigen typographischen Wirksamkeit. Mit einem Anhang: Verzeichniss der je ersten Typographen und jener Druckorte deren allererste Drucker bis jetzt unbekannt geblieben sind. Augsburg: 1853. 4to. pp. x. 37.

REID (John). A Specimen of the Printing Types and Flowers belonging to John Reid, Printer, Bailie Fyfe's Close, Edinburgh, who performs all kinds of Printing-work, plain and ornamental, in the neatest manner, and at the most reasonable Rates. N.B.—The Types are all good and the Flowers entirely new, being the completest collection anywhere to be found. Edinburgh: 1768. 8vo. 12 leaves.

In this curious catalogue all the founts except two are marked with the name of Caslon or Wilson. The small pica and minion are from the foundry of John Baine, who soon after went to America

and was the pioneer type-founder of that country. Baine's Specimen Book, dated 1787, is in the library of the American Antiquarian Society, Worcester, Mass.

REIF (Æmilianus). De originibus typographicis, programma academicum I.—IV. 900 prælectiones suas denuo auspicatur. Ingolstadt: 1785. 4to. In 4 parts. Part i. 1785, 25 pp. Part ii. 1786, 33 pp. Parts iii. and iv. 1790. 2 leaves, 85 pp.

REIFFENBERG (F. A., Baron de). Déconverte de l'Imprimerie. [In *Nouvelles Archives Historiques des Pays-Bas*, vol. v., p. 316. Bruxelles: 1830. 8vo.]

—— Gravure antérieure à la plus ancienne connue jusqu'ici, et qui vient d'être acquise en Belgique. [In *Bulletin du Bibliophile Belge*, 1844, tom. i., No. 8, pp. 435-438.]

—— L'imprimerie Plantinienne et les presses anversoises. [In the *Annuaire de la Bibliothèque Royale de Belgique*. 8th year, 1847.]

—— Introduction de l'Imprimerie dans les différentes villes de Belgique. [In the *Bulletin de l'Académie Royale de Bruxelles*, vol. ii., pp. 119-121. 1835.]

—— Marques et Devises de quelques Imprimeurs des Pays-Bas. [In *Annuaire de la Bibliothèque Royale de Belgique*, continued through the several volumes, 1840-1847.]

—— Note sur la première impression de Liège et sur l'introduction de l'art typographique à Luxembourg, concernant un article de M. Helbig, dans le *Messenger des sciences historiques*, sur Morberius, et les renseignements de M. Würrth-Paquet, dans les publications de la Société pour la recherche et la conservation des Monuments Historiques dans le Grand-Duché de Luxembourg. [In the *Annuaire de la Bibliothèque Royale de Belgique*. 9th year. 1848. pp. 2-4.]

—— Note sur les Lettres d'Indulgence du Pape Jules II. Bruxelles : 1830. 4to.

—— Note sur un exemplaire des Lettres d'Indulgence du Pape Nicolas V., pro regno Cypri. Bruxelles : 1830. 4to.

—— Nouveau tableau chronologique de l'introduction de l'Imprimerie dans les différentes localités de la Belgique. [In the *Annuaire de la Bibliothèque Royale de Belgique*. 8th year, 1847, and continued in successive volumes.]

—— La plus ancienne Gravure connue avec une date [1418]. Bruxelles : 1845. 4to. pp. 30. Facsimile.

Up to the time of publication of this work it was believed that the famous St. Christopher block was the oldest-dated engraving in existence. The author, however, discovered the St. Katherine engraving, which bears the date 1418. The latter has since been repeatedly reproduced in facsimile.

—— La presse Espagnole en Belgique. [Articles in *Le Bibliophile Belge*, vols. 1 to 5. 1844-50.]

In addition to the above-named, M. de Reiffenberg contributed many articles, more or less directly relating to the typography, and its history, of the Netherlands, to the several literary journals of Brussels. He was editor of the *Bibliophile Belge* for a time.

REINHARD (Fr.). Épreuve d'une Planche solide, clichée d'après les Procédés, la Combinaison musicale et les Matrices mobiles inventées et déjà exécutées en 1792 et 1793 par Fr. Reinhard de Strasbourg. Détruit dans le temps de terreur, et refaite par le même depuis l'an 9; le tout légalement constaté. Exécutée en Germinal de l'an xi, et respectueusement offerte par l'auteur reconnaissant, au citoyen Barbier.

An article on this process of stereotyping appeared in the *Annales de l'Imprimerie*, 1879-80, Nos. 5 and 6 (Brussels).

—— Extrait d'un Mémoire sur le stéréotype de la Musique. [In the *Mémoires de la Société des Sciences, etc., de Strasbourg*, tom ii., 1823. pp. 82-97.]

REINHART (G. H.). Op het vierde eeuwgetijde van de uitvinding der boekdrukkunst, door Lourens Janszoon Koster te Haarlem, gevierd den 10 en 11 Julij 1823. [In *Vaderlandsche Letteroefeningen*, Aug. 1823. 8vo. pp. 499-501.]

REINHART (Michael Henricus). De typographia Torgaviensi illustri. Exponit et ad natalem tertium secularem typographicæ artis aliquot oratiunculis celebrandum auditores humanissime invitat. Torgaviæ : 1740. 4to. pp. 20.

- REIS (Dr. Ed.). Mainzer Silhouetten und Genrebilder. Ein Panorama des heutigen Mainz. Mainz : 1841. 8vo. pp. vii. 272 (pp. 1-27 "Gutenberg und sein Monument.—Erstes Gutenbergfest, 1837.—Zweites Gutenbergfest, 1840").
- REIS van Jonker Johan Henne Gänzfleish von Sorgenloch zu Guttenberg zum Jungen. (Met Aanmerkingen.) P. 16. Julij 1856. (s. l.) 8vo. pp. 2.
- REISER (A.). Index Manuscriptorum Bibliothecæ Augustanæ. August. Vindel. : 1675. 4to.
- At pp. 93-118 will be found "Appendix eorum, quorum scripta primis ab inventione artis Typographicæ annis sunt impressa, usque ad initium seculi XVI."
- REISSIGER (C. G.). Deutsches Lied, zur iv. Säcularfeier des Gutenberg-Festes in Musik gesetzt, gedichtet von R[ichard] T[eubner]. Leipzig : 1840. 4to.
- RELATIO de Origine Typographiæ, à quo, quo tempore et quo loco illa primum inventa sit, e documentis ad Faustorum de Aschaffenburg familiam pertinentibus hausta, et e Germ. in Lat. ling. trans. à L. Klefekero, 1619. [In Wolf, "Monumenta Typographica."]
- RELATION de ce qui s'est passé en l'assemblée tenue en l'Hostel de Ville de Paris, le 29 Juillet, 1649. Paris : 1649. 4to. pp. 7.
- Claude Morlot, printer, of Paris, having been condemned to death for printing libels, some disorders were created in the streets by the people who endeavoured to release him.
- REMBRANDT.—See BLANC, SCHELTEMA (Petrus), and WILSON.
- REMERCEMENT des imprimeurs à Monseigneur le Card. Mazarin. Paris : 1649. 4to. pp. 9.
- REMERCEMENT, le burlesque, des imprimeurs et colporteurs, aux auteurs de ce temps. Paris : M.DC.XLIX. 4to. 4 leaves, unpagéd.
- REMFY (John). Specimens of Printing Types, Ornaments, &c. London : 1840. 8vo.
- RENAUD. Notice des ouvrages Arabes, Persans, Turcs, et Français imprimés à Constantinople. 1832. 8vo. pp. 18. — See also BIANCHI (T. X.).
- RENIER (J. S.). Lambert Suavius, de Liège, graveur en taille-douce, typographe-éditeur, peintre, poète, et architecte. [In the *Bulletin de l'Institut Archéol. Liégeois*, vol. xiii., part 2, 1879.]
- RENOUARD (Antoine Augustin). Alde l'ancien, Aldus Pius Romanus et Henri Étienne, Henricus Stephanus Secundus. Paris : 1838. 8vo. pp. 12.
- Alde l'ancien, lettres diverses et opuscules poétiques. Paris : 1825. 8vo. Five facsimile illustrations.
- Thirty copies only printed.

— *Annales de l'Imprimerie des Alde, ou histoire des trois Manuce et de leurs éditions.* 2 vols. Paris: 1803. 8vo. Vol. i. Portrait of Aldus Pius Manutius, pp. iv. 446; plate of arms. Vol. ii. Portrait of Paul Manutius, pp. xxviii. 250, and 24 unnumbered pages.

— A Supplement of 153 pages was issued in 1812.

— Second Edition. 3 vols. 8vo. Paris: 1825. Vol. i. pp. 426. Portrait of Aldus Pius Manutius. Vol. ii. pp. 436. Portrait of Paul Manutius. Vol. iii. pp. xl. 420, and 4 unnumbered pages.

— Third Edition. Paris: 1834. 8vo. pp. xvi. 582, and 3 unnumbered pages; "Notice sur la famille des Juntas, et liste sommaire de leurs éditions jusqu'en 1550." pp. lxviii. and 3 unnumbered pages. 13 plates.

Of the third edition thirty-two copies were printed on large paper in quarto.

— *Annales de l'Imprimerie des Estienne, ou histoire de la famille des Estienne et de ses éditions.* 2 parts. Paris: 1837. 8vo. Part i., pp. 8, 252. Part ii., pp. xi. 260.

At the end is a tract of sixteen pages, dated 1838, "Note sur Laurent Coster, à l'occasion d'un ancien livre imprimé dans les Pays-Bas," with a supplement of two leaves.—See below.

— Second Edition. Paris: 1843. 8vo. pp. xix. 582, and a leaf of table.

Sixteen copies of this edition were printed on large paper in quarto.

— *Catalogue de la bibliothèque d'un amateur.* Paris: 1819. 8vo.

In vol. ii., pp. 152-158, is a long notice of Laurens J. Koster.

— *Éditions Aldines qu'on désire acquérir.* Paris: 1808. 8vo. pp. 5.

— *Note sur Laurent Coster à l'occasion d'un ancien livre imprimé dans les Pays-Bas.* Paris: 1838. 8vo. and 4to. pp. 16.

The book referred to in this pamphlet d'un Amateur." Paris: 1819. 8vo. is "Guill. de Saliceto, Cardinalis de pp. 152-158. Subsequently it formed part of the "Annales" referred to above, Turrecremata et Pii Opuscula." The pamphlet was originally printed in vol. ii. and was separately issued as now noted. of the "Catalogue de la Bibliothèque

— *Notice sur la vie et les ouvrages des trois Manuce.* Paris: 1803. 8vo.

— *Paolo Manuzio, lettere, copiate sugli autografi esistenti nella Biblioteca Ambrosiana.* Paris: 1834. 8vo. One copper-plate and 2 wood-engraved vignette portraits.

Contains many interesting particulars of the typographical career of the Aldine family.

ANTOINE AUGUSTIN RENOARD, a "Annales de l'Imprimerie des Aldes," learned publisher and bibliophile of &c. The portraits of Aldus are engraved by Saint Aubin, and there are numerous vignettes on wood. The Annals, exe-

cuted with all the care, the taste, and the elegance which characterised the editions of Renouard, are divided into two parts. The first, occupying the first volume, supplies accounts: 1. Of the editions of Aldus Manutius, called Aldus the Elder, between 1494 and 1515, the year in which he died, at the age of seventy years, leaving four sons of very tender years, among them Paul Manutius, then aged three years. 2. Of the editions of Andrew D'Asola and his sons, between 1516 and 1529, the year of his death. During this period the printing-office of Manutius was superintended by Andrew D'Asola and his sons. 3. Of the editions issued under the direction of Paul Manutius in the name of the successors of Aldus from 1533 (the establishment being closed for four years, owing to quarrels between the son and the successors of the founder) up to 1571. Paul Manuce died in 1574. 4. Of the editions produced by Aldus the Younger, from 1572 up to 1597, when the latter died, and the

Aldine dynasty came to an end. The first volume of Renouard is closed with an account of editions without date. The second volume contains a preface, the lives of the three Aldi, the privileges accorded to the first Aldus by the Venetian Senate and the Pontifical Sovereigns; a notice of the four Aldine Catalogues, of which the elder Aldus issued three; a notice of the editions of Andrew D'Asola, between 1480 and 1506; a notice of the editions published in Paris by Bernard Turrisan, grandson of Andrew D'Asola, afterwards by Robert Colombelle; a notice of the counterfeits or editions produced in imitation of those of Aldus; a catalogue of Aldine editions, arranged according to subjects; also a list of authors whose works were issued from this press. The book of Renouard is regarded as a model for a similar compilation. The author became celebrated, as a publisher, for the beauty of his editions and the excellence of his illustrations. Many of his publications were stereotyped by M. Herhan.

RENOUARD (P.). *Épreuves des Caractères de l'imprimerie de P. Renouard.* Paris: 1825. 8vo.

RENOUVIER (J. M. B.). *Des Gravures en bois dans les livres d'Antoine Verard, maître libraire, imprimeur, enlumineur, et tailleur sur bois de Paris, 1483-1512.* Paris: 1859. 8vo. pp. 52, with 2 large plates on wood engraved by Lacoste.

200 copies printed.

— *Des Gravures sur bois dans les livres de Simon Vostre, libraire d'Heures, avec un avant-propos par Georges Duplessis.* Paris: 1862. 8vo. pp. viii. 23, with 8 vignettes.

— *Histoire de l'origine et des progrès de la Gravure dans les Pays-Bas et en Allemagne, jusqu'à la fin du XV^e siècle.* Bruxelles: 1860. 8vo. pp. 244, with plate of monograms.

200 copies printed.

— *Jehan de Paris, varlet de chambre et peintre ordinaire des Rois Charles VIII. et Louis XII. Précédé d'une notice biographique sur la vie et les ouvrages, et de la bibliographie complète des Œuvres de M. Renouvier, par Georges Duplessis.* Paris: 1861. 8vo. pp. xviii. 36. 2 plates and vignettes.

This work, of which 214 copies were printed, is important to students of the history of Printing chiefly on account of the interesting biographical sketch, given in the introduction, of

M. Renouvier, the well-known antiquary and writer on typographical and artistic topics. The list of his manifold publications is also worthy of notice.

— *Des types et des manières des maîtres graveurs, pour servir à l'histoire de la gravure en Italie, en Allemagne, dans les Pays-Bas, et en France.* 4 parts. Montpellier: 1853-6. 4to.

JULES RENOUVIER was a Representative in the French Assembly, and an inspector of historical monuments; he was born at Montpellier in 1804; died in 1860.

RÉPONSE des imprimeurs de Paris à l'auteur de la Note sur la constitution légale et sur la gestion administrative de l'Imprimerie Impériale. Paris : 1864. 4to.

REPORT on King's Printers' Patents. Buncay : 1833. 8vo.—See also EYRE & SPOTTISWOODE, KING'S PRINTERS, and PARLIAMENTARY PAPERS.

REQUENO (Vincenzo). Osservazioni sulla Chirotipografia ossia antica arte di stampare a mano. Roma : 1810. 8vo.

RESTAURATION (De la) de l'Imprimerie, Librairie, cause efficiente de celle des lettres etc. comme principe moyen, suppression du monopole de l'imprimerie ex-impériale par une société d'imprimeurs et de libraires. Paris : 1874. 8vo.

RETTIG (G.). Buchdrucker und Reformatoren. Bern : 1879. 8vo. [Reprinted from the "Berner Taschenbuch," 1880.]

—— Notizen über Mathias Apiarius, ersten Buchdrucker in Bern. [In the *Archiv für Geschichte des deutschen Buchhandels*, vol. iv. Leipzig : 1879.]

REUME (Aug. de). Généalogie de la noble famille Elsevier. Bruxelles : 1850. 8vo. pp. 24, with 5 woodcuts. [Reprinted from the *Bulletin du Bibliophile Belge*. 1850. pp. 220-243.]

—— Notes sur quelques imprimeurs étrangers. Jean Froben, avec une planche xylographique. Bruxelles : 1849. 8vo. pp. 2. Forty copies only printed.

—— Notices bio-bibliographiques sur quelques imprimeurs, libraires, correcteurs, compositeurs, fondeurs, lithographes, etc., qui se sont fait connaître à divers titres, principalement comme auteurs, avec indication de leurs portraits. 1^{re} Série. Bruxelles : 1858. 8vo. pp. 63.

100 copies printed. Reprinted from the *Bulletin du Bibliophile Belge*, 1858, 1859.

—— Recherches historiques, généalogiques et bibliographiques sur les Elsevier.—See RAMMELMAN-ELSEVIER.

—— Recherches historiques sur Louis Elzevir et sur ses six fils. [In the *Bulletin de l'Académie d'archéologie de Belgique*, 1846. Anvers : 8vo. pp. 208-309.]

—— Recherches sur les imprimeurs belges, avec des planches xylographiques. Bruxelles : 1848-9. 8vo. pp. 42. Twenty-five copies printed.

—— Variétés bibliographiques et littéraires. Bruxelles : 1847. Royal 8vo. 100 facsimiles of printers' marks and ornamental letters.

Only 100 copies printed. Contains, in alphabetical order, a list of the early printers of Belgium, and other articles relating to the Elsevirs, Gutenberg, Fust, &c.

Most of the above brochures of M. DE REUME are reprints of articles in the *Bibliophile Belge*. M. de Reume, who was a major on the staff, in Brussels, was born in 1807; died 1865.

- REUSCH (Erh.). Summarische Nachricht von den ersten insonderheit Nürnberger Buchdruckern. [In *Doppelmayer's historische Nachrichten*, Nürnberg.]
- REUSS (Ed.). Beschreibung älterer Liederdrucke auf fliegenden Blättern in der Königl. Univers.-Bibliothek in Würzburg. [In "Serapeum," vol. vii., pp. 49-54. Leipzig: 1846.]
- Bibliotheca novi testamenti græci, cujus editiones ab initio typographiæ ad nostram ætatem impressæ collectæ sunt. Brunswick: 1872. 8vo. pp. vii. 314.
- Die Deutsche Historienbibel vor der Erfindung des Buchdrucks. Jena: 1855. 8vo. pp. 136. [Extract from "Beiträge zu den theol. Wissenschaften," by Reuss and Cunitz.]
- Würzburgs erste Drucke, 1479-1500. [In "Serapeum," 1840. pp. 97-104.]
- REUSS (J. D.). Beschreibung merkwürdiger Bücher aus der Universitäts-Bibliothek zu Tübingen vom Jahre 1468-1477, und zweyer hebräischen Fragmente. Tübingen: 1780. 8vo. pp. 167.
- REUTLINGEN. Die Feier des Vierten Jubelfestes der Buchdruckerkunst. Reutlingen: 1840. 8vo.
- REVAL. Acten zwischen dem Kaiserl. Esthnischen Provincial-Consistorium und dem Herrn Rath's-Verwandten A. H. Lindfors, betreffend den der Kaiserl. Privileg. Buchdruckerey in Reval zustehenden Verlag des Esthnischen Hand- oder Gesang-Buchs. Reval: 1774. Folio.
- REVELATIONS of Printing-House Square. A pamphlet. London: 1864. 8vo.
- This singular production is intended to show the patronage showered upon the printers, publishers, and contributors to the *Times*, by successive Ministries, and gives a list of their offices, pensions, sinecures, &c.
- REVILLIOD (Gustave).—See DINGELSTEDT.
- REVIUS (Jacobus). Daventriæ illustratæ, sive historiæ urbis Daventriensis libri sex. Lugduni Batavorum: 1651. 4to.
- Includes lists of the productions of many of the early printers of Deventer, in Holland, among them Richard Paffroet, Jacob de Breda, Theodore de Borne, Albert Paffroet, Simon Steenberg, &c.
- REY (Charles). La Typocratiade. Poème. Nîmes: 1842. 8vo. pp. 88.
- REYBERT. Lettre sur la manière de se servir du nouveau Bureau typographique. Paris: 1781.



STRASBURG : 1483-1529.

REYNARD, *alias* GRÜNINGER (Johann).

REYNARD or REINHARD, *alias* GRÜNINGER, printed at Strasburg as early as 1483, and as late as 1529, during the space of 46 years. His first book was printed in partnership with Henry d'Ingwiler. Many of his works are illustrated with engravings, generally not cut in wood, but on a soft metallic substance like pewter, from which only a small number

of good copies could be printed, while the remainder offered a blurred appearance as the metal yielded under the platen. The above device is the emblem of the Winged Lion and Eagle, holding an escutcheon, with the Gothic letters I.G., on sable field diapered, hanging from a tree.

RHODE. Ueber lithographische Versuche mit Schlesiſchen Kalkplatten. Breslau : 1811.

RHYND (M.). Rhynd's Printers' Guide : being a new and correct list of Master-Printers in London and its vicinity ; together with the letter-founders, joiners, printers' smiths, &c., to which are added the Greek, Hebrew, and Arabic alphabets, the scales of prices, schemes for imposing, and other important information. London : 1804. 32mo.—Third edition. pp. 38, with 4 pp. printed wrapper.

This is an early trade-hand-book, "printed and sold by M. Rhynd, 21, Ray Street, Coldbath Fields." It possesses considerable historical interest. The list of master-printers includes 212 names of firms. The founders enumerated are five :—W. Caslon, jun., & Co., Dorset

Street, Salisbury Square ; Mrs. Caslon & Catherwood, Chiswell Street ; Edmund Fry & Co., Type Street, Chiswell Street ; Figgins, West Street, Smithfield ; and Thorne, 11, Barbican. There are also 5 printing-ink makers, 5 printers' joiners and press-makers, 3 brass border and

ornament cutters, 6 engravers on wood, 6 smiths, and 1 printers' auctioneer. The daily newspapers then published were 8 in the morning and 5 in the evening. After this information comes the Scale, as arranged at a meeting of the Master-Printers of London and West-

minster, Dec. 24, 1800; tables of signatures; the foreign alphabets; tables of the price of any piece of work in 8vo. or 12mo.; and schemes for imposing. On the cover is given the Old English alphabet, the method of making coloured inks, &c.

RIBIÈRE (M. H.). *Essai sur l'histoire de l'imprimerie dans le département de l'Yonne, et spécialement à Auxerre et à Sens.* Auxerre: 1858. 8vo.

RICHARD (—). Nanteuil, graveur. [In *Magasin Pittoresque*, Oct. 1859. pp. 321-323.]

RICHARD (E.). Compositeur typographe. Le double-type; casse nouvelle. 3me édition. Paris: 1880, impr. Desnos. 8vo. pp. 10 and 1 plate.

RICHARDSON (Jonathan). Supplement to the Hon. Horace Walpole's *Anecdotes of Painters and Engravers*. The Works of Mr. Jonathan Richardson containing:—i., The Theory of Painting; ii., Essay on the Art of Criticism (so far as it relates to Painting); iii., The Science of a Connoisseur. A new edition. London: 1792. 4to. Portraits by Worlidge.

RICHARDSON (William). A Specimen of a new Printing Type, in imitation of the Law-hand. Designed by William Richardson, of Castle Yard, Holborn. Crown broadside. [n. d., circa 1770.] London.

The type referred to is an engrossing script, on a two-line pica body. Appended to the specimen is the following:—"The above specimen is humbly offered to the consideration of the law in particular, and of the public in general, as a proper character for leases, agreements, indentures, &c., &c. The countenance of this attempt will enable the said William Richardson to print on the same, but smaller-sized type, all the lesser and more certain forms now in use, or hereafter to be made use of in the practice of the law business, such as blank bonds, writs of all kinds, subpoenas, summonses, mitti-

muses, &c. &c., and to sell the same under the prices they can be afforded for by the stationers and other retailers of those particulars." The type was undoubtedly cast in the foundry of Thos. Cottrell, an apprentice of Wm. Caslon, and appears in his specimen-book issued about 1765. Richardson was not a founder, but a law printer, and probably, as he says, designed the pattern for Cottrell. From Rhynd's *Printers' Guide* (1804) we ascertain that there was a Mr. Richardson who had an establishment called "the Philanthropic Reform" office, in St. George's Fields.

RICHMOND (W. D.). *Colour and Colour Printing, as applied to Lithography.* London: 1882.

This treatise is being issued in the *Printing Times and Lithographer*, and will be subsequently reprinted in Wyman's Technical Series, to correspond with the "Grammar of Lithography."

— The Grammar of Lithography: a practical guide for the artist and printer, in commercial and artistic lithography and chromolithography, zincography, photo-lithography, and lithographic machine-printing. Edited and revised, with an introduction, by the Editor of the *Printing Times and Lithographer*. London: 1878. 8vo. pp. xvi. 254.

Grammatik der Lithographie. Ein praktischer Leitfaden für Lithographen und Steindrucker in Geschäfts- und Kunst-Lithographie, Chromo-Lithographie, Zinkographie, Photo-Lithographie, und lithographischem Maschinendruck. Deutsche autorisirte Ausgabe, übertragen von Carl August Franke. Leipzig: 1880. 8vo. pp. 260. Frontispiece, portrait of Senefelder.

Up to the date of the publication of the first edition of this work there had been no hand-book in the English language of the art of lithography that really was of practical use, except the English translation of the original work of Senefelder himself and the translation, by Hullmandel, of the work of M. Raucourt. The editor of the *Printing Times and Lithographer*, knowing that there was a want felt among practical lithographers, and others who were working in that direction, of a good modern guide to the art, caused one to be written. Not having been happy in the selection of his first author, and having become acquainted with Mr. Richmond, the first treatise was cancelled in favour of the present, which is an entirely new work. To insure its thorough reliability, the editor had the proof-sheets revised by some of the most eminent practical lithographers, and, though no important correction or addition was made by them, the work gained in various ways, and was thereby stamped with an authority it would otherwise have lacked.

The above Grammar was thus compiled under circumstances unusually favourable to accuracy and completeness. The writer had possessed about twenty-five years' experience of every class of work, and had paid special attention to the correlated sciences, such as chemistry and photography, with a view to understand and expound the principles upon which lithography depends. The book is thorough in every detail, and is a model for any practical guide of the kind. After its first publication in the *Printing Times and Lithographer* the matter was carefully revised and republished in its complete form. The contents comprise,—the

Editor's Introduction; part i., drawing, transferring, and printing; part ii., lithographic machine-printing, bibliography of lithography, and a copious index.

The German edition was issued by Mr. Alexander Waldow, of Leipzig. The translation is very carefully done by Mr. C. A. Franke, and a "Vorwort zur deutschen Ausgabe" added. The bibliography is greatly extended, partly from materials supplied by M. Louis Mohr, of Strasbourg, and partly from the first volume of the present BIBLIOGRAPHY OF PRINTING. It includes not only books on the subject, but periodicals and directories of lithographers. A French translation is in course of publication in the journal *Typologie Tucker*, having been commenced in the number for Jan. 15, 1880, and the work has also been translated and printed in Spain and Russia, as well as pirated in America.

Mr. W. D. RICHMOND is a native of Dursley, in Gloucestershire, and was articulated to a patent agent in Birmingham. As a draughtsman he became enamoured of lithography, and, with Messrs. Billing, Son, & Co., of Birmingham, he was for many years employed as a general litho draughtsman, but more especially in chromo work and engraving on stone. For a few years he was employed in other pursuits, but in 1874 he undertook the supervision of the lithographic department of Messrs. Wyman & Sons' printing-office, Great Queen Street, Lincoln's-Inn Fields, where he has since remained, gaining considerable reputation—among other work, for the pictorial supplements printed under his management for the *Builder*, the *Furniture Gazette*, and other important journals.

RICHTER (E. F.). Heilig und hehr ist der Name des Herrn. Hymne für Chor und Orchester, aufgeführt am 24. Juni 1840, bei der kirchlichen Feier der Erfindung der Buchdruckerkunst zu Leipzig. Klavierauszug. Leipzig: 1840. 4to.

RICHTER (J. A. L.). Festgabe. Warum sollte die Feier der Erfindung der Buchdruckerkunst eine allgemeine für die ganze Welt sein? Quedlinburg und Leipzig: 1840. 8vo. pp. iv. 48.

RICHTER (Matthias) [Matthæus Judex]. *De Typographiæ Inventione et de Prælorum legitima inspectione, libellus brevis et utilis.* Copenhagen : 1566. 8vo. pp. 86.

A copy of this celebrated work is contained in the Library of the British Museum. It is a little volume, 5½ inches in height, and 3½ inches in width. The pages are brown with age. The cover is the vellum binding of the period. The imprint is "Copenhagii, excudebat Iohannes Zimmerman, anno 1566"; the dedication, "Nobili et clarissimis viris domino Eberhardo a Thanna, et doctori Petro Prem., et doctori Simoni Schardio, et domino doctori Lamperto Fredelando, dominis, et patronis suis observandis." The preface extends to eleven pages, and the text occupies the remainder of the book. It is written in the old-school Latin, in the form of propositions under different heads, the converse of each proposition being set out and logically re-

futed. Among the "heads" are, Whether typography was a human invention or the gift of God? who invented it? who were the most illustrious typographers? which were the most illustrious places which possessed presses? which languages has it reproduced? what is the method of the art? of the mode of founding the types, of arranging them, &c., &c., the whole being interspersed with pious aspirations.

MATTHEW JUDEX, whose German name was Richter, one of the principal writers of the "Centuries of Magdeburg," was born at Dippoldiswalde, near Dresden, 1528; died 1564. He was the author of many works on religious controversies, and the "Inventione," which is very rare. It is reprinted in Wolf, "Monumenta Typographica."

RIDER (J.). *Specimen of the Founts of Type used in the Printing Office and Stereotype Foundry, No. 14, Bartholomew Close, London.* [1838.] 8vo.

JOHN RIDER, the founder of this firm, was the eldest son of the Rev. William Rider, M.A.—many years sub-master of St. Paul's School, London, a scholar of Jesus College, Oxford, and an author of some note. His "New Universal English Dictionary" (published in 1766), his "New History of England" in 48 volumes, 12 mo. (1769), his "Commentary on the Bible," with many other works, still survive as memorials of his industry and ability. It was doubtless his love of literature, and possibly his acquaintance with some of the leading booksellers of the day, which induced the Rev. William Rider to select printing as the career of his eldest son. John Rider was accordingly apprenticed to Archibald Hamilton, junr., citizen and stationer, on the 3rd of August, 1773, and on the expiration of his indentures, in 1780, he established himself as a printer in Little Britain, on the spot where the gates of St. Bartholomew's Hospital now stand.

Of John Rider's business and of his customers almost all record is now lost, but the manner of his death is recorded as follows in "Nichols' Anecdotes," vol. iii., page 737:—"Among the personal friends of Mr. Bowyer and myself, and connected with the subject of these volumes, was Mr. John Rider, Printer, of Little Britain, who died April 1st, 1800. Returning home from Stationers' Hall, he dropped down in an apoplectic fit." This

sad event occurred on his way from the Hall, where he had just been elected to the Office of Renter Warden.

From documents still in the possession of the firm, it appears that John Rider's widow, first alone, and subsequently in partnership with a Mr. Weed, under the style of RIDER & WEED, continued the business, her son John being only six years old at the time of his father's death. In due course John Rider was apprenticed (Oct. 4, 1808) to his mother, Mrs. Emilia Rider. On his attaining his majority, in 1815, he assumed command of the business, and the style of the firm again became John Rider.

Under the care of JOHN RIDER the Second, the business appears to have prospered, and he became printer to the Religious Tract Society, the Sunday School Union, and several learned and religious societies, which about that time were springing into existence; he also printed many important works published by Mr. Alderman Kelly. In the year 1835, John Rider's premises in Little Britain being required for the extension of St. Bartholomew's Hospital, he removed to the house No. 14, Bartholomew Close, which forms a part of the present printing-office. This building was acquired by purchase from the widow of Mr. Samuel Bagster, printer and stereotyper, together with the whole of his stock, plant (consisting of one machine and

ten or twelve presses), and the goodwill of the business, which under the styles successively of Charles Knight, Knight & Bagster, Bagster & Thoms, and Samuel Bagster, had been carried on there for many years. Among the customers, who by this purchase came to increase John Rider's business, were the British and Foreign Bible Society, the British and Foreign Temperance Society, the Anti-Slavery Society, and others. At this time the Bible in various dead and foreign languages was printed at this Press, and some curious founts of Saxon, Coptic, Hebrew, &c., are still preserved by the firm. In 1849, John Rider died, leaving the printing-office to his two sons JOHN & WILLIAM, who under the style of J. & W. RIDER, greatly extended the business. John Rider died in the year

1864, at the early age of 37, and the business was then successfully conducted by William Rider as sole proprietor, without change of style, until January 1st, 1882, when, having taken his only son, William H. Rider, into partnership, the firm became WILLIAM RIDER & SON.

During the last 30 years, the concern has made great progress, and the firm now produce weekly newspapers, monthly periodicals, and general book work. Additional premises in Montague Court, Little Britain, almost opposite to the spot where the office was first established a century previously, were found necessary in 1880, and there is every reason to anticipate that the prosperity of the House will continue under the direction of the fourth generation in the person of WILLIAM RIDER the Second.

RIECK (Hermann). A Printer's Tour in Russia. [An article in the *Printer's Journal*, New Series, vol. i., p. 167, and translated from *Der Correspondent*.]

It was originally written in German, under the title, "From Southern Russia ; a Leaf of my Diary for my German Colleagues."

RIGG (Rev. Arthur), M.A. On Type-printing Machinery, and Suggestions thereon. [A Paper read before the Society of Arts, and published in the *Journal of the Society of Arts*, February 13, 1874.]

The Rev. Mr. Rigg traced up from a scientific and mechanical point of view the successive improvements which have been effected in letterpress printing-machinery, and offered some suggestions, chiefly, however, of a merely theoretical

character. A discussion followed the reading of his paper, in which Messrs. Ellis Davidson, H. T. Wood, W. Conisbee, Judd, T. Wright, and Dipnall, took part.

RINCKART (Mart.), Trucker-Gedenck-Rinck auf das zu Leipzig, 1640, gehaltene Buchdrucker-Jubelfest, durch Gregor Ritzschen. Leipzig : 1640. 4to.

RINGWALT (J. Luther). American Encyclopædia of Printing. Edited by J. Luther Ringwalt. Philadelphia : 1871. Large 8vo. pp. 512, and 20 plates.

This is a fine volume, containing about 1,700 articles and definitions, well illustrated with wood-cuts and lithographs. This Encyclopædia is founded on the first edition of Mr. John Southward's Dictionary of Typography, the American copyright of which is in the possession of Mr. K. Menamin, the publisher of the Encyclopædia. A large number of the definitions were reproduced from the Dictionary, and the rest of the articles were compiled by the editor, his talented

wife, Mrs. Jessie E. Ringwalt (who for several years has been a regular contributor to the *Printers' Circular*, of Philadelphia); George C. Schaeffer, Librarian of the United States Printing-office; John Fagan, the stereotyper; Eugene H. Munday, the poet-printer; W. C. Probasco, wood-engraver; E. D. Lockwood, paper-maker; N. B. Kneass, Jun., printer for the blind; and other American authorities on the several subjects.

RIS (Comte L. Clément de). La Typographie en Touraine, 1467-1830. Paris : 1878. 8vo. pp. 114.

RIS-PAQUOT. L'art de restaurer les Tableaux anciens et modernes ainsi que les Gravures contenant la manière de les entretenir en parfait état de conservation, la liste des noms des principaux graveurs, leurs différentes manières, suivi de conseils pratiques sur l'art de Peindre. Amiens : [1860]. 12mo. pp. 214. 13 plates of marks and monograms.

RJST (Joh.). Depositio cornuti typographici. Das ist: Lust- und Freuden-Spiel, vermittelt welchem junge Personen, so die Edle Buchdruckerkunst redlich erlernen, nach Verliessung ihrer Lehr-Jahre, zu Buchdrucker-Gesellen bestätigt und aufgenommen werden. O. O. 1654. 4to. 6 leaves not paged.

Reprinted in the first edition of Ernesti, "Wohleingerichtete Buchdruckerey," Nürnberg, 1721.—See REDINGER.



RITCHIE (Miller).

MILLER RITCHIE has been called "the father of English fine printing." He died Nov. 28, 1828, aged 77 years. He was the first to emulate the achievements of Baskerville, and carried on business in Albion Buildings, Bartholomew Close. His first great work was an edition of the classics, in 8vo., executed at the expense of the Rev. Mr. Homer, Fellow of Magdalen College, Cambridge, who subsequently disposed of the whole of the impression to Thomas Payne, the bookseller. Ritchie's next work was a quarto Bible, in two vols., printed in 1796; he also produced, with remarkable splendour, the *Memoirs of the Count de Grammont*, a quarto with very small pages. There were printed 1,500 copies on small paper; 500 on Whatman's wove, royal; one copy on vellum; and three

copies with the diminutive quarto page worked in the centre of a whole sheet of royal. Ritchie's difficulties in improving the art of printing, as practised in his day, were greatly increased by the want of journeymen with sufficient appreciation of the enterprise, and sufficient technical skill to carry it into execution. He was materially assisted, however, in the matter of the paper by Whatman, and in that of the ink by Blackwell. Timperley says: "Men he could get who by bodily skill would pull down the press and give the impression, but the giving the colour required skill and patience far exceeding what pressmen had any idea of in this country, so that he found himself obliged to manage the balls and beat every sheet with his own hands. With all his perseverance and skill in printing, he had not

the art of getting independent by his labours: he failed in business, and was succeeded by Bulmer; Bensley and McCreery followed, and from the presses of those gentlemen have issued some of the finest specimens of typography which

this or any other country has produced.' The likeness, annexed is taken from the "Typographia" of Hansard, by whom Ritchie was engaged to take charge of his warehouse after Ritchie's failure.

RITSCHL VON HARTENBACH (J.). Der Buchdruckerkunst Erfindung. Nebst einigen Betrachtungen über den Nutzen und die Nachtheile, welche seit ihrem Ursprunge aus ihrer verschiedenen Anwendung entstanden sind. Sondershausen und Leipzig: 1820. 8vo. pp. 70.

—— Neues System geographische Charten zugleich mit ihrem Colorit auf der Buchdruckerpresse darzustellen. Leipzig: 1840. 8vo.

—— Zur Geschichte der Kunsttypographie und Kunstxylographie. [In *Bibliopolisches Jahrbuch* for 1838. pp. 17-32.] Leipzig.

[RITTER (F. C.).] Nachricht von zweyerley Art neu erfundenen Taschen-Buchdruckereyen. 2. Auflage. Hamburg: 1773. 8vo.

RITTIG VON FLAMMENSTERN (A.). Die Stereotypie im Oesterreichischen Kaiserstaate. Wien: 1822. 8vo.

RITZSCH (Timoth.). Emblematisches Jubel-Gedichte oder Sinnbild auf das zweyhundert Jahr nach Erfindung der . . . Buchdrucker-Kunst, welche im Jahre . . . 1440 . . . in Teutschland ans Tagelicht bracht worden. Leipzig: 24. Juni 1640. A large sheet, with allegorical figure. Reprinted in Gessner, tom. iii., p. 122, *et seq.*

RIVE (l'Abbé Jean Joseph). La Chasse aux Bibliographes et Antiquaires mal-avisés; suivie de beaucoup de notes sur l'histoire de l'ancienne typographie, et sur diverses matières bibliologiques et bibliographiques, ainsi que de plusieurs éclaircissements sur la réformation des lettres en France, sur . . . la bibliothèque que le Marquis de Méjanes lui a léguée (*Aix*) . . . Par un des élèves que M. l'Abbé Rive a laissés dans Paris. Tome i., partie 1^{re}; tome ii., partie 1^{re}. A Londres [*Aix*]: 1789, 1788. pp. lviii. 557, 112. 200 copies printed.

—— Diverses notices calligraphiques et typographiques pour servir d'essai à la collection alphabétique de notices calligraphiques de MSS. de différens siècles et des notices typographiques des livres du XV^e siècle qu'il doit publier incessamment en xii. ou xv. vols. Paris: 1785. 8vo. pp. 16.

100 copies only printed. It formed the first number of a series of intended volumes (12 or 15), "Des Notices Calligraphiques de Manuscrits des différens siècles, et des notices typographiques des livres du quinième siècle," but the design was never carried into execution beyond this prospectus. Rive died in the year 1791, aged 71. An annotated

catalogue of his extensive library was compiled by C. J. Achard, entitled "Catalogue de la Bibliothèque des livres de feu l'Abbé Rive" (Paris, 1793, 8vo.). In 1872 was issued "L'Abbé Rive et ses Manuscrits" by R. M. Reboul (Paris 8vo.), both of which contain typographical matter.

—— Éclaircissements historiques et critiques sur l'Invention des Cartes à jouer. Paris: 1780. 8vo. pp. 48.

The half-title runs, "Etrennes aux Joueurs de Cartes."

RIVINGTON. Specimens of Foreign Types sold by Gilbert & Rivington, Oriental Printers and Typefounders, St. John's Square, Clerkenwell Road, London, England. 1880. 4to.

A beautiful and, from a philological and ethnographical as well as typographical point of view, highly interesting book of "Specimens of Foreign Types." It is stated to comprise all the founts, as far as known, that are required for printing in the various languages in use throughout the Eastern empire and the surrounding nations. The preface, signed "E. C.," says: "It represents the enterprise of a firm which may fairly claim to be unrivalled in England, perhaps in the world, for its capability in executing Oriental printing at home, and in supplying Oriental types to printers abroad. For the production of the punches and matrices required for casting some of the types, drawings were made from manuscripts in the British Museum; other drawings were kindly supplied by the Patriarch of Antioch, the Bishop of Jerusalem, Dr. Cureton, Prof. Wright, Mr. J. W. Redhouse, Prof. Wilson, and Mr. E. W. Lane, and the true formation of the types was stamped with their approval." Altogether there are about 150 examples of foreign types and Roman transliterations, contained on forty quarto pages, the technical names of the sizes being given in each instance. It is strange to think of the dim and shadowy resemblance that must linger between the languages of nations now separated by oceans and continents, and the tongue spoken by the multitude on the plain of Shinar (Gen. x. 10, 32); and that of all these alphabets the first was that of the two "Tables of Stone, written with the finger of God" (Exodus xxxi. 18), about 2,000 years B.C.

The earliest record of a Rivington, a printer, is CHARLES RIVINGTON, of Staining Lane, who was born in 1731 and died in 1790. He was the son of Charles Rivington, the eminent publisher and bookseller, of St. Paul's Churchyard, who was born at Chesterfield, Derbyshire, in 1688, and who succeeded Richard Chiswell, "the Metropolitan of Booksellers," as Dunton styles him, in 1711, and in that year erected, for the first time, over his door in Paternoster Row, the sign of the "Bible and Crown." For 170 years the house of Rivington has adhered to the principles of its founder, and religious and classical works have been the mainstay of the business. In 1711 Charles Rivington was made free

of the City; he published one of Whitfield's earliest works while he was a student at Oxford, and but just ordained; also Wesley's edition of Thomas à Kempis's "Imitation of Christ," whilst Wesley was still a Fellow of Lincoln College, Oxford. It was at Charles Rivington's and a Mr. Osborne's request, that Samuel Richardson was induced to write his celebrated story of "Pamela," which Pope asserted "would do more good than twenty sermons." It was published in 1741, and went through five editions in the first year. Charles Rivington died in 1742, and his friend Richardson acted as his executor and guardian to his six children, by his wife Ellen Pease, of Durham. He was succeeded in the publishing business by his two sons—John, and James, who was afterwards "King's Printer for America." John followed strictly in his father's footsteps; was on most friendly terms with the members of the episcopal bench, used to breakfast every alternate Sunday with Archbishop Secker, at Lambeth, and is described as dignified and of a gentlemanly address. He used to attend twice a day, with a gold-headed cane and nosegay, the services at St. Paul's Cathedral. John Rivington married in 1743 a sister of Sir Francis Gosling, Lord Mayor of London, and had by her a fortune and fifteen children. He was bookseller to the Society for Promoting Christian Knowledge, a Governor of most of the Royal Hospitals, a member of the Court of Lieutenancy and of the Common Council, and Master of the Stationers' Company in 1775. After his brother James had left him and joined Mr. Fletcher, John Rivington took his two sons, Francis and Charles, into partnership, and under their and other publishers' auspices the standard editions of Shakespeare, Milton, Locke, and various British classics, were produced, John Rivington being the manager in general: Dr. Dodd's "Commentary" and Cruden's "Concordance" were two of the most prominent of these. John Rivington and his sons managed the "Annual Register" during Dodsley's illness, and with the exception of two small breaks it has been under the control of the firm of Rivington to the present day. They also were among those who brought out the first and second editions of Dr. Johnson's "Poets," and, in conjunction with

Archdeacon Nares and the Rev. W. Beloe, the famous "British Critic" was launched on the world.

JAMES RIVINGTON, when he separated from his brother John, in 1756, joined James Fletcher, under the sign of "The Oxford Theatre," in Paternoster Row. James Fletcher had also an office in the Turl, Oxford. After he and his partner had made the large sum of £10,000 by Snollett's "History of England," James neglected his affairs, and in 1760 he sailed for America, and set up as a bookseller in Philadelphia. In 1761 he opened a book-store at the lower end of Wall Street, in New York, and in 1762 started his famous *Rivington's New York Gazetteer*; or, *The Connecticut, New Jersey, Hudson's River, and Quebec Weekly Advertiser*; and by his abilities and courteous manners made many friends, though, as he advocated British interests and the loyal side, he also made enemies. In 1775, seventy-five of the rebels, who then called themselves patriots, marched down the main street of New York on horseback, with bayonets fixed, and, having drawn up in close order before the printing-office of "infamous" James Rivington, brought away the principal part of his types for Republican bullets, smashed his presses, and marched away to the tune of "Yankee Doodle." James sailed for England, accompanied by Major Moncrieffe and several loyalists, on the 10th January, 1776, and was appointed by King George as "King's Printer for America." According to the *Constitutional Gazette* of New York, he was made "cobweb-sweeper of his Majesty's library," as the King had meantime employed him in his private library. On arriving at New York, he commenced the publication of *Rivington's Royal Gazette*, which lasted till the withdrawal of the British troops in 1783. He then brought out *Rivington's News*, but it was not successful. He died in New York, in 1802, leaving several children behind him. One of the streets in New York, which stands on the site of his farm, is named after him.

JOHN RIVINGTON, son of John Rivington the publisher, succeeded James Emonson, printer, of St. John's Square, Clerkenwell, a relative and once partner of the celebrated printer Bowyer. Emonson was the original proprietor, printer, and publisher of *Lloyd's Evening Post*, the first number of which issued from this office in August, 1757. Emonson, after a successful career of twenty

years, retired, and continued to reside in St. John's Square till June, 1780, when he died. John Rivington died in 1785.

A brother of John Rivington, the printer, Captain Robert Rivington, perished in October, 1800, whilst commanding the East Indiaman *Keut*, in an action in the Bay of Bengal with the French privateer *La Confiance*, commanded by Captain Sourcoff, and the *Gentleman's Magazine* had some touching verses on the gallantry displayed by the captain, who was shot in the shrouds whilst urging his men to a last effort. The ship was, however, captured and towed into Pondicherry, and the prisoners transferred to an Arab vessel, in which they ultimately, after much suffering, reached Calcutta. On board her were two young cadets on their way to join their regiments in India—Littler and Nott by name; one afterwards became General Sir John Littler, G.C.B., and the other, General Sir William Nott, G.C.B. The youngest daughter of Sir John Littler is married to Alexander Rivington, printer, late of St. John's Square, and great-grandson of Charles Rivington, the founder of the publishing house in 1711.

ANN RIVINGTON, the widow of John Rivington who died in 1785, carried on the printing business in Clerkenwell for a year, when she took into partnership John Marshall, in 1786, and they printed a series of classical works, including the Greek Testament, Livy, Sophocles, "Conciones et Orationes ex Historicis Latinis excerpta"; "Musarum Anglicanarum Analecta," editio quinta; "Johannis Bonifonii Arverni Carmina," which were published under the joint auspices of John, Francis, and Charles Rivington and Thomas Longman; also a long series of Latin poets and authors edited by Michael Maittaire, whose work on the history of printing is referred to, *ante*, s. v. MAITTAIRE.

The printing firm next passed into the hands of Deodatus Bye, who was born in 1744. He was a liveryman of the Stationers' Company. He edited an edition of Cruden's "Concordance," and printed the "Divisions of Purley" for Mr. Horne Tooke, who permitted him to substitute blanks for many names which the timid printer thought it prudent to suppress. Mr. Bye compiled the copious index to the 8vo. edition of Swift's works, published in 1803. That he was also a versifier may be seen by some lines signed D. B. in vol. lxxxvii. of the

Gentleman's Magazine. Having lost the use of his right hand, he soon learned to write with his left. He died in 1826, aged 82. He had before his death taken into partnership Henry Law, brother of Charles Law, wholesale bookseller, and partner with G. B. Whittaker in Ave Maria Lane. They were succeeded by Messrs. Law & Gilbert, and Robert and Richard Gilbert. On the death of Robert, Richard continued the business alone till 1830, when he admitted as partner William Rivington, great-grandson of the old Charles Rivington, and the firm assumed the name of GILBERT & RIVINGTON, which is retained to this day.

Richard Gilbert was the author of "*Liber Scholasticus*," a useful publication, which passed through more than one edition. He was also the compiler and editor of at least three editions, in 1818, 1822, and 1836, of "*The Clerical Guide or Ecclesiastical Directory*," a list of benefices in England and Wales, and their incumbents, since superseded by the annual publication of the "*Clergy List*," which was commenced in 1840; and he was the projector and for many years editor of the "*Clergyman's Almanack*," which first appeared in 1819, published by the Stationers' Company. He was an active Governor of Christ's and St. Bartholomew's Hospitals, and was for many years on the general committee, and finally one of the auditors, of the "*Royal Literary Fund for the relief of authors*." He was mainly instrumental in procuring the erection of two churches in Clerkenwell, viz., those of St. Mark and St. Philip. He died in 1852.

WILLIAM RIVINGTON is the youngest son of Charles Rivington, who had died suddenly in 1831, after having taken into partnership his nephew John, and his two sons, George and Francis, elder brothers of William. His third son, Charles, was brought up to the law, and was for very many years the much esteemed Clerk to the Stationers' Company; he, like his father, died very suddenly in 1876. His son, Charles Robert, now holds the office of Clerk to the Company, which his father so worthily filled. Henry Rivington, a brother of John the printer, was Clerk to the Stationers' Company at the beginning of this century, and died in 1829. William Rivington, after the death of Richard Gilbert, continued to carry on the printing business by himself for eleven years. He was one of the most active and well-informed of the Association of Master-Printers, and from his intimate knowledge of all parts of the

printing business, and long experience, his judgment on any disputed point was always received with great respect by both masters and men. During his time were issued from the office in St. John's Square many celebrated controversial, ecclesiological, and classical works under his personal superintendence; such as the celebrated "*Tracts for the Times*"; the "*Commentaries*" of Dr. Pusey, Dean Alford, Mr. Girdlestone, Dr. Wordsworth (now Bishop of Lincoln); the works of Dr., now Cardinal, Newman, &c. William Rivington also continued to edit for many years Gilbert's "*Clergyman's Almanack*"; he was greatly instrumental, in conjunction with Dr. Tait, then Bishop of London, and now Archbishop of Canterbury, in establishing the success of the well-known "*Bishop of London's Fund*," and is an energetic member of the Committee of the Incorporated Society for building and restoring churches throughout England and Wales. He has been for a long period, and still continues to be, one of the trustees of the Printers' Pension Society. He was Master of the Stationers' Company, 1877-8. In July, 1863, he took into partnership his nephew, Alexander Rivington.

William Rivington not only advocated doing good by precept, but by example also; his charitable disposition, public and private, was well known to his many friends; for enemies he had none. With his pen he would sometimes boldly and strenuously take up the cause of the objects he had so much at heart. It was with the sincere regard of all who knew him that he retired from active life in 1868, when his son, William John, joined his nephew Alexander.

ALEXANDER RIVINGTON is the third son of Francis Rivington, the publisher, late of St. Paul's Churchyard and Waterloo Place, and great-great-grandson of, therefore fifth in descent from, Charles, the founder of the publishing house, and brother of Francis Hansard and Septimus Rivington, the present members of the publishing firm of Rivington & Co., of Waterloo Place. Francis Rivington, second son of Charles, who died in 1831, entered the publishing firm in 1827, which then consisted of his father Charles; his cousin John, eldest son of Francis, Charles's brother, who was born in 1745 and died in 1822; and George, his elder brother. In 1836 the firm consisted of George, Francis, and John, the son of John, just mentioned. George retired in

1842, and died in 1857. Francis, father of Alexander, married one of the daughters of Luke Graves Hansard, printer to the House of Commons, and father of Henry Hansard, the present printer to the House. (See HANSARD.) Francis retired in 1859, and is still living: he is the author of "The Threshold of Private Devotion" (1865) and "The Life and Writings of St. Paul" (1874). He was Master of the Stationers' Company, 1873-4.

Alexander continued to carry on the printing business in St. John's Square in conjunction with his cousin, WILLIAM JOHN RIVINGTON, and in 1870 it was considerably increased by the purchase of the late Mr. William Mavor Watts's business, after the destruction by fire of the new printing-office in Gray's Inn Road, erected by his widow. The valuable matrices of the numerous founts of type, embracing nearly every known written language in the world, and produced by Mr. Watts with much assiduity and at great expense, were fortunately preserved. Some of the founts were cut under the personal superintendence of celebrated Oriental, classical, and missionary scholars, and are much used by the British and Foreign Bible Society in distributing the Holy Scriptures all over the world. There are considerably over two hundred of these languages, not to speak of the different dialects. The names of some of these, such as Swatow, Pwo-karen, Lepcha, Kinika, Nupé, Bulom, Batta, Lifu, Tchuwash, Tukudh, Wuch, Ossetinian, might puzzle many who consider themselves fair philologists; they are included in the "isolating," "agglutinating," and "inflectional" languages.

Alexander Rivington was the author of a pamphlet, during the lengthy and animated controversy in 1860, as to the genuineness of the emendations in the Perkins folio of Shakespeare, edited by J. Payne Collier. A writer had, in attacking the authenticity of the emendations, produced some facsimile pages from the folio, and founded his condemnatory arguments on his own interpretation of several to him puzzling marks and alterations. Alexander Rivington, by permission of the Duke of Devonshire, who possessed the volume, examined the pages from which the facsimiles were taken, and his practical knowledge as a printer enabled him at once to account for every alteration as being only the ordinary marks a printer's reader would make in altering and correcting the errors of the press. It was the last pamphlet

issued on the subject, the *Athenæum* recognising its value. He also wrote a "History of the Church of St. Bartholomew the Great, Smithfield" (1867), whilst he was Treasurer of the Waynflete Society; and in 1868, finding, in a period of depression of business, his apprentices short of work, he wrote and published a two-volume novel, in order to keep them employed rather than as an aspirant to literary fame. In 1872 he published the result of his travels in Canada the year before, "In the Track of our Emigrants; or, the New Dominion as a Home for Englishmen," illustrated with heliotype maps: he had taken, as treasurer of some working men's emigration clubs during the distress in 1869-70, much interest in the question of emigration, and he went to see the country for himself. He was for some time editor of the *St. James's Magazine*, which was started in 1861 under the editorship of the late Mrs. S. C. Hall.

The heliotype process mentioned above is one of the simplest photographic or photo-mechanical processes known. A sheet of gelatine, bearing an almost invisible trace of a picture upon its surface, is laid in a common hand printing-press, rolled with printing-ink, which brings out at once or develops a picture in printing-ink. A sheet of paper is then laid upon it, the lid or tympan of the press is closed, it is then passed under the simple vertical pressure of the press, withdrawn immediately, and carefully peeled off the plate. The paper each time removes the whole of the ink from the plate, leaving the film as invisible as at first: the film is then sponged with water and dried with blotting-paper before inking it for a succeeding proof. The principle is this: those parts of the film where light has acted during its exposure under a negative are hardened and rendered impervious to water, and these parts, when subsequently rolled with ink, allow the ink to adhere; on the other hand, those parts where light has not acted remain absorbent, and after being sponged retain the moisture and repel the ink. The intermediate parts take the ink according to the degree of moisture which they retain, and thus is produced "half-tone." The film is composed of a mixture of gelatine and bichromate of potash, which after exposure becomes as tough as leather, without losing that peculiar property upon which its action depends. A short exposure under a negative to diffused light

is sufficient, and no expensive plant is required, nothing, in fact, but the ordinary hand printing-press. The gelatine itself, from which the prints are pulled, is of little account as regards cost. The heliotype process differs from others in many respects, viz., a large number of prints can be pulled from the same plate, the definition is firm and sharp, instead of being soft and hazy, and there is no grain whatever due to the gelatine. The prints are produced independently of light, require no mounting, which is a great saving of time and material, and come from the press with clean margins and ready for binding and framing: being printed with printing-ink, they are as permanent as engravings. The process was worked for some years by Alexander Rivington, who acquired it from Edwards, the patentee.

In 1875 Mr. E. MOSLEY joined the firm, and in the same year William John Rivington joined the publishing house of Sampson Low, Marston, & Searle.

Alexander retired from the firm of Gilbert & Rivington in 1878. In the same year he became proprietor and editor of the *Sussex Advertiser* and *Surrey Gazette* with some other local papers in the counties of Sussex, Kent, and Surrey, but transferred his interest in these in 1880. In 1879 he was instrumental in establishing the new Circulating and Reference Library, Club, and Restaurant, called the "Grosvenor Gallery Library," in New Bond Street, London. He was some time Fellow of the Royal Society of Literature, on the Council of the Charity Organisation Society, and of the Society for the Reform of Convocation, and is a Fellow and on the Council of the Royal Colonial Institute.

The business of Gilbert & Rivington has since July, 1881, been converted into a limited liability company, as the partners found that the most convenient mode of carrying on this eminent and historic printing-office.

RIVINUS (L. A.). *Hecatomba Laudum et Gratiarum, in ludis iterum secularibus ob inventam in Germania abhinc annis CC. Chalcographiam, ad aram supremi numinis artis omnis datoris, inque honorem primor. hujus authorum, nec non perpetuam rei memoriam, publice pieque in tilieto ad plisn-elistrum immolata: cum in carminibus quibusdam et epigrammatis, tum vero præcipue indeclamatiuncula solenni, Artis Typographicæ commendationem à primis usque cunabulis in declivem paulatim senectam historice magis quam rhetorice e variis scriptoribus celebrante.* Lipsiæ: 1640. 4to. Four preliminary pages and pp. 32.

Reprinted in Wolf, "Monumenta Typographica."

ROBAGLIA. *Presse—Imprimerie—Librairie. Manuel Administratif, suivi d'un recueil des lois sur la presse, etc.* Lyon: 1874. 8vo. pp. 196.

ROBIN (A.). *Coloris des Lithographies.* Paris: 1837. 12mo. 1 leaf with a plate.

ROBIN (Charles). *Histoire illustrée de l'Exposition Universelle, par catégories d'industries avec notices sur les exposants. Première partie: imprimerie, librairie, fonderie en caractères, reliure, lithographie, papeterie de luxe, cartonnage, etc.* Paris: 1856. 8vo. pp. xvi. 388.

This work, which it was purposed to complete in six volumes, went no further than the first volume.



LONDON: 1585-1597.

ROBINSON (Robert).

This device is found in the "*Baptistæ Mantuani Carmelitæ theologi Adolescentia seu Bucolica*," 1593, and in a previous work by the same printer, dated 1592. It consists of the emblem of the

"Good Shepherd," bearing a sheep on his shoulder. The sun is rising on the left, a mountainous ground extends on the right. In the oval cartouch surrounding, is the motto, "*Perit et inventa est.*"

ROBLIN (Charles). *Notice sur Étienne Dolet, poète et imprimeur au XVI^e siècle.* La Flèche: 1858. 18mo. pp. 64.

— See BOULMIER (J.); CHRISTIE (Richard Copley), in *SUPPLEMENT*; NÉE DE LA ROCHELLE, PICQUE, &c.

ROCCA (Ange). *De Typographiæ artis inventione et præstantiâ.* [In "*De Bibliotheca Vaticana.*" Romæ: 1591. 4to.]

At page 410, Rocca states that he had seen on the first page of a copy of Donatus, "*Etymologion*," the following note in the handwriting of M. A. Accursius:—"The younger Aldus showed me a Donatus on vellum, on the first page of

which was written: 'This Donatus and the book entitled "*Confessionalia*" were the first books that were printed. They were done in 1450. The idea was suggested by the Donatus previously printed in Holland from engraved blocks.'

ROCHAMBEAU (le Marquis de). *Les imprimeurs Vendômois et leurs œuvres (1623-1879).* 2nd edition. Vendôme: 1880. pp. 35 and 1 plate.

— Les imprimeurs Vendômois et leurs œuvres. Nouvelle édition, précédée d'une lettre de Paul Lacroix (Bibliophile Jacob), et illustrée des fac-similés de trois grandes gravures du XVI^e siècle. Paris: 1881. 8vo. pp. 56.

ROCHELLE (J. F. Née de la).—*See* NÉE DE LA ROCHELLE.

JEAN FRANÇOIS NÉE DE LA ROCHELLE was born in Paris, 9th November, 1751. His father was François Née de la Rochelle, a lawyer of the Parliament of Paris, and a son of Jean Née de la Rochelle, an eminent lawyer and legal author, of Clamecy. Jean François lost his father in 1756, when he was scarcely five years old. His mother afterwards married Cogné, a well-known bookseller and publisher, who took the tenderest care of his stepson; after giving the latter a thorough education, he took the young man into partnership, and when, in 1786, Cogné quitted business to enjoy his well-earned fortune, he made Née de la Rochelle his successor. In 1793, owing to the inundation of blood which was flooding Paris, he removed to Le Nivernais,

the old home of his family. He had scarcely entered Cogné's book-shop, when he became passionately enamoured of books. He thoroughly studied bibliography. Once at home in Le Nivernais, he devoted nearly his whole time to his favourite studies, and in due time published the works cited in the body of this BIBLIOGRAPHY, s. v. Née de la Rochelle. He was, moreover, the author of several valuable catalogues of libraries. The management of his estate, the discharge of duties as municipal councillor and justice of the peace—an office which he held from 1802-1828,—relieved the thoughts given to books, until he reached the extreme limit of old age. He died 16th February, 1838, aged 86 years.

ROCHES (Jean Des).—*See* DESROCHES.

ROCOURT (Madame Olivia de). *Lettre d'une femme aux ouvriers typographes.* Paris: 1862. 8vo. pp. 15.

RODERICH (M.). *Johann Gutenberg, seine Zeit und seine Erfindung.* Dresden: [1830]. 8vo. pp. 53, 4 plates.

No. 4 of a series entitled "Illustrirte Gallerie berühmter Männer und Frauen aller Völker und Zeiten."

RODRIGUES (José Julio). *Procédés photographiques et méthodes diverses d'impression aux encres grasses, employés à la section photographique et artistique de la direction générale de travaux géographiques de Portugal.* Paris: 1879. 8vo. pp. 69.

[ROEDER (J. P.).] *Acta des zum feyerlichen Andencken der in Teutschland glücklich erfundenen Buchdrucker-Kunst zu Nürnberg erbaulich und erfreulich gehaltenen und vollzogenen dritten Jubelfestes; ans Licht gestellt von dem sämtlichen Buchdrucker-Collegio.* Nürnberg, gedruckt auf eigene Kosten, 1740. Folio. pp. 80. 1 plate with 4 medals.

— *Catalogus Librorum qui Sæculo XV. Norimbergæ impressi.* [Nuremberg: 1742.] 4to. pp. 71, with four preliminary leaves.

ROEDIGER (C. F.). *Fünf Gesänge, betreffend die 4. Säcularfeier der Erfindung der Buchdruckerkunst in Leipzig.* 1839. Large 8vo. pp. 25.

— *Gesang beim Zusammenlegen der Faskeln auf dem Marschplatze, als Beschlusse der 4. Säcularfeier der Erfindung der Buchdruckerkunst.* Leipzig: 1840. 8vo. pp. 4.

ROEHR (Dr. Johann Friedrich). *Predigt am Johannisfeste 1840, als am vierhundertjährigen Jubelfeste der Buchdruckerkunst in der Haupt- und Stadt-Kirche zu Weimar gehalten.* Weimar: 1840. 8vo.

ROEMER (J.). Leerrede over het belangrijke en heilzame van de Uitvinding der Boekdrukkunst, door Laurens Jansz. Koster, voor het Christendom. Leyden: 1823. 8vo. pp. 30.

ROEST (Mz.). De "Wetenschappelijke moraliteit" van Dr. A. van der Linde een poosje maar te luchten gehangen, ten gerieve der lezers van diens Spectator-opstellen en boek over "De Haarlemsche Costerlegende." Amsterdam: 1870. 8vo. pp. vi. 50.

ROGER-LAURENT. Heliogravure. Bruxelles: 1876. 8vo. pp. 16.

ROHLACHER (C.).—See BINDER.

ROHMANN (J. L.). Udsigt over Trykkefrihedens Historie i Danmark, fra Bogtrykkerkonstens Opfindelse indtil Kong Frederik den Fjerdes død 1730. Odense: 1841. 12mo. 4 leaves and pp. 80.

Treating of liberty of the Press in Denmark, this little book gives much detail with regard to the early history of printing in that country.

ROHMANN (Th.). Der Deutsche Buchdrucker-Verband. Ein Tableau. Leipzig: 1869.

ROLLAND ET JACOB. Épreuves des Caractères de Rolland et Jacob, à Strasbourg. 8vo. [n. d.]

ROLLÉ (Ad.). Gutenberg. Gedicht. Strassburg: 1840. 8vo. 1 page.

ROLU (Johannes). Proeven van Letteren dewelcke gegooten worden by Mr. Johannes Rolu, Letter-Snyder woonende tot Amsterdam in de laetste Lely dwars-straat. [c. 1710.]

"This Broadside is interesting as bringing under our notice the very Punch-cutter about whom Thomas James wrote so curious an account to his brother when he went matrix-hunting at Amsterdam in 1710, and brought back with him thirty sets of matrices, which were used for a long time in his London foundry. Mr. Rowe Mores spells his name Rolij, but in this specimen it is plainly Rolu." —*Blades's Early Specimen Books.*

ROMAN (Jan). Letter Proef van de Gieterije van Jan Roman en Comp. t'Amsterdam in de Kalverstraat. [n. d.]

A demy sheet, in the Enschedé collection, the types being disposed in four columns. It is identical with the sheet referred to *sub voce* Van Dijk, the heading alone being different.

JAN ROMAN succeeded to this foundry in 1767.—See VAN DIJCK.

ROMAN (Jan) & COMPY. Catalogen van een extra fraaye Letter Gieterij dewelke in een Koop verkogt zal worden met zyn Matryzen stempels en andre Materialen; voor deeze toe behoord hebbende Vrouwe d'Wed Klyburg en zedert Jan Roman en Comp. . . . Dewelke verkogt zal werden op Maandag den 19 October 1767 te Amsterdam ten Huize van Jan Roman, Boek-verkooper in de Kalverstraat. Amsterdam: 1767.

Among the founts were two, roman and italic, cut by the artist "Flysman," or Fleischman. A printing-office was sold at the same time. The matrices made 69 lots, the punches 35, and there was a quantity of type sold by the pound.

ROME. Specimen Characterum Typographiæ S. Consilii Christiano Nomini Propagando SS. D. N. Gregorio XVI. Pont. Max. idem Typographeum inuisenti. Roma : 1842. Folio.

— See BROGIOTTI, LAIRE, QUIRINI.

RONALDSON (James). Specimen of Printing Type from the Foundry of James Ronaldson, Successor to Binny & Ronaldson. Cedar, between Ninth and Tenth Streets, Philadelphia. 1816. [No printer's name given.]

The first specimen book issued after the retirement of Mr. Binny from the firm of Binny & Ronaldson. The type in this volume ranges from pearl to fourteen-line pica, and the collection is much more extensive than that in the previous volume. In the dedication to the printers of the United States a specimen book of 1812 is mentioned.

Another edition was issued by Mr. Ronaldson in 1822, with a title-page similar to the one quoted above, but ornamented with a border. This whole volume is got up on a liberal scale, printed in small quarto form, with a wide margin, and shows that extensive

additions had been made in the six preceding years to their assortment, among which was a fount of nonpareil music.

This firm of American type-founders was established by Archibald Binny and James Ronaldson in 1796. On the retirement of Binny, James Ronaldson carried on the business by himself, and he was succeeded by his brother, Richard Ronaldson. There is no evidence that the latter issued any specimen book. Richard appears to have been in no wise remarkable for enterprise or business tact; and, in 1833, he sold out the concern to Lawrence Johnson and George F. Smith.—See JOHNSON (Lawrence).

ROORDA (P.). Berigt en Proeve van de Nieuwe Javaansche Drukletters. Haarlem : 1839. 4to.

ROOSES (Max). Boek gehouden door Jan Moretus II., als deken der St. Lucasgilde (1616–1617). Antwerpen : 1878. 8vo. pp. xvii. 108. [Published as No. 1, in the *Uitgaven van de Maatschappij der Antwerpsche Bibliophilen*.]

— Catalogue du Musée Plantin-Moretus. Anvers : 1881. 12mo. pp. xxi. 129.

This is quite a model work of its kind, and is admirably done.

— Christophe Plantin, imprimeur Anversois. Biographie et documents. Anvers : 1882. Folio. 100 plates.

This work on Plantin gives a picture of that printer's astonishing activity. After an account of his life, his relations with the scholars of his time, and his struggles during the great events of the sixteenth century, for which the author has found much new material in the

archives of the printing-house, M. Rooses deals with his professional career, which is illustrated with numerous reproductions of the title-pages, vignettes, &c., designed and engraved by contemporary artists who were employed in Plantin's various works.

— Eene bladzijde uit de geschiedenis van den boekhandel over driehonderd jaar.

This and the two following items were published in the journal of the above-named society.

— Eene bladzijde uit het verloren handschrift van : Admiranda hujus sæculi.

Relates to the early days of Plantin's printing-office.

— Les frères Wiericx à l'imprimerie Plantinienne. Anvers : 1881. 8vo. pp. 24.

- Hoe de woordenboeken van Plantijn en Kilianus tot stand kwamen. [In *Het Nederlandsch Museum*.] Ghent : 1880. 8vo. pp. 19.

Describes how the dictionaries of Plantin and Kilianus were made.

- Kilianus' Latijnsche gedichten (Cornelii Kiliani Miscellaneorum carminum libri duo). Antwerpen : 1880. 8vo. pp. xxviii. 146. [Published as No. 6, by the Antwerpsche Bibliopolen Society.]

- Une lettre de Henri du Tour, le jeune. [In the *Messenger des Sciences historiques de Belgique*.] Gand : 1878. 8vo. pp. 14.

- Le Musée Plantin-Moretus. Description sommaire des Bâtimens et des Collections. Anvers : 1878 and 1880. 8vo. pp. 60. [In the *Revue Artistique*.]

- Musée Plantin-Moretus à Anvers. Photo-autotypie par Jos. Maes. Notice historique et descriptive. Anvers : 1878. 4to. pp. 29 and 16 plates.

- Ortelius et Plantin. [In the *Bulletin de la Soc. de Géographie d'Anvers*, tom. v., fasc. 6, 1881.]

- Plantijn en de Plantijnsche Drukkerij. Brussels : 1877. 8vo. pp. iv. 76.

A prize essay on Plantin and his celebrated printing-office at Antwerp, dedicated to Mr. Charles Ruelens. Printed in Flemish, in the "Mémoires couronnés et autres mémoires publiés par l'Académie royale des Sciences," etc. Tom. xxvii. (Concours Stassart). Translated into French, with the following title :—

- Plantin et l'imprimerie Plantinienne. Mémoire couronné par l'Académie royale de Belgique au Concours Stassart. Traduit du néerlandais par Edm. Mertens. Gand : 1878. 8vo. pp. iv. 84.

- Plantijns Koninklijke Bijbel—Geschiedenis van een boek in de xvi^e eeuw. [Reprinted from *de Gids*.] Amsterdam : 1880. 8vo. pp. 36.

Plantin's Biblia regia : History of a book in the sixteenth century.

- Le plus ancien facsimile d'un Manuscrit—et—Notes sur l'édition plantinienne des œuvres de Hubert Goltzius. [In the *Bulletin de l'Académie d'Archéologie de Belgique*.] Anvers : 1881. 8vo. pp. 23.

M. MAX ROOSES was born on the 10th February, 1839, at Antwerp, where he studied till 1858. He then attended a course of lectures in the University at Liège for two years, and in 1860 was nominated Master of Studies at the Royal Athenæum of Antwerp. In 1863 he passed his examination as Doctor Philosophie et Litterarum, at Liège, attaining in the following year the Professorship of the Flemish Language and Literature at the Athenæum in Namur, and in 1866 at that of Ghent. In 1876, when

the Plantin-Moretus printing-office was bought by the City of Antwerp, he was appointed, and is now, curator of the Museum. The major part of his writings are purely critical and literary ; and they have gained for him a high reputation. In 1877 his "Geschiedenis der Antwerpsche Schilderschool" (History of the painting-school of Antwerp) carried away the first prize at the public competition offered by the city of Antwerp. It was translated into German by Fr. Keber, and published in Munich in 1881. Since

that time his attention has been directed to the history of the fine arts, and likewise to the study of bibliography, with especial regard to the Museum under his charge. As director of the Plantin Museum, he also aided in the founding and management of both the Société des Bibliophiles Anversoïses and the Société des Aquafortistes Anversoïses, of which

latter he is secretary. M. Max Rooses is preparing a catalogue-raisonné of the works of Rubens, and is also on the commission which is engaged with the publication of all documents relating to the painter, these important duties having been assigned to him by the city of Antwerp, on the occasion of the Rubens Centenary.

——— See PLANTIN.

RORET Manuals.—See FREY, KNECHT, DESPONTES, &c.

ROSA (Gabriele). Rassegna dell' opera : Della Tipografia Bresciana nel Secolo XV. per Luigi Lechi. [In *Archivio Storico Italiano*, new series, vol. i., pp. 250 and following. 1855.]

ROSART (Jacques François). Épreuve des Caractères et Fleurons, signes astronomiques, chimiques, géométriques, et autres caractères qui se fondent dans la fonderie de J. F. Rosart sur le Spaaren à Haarlem. Pott 8vo. 18 leaves.

A neat little book with thick and thin faced rule round each page. There is a curious preface, in wretched grammar, highly extolling the beauty of the founts, five of which bear date 1752.

In a copy belonging to the Enschedé collection there is a written note to the effect that Rosart died at Brussels, 26th May, 1777, aged 62 years.

——— Épreuve des Caractères qui se gravent, fondent, et se trouvent dans la nouvelle fonderie de Jacques F. Rosart, sur le Spaaren à Haarlem. [n. d.]

A sheet of large post in the Enschedé collection. The types are arranged in four columns, and comprise five titlings of which the two largest are "op Hout

geslagen"; eleven roman and italic—the former being very wiry; two blacks; and four Hebrews, with flowers.

——— Épreuve des Caractères qui se gravent et fondent dans la nouvelle Fonderie de Jacques François Rosart, dédiée à son attesse Royale à Bruxelles. 1761. 8vo.

The preface says that the new foundry at Brussels had its origin in 1740, at Haarlem, on the 1st May, just three years before that of Messrs. Enschedé, the rapid progress of which seemed to stifle their older neighbour. Nevertheless, part of their fame belonged to him, for he engraved the larger part of their founts. He boasts of the beauty of face, the hardness of metal, and the depth of

cut of his types. A full-length portrait of Rosart follows, in an oval frame, supported by two figures. On the frame is "Jacobus Franciscus Rosart, natus Namurci V. id. Aug. 1714." There are 12 titling-founts, 18 Roman, 17 italic, 2 blacks, 1 Hebrew, and flowers. A second edition, with portraits, was published in 1768.

——— Épreuve de nouveaux Fleurons, qui sont gravés et fondus dans la fonderie de J. F. Rosart à Bruxelles. [n. d.]

A sheet of foolscap, in the Enschedé collection. The founts are arranged in three columns, and include numerous borders and flowers, better cut and de-

signed than any of the preceding. The specimen says:—"Den 10. Nov. 1768 ond 15 geschunde aflagen geschrieven."

ROSART (Jacques François). Épreuve des Ornaments d'une nouvelle invention de Jacques François Rosart, graveur et fondeur de caractères, etc., à Bruxelles. [n. d.]

A sheet of double small post, in the Enschedé collection. It comprises specimens of a great variety of head-pieces, tail-pieces, and initial borders, all numbered and priced.

——— Épreuves des Caractères de la Fonderie de M. Rosart. Bruxelles : 1789. 8vo.

——— Proef van Letteren die gesneden en gegooten worden in de nieuwe Letter Gieterte van J. F. Rosart[t], te Haarlem. [1758.]

A specimen sheet in the Enschedé collection, comprising ten founts roman and five italic. At the end of the Augustyn Cursyff is the year 1758.

——— [Proof of Rosart's Foundry as it was when purchased upon his death by the widow Decellier, in 1777.] Brussels : 1777.

The title-page is missing. The preface is to the effect that the famous J. F. Rosart is without question one who can claim the highest rank in the annals of the art of type-founding. From him originally Haarlem became renowned for type-founding, and there his foundry shone with lustre. The honour due to his name had, indeed, suffered some eclipse, and that even in the very place, and by the very persons, who ought to have recognised him as the principal author of their success and fame. 'Tis no new thing for the stream to forget its source, &c. The greatest service that can now be done for his honour is to

collect all the *chefs-d'œuvre* of this great master, and to remit them as a splendid heritage to the next generation. "With these feelings I purchased the Rosart foundry, only too happy to become the successor of an artist so renowned, and whose memory should be endeared to every lover of the art of typographie." A new and enlarged catalogue was promised in six or eight months.

The founts comprise 28 titlings, 30 Roman, 25 italic, 2 civilité, 5 German text, 3 Greek, and 1 Hebrew, making over 50 pages.

ROSE (Philip) and EVANS (John). The Printer's Job Price-Book, containing Eighty-one Tables of the Master-Printer's Charges to the Public, for various descriptions of Jobs on Paper of different Qualities, with corresponding Degrees of Workmanship. Also a Table shewing the Quantity of Paper to be given out for the respective Sizes and Numbers. Bristol : 1814. Long 8vo. pp. iv. 68.

——— The Printer's Job Price-Book, containing the Master-Printers' Charges to the Public for various Descriptions of Jobs, together with Tables giving the Quantity of Paper required for each job. Bristol : 1824. 16mo. pp. iv. 62.

Printed and published by the author.

ROSENBUSCH (C. E.). Einige Schriftproben und Verzierungen. Göttingen : 8vo.

ROSENKRANTZ (Gunde). Exempla literarum Georgii Hanschenii, designati typographi Regiæ et Equestris Academiæ Soranæ, honori perillustris et magnifici herois, etc. Soranæ : 1655. 4to. pp. 25.

History of Printing in Copenhagen, &c. George Hanzsch printed in Sorøe, Malmøe, Lund, and (after 1666) in Stockholm.

ROSSI (Adamo). *Dell' arte tipografica*. in Perugia. Documenti estratti dalla Biblioteca Comunale. [In *Giornale delle Biblioteche*, 1868, No. 18.]

ROSSI (Joannes) canonicus. *Catalogus librorum typis impressorum, qui in Regia Bibliotheca Borbonica adservantur. Accedit sacrorum biblorum biblicorumque scriptorum elenchus, methodice digestus*. Tom. I. Neapoli: 1832. Folio.

No more seem to have been published.

ROSSI (Johannes Bernardus de). *Annales Hebræo-typographici ab anno MDI. ad MDXL. digessit notisque hist.-criticis instruxit*. Parma: 1799. 4to. pp. 64, 4.

— *Annales Hebræo-typographici*, Sec. xv., descripsit fusoque commentario illustravit. Parmæ: 1795. 4to. pp. xxiv. 184.

The preliminary Essay of twenty-four pages treats of the early Hebrew types and printers.

— *Annales Typographiæ Ebraicæ Sabionetenses Appendice Aucti. Ex Italicis Latinos Fecit M. Jo. Frid. Roos*. Erlangæ: 1783. 12mo. pp. xvi. 52.

— *Annali Ebreo-tipografici di Cremona*. Parma: 1808. 8vo. pp. 24.

— *Annali-Ebreo tipografici di Sabbioneta sotto Vespasiano Gonzaga*. Parma: 1780. 4to.

These annals were translated and published in Latin by M. Roos, with an appendix by the author. (*Cum Supplemento*.) Parmæ: 1784-98. 5 vols. 4to.

— *De corano arabico Venetiis Paganini typis impresso sub in. Sec. XVI*. Parmæ: 1805. 8vo.

— *De Hebraicæ typographiæ origine ac primitiis; seu antiquis ac rarissimis Hebraicorum librorum editionibus sæculi xv. Disquisitio Historico-Critica*. Parmæ: 1776. 4to. pp. 8. 100.

This work was reprinted, with additions by G. F. Hufnagel, at Erlangen, 1778, in 8vo.

— *Dell' Origine della Stampa in Tavole incise e di una antica e sconosciuta edizione zilografica*. Parma: 1811. 8vo.

— *De typographia Hebræo-Ferrariensi commentarius historicus, quo Ferrarienses Judæorum editiones hebraicæ, hispanicæ, lusitanæ recensentur et illustrantur*. Parmæ: 1780. 8vo. pp. xvi. 112. — *Editio altera*. Accessit cel. auctoris Epistola qua nonnulla Ferrariensis typographiæ capita illustrantur. [Edited by G. F. Hufnagel.] Erlangæ: 1781. 8vo. pp. xxxii. 136.

JOHN BERNARD ROSSI was a learned Italian, and Professor of Oriental languages at the Academy of Parma. He chiefly distinguished himself in the field of Bibliography by his "*De Hebraicæ typographiæ origine*" (Parma, printed by Bodoni, 1776, 4to.), and "*Annales typographiæ Hebraicæ Sabionetenses*" (Parma, 1780, 4to.). This was written in Italian, and afterwards translated into Latin. Rossi also wrote "*De typographia Hebræo-ferrariensi commentarius historicus*" (Parma, printed by Bodoni, 8vo.); "*Annales Hebræo-typographici seculi XV.*" (Parma, printed by Bodoni, 1795, in large quarto, a very fine book),

and the Supplement to the latter, entitled "*Annales Hebræo-typographici ab an. MDI. ad MDXL. digessit notisque hist. criticis instruxit,*" etc. (Parma, printed by Bodoni, 1799, in large 4to.). These annals are divided into several parts. In the preliminary chapter the author treats

of the origin of Hebrew printing. In the first part he indicates the editions bearing dates; in the second, the editions issued without date; and, in the third, the false and supposititious editions. The Supplement follows the same arrangement.

ROSSMÄSSLER (E. A.). *Der Weg zum Geiste. Ein Bild für die Gegenwart.* Leipzig: 1865. 12mo. pp. 64.

A learned professor is showing to his young wife, in imaginary promenades, the whole technical processes of book-making, beginning with the gathering of waste paper for the manufacture of new, and leading her through a paper-mill, a type-foundry, a printing-office, to the bookseller's shop.

ROST.—See HUBER (Michel).

ROSTAN (A.). *Appel aux éditeurs, imprimeurs, artistes peintres, graveurs, dessinateurs, etc.* Paris: 1848. 4to.

ROTH (Johann Ferdinand). *Leben A. Dürer's, nebst alphabetischem Verzeichniss der Orte, an denen seine Kunstwerke aufbewahrt werden.* Leipzig: 1791. 8vo.

ROTH (Leonh.). *Typographiæ Encomium: von der hochlöblichen freyen Kunst-Buchdruckerey, was dieselbe für überaus herrlichen Nutz und Frucht allen Ständen und Orden gebracht, und noch täglich bringe, in einem feinen Gesange aufs kürzeste verfasst.* Leipzig: 1609. 8vo.

ROTH (R.). *Das Büchergewerbe in Tübingen vom Jahre 1500 bis 1880. Rede.* Tübingen: 1880. 8vo.

ROTH-SCHOLTZIUS (Fredericus). *Dan. Guil. Mollerii Dissertatio de Typographia cura Friderici Roth-Scholtzii.* 4to. Norimb. et Altdorfii: 1727.

A curious little essay on the invention of, and tools used in, the art of Typography, edited, after the death of the author, by Roth-Scholtz, who has added four pages of his own at the end to

advertise the first part of his "*Icones.*" A perfect tract should have, in addition to 8 pp. of text, six specimen portraits, viz., *Luftt, Rhauw, Gutenberg, Faust, Mentel, and Koster.*

—— *Icones bibliopolarum et typographorum de republica litteraria bene meritorum, ab incunabulis typographiæ ad nostra usque tempora. Norimbergæ et Altdorfii: 1726-42. 3 parts. Folio. Containing 150 portraits.*

The collation of this rare work is troublesome, there being no pagination nor signatures, which renders great care necessary.

Part I. The imprint reads, "*Norimbergæ et Altdorfii, apud hæredes Joh: Dan: Tauberi. A.C. MDCCXVI.*" Title in red and black, with one leaf of introduction and one leaf index, followed by fifty portraits of Printers. In addition, there should be a full-page portrait of the author, as a frontispiece. An intercalary leaf containing the epitaph of Benjamin Wedel should follow his portrait.

Part II. Title all black. Imprint same as Part I., with date MDCCXXIX. Six leaves introductory matter, including title and index: fifty portraits of Printers.

Part III. Imprint, "*Norimbergiæ apud Lochnerum et Rothgaengeliu MDXCCXXXII.*" Title all black, with one leaf of introduction and index on back, followed by thirty portraits of Printers, &c.

This is an excessively interesting volume, and it is to be hoped that, at some future time, its engravings and illustrations may be reproduced for the benefit of typographical students who are

not able to acquire so costly a collection.

The author is described on the title-page as "Herrenstadio-Silesius, civis et bibliopola Norimbergensis et Altdorfinus."

The frontispiece consists of a fine engraved portrait in line of the author, under which are the words: "natus a. 2. 8. 1687, d. 17 Septembr. : M. Tuscher ad vivum del. Observantiæ ergo ære incisus à G. W. Knorris, Norib. 1727."

In the "pars prima" there are 50 portraits, "bibliopolarum et typographorum," including Koster (No. 4), G. Enderus, sen. (8), Wolfgangus Enderus, sen. (9), W. Endter, jun. (10), J. A. Endter (11), M. Endter (12), B. J. Endter (13), W. M. Endter (14), G. A. Endter (15), J. H. G. Ernesti (16), J. Faust (17), S. Feyrabendius (20), J. Frobenius (21), H. Frobenius (22), C. Froschoverus (23), J. Gutenberg (27), A. P. Manutius (33), P. Manutius (34), J. Mentelius (35), C. Plantinus (38), R. Stephanus (43), A. Vitre (47).

The "pars secunda" has also an engraved vignette on the title-page. It is tripartite in design. On the left are composers at work at cases (which are represented as combined upper and lower cases), with the motto underneath:—

Multiplicetur scientia.

In the centre is a female figure holding

ROTH-SCHOLTZIUS (Fredericus). Thesaurus Symbolorum ac Emblematum, id est, Insignia Bibliopolarum et Typographorum, ab incunabulis typographiæ ad nostra usque tempora. Cum indice duplici, uno bibliopolarum et typographorum, altero urbium et locorum. Præmissa est Johannis Conradi Spoerlii dissertatio epistolaris ad Fridericum Roth-Scholtzium quæ introductionis in notitiam horum insignium locum tueri poterit. Accessit Georgii Andreæ Vinholdi programma de quibusdam notis et insignibus bibliopolarum et typographorum. Norimbergæ et Altdorfii: 1730. Folio. Portrait, with engraved page of epitaph opposite, pp. 64, 50 plates, and six leaves of index not paged.

A collection of fifty plates bearing 508 marks, emblems, and monograms, used by printers and booksellers. The text is dated at the end, March 5, 1731. An engraved title, "Insignia Bibliopolarum," etc., as above, bears the date of 1728.

This is a most interesting collection, from the great variety it exhibits, although the marks cannot be depended on either for size or accuracy. From the phrase "Partis primæ finis," at the end, the intention was evidently to continue it, which, however, was never done.

— See ZELTNER.

in her right hand an open volume bearing the name of Roth-Scholtz, and in the left hand the "horn of abundance," books issuing from it, instead of the usual alimentary substances. Underneath hangs the motto:—

Non alio munere.

On the right are pressmen at a press. Underneath are the words:—

Fortissimis conatibus.

There is a vignette over the dedication, representing author and printer. Over this are the words:—

Hic signat charta magno meditata labore

Hic parvo doctis publicat ista viris.

The portraits in the second part include: W. Biaeav *sive* Blaavv, alias Janssonius Caesius (4), Th. de Bry (6), J. D. Enderus (10), A. Koburger (19), G. Lehmannus (24), Matthæus (Basiliensis) (29), B. Moretus (30), J. Oporinus (32), Raphelengius (35).

The third part has portraits, inter alia, of J. Badius (2), H. Eckstein (6), H. Koele (14), F. Roth-Scholtz (22), J. Schoeffer, jun. (26), I. Schoeffer (27), P. Schoeffer of Gernsheim (28).

We note these names for the reason that they occur in this BIBLIOGRAPHY.

The first plate of marks is also made to do duty as a second title, and over it is the sentence: "Honori Bibliopol. et Typograph." (in honour of Booksellers and Printers), a sentiment strongly cultivated by all German printers of that (typographically) happy period.

The date 1716, seen in the border at the foot of this title, and the date 1728 in the body, point to twelve years as the period of compilation, yet the work could not have been published for some years later, as Plate 2 was engraved in 1728, and Plate 49 not until 1733.

ROTTECK (K. von) & WELCKER (K.). Buchdruckerkunst. [In : Staats-Lexikon, herausgeg. v. Rotteck und Welcker. 3. Auflage, herausgeg. v. Welcker. 36. Heft. Leipzig : 1858. 8vo.]

ROUGET (J. M.). Populaire Anleitung zur Xylographie oder Holzschneidekunst, sowie zur Modelstecherei. Ulm : 1855. 12mo. pp. iv. 157.

ROUGET DE L'ISLE. Impression en relief à l'aide de deux planches de cuivre gravées. Contrefaçon.—Renseignements précis à l'appui de la défense de M. Lhotel contre M. Rheims, et réponse au Rapport de M. Gauthier de Clambry, expert. Paris : 1848. 4to. 3 leaves.

ROULAND (A. M.). Aug. Mart. Lottin : notice sur sa vie et ses ouvrages. [In *Le Journal de la Librairie* de Ravier, an v. (1797).]

The same author has given a notice of the life and works of Antoine Prosper Lottin, younger brother of August Martin. Paris : 1813. 8vo. pp. 13. Also in the *Magasin encyclopédique*, of February, 1813.

ROULLIN (M.). Rapport sur les Annales de la typographie, rédigées par M. Alkan, aîné. Paris : 1850. 8vo. pp. 19.

A paper read by M. Roullin before the "Société fraternelle des Protes des Imprimeries typographiques de Paris."

ROUSSELLE (Hippolyte). Bibliographie Montoise. Annales de l'Imprimerie de Mons, depuis 1580 jusqu'à nos jours. Mons : 1858. Royal 8vo. pp. viii. 771. Large paper.

Reprinted from the "Mémoires et Publications de la Société des Sciences, etc. du Hainaut."

ROUSSET (Gustave). Nouveau Code annoté de la Presse pour la France, l'Algérie, et les colonies, ou Concordance synoptique et annotée de toutes les lois sur l'imprimerie, la librairie, la propriété littéraire, la presse périodique, le colportage, l'affichage, le criage, les théâtres, et tous autres moyens de publication, depuis 1789 jusqu'à 1856, suivie 1° des Circulaires ministérielles importantes sur la matière ; 2° du Catalogue des Ouvrages condamnés depuis 1814 jusqu'à 1850 ; 3° d'une Table analytique alphabétique des crimes, délits, et contraventions de la parole, de l'écriture, de la presse, etc., y compris les délits d'audience ; 4° d'un Recueil chronologique des Lois dites de la presse, avec des renvois aux tableaux de concordance. Paris : 1856. 4to. pp. 296.

— See BERTRAND (Georges), in SUPPLEMENT.

ROUTLEDGE (Robert). Discoveries and Inventions of the Nineteenth Century, with numerous illustrations. London : 1876. 8vo. pp. xiv. 594.

Has a chapter on Printing machines, 19 pages, with 15 illustrations ; and one on Printing processes, 13 pages.

ROWLANDS (William). Llyfryddiaeth y Cymry : yn cynnwys Hanes y Llyfrau a gyhoeddwyd yn yr Iaith Gymraeg, ac mewn perthynas i Gymru a'i Thrigolion, o'r Flwyddyn 1546 hyd y Flwyddyn 1800; gyda Chofnodau Bywgraffiadol am eu Hawduron, eu Cyfieithwyr, eu Hargraffyddion, a'u Cyhoeddwyr. Gan y diweddar Barch. William Rowlands; gyda Chwanegion a Chyweiriadau gan y Parch. D. Silvan Evans, B.D. Llanidloes : 1869. 8vo. pp. 762, 28.

There is an English title-page appended, as follows:—"Cambrian Bibliography, containing an account of the books printed in the Welsh language, or relating to Wales, from the year 1546 to the end of the eighteenth century, with biographical notices." It was compiled by the late Rev. William Rowlands, and edited and enlarged by the late Rev. D. Silvan Evans, B.D., Rector of Llan-

wrin, Machynlleth, North Wales, Professor of Welsh at University College, Aberystwyth, and late editor of the *Archaeologia Cambrensis*. The work enters considerably into the history of printing in the principality, as well as of Welsh books printed elsewhere. The first book in Welsh appeared in London in 1546.

ROXBURGHE CLUB.—See DIBDIN, &c.

ROZAN (Charles). Jules Claye, ancien imprimeur. Paris : 1879. pp. 8. [Reprinted from the "Panthéon de la Légion d'Honneur," tome iii.].—See CLAYE and QUANTIN.

RUDDIMAN (Thomas).—See CHALMERS (George).

RUDOLPH (E. Camillo). Die Buchdruckerfamilie Froschauer in Zürich, 1521-1595. Verzeichniss der aus ihrer Offizin hervorgegangenen Druckwerke. Zürich : 1869. Large 8vo. pp. vii. 93.

RUDOLPH (Hermann). Kurze Geschichte der Erfindung der Buchdruckerkunst im Jahre 1440. Eine Vorbereitungsschrift auf die vierte Säcularfeier dieser Erfindung im Jahre 1840, für Schule und Haus bearbeitet. Mit dem Porträt Gutenbergs und dem Gutenbergs-Denkmale in Mainz, nebst daran befindlichen Basreliefs. Meissen : 1840. 12mo. pp. iv. 66.

RUECKMANN (Fr.). Vierte Saecularfeier der Erfindung der Buchdruckerkunst. Leipzig, 24. Juni, 1840. 4to. 2 leaves.

RUEDA (Manuel de). Instruccion para Gravar en Cobre, y perfeccionarse en el gravado à buril, al agua fuerti, y al humo, con el nuovo methodo de gravar las planchas para estampar en colores, à imitacion de la Pintura; y un compendio Historico de los mas celebres Gravadores, que se han conocido desde su invencion hasta el presente. Madrid : 1761. 12mo.

RUELENS (Charles). Histoire de l'imprimerie et des livres [in Belgium]. Bruxelles : 1875. 8vo. pp. 43. [Published in: *Patria Belgica. Encyclopédie nationale* . . . 3^e part. *Belgique morale et intellectuelle*.]

— Un Incunable Anglais inconnu. [Bruxelles : 1865.] 8vo. With facsimile. [Reprinted from the *Annales du Bibliophile*.]

- La légende de St. Servais. Document inédit pour l'histoire de la gravure en bois. Bruxelles : 1873. 8vo. pp. 22, with 2 facsimiles.

100 copies reprinted from *l'Art universel*. The Légende here noticed is attributed to the brothers Van Eyck.

- Un plaidoyer nouveau pour Laur. Coster. [Bruxelles : 1860.] 8vo.

- La question de l'Origine de l'Imprimerie et le Grand Concile Typographique. Bruxelles : 1855. 8vo. pp. 20.

Fifty copies reprinted from the *Bulletin du Bibliophile Belge*, tome ii., 2^e série.

- Sur le Speculum Humanæ Salvationis. Bruxelles : 1855. 8vo. [Reprinted from the *Bulletin du Bibliophile Belge*, vol. xi.]

- La Vierge de 1418, par M. C. Ruelens. Légende de Saint Servais, par M. C. Ruelens [1865-77]. [In: Alvin (L. J.) Documents iconographiques et typographiques de la Bibliothèque Royale de Belgique. 1 Series: Les Bois. Bruxelles : 1877. Folio.]

The description of the Vierge of 1418 extends from pp. 23 to 44; that of the Légende forms an appendix, pp. 1-16, with 7 sheets of facsimiles.

- See DOCUMENTS ICONOGRAPHIQUES, I. 182, and SUPPLEMENT; ERASMUS; also LINDE (A. van der), La Légende Costerienne.

- RUELENS (C.) and DE BACKER (A.). Annales Plantiniennes depuis la fondation de l'imprimerie Plantinienne à Anvers jusqu'à la mort de Chr. Plantin (1555-1589). Bruxelles : 1865. 8vo. pp. iii. 324.—Paris : 1866. 8vo. Portrait. pp. 324; table, pp. 15.

- RULAND (F. W.). Gutenberg-Album. Photographies par B. Erdmann. Mayence : 1868. 4to. 30 plates, with German and English text.

- RULES. Some Rules for the Conduct of Life. London : 1877. 8vo.

"A.D. 1479. In honour of William Caxton this pamphlet is gratuitously circulated. A.D. 1877." A contribution to the Caxton Centenary. A reprint of certain Rules presented to apprentices of the city of London when being bound.

- RUMOHR (C. F. von). Zur Geschichte und Theorie der Formschneidekunst. Leipzig : 1837. 8vo.

- Hans Holbein der Jüngere in seinem Verhältniss zum Deutschen Formschnittwesen. Leipzig : 1836. 8vo. pp. iv. 127.

On the title is a woodcut, a copy of one of the Dance of Death series.

- Untersuchung der Gründe für die Annahme: Dass Maso di Finiguerra Erfinder des Handgriffes sei, gestochene Metallplatten auf genetztes Papier abzudrucken. Leipzig : 1841. 8vo. pp. iv. 60.

RUMOHR (C. F. von). Auf Veranlassung und in Erwiderung von Einwürlen eines Sachkundigen gegen die Schrift : Hans Holbein der Jüngere in seinem Verhältniss zum Deutschen Formschnittwesen. Leipzig : 1836. 8vo. pp. 37.

RUMOHR (C. F. von) and THIELE (J. M.). Geschichte der königlichen Kupferstichsammlung zu Copenhagen. Ein Beitrag zur Geschichte der Kunst und Ergänzung der Werke von Bartsch und Brulliot. Leipzig : 1835. 8vo.

RUMPLER (F.). Gedicht von Erfindung und Lob der Buchdruckerey. Strassburg : 1640. 4to.

RUNGE (Christ.). Incunabula Typographiæ.—See STRAUBEL; BRESLAUISCHES JUBELGEDÄCHTNISS.

RUNGENHAGEN (C. F.). Die beiden Sterne, von Aug. Zeune, zur vierten Säcular-Feier der Erfindung der Buchdruckerkunst am 25. Septemb. 1840 in Musik gesetzt. Berlin : 1840. 4to.

RUSE (George). Imposition Simplified : being a practical representation of the most useful schemes, rendering the system perfectly intelligible, together with diagrams for the measurement of margin, tables of bookwork, furniture, &c. [1860.] 12mo. pp. 63.

Reprinted in 1875.

——— Printing and its Accessories : a comprehensive book of charges for the guidance of letterpress and lithographic printers, engravers, and bookbinders, with notes and items for reference ; practical instructions in lithography, ink, chalk, and chromo, with descriptive illustrations and various receipts in connexion therewith ; together with 150 Samples of English and Foreign papers, and tabular indexes, showing their comparative mill numbers, weights, etc., etc. London : [1860]. 8vo. pp. xv. 319.

The first part, devoted to printers' measurements and quantities, foreign prices, is open to the objection which may be made to all similar compilations, that they are unsuited for different localities, and afford no real guide to a system of charging for jobs. The miscellanea include compositors' scale of charges, founders' alphabets, plans of music-cases, signs and marks, and various technicalities of the trade. The work also comprises information for bookbinders, stationers, and others.

RUSHER (Philip). New mode of Printing. Rasselas, Prince of Abyssinia, by Dr. Johnson. Printed with patent types in a manner never before attempted. Rusher's edition. Banbury : 1804. 8vo. 2 leaves, pp. 136.

Philip Rusher patented this "new mode" in 1802, and put it to a practical test in 1804, by the publication of this book, which is about as ugly a specimen of typography as can be conceived. His plan is to abolish all descending letters, such as g, p, and q, and instead to use a small capital. Although two other books in the same type were advertised the "improvement" stopped with "Rasselas."

RUSKIN (John). *Ariadne Florentina. Six Lectures on Wood and Metal Engraving*, given before the University of Oxford in Michaelmas term, 1872. Orpington : 1873-76. 8vo.

Part i. (1873) is entitled: Definition of the art of Engraving; part ii. (1874), The relation of Engraving to other arts in Florence; iii. (1874), The Technics of Wood-engraving; iv. (1874), The Technics of Wood-engraving; v. (1875), Design in the German Schools of Engraving—Holbein and Dürer; vi. (1875), Design in the Florentine Schools of Engraving—Sandio Botticelli; Appendix (1876), Notes on the present state of Engraving in England, and detached notes.

Mr. JOHN RUSKIN, the great art-critic, was born February, 1819. He was elected Slade Professor of Fine Art at Oxford, 1869, and has published many standard works; among them: "Modern Painters," 1843-60; "Seven Lamps of Architecture," 1849; "Stones of Venice," 1851-53; "Queen of the Air," 1869; "Lectures on Art," 1870, etc. (see Shepherd's "Bibliography of Ruskin," 1878.)

RUSSELL (John). *An Address presented to the members of the Faustus Association in Boston, at their annual celebration, Oct. 4, 1808. Boston: 1808. 8vo. pp. 23.*

An historical sketch of the art of Printing, the value of which may be estimated from the statements that about 1430 Laurentius, a gentleman of Haarlem, invented wooden types and printing-ink, one of his workmen being John

Gainsfleches, who stole the invention, and practised it with his brother Gutenberg, at Mentz, the two brothers being joined by a wealthy citizen of Mentz, named Fust. The Correllis legend is also treated as a true story.

RUSSIA.—See IMPERIAL ACADEMY OF SCIENCES; and RIECK (H.).

RUST (J. H.) & Co. *Zusammenstellung der verschiedenartigsten Schriftgattungen zum Gebrauche für Zeichner, Lithografen, Xilografen, &c.* Wien: 1877. Royal 8vo. pp. 32.

A collection of alphabets in plain and ornamental characters, for the use of lithographers, designers, and others. Herren Rust & Co., the publishers of this collection, are typefounders of some standing in Vienna.

RUST (J. L. A.). *Beyträge zu den von F. G. Freytag, in dem neuesten der anmuthigen Gelehrsamkeit von dem Jahre 1759, angekündigten Jahrbüchern der Deutschen Buchdruckerey von dem Anfang derselben bis auf das Jahr 1520.* [In *Schriften der Anhaltischen deutschen Gesellschaft*, vol. i.]

RUTHVEN. *A short Account of Lithography, or the Art of Printing from Stone.* Edinburgh: 1820. 8vo.

RUTHVEN'S Patent Presses, constructed on a new arrangement of mechanical power, producing instantly with ease and simplicity an immense pressure. 8vo. 4 pages. [n. d.]

JOHN RUTHVEN was the inventor of "a machine or press for printing from types, blocks, or other surfaces," which was patented in 1813. Its peculiarity was that the form was placed upon a

stationary table instead of a running carriage. It was, perhaps, the first attempt to render the hand-press more automatic in its action.

RUTJES (J. H.).—See PAEILE.



— Over den oorsprong der boekdruk-
kunst. Groningen : 1781. 8vo.

SABELL (J. J.). Predigt bei der Feier
des Buchdruckerjubiläums in Hei-
delberg, gehalten in der Kirche
zu St. Peter am 24. Juni, 1840.
Heidelberg : 1840. 8vo.

SABIN (Joseph). A Bibliography of
Bibliography, or a Handy Book
about Books which relate to Books ;
being an alphabetical catalogue of
the most important works descrip-
tive of the literature of Great Britain

and America, and more than a few relative to France and Ger-
many. New York : 1877. 8vo. pp. cl.

This volume owes its origin to a list
of books contained in Power's "Handy
Book about Books" (*q. v.*), on which it is an
improvement. With Petzholdt's "Biblio-
theca Bibliographica" in existence, a
work like this is rendered almost un-
necessary, the fact of its being written
in the English language not constitut-
ing any substantial advantage to the
bibliographer. The transcription of
the titles, too, is not always accu-
rately done. On the other hand, we
have several items which have appeared

since the German work referred to was
issued.

Mr. JOSEPH SABIN, who died 1881, was
an American publisher and bookseller,
who had branch establishments at New
York and London. He compiled several
Bibliographies of branches of American
literature, and contributed occasionally
to the literary journals. His "Biblio-
graphy of Bibliography" may now almost
be said to be superseded by the Hand-
list of Bibliographies issued by the
authorities of the British Museum.



VENICE : 1521.

SABIO (J. Antonius de) et FRATRES.

The Sabio were a family of Printers established at Venice in the beginning of the 16th century. Georgius Antonius et Fratres de Sabio printed in 1516. Joannes Antonius was in partnership with Petrus de Sabio (being very likely his brother) in 1524. Then he printed alone from 1524 to 1536, and perhaps later. Four other members of the same family were likewise printers on their own account. Their device, which we

reproduce, is taken from a small tract, dated Venice, January, 1521, and noticed by Berjeau in the *Bookworm*. There is a vegetable called the "Savoy cabbage," and this is a very interesting punning device. It consists of a serpent coiled about the stalk of a plant intended to represent a cabbage, for at the foot is the word "Brasica," and *brassica* is the Latin name for cabbage.

SABOURIN de NANTON (—). *Les Commencements de l'Imprimerie dans les Vosges*. Strasbourg : 1865. 8vo. pp. 16.

A reprint of an article which appeared in No. 7 (1865) of the *Bibliographie Alsacienne*. Several new facts in the local history of typography were discovered by the author.

— Epinal et l'imagerie dans les Vosges. Strasbourg : 1848. 8vo. pp. 22.

SACCHI. *Biografia di Gius. Longhi con un cenno dei funerali celeb. ed il catalogo delle sue incisione*. Milano : 1831. 8vo. Portrait.

GIUSEPPE LONGHI was one of the most distinguished Italian engravers of the nineteenth century. He was born at Monza in 1766, and died in 1831. He reproduced in the perfection of line-

engraving most of the master-pieces of the great artists, and his works are eagerly bought by the amateur, as well for their fidelity to the originals as for their superiority as engravings.

SACCHI (Federico). I Typografi Ebrei di Soncino. Studii bibliografici. Cremona: 1877, etc. 4to. Part i. pp. 72. (In progress.)

A monograph on the Jewish family of printers who, in the early days of printing, devoted their energies to the production of editions of the books of the Old Testament and of the Talmudic writers. Driven from Speier by religious persecution, a Jewish family settled in Soncino in the middle of the fifteenth century, and afterwards laboured to adapt the new art of printing to Hebrew writings. Signor Sacchi has gathered together all the notices he could find of the lives

of these Jewish printers, especially of Gerson, the most famous of them, who was diligent in gathering and printing Hebrew MSS., and who disputes with Aldus Manutius the invention of the Italic character. The first part of Signor Sacchi's work gives biographical notices of the printers, and a list of their editions between 1483 and 1547. There are four illustrations of devices, and views of localities.

SACCHI (Fed.) e ROBOLOTTI (Franc). Notizie bibliografiche cremonesi del secola xv. [In *Giornale delle Biblioteche*. Anno I. 1867. No. 13 e sequ.]

The first printers of Cremona, a city of Italy, in the province of Milan, were Dionysius de Paravesino and Stephanus de Merlinis; their first work being dated

1472. Dionysius went shortly after to Milan, where he assisted, in 1475, in the execution of the Greek Grammar of Lascaris, referred to s.v. MANUTIUS (Aldus).

SACHS (Hans). Eygentliche Beschreibung aller Stände auff Erden hoher und nidriger, Geistlicher und Weltlicher, aller Künsten, Handwerken und Handeln, &c. Francfurt am Mayn: 1568. 4to. pp. viii., 114 leaves (printed on one side only) of illustrations, and 2 pages valedictory poem.

The first block is a representation of the Pope, carried in state; then follow the Cardinal, the Bishop, the Priest, the Monk, the Jacob's Bruder (travelling friar), the emperor, the king, the prince, the gentleman, the doctor, the apothecary, the astronomer, and the lawyer—the order of precedence being worthy of notice. Then come, immediately after these dignitaries and professional men, the *Schriftgiesser* or typesetter, the *Künstler* or artist, the *Formschneider* or wood-engraver, the *Papyrer* or paper-maker, the *Buchdrucker* or printer, the *Briefmaler* or card-painter, the *Buchbinder* or bookbinder, the *Handmaler* or painter, and other trades and callings. The sheets are not paged, but they were made up as quartos, the signatures being, e.g., d, d ij, d iij, —, &c.

The title of the above work is, in English, "Hans Sachs's Correct Description of all Ranks, Arts, and Trades." The designer of the engravings was JOSEPH AMMAN, one of the most celebrated artists of the period in which he lived. He was born at Zurich, in 1539, but removed to Nuremberg, about 1560. We reproduce two of his cuts, of the same size as the original. One is the *Briefmaler*, literally the card-painter, the name by which the German wood-en-

gravers were known before they adopted the more appropriate one of *Formschneider*. It is evident that at the time when the cut was engraved the two professions were distinct. We here see the *Briefmaler* employed, not in engraving cuts, but engaged in colouring certain figures by means of a stencil—that is a card or thin plate of metal, out of which the intended figure is cut. A brush charged with colour being drawn over the pierced card, as shown in the cut, the figure is communicated to the paper placed underneath. The little shallow vessels perceived on the top of the large box in front are the saucers which contain his colours. Near the window, immediately to his right, is a pile of sheets which, from the figure of a man on horseback seen impressed upon them, appear to be already finished.

The subject of the second cut, taken from the same work, is a *Formschneider*, or wood-engraver proper. He is apparently at work on a block which he has before him, but the kind of tool which he employs is not exactly like those used by English wood-engravers of the present day. It seems to resemble a small long-handled desk-knife, while the tool of the modern wood-engraver has a handle which is rounded at the top, in order to accommo-

date it to the palm of the hand. The early engravers cut, drawing the knife to them; modern engravers plough, pushing the cutting-tool from them. It is, however, certain from other woodcuts that the wood-engravers of that period were accustomed to use a tool with a handle rounded at the top, similar to the graver used in the present day. The verses descriptive of the annexed cut are thus translated from Hans Sachs in Jackson

Jost Amman died in 1591. From the time of his settling at Nuremberg to that of his decease he appears to have been chiefly employed in making designs on wood for the booksellers of Nuremberg and Frankfort. Among his works is one entitled "*Kunstbüchlein*," which consists entirely of cuts, without any explanatory letterpress. On what appears in one of them, as something like a slab of stone or wood, are Jost Amman's initials, I.A.,



THE "BRIEFMALER."

and Chatto's admirable "*History of Wood Engraving*":—

I am a wood engraver good,
And all designs on blocks of wood
I with my graver cut so neat,
That, when they're printed on a sheet
Of paper white, you plainly view
The very forms the artist drew;
His drawing, whether coarse or fine,
Is truly copied line for line.

towards the top, and lower down the mark MF, which is, doubtless, that of the engraver. This mark, with a figure of a graver underneath, occurs on several of the other cuts. The three following marks, with a graver underneath each, also occur:—L.F. C.S. G.H. These facts are sufficient to prove that Jost Amman was not the engraver of the cuts which he designed.

The British Museum possesses an almost complete collection of the works of Jost Amman, and exhibits in a glass case, in the King's Library, one of the most interesting. It is the "*Πανοπλία omnium artium*," a series of woodcuts, illustrating the professions and trades, printed at Frankfort, in 1568. The Museum purchased it in 1846.

reputation as a poet. He embraced the cause of Luther, and materially assisted it by his compositions. He died in 1578. For memoir, with selections from his poems, *see* "Hans Sachs," von Frederick Furchau: in zwei Abtheilungen (Leipzig, 1819, 8vo.). Hans Sachs uniformly employed his pen with the best of motives—to reform and instruct; and not only



THE "FORMSCHNEIDER."

HANS SACHS, one of the most celebrated of the early German poets, was the son of a tailor of Nuremberg, where he was born in 1494. He was sent to a Latin school at the age of seven, and in his fifteenth year was apprenticed to a shoemaker. Two years after he became the pupil of Nunnenbeck, a weaver, who belonged to the Corporation of the Master-singers, and, having been instructed in the art of poetry, he set out upon his travels. On his return to Nuremberg, in 1516, he was admitted a master-shoemaker, and he obtained high

was his personal character irreproachable, but the amiable bonhomie of his disposition was such as to obtain for him the appellation of "Honest Hans Sachs." Readers of Longfellow's poem "Nuremberg" will remember the verses:—

Here Hans Sachs, the cobbler poet,
laureate of the gentle craft,
Wise of the Twelve Wise Masters,
in huge folios sang and laughed.

About 80 of the folio pages of the manuscript catalogue of the British Museum Library are occupied with the titles of the works of Hans Sachs.

— See SCHOPPERUS, *post*.

SACHSE (L.) Senr. Recollections of Senefelder. From the "Art Correspondence for the Members of Sachse's International Art Saloon." Reprinted in the *Lithographer*, June, 1872.

The author enjoyed personal intercourse with the inventor of Lithography, and describes the character and appearance of Senefelder (*q.v.*) in a very interesting style, presenting several details previously unrecorded.—See LITHOGRAPHY.

SAGEN DER FAUSTE, die wundersamen; des Buchdruckers Faust, der sich dem Teufel verschrieb und zur Hölle fuhr, und des Dr. Faust, des Schwarzkünstlers und Teufelsbanners, und seine Abenteuer in Auerbachs Keller in Leipzig. Vorwort und Beitrag zur Jubelfeier des Gutenberg-Festes in Leipzig. Leipzig: 1840. 8vo. Two lithographic illustrations.

A song, in imitation of the northern mythological and historical traditions called "Sagas," chiefly compiled in the twelfth and three following centuries. The legends were highly dramatic, full of bold metaphor and graphic description. The "Sagen der Fauste" was published on the occasion of the Gutenberg fêtes at Leipzig, in 1840.

SAGREDO (Agostino). Del Cavalier Giuseppe Antonelli, tipografo di Venezia. [In *Archivio Storico*. Nouv. Ser., tom. xv., part ii., p. 162 e sequ.]

ST. ALBAN'S (The Schoolmaster Printer of).

The annexed device consists of the Globe and Double Cross. In the centre of the Globe is a shield, on which is the St. Andrew Cross. The entire device is in white on a black ground.

Of the Printer at St. Alban's, an abbey church in Hertfordshire about 20 miles north of London, who was during the greater part of his career contemporaneous with William Caxton, little indeed is known. His name seems to be buried in oblivion. It is not ascertained whether he had any connexion with St. Alban's Abbey, and there is no evidence to connect him with any other printer or any other place. Indeed, the only notice we have of him is an accidental one by Wynken de Worde, who, in reprinting the St. Alban's Chronicle, says in the colophon: "Here endith this present chronicle . . . compiled in a book and also emprinted by our sometime Schoolmaster of St. Alban."

The name of the Schoolmaster Printer is, therefore, quite unknown. No notice of him exists in the archives of the Abbey or in any contemporary record. Dr. Chauncy, the historian of Hertfordshire, finding that the prologue to the Book of Hawking began with the words "Inso-much as gentle men and honest persons have great delight in Hawking," and that the St. Alban's Chronicle—both from the Schoolmaster's press—began "Inso-much as it is necessary," and because certain old authors had veiled their names in the first words of their works, concluded that the St. Alban's printer wished



ST. ALBAN'S: 1480-1486.

to thus veil his name also, and that it was, in fact, "Insomuch"!

In writing an Introduction to a facsimile reprint of one of the St. Alban's books: "The Boke of St. Alban's, by Dame Juliana Berners" (London: 1887, demy 4to.), Mr. William Blades has instituted a careful investigation into the typography of the work. He is of opinion that the printer had no connexion with the Abbey, though doubtless the Abbot and his fraternity could not have frowned upon his press, or it would never have been established in the town of St. Alban's, where his position was like that of Caxton, who was simply a tenant of the Abbot of Westminster, and nothing more. Mr. E. Scott of the British Museum has suggested that the Schoolmaster-printer of St. Alban's was in some way connected with Caxton of Westminster. Mr. Blades, who is certainly our best authority on the matter, will not allow this in the least, and says:—"So far as any evidence goes, it is a fiction."

In this Introduction Mr. Blades gives a valuable tabulated description of the eight works ascertained to have been printed at St. Alban's in the fifteenth century. This list was reprinted in full in the *Printing Times and Lithographer*, vol. vii., p. 143, June, 1881. The following information is abstracted from it:—

No.	Title of Book.	Language.	Size.	Date of Printing.
1	Augustini Dati elegancie.	Latin	4to.	n. d.
2	Laur: de Saona Rhetorica nova.	Latin	4to.	1480
3	Alberti quest. de modo Significandi.	Latin	4to.	1480
4	Joan: Canonici quest. Sup. Phys. Arist.	Latin	Fo.	1481
5	Exempla Sacre Scripture.	Latin	4to.	1481
6	Ant. Andreæ Super Logica Aristotelis.	Latin	4to.	1482
7	Chronicles of England	Eng.	Fo.	1483?
8	The Boke of St. Albans.	Eng.	Fo.	1486

Through the kindness of Mr. Elliot Stock, who published the facsimile referred to, we are enabled to give a specimen page—one selected by Mr. Blades as being especially characteristic. It may be compared with the Figgins facsimile of Caxton's types shown at p. 117 of the first volume of this BIBLIOGRAPHY.

This "Boke of St. Alban's" has no title, in accordance with the practice of the period prior to the invention of printing, when the first page of a work was headed by the author with the name of the work, as "Here begins the Confessio Amantis," or "Hic incipit Parvus Catho," and then commenced the text. Sometimes even this slight intimation was omitted, as in the "Chess Book," where the subject of the book has to be learned by reading the text. The "Boke of St. Alban's" commences without any notification, and though it comprises four distinct tractates, being respectively treatises on Hawking, Hunting, and Heraldry, to only one, that on Cote Armour, is there any heading, that consisting of the line: "Incipit liber armorum."

The workmanship of the St. Alban's printer, especially in the English books, is much inferior to that of the contemporary issue from the Westminster press. Mr. Blades says: "The types are worse, the arrangement worse, the press-work worse, and the ink worse. From this point of view alone, the theory, that he would print for Caxton so much better than he did for himself, is not worth serious consideration."

No light has been thrown on the question how and where the Schoolmaster obtained his types. Mr. Blades says: "This is a puzzling question in the present state of palæotypography." He thinks, however, that some day, when the palæotypography of this country as well as of the continental presses shall have received "that full technical and philosophical analysis which time is sure to bring, the more fortunate bibliographer of the future will be able with certainty to track the footsteps and operations of the early typefounders, and will be enabled to state for certain to what extent Caxton and the St. Alban's printer were their own typefounders, and to what extent, and to whom, they looked for outside help. As the case now stands, we can only confess our ignorance of where the St. Alban's types came from."

The device given on p. 287 is contained in two only out of the eight books known to have been printed at St. Alban's, viz., the Chronicles of England, and the Boke of St. Alban's. Both have a printed page 8 by 5 inches, both have printed initials, are in black and red ink, 32 lines to the page, and are illustrated with woodcuts. The woodcuts to the "Boke of St. Alban's" are printed in as many as four colours, viz., black, red, blue, and yellow, according to circumstances, and this is certainly an interesting fact in connexion

Off. iij. Crowns borne in the Corneris of the shelde .

A certanly theys. iij crowns be borne i the most comyn Way
in the corneris of the shelde as here in thys scochon it ap
perith . And then ye most thus say that thes. iij
signes be borne in the corneris of the shelde . for
that is the most comune & the moost samust maner
of beynge of thes. iij signes or ani maner signes
The fore ye shall say that sych a lord berith i la
tyn in thys Wyse as here folowys . **P**ortat
de asorio et tres coronas aureas . non expremendo loca . Et
gallice sic . **T**l port d'asor et trois coronnes dor . Et angli
ce sic . **T**he berith asure and. iij crowns of golde .



Off fithys borne in armys in dyuse Wyse here is a doctrine

A neib doubt ye it is founde in armys . for as mych as ther
was a certan man that heght Petrus & cupibus in tyme
passit the bisshop of Wyndchester : the Wyth baar i his armys iij
Rocheys after hys alone naam . in Wyth armys it is doctit .
Whether it is enogh to say in the blasynge of them : that he bare
syth iij fithys allone . as here in thys scochon .
And certanly I thynke nay . for the rule goynge
a fore . Not it is thus to be sayd : of the sayd
Petrus in latyn . **P**ortant tres huiusmodi
piscis argenteos natantes in campo nigro . Et
gallice sic . **T**l port de Sable et trois Ro
chez n'apantz argent . Et anglice sic . **T**he berith Sable
and in Rocheys stympynge of Siluer .



with the typography of so early-printed a work. The woodcuts are hand-coloured in a few places.

Mr. Blades divides the type used at this press into four different founts, and, as in the case of Caxton's type, numbers them for identification. Those used in the book, a leaf of which we reproduce, are

Nos. 2 and 4 according to this notation.

Mr. Quaritch, the famous London bookseller, purchased an imperfect copy of the "Boke of St. Alban's" at Christie's, in March, 1881, for which he gave no less than 600 guineas.

SAINT-ARROMAN (Raoul de) et LEPIC. La gravure à l'eau-forte, essai historique, par R. de St. Arroman. Comment je devins graveur à l'eau-forte, par le Comte Lepic. Paris: 1876. 8vo. pp. 115. Portrait.

SAINT-GENOIS (Baron Jules de). Notice biographique sur M. Guillaume de Busscher, imprimeur. Gand: 1852. 8vo. pp. 7.

The Baron de St. Genois was a Belgian historian, and author of several brochures relating to the literature of Belgium. Born 1813 and died 1867.

ST. GEORGES (—). L'Imprimerie nationale. Notice historique. Paris: 1851. 8vo. 1½ sheet. [Extract from "Spécimen typographique de l'impr. nationale."]

ST. LEGER (the abbé Mercier de).—See MERCIER DE ST. LEGER.

ST. PAUL (Francisco Barletti de). Description du Cabinet Littéraire que Madame de * * *, auteur du nouveau système typographique, et Don Francisco Barletti de Saint Paul, ancien secrétaire du Protectorat de France en Cour de Rome, membre de l'Académie des sciences, arts, et belles lettres de Châlons-sur-Marne, etc., ont exécuté en 1773, à Madrid, pour faciliter les études de feu Don Carlos-Clemente-Antonio, Infant d'Espagne. Précédé d'un extrait du manuscrit dans lequel elle se trouve, et publiée par ordre de Monseigneur le Comte d'Artois. Paris: 1777. 4to. pp. viii. 33.

The imprint is curious: De l'imprimerie de P. Robert-Christophe Ballard, seul imprimeur de la musique de la Chambre et menus plaisirs du Roi et de la Grande Chapelle de sa Majesté; et imprimeur de Monseigneur le Comte et de Madame la Comtesse d'Artois."

In the advertisement it is stated that the

"Cabinet Littéraire," of which a description is given, is a great library founded in 1733, to include everything that could facilitate the studies of the heir to the throne of Spain. The programme of studies for the young prince follows; it is quite encyclopædic in character.

— Nouveau système typographique, dont les expériences ont été faites en 1775 aux frais du gouvernement; ou moyen de diminuer de moitié, dans toutes les imprimeries de l'Europe, le travail et les frais de Composition, de Correction, et de Distribution, découvert en 1774 par Madame de * * *. Paris: 1776. 4to. pp. viii. 66, with 4 tables.

A system of logotypes, which, although receiving the support of some eminent printers, was a complete failure. The folding tables at p. 36 purport to show the time occupied in composition from 1 to 10,000 operations and a comparison of the time occupied by the ordinary and by the new method. At the end are

"Observations of a Printer on the new Typographic systems," the adverse arguments used being treated in the "Reply of M. de St. Paul," printed in parallel columns.

FRANCISCO BARLETTI DE ST. PAUL was at one time Secretary to the French Embassy, at the Court of Rome. He

was an author of eminence, and in 1775 published some experiences in the practice of the typographic art, under the title of "Nouveau Système typographique," as cited above. This system consisted of the employment in composition of logotypes, in combinations of two, three, four, and five letters. The scheme never came into actual operation, although it was approved of by M. Desmarests, the Academy of Sciences, and M. Barbou—a commission appointed to inquire into its practicability and advantages.

ST. PETERSBURG. [Printing-office of the Imperial Academy of Sciences.]—*Vide* IMPERIAL ACADEMY, &c.

ST. PROSPER (A. J. C.). Du monopole de l'imprimerie. Paris : 1831. 8vo. 1 sheet.

ST. VICTOR (P. de). La Photochromie. Paris : 1876. 8vo. pp. 16.

SAINT-BEUVE (Charles Augustin). De la loi sur la presse. Discours prononcé au Sénat le 7 mai, 1868. Paris : 1868. 8vo. pp. 16.

A report from the *Moniteur* of an impassioned extemporaneous speech delivered in the French Senate. [Printed in the "Premiers Lundis," tom. iii., pp. 243-279.]

SAINTIN (Et.). Essai de caractère, fondu, composé et imprimé par Et. Saintin, après son apprentissage dans l'imprimerie de Fain. Paris : 1828. 8vo. pp. 8.

SALIÈRES (Paul Narcisse). Gravure diaphane. Nouveau procédé à la portée de tous les peintres et de tous les dessinateurs. Montpelier : 1853. 4to.

SALLE (De la). Fiction sur l'Invention de l'Imprimerie. In *Extraordinaire du Mercure Galant*, vol. viii. Paris : 1679. 8vo.

S[ALLENREGE] (Albert Henri de). Mémoires de Littérature. La Haye : 1715-1717. 8vo. 2 vols.

In vol. i., article x., pp. 392-398, is "Mémoires sur les premières impressions faites à Haarlem," with a portrait of Koster. In vol. ii. is an account of the duodecimos called "Républiques," printed in Holland.

SALLIER (C.). Observations sur quelques circonstances de l'histoire de l'Imprimerie, et particulièrement sur une Bible découverte depuis peu, où ni le temps ni le lieu d'impression ne sont marqués. [In "Mémoires de l'Académie d'Inscriptions," tome xiv., p. 238.]

[SALMIN]. Completo saggio caratteri della Tipografia alla Minerva dei Fratelli Salmin, compilato per cura Luigi Salmin. Padova : 1881. Folio. 108 leaves, with 6 tavole di fregi e stemmi.

—— Saggio di caratteri della Tipografia alla Minerva dei Fratelli Salmin, libr.-edit. Padova : 1869. 8vo. pp. 64, con in fine stemmi nazionali e simboli diversi fra tutte.

—— Saggio di caratteri della Tipografia dei Fratelli Salmin, alla Minerva. Padova : 1861. Folio. 56 leaves, con una tavola di stemmi e simboli e 4 aduco di avise.

—— Supplemento al Saggio caratteri della Tipografia alla Minerva dei Fratelli Salmin compilato per cura di Gaetano Gianuzzi. Padova : 1877. Folio. pp. 64, with 4 plates.

— Tipografia e libreria dei Fratelli Salmin editori. Padova. Alla Minerva. 4to. pp. xxx. 44. (Catalogo generale, Novbr. 1869-Marzo, 1881. Preceduto da cenni (La Tipografia, Il Dantino, Il Catalogi). Redig. per Prof. Dr. Luigi Busato.

S[ALMON] (W[illiam]), M.D. Polygraphice; or the Art of Drawing, Engraving, Etching, Limning, Painting, Varnishing, Colouring, and Dying. London: 1672. 12mo. pp. x. 294.

This little work went through many editions, several of which are to be found in the British Museum. The third edition is dated 1675, and the author's name (previously indicated only by initials) is given as "William Salmon, professor of physick," and there is a copper-plate portrait prefixed, with the following quaint lines underneath:—

You see his form and years; but if you would

View his just soule (which Envy can't behold)

In to his work, ye following tractate looke,

The lively picture of his mind—ye booke.

There are other editions dated respectively 1685 and 1701.

In explanation of his title the author says in the preface: "The subject of the ensuing work is the art of Painting: a name not only too singular, but also too short or narrow, to express what is here intended thereby. For we do not only express that art (as it is generally received), but also drawing, engraving, etching, limning, washing, colouring, and dyeing; all which, being considered in their proper extent, infinitely exceed that curtailed name of painting; which that we might join all in one proper and comprehensive word, we made choice of that Greek compound *Polygraphice*."

The early part of the book is chiefly occupied with astrological matter and directions for divination by palmistry. The "liber secundus" treats "of engraving, etching, and limning; shewing the instruments belonging to the work,

the matter of the work, the way and manner of performing the same, together with other requisites and ornaments." Graving is defined as "an art which teacheth how to transfer any design upon copper, brass, or wood, by help of sharp-pointed and cutting instruments"; limning is "an art whereby in water colours we strive to resemble nature in everything to the life." The directions given are far more curious than practically useful.

A fifth edition, "enlarged with above a thousand considerable additions; adorned with xxv copper sculptures, the like never yet extant," was issued in 1685. The dedication says: "Here are some traits of alchymy in this book, and the very process itself (as it is believed) by which the masters of that learning attained to the summ of all their glory. In the perfection thereof there are riches, honour, health, and long life. By it Artesius lived (as is reported) a thousand years, and Flanel, a poor scrivener, built twenty-eight hospitals in France, with divers churches and chappels, endowing them all with very large revenues." In this edition the directions for engraving were more minute.

The eighth edition, in 2 vols., already referred to, was dedicated "to that great man, Sir Godfrey Kneller, Knt." The chief additions are books respectively devoted to "alchimy and the philosophers elixir," "Faber's arcanums," and "chiromantical signatures." The work is exceedingly interesting, as an illustration of the credulity which was interwoven with the technical knowledge of the time.

SALMUTH (Henry) [Jurist; the second of the name]. De Typographiæ sive Artis Impressoriæ inventione, verissima historia. [Sine l. et. an.]

Respecting Salmuth, our learned correspondent, Mr. J. H. Hessels, sends us the following communication:—

"Under the above title Salmuth published, in 1631, at Frankfurt, an *extract* (in Latin) from a Discourse or Essay on the Invention of Printing, written in German, by Joh. Friedr. Faust von

Aschaffenburg, in which the latter attributes the invention to Johan Fust (whom he regarded as his ancestor, and always called *Faust*), while Gutenberg is represented as having assisted Fust with money.

Salmuth inserted his extract, without mentioning its source, in an edition of

the 'Res memorabiles' of Guido Pancirolli, published in two volumes at Frankfurt, of which the first is undated, but probably published in 1629, while the second bears the date 1631. In this second volume, on p. 311, we find the extract as an 'Appendix ad Titulum xii. De Typographia.' This Titulus xii. appears on p. 244 of the same volume, and consists of a few lines written by Pancirolli, in which he says that the art of Typography was found in Germany in 1440, after which follow immediately Salmuth's own notes, in which he says that some attribute the invention to Gutenberg, others to Fust. This Titulus xii. and Salmuth's notes had already appeared in the same condition in an earlier edition of Pancirolli's work published at Amberg in 1607-8; but the 'Appendix' does not appear to have seen the light until 1631, in the Frankfurt edition mentioned above.

It is unnecessary to treat of Salmuth's 'Appendix' separately, as I intend to speak of the Discourse itself in the SUPPLEMENT to this BIBLIOGRAPHY, under JOH. FRIEDRICH FAUST VON ASCHAFFENBURG, and only remark here that a similar extract from the Discourse, not materially differing from that of Salmuth, was published (in German) in 1681, under the title 'Warhafftige Historia von Erfindung der Buchdruckerey-kunst, ex Manuscriptis Philippi Ludovici Authaei: Typis Blasii Ilisneri, MDCLXXXI.' This pamphlet of Authaeus I have not been able to find anywhere, but it is reprinted, probably *verbatim*, in Achill. Aug. von Lersner's 'Chronica der Stadt Franckfurt' (1706), p. 435. An English translation of Pancirolli's work and Salmuth's notes was published in London (1715. 12mo.), with 'a Supplement to the Chapter of Printing, shewing the time of its beginning and the first book

printed in each City before the year 1500."—J. H. H.

Since sending to press the sheet of this BIBLIOGRAPHY containing the notice of Salmuth's commentary on Pancirolli's (p. 112, vol. ii.) we have examined Salmuth's edition of Pancirolli's work mentioned in the above note (Francof. Sumptibus Godefridi Tampachii. [1629.] 4to.). This appears to be the earliest edition with an engraved title-page, and is more than thirty years older than the edition referred to by M. Madden (*q. v.*). It contains the view of an early printing-office, but there is no date at the top of it, as in the view we have elsewhere reproduced. It is different in several particulars from the later one. The central figure, addressing one of the compositors, has not an open manuscript, but what may be taken as a small roll of paper, which he holds between the first fingers of each hand. In regard to the frame behind, the left-hand figure seems to be distributing type, and therefore wants no copy; he on the right is in the shade, and the copy could hardly be seen if it were intended to be represented. As to the man in the right-hand top corner, who, as M. Madden thinks, holds a manuscript which he is reading aloud to the compositors, he is clearly working at case; so that the reasoning of M. Madden is based on a bad copy of an engraving, which gives no support to his theory of the *anagnoste* dictating to the compositors.

Moreover, we may refer to Mr. J. H. Hessels' work on Gutenberg (London, 1882), in which this author, alluding (on p. xviii. of his preface) to M. Madden's *anagnostes*, says that, though the scope of his work did not allow him to discuss the subject at present, he felt justified in saying that he had "examined M. Madden's arguments with the incunabula before him, and found them breaking down at the first touch."

SALTINI (Guglielmo Enrico). Della stamperia orientale medicea e di G. B. Raimondi: Memoria. [In *Giornale Storico degli Archivi toscani*, vol. iv., ann. 1860, pp. 257-296.]

SALVI (Dominique). Ultimo eco della mostra tipografica e delle arti affini. Milan: 1880.

Published on the occasion of a fête given by M. Salvi, upon his nomination as Chevalier of the Crown of Italy.

SALVIONI (Giuseppe). Cenni storici sulla Zilografia ossia Incisione in Legno, seguiti da alcune considerazioni intorno alle attuali condizioni di quest' arte in Italia. Torino: 1868. 8vo. pp. 32.

The author is "professore nella R. Accademia Albertina"; but this wretchedly-printed pamphlet appears to be a mere newspaper article on wood engraving, intended for the "general" reader.

SALVO-COZZO (Giuseppe). Osservazioni sulla questione del primato della Stampa tra Palermo e Messina. Palermo : 1874. 8vo.

SAMENSPRAAK in het rijk der dooden tusschen Laurens Jansz. Koster, eersten uitvinder der boekdrukkunst, Lucius Annaeus Seneca, roomsch wijsgeer, leermceester van keizer Nero, en Johannes Hus, eersten hervormer der kerke, over de uitvinding der boekdrukkunst. [In "Maandelijksche berichten uit de andere waereld, of de sprekende dooden." 37^e samenkomst. vii. Part 1. Amsterdam : 1758. 8vo.]

SAMMLUNG derjenigen Schriften und Carminum, welche bei Gelegenheit des 3. Buchdruckerjubiläi, so den 7. Juli, 1740, von einer löbl. Buchdruckergesellschaft, etc., vergnügt celebriret worden, etc., nebst einem historischen Bericht von dem Anfang, Fortgang und noch florirenden Umständen der Buchdruckerkunst in hiesiger Stadt, auch wie dieses Jubiläum daselbst zum erstenmal ist feierlich begangen worden. Eisenach : 1740. 4to. 10 leaves.

SAMMLUNG, Die, von Inkunabeln des Kunst-Drucks im Germanischen Museum in Nürnberg. [In *Deutsche Monatshefte*, 3rd year, 1875, vol. v. pp. 374-387.]

SAMPSON (Thomas). Electrotint, or the art of making Paintings in such a manner that copper-plates and "blocks" can be taken from them by means of Voltaic Electricity. London : 1842. 8vo. pp. 26. "Specification" 6 leaves, 3 plates.

Electrotint was a patented process "for producing paintings or drawings in such a manner, and so prepared, that by means of the electrotype process copper-plates or blocks could be obtained from them, capable, when printed from after the manner of ordinarily-engraved plates or wood-blocks, of yielding facsimile impressions of the said original paintings or drawings." The patent was taken out by Mr. Edward Palmer, a philosophical in-

strument-maker in Newgate Street, 12th June, 1841, the process being called "Palmer's Patent Electrotint." Amateurs were furnished with the plates for painting on, and various specimens of the art by T. Sampson, G. Lance, Arnold, and others, were issued. The *Times* believed that the process was "likely to attain a speedy and a lasting maturity in the history of the Fine Arts," but it seems to have been shortly after abandoned.—See PALMER (E.).

SAMTER & RATHKE. Druck- und Schriften-Probe der Buchdruckerei von Samter & Rathke in Königsberg. 1846. 8vo.

SANDARS (Harry) [*pseud.*, i. e. William John STANNARD]. Catalogue of the Valuable Collection of Original Sketches, Drawings, Prints, books, &c. . . . to be sold by auction . . . August 11, 1880. Oxford : 1880. 8vo. pp. 14.

—— Music and Music Printing. [In the *Printing Times and Lithographer*, New Series, vol. i., pp. 81, 208, 231.]

Chapter I. was devoted to the origin of Music, musical instruments, and musical characters, early specimens of music printing by the copperplate and letterpress methods; chap. II., The trade of music-printing thrown open, Improvements introduced, The pewter-plate pro-

cess of printing, Introduction of composite characters, Application of glyphography, Various inventions for the production of surface-plates; chap. III., Lithographed music, Senefelder and M. André—corrigenda.

——— Plugging in early Engravings. [In the *Bookworm*, May, 1869.]

MR. W. J. STANNARD died suddenly in the month of July, 1880. He was a very accomplished man.

SANDARS (Samuel, M.A.). An Annotated List of Books printed on Vellum to be found in the University and College Libraries at Cambridge. With an appendix containing a list of works referring to the Bibliography of Cambridge Libraries. [No. xv. of the Cambridge Antiquarian Society's publications.] Cambridge: 1878. 8vo.

SANDERS (Prof. Dr. Daniel). Orthographisches Hilfsbuch, als Norm für Schriftsetzer und Druckberichtiger. Leipzig: 1879. 8vo. pp. vi. 178.

This book was written at the request of the proprietors of the large Leipzig printing-office of Breitkopf & Härtel, and was to serve as a standard for compositors and readers, to arrive as much as possible at an equal orthography throughout Germany, when, quite unexpectedly, the orthographical ordinances of the Prussian Minister, Puttkammer, were issued, and checked the good intentions of author and editors. Sanders, one of the greatest German lexicographers of the day, has compiled the book very scrupulously.

SANLECQUES. Épreuves des caractères du Fond des Sanlecques. Paris: 1757. 12mo.

SANTANDER.—See SERNA-SANTANDER.

SANTOS (Ant. Rib. dos). Memoria sobre as origens da Typografia con Portugal no seculo xv. y Memoria Para a Historia da Typografia Portugueza do Seculo xvi. [In "Memorias de litterat. Portugueza, publ. de la academia Real das Sciencias de Lisboa." Tom. viii. P.I. pp. 1-76 e 77-147.] 1812. 4to.

SAPHIR (M. G.). Nachfest der Nachdrucker zum Gutenbergfeste. [In "Buch deutscher Parodien und Travestien" von E. Funck. Tom. ii. pp. 275 and 313-316.] Erlangen: 1841. 8vo.

SARDINI (Giacomo). Congetture sopra un antica stampa eseguita in Lucca nel secolo xv. Firenze: 1793. 4to.

——— Esame sui principi della Francese ed Italiana Tipografia, ovvero storia critica di Nicolao Jenson—opera dedicata a gli eruditi concittadini del medesimo insigne tipografo della Francia. Lucca. Folio. Vol. i., 1796, pp. x. 139; vol. ii., 1797, pp. ii. 157; vol. iii., 1798, pp. ii. 126. 5 folio plates.

An exhaustive account of the editions of Jenson, with a memoir of the printer. At the end of the work are plates showing the French coins of the time of King Charles VII. and Louis XI., with facsimiles of the type used by Jenson, as follows: the roman majusculi, the minusculi, the abbreviations and punctuational marks, his Greek founts, his ligatures and characters for fractions. The

next plate shows the derivation of the modern minuscule from the ancient majuscule. The third plate represents Jenson's black-letter founts. Following are two plates of water-marks. The whole work is very beautifully got up, and, as the imprint states, proceeds "per conto della nuova società tipografica nella stamperia Bonsignori."

SARTORI (Josephus de). *Catalogus Bibliographicus Librorum in Bibliotheca Cæsar. reg. et equestris Academiæ Theresianæ extantium, cum accessionibus originum typographicarum Vindobonensium, et duobus supplementis nec non indice triplici systematico, bibliographico, et typographico.* Vindobonæ: 1801-6. 4to. 11 vols. and 2 supplementary vols.

On the title-page is a copperplate engraving of the exterior of the Imperial Library, underneath being the inscription: "Ædes institutioni nobilis juventutis dicatæ quas D. M. Theresia primum condidit mdccxvi. Imp. Cæsar Franciscus II. Aug. Restituit mdccxcvii." As a head-piece on p. v. is an interior view of one of the halls.

This is a catalogue of the Royal and Imperial Library at Vienna—the old latinised name of which was Vindobona. The collection of books there is equalled for value and rarity only by the libraries of Paris and the Vatican. The art of printing was believed by many bibliographers to have been introduced into Vienna in 1482, by an unknown printer. The second printer in Vienna—but the first whose name is known—was Johann Winterburger, who settled there in 1492.

SASSI (G. A.).—See SAXIUS (J. A.).

SASSIER (Jacobo). *Regis pacifici regalisque typographiæ præconium; carmine latino et græco celebratum.* Paris: 1660. 4to.

A tract of 4 leaves only. Sassier is described on the title-page as "typographeur to the king."

SATZUNGEN einer löblichen Gesellschaft der Kunstbuchdruckerei in Basel vom 20. August, 1661. Aus der Originalhandschrift abgedruckt von J. Forrer. Basel: 1879. 8vo. pp. 15.

SAUBERT (Johann) the elder. *Historia Bibliothecæ reip. Noribergensis, duabus Oratiunculis illustrata, quarum altera de ejus structoribus et curatoribus, altera de rarioribus quibusdem et scitu dignis agit, auctore J. Sauberto, ecclesiæ Noribergensis ad div. Sebaldi pastore, etc. Accessit ejusdem curâ et studio Appendix de Inventore typographiæ itemque Catalogus librorum proximis ab inventionem annis usque ad A.C. 1500 editorum.* Noribergæ: 1643. 16mo. pp. xii. 214.

The typographical appendix begins at p. 106, and gives the honour of the invention of printing to Joh. Faustum, assisted by Johann Guttenbergium. It seems clear that the author had read Salmuth's edition of Pancirolli's "Res Memorabiles" of 1631. (See above, SALMUTH, and JOH.

Panzer and Maittaire give lists of the products of the Viennese press during the 15th and 16th centuries; but the fullest record is to be found in Dr. Anton Mayer's "Wiens Buchdrucker Geschichte 1482-1882," of which work only the first half-volume has appeared up to the present time (September, 1882).—See MAYER (Dr. A.) in SUPPLEMENT.

This magnificent work of Sartori is in eleven quarto volumes, each of which has a separate typographical index, by means of which the names of the printers mentioned can be readily referred to. There are also two supplementary volumes devoted to an "Index onomasticus." There is a large amount of valuable matter in this work, which would repay the labour of condensing and arranging.

FRIEDR. FAUST VON ASCHAFFENBURG, in our SUPPLEMENT.) In the copy preserved at the British Museum this portion of the work is interleaved, and on the white pages are written a multitude of notes, which seem worthy of investigation by some typographical student.

[SAUGRAIN (C. M.).] *Code de la librairie et imprimerie de Paris, ou conférence du règlement arrêté le 28 Fevrier 1728 et rendu commun par arrêt du 24 Mars 1744, avec les anciennes ordonnances depuis 1332.* Paris: 1744. 12mo. pp. xxiv. 496, and 15 unnumbered leaves.

SAUM (Aug.). La famille Gensefleisch à Strasbourg. [Extract from the *Bibliophile Alsacien*, 4th year. pp. 201-204.] Strasbourg : [1869]. 8vo.

SAUNDERS (Frederic). Author's Printing and Publishing Assistant, including details respecting the Mechanism of Books. New York : 1839. 12mo.

The author has been for many years librarian of the Astor Library of New York.

SAUSSAY. Impression de Journaux sur étoffes. [In *Mémoires de l'Institut*, 1^{re} Section, No. 191, 1837.]

M. Saussay proposed to the French Institute the innovation of printing periodicals on woollen materials, but we find no further prosecution of the idea.

SAVAGE (William). A Dictionary of the Art of Printing. London : 1841. 8vo. pp. viii. 815.

One of the standard English works on printing. Among the principal contents are : a valuable article on Records, by Mr. Fehon, of Bentley's establishment at Bangor House, Shoe Lane ; specimens of Murray's improvements in electrotyping, for which he received a premium from the Society of Arts ; specimens from the principal contemporary letter-foundries ; a synopsis of the Statutes at large, so far as they affect printers and publishers ; and foreign alphabets.

"The object in the present undertaking," says the author, "was that of making a purely practical work—one that might meet every exigence of the printer whilst in the exercise of his art, and one that would serve as a book of reference to the author, the librarian, and, in fact, to every one interested in books or their production." Many of the definitions are taken from Moxon, from whose book, indeed, a large amount of varied matter has been extracted.

— Practical Hints on Decorative Printing, with illustrations engraved on Wood and printed in Colours at the Type Press. London : 1822. 4to.

The frontispiece, 2 titles, and introductory matter make 10 leaves ; the text occupies 122 pages ; and there are 49 plates, including the impressions at the end from the defaced blocks.

"Decorative Printing" is dedicated to the Earl of Spencer, and contains a beautifully-printed illustration, in the heraldic colours, of his armorial bearings. In the Introduction, the vexed question of the discovery of printing is referred to, but in a somewhat superficial manner, the author being evidently of a practical, rather than of a literary, turn of mind. The "opinion," which Mr. Savage says he merely "hazarded," was, that the art had been exercised for many years secretly and anonymously in printing religious subjects with short sentences, and also playing-cards, and that these were disposed of as drawings and manuscripts, and that they were not suspected of being produced in any other manner. This, we may state, is an altogether unwarranted assumption, and one that was not adopted till the present century. Hence, of course, according to this theory, the artists were then, and still remain, unknown, and it was only when they began

to extend the principle, by printing books, that the process became publicly understood, for it could no longer be hid, on account of the number of copies produced of more extensive works. Savage refers to the singular fact, that it was not until a hundred years had elapsed that the honour of the discovery became a matter of contention. Leaving, however, these speculations, which the author very modestly puts forward, we may note what he says of the early printing of the kind that he understood so thoroughly. He remarks that it is singular that under Fust and Gutenberg the process was carried nearly to perfection, "for some of the works they printed, both in the quality of the ink and in the workmanship, are so excellent, that it would require all the skill of our best printers, even at the present day, to surpass them in all respects ; and I do not hesitate to say, that in a few years after the printers were actually superior to us in the use of red ink, both as to colour and as to the inserting of a great number of single capital letters in their proper places in a sheet with a degree of accuracy and sharpness of impression that I have never

seen equalled in modern workmanship." This opinion, however, Savage qualified afterwards. He then goes on to refer to the retrogression of the art a few years afterwards; its introduction into England, the efforts of John Baskerville to revive it, and the progress subsequently effected, culminating in the typographic triumphs of Bensley, Bulmer, Ballantyne, Corral, Davison, M'Creery, Whittingham, and a few others, who, he remarks, had carried the art almost as far as was possible. These latter efforts, however, had chiefly reference to impressions in black ink; there had been no endeavour for many years to give additional decoration by means of the type press to the splendid books that were being produced. The use of suites of blocks, worked in various colours, to imitate pen-and-ink drawings and washed-in sketches, was known as early as the close of the fifteenth century, and not a few engravers attained eminence in practising this process; but the first attempt to print in such a way as to represent a painting in water colours was made by Jackson, between 1720 and 1754. It was, unfortunately, a complete failure, and its non-success seemed to have deterred subsequent printers. Savage believed, notwithstanding, that it was possible to bring the process to a high state of perfection, especially as just before his time there had been great improvements made in the press and in several of the essential implements of printing. He refers to the necessity for an adequate book of instruction in the art, as Moxon's had been published about a century previous, and none of the authors who followed had added anything to his information. Savage then speaks of types, presses,

balls, ink, and paper. His remarks refer chiefly to the common leather balls, whose use he seems to have learned by long practice, but he alludes incidentally to the composition balls, which were invented just previously, as he says, "by Mr. B. Foster," and they "are superior to the old skins." The book itself was printed with these composition balls. The directions for using the materials are evidently carefully prepared, and the author says that he has spared no time in making experiments, has divulged all he knew, and had recourse to the best authorities for further information. In the "Appendix" is: 1. A brief account of English letter foundries; 2. Some account of Mr. Bensley's printing-machine, worked by steam; 3. Description of Rutt's patent printing machine; 4. Description of Applegath & Cowper's patent inking-apparatus; 5. Account of a chemical analysis of French plate paper, India yellow paper, and India white paper, by Mr. Faraday of the Royal Institution of Great Britain, in a letter to the author; 6. Of the woods best adapted to the graver, and the qualities of which they ought to be possessed (translated from Papillon's "Graveur en Bois"); 7. The manner of printing engravings in cameo, both with the roller and the press machine made use of by George Lalleman, painter, in producing his modes of cleansing engraved blocks of wood; 8. The Columbian printing-press; 9. Ruthven's printing-press, on which the whole of the body of the book was printed; and 10. A recipe for black ink. The preliminary matter occupies pp. viii., and the Hints and Appendix pp. 100. The illustrations follow, of which we append a complete enumeration:—

	DRAWN BY	ENGRAVED BY
Female and Boy.....	J. Thurston	C. Nesbit.
Female Figure	W. M. Craig	J. Thompson.
A Sibyl	J. Thurston	G. Thurston.
Female Street Sweeper and Child..	W. M. Craig	Branston.
Head Piece	T. Willement	Branston.
"	G. W. Bonner	G. W. Bonner.
Bas-relief	W. Hunt	Branston.
Statue of Theseus	W. Hunt	W. Hughes.
A Bust	W. Hunt	G. W. Bonner.
An Ancient Tower	J. Varley	Branston.
(7 blocks, printed in sepia.)		
Ruins of Kirkstall Abbey	W. M. Craig	J. Lee.
(7 blocks.)		
Bridge and Landscape	J. Thurston	Branston.
(8 blocks; sepia.)		
Cottage and Landscape	J. Varley	J. Martin.
(Imitation of a drawing in Indian ink; 9 blocks, black ink.)		
Passage Boats.....	A. W. Callcott, R.A.	R. Branston, jun.
(Facsimile of a pen-and-ink sketch; 7 blocks.)		

	DRAWN BY	ENGRAVED BY
River Scene	A. W. Callcott, R.A. ...	G. W. Bonner.
(Facsimile of a pen-and-ink sketch; 5 blocks.)		
Glazed Title	T. Moule	W. C. Walker.
Initial letter B (Psalter of 1457)	R. Thomson	J. Byfield.
Ornamental letter B	Branston	Branston.
(To show the use of gold in letter-press printing.)		
Earl Spencer's Arms	Heralds' College	J. Berryman.
(6 blocks.)		
The Witches from "Macbeth"	J. Thurston	G. Thurston.
(6 blocks.)		
Etruscan Vase	W. Hunt	W. Hughes.
(7 blocks.)		
Carnation	J. P. Neale	H. White.
(7 blocks, and an impression heightened with the pencil.)		
Butterfly	J. P. Neale	Branston.
(7 blocks.)		
Parrot	J. P. Neale	Branston.
(7 blocks.)		
Title-page	Willement	Branston.
(8 blocks, and one working in gold.)		
Tiger and Landscape	W. M. Craig	Branston.
(13 blocks; outline block in sepia.)		
Cottage and Landscape	J. Varley	J. Thompson.
(14 blocks.)		
Mercy	W. H. Brooke	G. W. Bonner.
(29 blocks and 30 tints in working.)		
Jerusalem Delivered	J. Thurston	C. Nesbit.
Cave of Despair	Thurston	Branston.

There is a copious index, and impressions of the blocks after they were obliterated. A large-paper edition was printed, with all the luxuries of wide margins, fine paper, and exquisite press-work. The book is somewhat discursive, but it will always be regarded as a monument of the patience, technical skill, and artistic taste of its author.

Hansard, in the "Typographia" (1825), published three years after, devotes a chapter near the end of the book to Savage's system of printing. Although Hansard was distinguished by his readiness to welcome anything which he deemed an improvement in the printing art, and generally speaks in a fair and unbiassed manner of the different innovations that were being introduced at the time, he could not, as a practical man, give his approbation to Savage's method. His views on this subject are worth quoting in this connexion. He says: "This subject of fancy has lately been revived by the work of Mr. William Savage, a printer of acknowledged ingenuity and talent, but whose labours in this performance have been applied, I fear, more towards the honour of the art than to his own emolument." Further, that the reason the art was not previously persevered in was, "its total utility," a reason that would render it futile to attempt to revive it. In regard to the letter B of the Psalter, Hansard shows

that the two blocks forming it can be as well produced by stereotype, and gives a specimen of the letter. Taking up, however, the pictures done by Savage at the letter-press, he pertinently claims that some little consideration ought to "be given to that important question by the solution of which the more or less general adoption of every art and science must be regulated; namely, *cui bono?* * * * The picture illustrative of Collins's 'Ode on Mercy,' which was intended as the *chef-d'œuvre* of this decorative printing, is produced from 29 blocks! 30 colours and tints to work one quarto leaf 29 times over!! Now, let the mind run over the probable cost to employ a journeyman capable of such work, and guess if something like the following may not be given as the probable result:—

29 blocks, making ready, preparing colour, beating, and pulling, at least four times the time of the operations of a form of the work quarto; multiplied by

4

116 multiplied by

4

pages in a form.

464 times the cost of printing a page of fine type-work, exclusive of the expense of the designer, engraver, and box-wood.

If for studies or pictures this expense could be borne, it is very plain that in book decorations it is not likely to answer; if 500 facsimiles were wanted of the picture of 'Mercy,' print it in outline, and the first artists in the country would be glad to colour them up to pattern for one-fourth of the money, and produce something like a finished specimen. I think this picture-print of 'Mercy' a monstrous abortion—it is horrible—it is only merit is in the patience and difficulty with which it was gestated and brought to parturition. I could wish, as Dr. Johnson said of the lady's piece of difficult music, it had been *impossible*. Some other specimens in colours, where so much has not been aimed at, are so much the better; the less that has been attempted, the less is the failure." Hansard did not anticipate the revolution which machinery has brought about. Typographic printing in polychrome is now an every-day operation, and journals of immense circulation like the *Graphic* find it practicable to print one side of the paper of special numbers in any number of colours required. Mr. Hansard says, however: "Mr. Savage's work upon the more ordinary operations of printing contains a great deal of curious and interesting matter," and thus praises Branston's engraving, after a design by Thurston:—"In this picture the mind is refreshed by, and at last rests delighted upon, every excellence that wood-engraving and type-printing ever did or ever will effect." It was the same picture that was given by Dibdin in the second edition of his "*Bibliomania*" (sup. part vi., "The Alcove"), accompanied by the highest eulogium. Judged by a modern standard, however, the merits of the engraving do not sustain the estimate of Savage, Hansard, and Dibdin; but it is probable that to this collection of specimens of wood-engraving, rather than to the examples of Bewick, which were in style quite different, may be attributed the recent advances made in the art, especially in America.

WILLIAM SAVAGE was a printer of high reputation, and the author of several standard works on the typographic art. He was born at Howden, in Yorkshire, where he commenced business in 1790, as a printer and bookseller, in partnership with his brother James. In 1797 he removed to London, where he obtained employment as a printer, and subsequently was appointed Superintendent of the Printing-office of the Royal Institution of Great Britain, a position which,

unfortunately for himself, he relinquished to set up in business on his own account. The bibliomania which prevailed at the time had attracted much attention to the subject of fine printing, and the book-buying public manifested a remarkable predilection for works that were illustrated in the most sumptuous and almost extravagant manner. Savage believed that this taste justified him in the enterprise of issuing a work showing the capabilities of the letter-press for the production of polychromatic, or, as he called it, "decorative" printing. In this spirit was commenced the "*Practical Hints on Decorative Printing*"; but Savage, after working upon it for several years, found it was an undertaking altogether beyond his resources. He had circulated elaborate prospectuses of the book, which were very favourably received, especially by the *dilettanti* and the members of the Roxburgh Club. The printing trade, however, to a large extent refrained from giving the scheme their support, although the names of several of their most eminent members appear in the list of subscribers. In the spring of 1820, Savage disposed of his interest in the work to a gentleman whose name is not given, and who, as the author says in a note appended to the Preface, "resolved, in the most liberal manner, to make it as perfect as possible, at a great additional expense to himself, which he voluntarily incurred, that every promise, and even hint, which I had given to the public should be fulfilled. He has had completed and printed many subjects that I had determined not to give, and he has, at a considerable cost, added one subject taken from Collins's '*Ode on Mercy*,' painted expressly for the work, by W. H. Brooke, Esq., which for the number of blocks, the combinations of colours and tints, and the difficulty of printing, surpasses, I believe, every previous attempt by the type press."

The book on "*Decorative Printing*" was followed, in 1832, by that on the "*Preparation of Printing Ink*," and in 1841 by the "*Dictionary of the Art of Printing*." Of this, the author said that it was the work of his old age, and embraced all the information of which half a century of practical experience had possessed him. It was his last work; he died in 1843, at the age of seventy-three. His brother James, already referred to, also removed to London, but applied himself chiefly to literary pursuits. He was for many years a regular contributor to the current magazines, and was the editor of

several useful works. He obtained the appointment of Assistant Librarian of the Royal Institution of Great Britain, which gave him well-appreciated opportunities for systematic study and re-

search. He devoted himself, in particular, to Bibliography, and compiled and edited the *Librarian*, a periodical work treating of scarce, valuable, and curious English books and manuscripts.

— On the Preparation of Printing Ink, both black and coloured.
London : 1832. 8vo. pp. 185.

Moxon, in the "Mechanick Exercises," 1636, was the first English writer who taught how to make printing-ink. In 1723, Fertel, in his "Histoire de l'Imprimerie," gave an imperfect account. The "Encyclopédie Méthodique" followed, in 1751, with an article by Le Breton. Papillon wrote a special Treatise, Paris, 1766. Nicholson gave a loose

account. Lewis, in 1763, wrote an article in the "Philosophical Commerce of Arts," and also in Rees's "Cyclopædia," 1819. The "Encyclopædia Britannica" gave a good and original article. All, however, were superseded by Savage, whose work became the only authority upon the manufacture of printing-ink, but it is now obsolete.

— Printing Ink. [Article in *The Monthly Review*, vol. 131, p. 221, London.]

SAXIUS (Joseph Antonio) [*i. e.*, SASSI (G. A.)]. *Historia Literario-Typographica Mediolanensis*, in qua, de studiis literariis antiquis et novis in hac Metropoli institutis : de tempore inductæ Mediolanum Typographiæ : et primis hujus Artis opificibus : de Viris doctrina illustribus, qui Sæculo XV. in eadem Urbe florere, atque eorundem MSSis operibus in Ambrosiana Bibliotheca servatis disseritur. Adjecta sunt Appendix Epistolarum, quæ libris, tunc ibidem editis, affixæ legebantur ; et Catalogus Codicum Mediolani impressorum ab anno MCDLXV. ad annum MD. Mediolani : 1745. Folio. pp. xii. 616, and 14 unnumbered leaves of index.

The work of which the very full and comprehensive title is here given forms the first volume of P. Argelati Bibliotheca Scriptorum Mediolanensium. 4 vols., folio.

A magnificent work. After the preface are notices of some of the greatest among the authors whose works are subsequently treated of. Then follows an essay, "De Studiis literariis mediolanensium antiquis et novis ; prodromus ad historiam literario-typographicam Mediolanensium." As a head-piece is given a copperplate engraving of the Scholæ Palatinæ, and as an ornament to the initial a view, also in copperplate, of the Scholæ Canobianæ. The "Historia Typographico-literaria Mediolanensis ab anno 1570 usque ad annum 1600" begins at p. 73. There is a prolegomena de Scribendi occasione et nonnullis Mediolani in re typographicâ primò inventâ prærogativis. At the head is a copper-plate view of the Scholæ Braydensis ; over the initial, one of the Scholæ Crassæ. Chap. IV. is devoted to notices of the following illustrious Milanese printers : Antonius Zaratus, Philippus

Lavania, Christophorus Waldarfer, Johannes Werster, Dionysius Paravisinus, Dominicus de Vespolate, Jacobus de Marliano, Johannes Antonius and Benignus Fratres de Honate, Ludovicus and Albertus Pedemontani, Uldericus Scinzenzeler and Leonardus Pachel, Simon Magnagus, Conradus Pachel, Jacobus de S. Nazario de Ripa, Philippus Mantegatius, B. de Castilliono, S. de Pontremulo and H. Germanus, G. le Signerre cum Fratre, G. le Signerre, J. Bissolus, and A. Minutianus. The "Historia Typographico-literaria Mediolanensis" begins at p. 116, the issues of each year forming a separate chapter. At p. 443 begins the "Epistolæ libris editis Mediolani primo typographiæ sæculo, olim præfixæ nunc iterum recusæ." At the end are copious indexes. The book was printed "in ædibus Palatinis, superiorum permissu." There is a note in manuscript in the British Museum Catalogue as follows :—"This work is usually prefixed to Argellatis Bibl. Scriptorum Mediolanensium. The 'Mantissa' has a separate pagination."

— De studiis litterariis Mediolanensium antiquis et novis.

Prodromus ad historiam literario-typographicam mediolanensem.

Mediolani: 1729. 8vo. pp. xvi. 256.

The author describes himself on the title-page as "SS. Ambrosii et Caroli oblato collegio et bibliothecæ Ambrosianæ præfecto." The work gives an exhaustive account of the early typography of Milan, the theory being propounded that the art was introduced there in 1466 (*see p. 129*),

and many of Maittaire's conclusions are warmly combated. At the end is a valuable list of the most ancient books and manuscripts in the library of Cardinal Borromeo. The book is rendered more convenient for reference by an excellent index at the end.

SCADDING (Henry, D.D.). Proto-typography. A paper read at the Canadian Institute Caxton Celebration, Toronto, June 13, 1877.

Toronto: 1877. 8vo. pp. 29.

This pamphlet was published in connexion with the Canadian Caxton Celebration of 1877. The author is a canon of the Cathedral Church of St. James's, Toronto, but manifestly possesses a very inaccurate knowledge of his subject. His paper embraces many of the exploded errors prevalent concerning the *origines typographicæ*, and, although eloquently written, is a most unsatisfactory memento of the Canadian Celebration.

An octavo catalogue, consisting of 16 closely-printed pages, was issued on the occasion of the Celebration, containing lists of the books and other objects illustrative of the art of typography that were exhibited. These books were lent by the authorities in charge of the public libraries of Toronto, and by several private amateurs in the city and neighbourhood. The following is a list of the classes, which, it will be seen, were very judiciously disposed:—

1. Works on the general subject of Typography.
2. Illustrations of the pre-typographic period; alphabets, inscriptions, manuscripts, &c.
3. Books printed before A.D. 1500.
4. Books printed A.D. 1500-1600.

5. Books printed A.D. 1600-1700.

6. Books printed after A.D. 1700.

7. Illustrations of the Caxton period in England; reproductions and reprints.

8. Photo-zincographic reproductions in facsimile.

9. Early Bibles in several languages, commentaries, &c.

10. Books from the presses of the Elzevirs.

11. Books from the presses of the Aldi.

12. Works of Erasmus (early editions).

13. Curiosities, special editions, &c.

14. Medals, portraits, photographs, views, &c.

15. Specimens of the early Toronto (York) press.

16. Specimens of the early Quebec press.

17. Specimens of the early Montreal press.

18. Specimens of the early Niagara press.

19. Specimens of the early Kingston press.

20. Specimens of the early Halifax press.

21. Specimens of the early Boston press.

22. Specimens of the early Philadelphia press.

The collection, both numerically and intrinsically, was highly creditable to our Canadian fellow-craftsmen.

SCAMONI (Georg). Beobachtungen im Gebiete der Heliographie, einfachen Photographie, Galvanoplastik, Metallätzung, etc.

St. Petersburg: 1870. 8vo. pp. 88. 3 plates.

— Handbuch der Heliographie nebst praktischem Wegweiser im Gebiete der bezüglichen Gravirkunst, Metall-Aetzung und Vergoldung, Galvanoplastik, Photosculptur, etc. St. Petersburg: 1872. Large 8vo. pp. viii. 185. With woodcuts and 2 copper-plates.

The Handbuch is an enlargement of the "Beobachtungen," which formed a special report made to the Russian Technical Society at St. Petersburg. The author, a native of Würzburg, in Germany, is the learned and clever manager of the litho

and photographic department in the Imperial State-Paper Printing-Office, and his book may be considered as an epitome of his scientific and technical knowledge, founded on a long every-day experience.

—— Heliographisches Musterheft I. enthaltend 12 Blatt in folio in eleg. heliograph. Umschlag. St. Petersburg : 1872.

SCARABELLI (Luciano). Di Panfilo Castaldi. Lettera all' abate Bernardi. Bologna : 1866. 8vo.

—— Libri degl' incunaboli della Stampa nella Bibliotheca dell' Università di Genova. [In *Giornale delle Biblioteche*. Anno III. 1869. p. 13.]

SCHAAB (Carl Anton). Das Jahr 1436, Erfindungsjahr der Buchdruckerkunst : und die Bildung einer Jury über das Säkularjahr. Mainz : 1837. 8vo. pp. 16.

—— Die Geschichte der Erfindung der Buchdruckerkunst durch Joh. Gensfleisch, genannt Gutenberg, zu Mainz, pragmatisch aus den Quellen bearbeitet ; mit mehr als dritthalb Hundert noch ungedruckten Urkunden, welche die Genealogie Gutenberg's, Fust's und Schöffer's in ein neues Licht stellen. Mainz : 1830-1831. 8vo. 3 vols. : vol. i., pp. xii. 631, with portrait of Gutenberg ; vol. ii., pp. vi. 582, with 3 folding plates and portrait of Fust ; vol. iii., pp. xvi. 548, with portrait of Schöffer.

The unsold copies of this work were issued, with a new title, as a second edition in 1855, in 8vo. The book is not without its merits. The author has endeavoured to place himself exclusively on historical ground, and in this has not altogether failed. But occasionally he has been unable to distinguish truth from fiction, and, as a matter of course, his bibliographical descriptions and his reasonings are now, in some instances, obsolete. On the whole, however, the work is written in a critical but impartial spirit. It includes many documents published for the first time. Unfortunately, a great number of them had belonged to Prof. Bodmann, and one of the features of Schaab's work is its exposure of the frauds of this Professor, referred to elsewhere in this BIBLIOGRAPHY, *s. v.* STRASSBURG, TYPOGRAPHY, *et passim*.

Of this undoubtedly learned, but very unscrupulous archivist, Schaab says that he "was so versed in the documental language of the Middle Ages that he was able to imitate every kind of writing of all ages, and to prepare documents

of all kinds. Of this capacity he constantly and everywhere boasted. He could draw the most perfect seals with the utmost facility, and he left behind several thousands of them, among them those of Gensfleisch with the pilgrim, in all shapes. Bodmann probably considered it, as was his wont, a good joke or an innocent thing, to assist with his inventive imagination his colleagues, Fischer and Oberlin, who worked in 1800-1802 at a history of Gutenberg's invention, and hunted everywhere for Donatus fragments and remains of Gutenberg, to fill up the gaps in Gutenberg's life from 1420-30, and from 1455-1460."—HESSELS.

Bodmann's papers came into the hands of Schaab, who found amongst them at least three documents, published in behalf of Gutenberg's biography, that were forgeries.

Schaab's comments on the proceedings in the memorable lawsuit of 1455 are worth reading. An English translation is given in Hesse's "Gutenberg" (*q. v.*), pp. 66, 67.—See also SCHINKEL, A. D., *post.*

—— Kritische Bemerkungen über Dahls neueste Schrift : Peter Schöffer, Miterfinder der Buchdruckerkunst. (Mainz : 1832.) Mainz : 1833. Large 8vo. pp. 16.

A wretchedly-printed pamphlet in a blue sugar-paper wrapper. Schaab describes himself on the title as "Richter des Kreisgerichts zu Mainz, Ritter des Grossherzogl. Hessischen Ludewigs-Ordens erster Klasse."

- Randglossen zu den Phantasien und Träumereien des Pseudo-geistes Johann Gensfleisch, genannt Gutenberg, an Dr. C. A. Schaab und den Ausschuss zur Errichtung des Denkmals zu seiner Ehre zu Mainz. Utrecht, bei Robert Natan und gedruckt zu Haag 1835. Mit zwei Anhängen: I. Historischer Beweis, dass die vierte Jubelfeier der Erfindung der Buchdruckerkunst in dem laufenden Jahre 1836 eintrete und nicht im Jahre 1840 oder einem andern könne gefeiert werden. II. Ueber die Monumentsache und was seit dreissig Jahren darin geschehen ist. Mainz: 1836. 8vo. pp. viii. 138.

An interesting little work, unfortunately very rare. At the end are certain proposed eulogiums of the printing art, which deserve to be transcribed. Each was compiled by the representatives of one of the cities taking part in the festival.

"In aeternum libertatis ingeniorum hac arte in perpetuum vindicatae memoriam ex ære per totam Europam collato, posuerunt Moguntini, 1836.

"Cum insitas in animas hominum, tum sensibus perceptas, animantium figuris adumbravit, hermes Ægyptius. Humani sermonis multiplices vocalesque sonos, paucis literarum elementis adstrinxit Cadmus phoenix; cultiori loquelæ accommodaverunt Palamedes Simonidesque Græci; Saxo, Ære, Membrana, Papyro, aliaque materia incluserunt, Barbari, Hellenes, Romani. Solido primum ligno, dein sequaci stanno cœlavit solubiles typos; linteaque in pagina perenni caractere consignavit: dei oracula, naturæ mysteria,

memoriam rerum, decreta principum, philosophorum placita, prudentum responsa, consilia medicorum, mortalium omnium sensa, vota, desideria Johannes Gutenberg, Germanus, gratatur Germania, Europa, terrarum orbis. Monumentum consecrat. civi immortalis, Moguntia, 1836.

"Johannis Gensfleisch dicte Gutenberg, benefactoris totius orbis, dedicatum ære Europæ universæ."

"Beneficii tandem memor. 'Fuit homo missus a Deo, cui nomen erat Johannes.' (John i. 6.)

"Tarda notis vocis tenuit Scriptura volucres, Scripturam volucrem reddidit arte nova."

"Qui typographicam artem inveniendō, instrumentum doctrinæ humanitatis, stabilienḁ propagandæ promississimum idemque firmissimum generi humano obtulit."

Other inscriptions are recorded in a similar fervid tone.

——— See SCHELTEMA.

SCHAAFF (J. H. L. van der). Levensschetsen van eenige voornaame mannen in Haarlem geboren, of aldaar . . . gewoond hebbende. Haarlem: 1844. 8vo.

Contains a life of Laurens Janszoon Koster.

——— Verhandling over het nut der boekdrukkunst. Amsterdam: 1823. 8vo.

SCHAEFER (Dr. Johann Wilhelm). Historischer Bericht von der Erfindung, Verbreitung und Vervollkommnung der Buchdruckerkunst. Eine Festgabe zur diesjährigen vierten Säcularfeier. Bremen: 1840. 8vo. Title, pp. 96. Frontispiece of Gutenberg.

Contains a memoir of Gutenberg and an account of the progress of letterpress printing from its origin. At the end are short notices of the chief printers of Germany, Italy, France, the Netherlands, and England.

SCHÄFFER (H.). Johann Gensfleisch von Gutenberg. Zur IV. Säcularfeier am 24. Juni 1840. Berlin: 1840. Folio. Lithogr.

SCHAFFARIK (P. J.). Ueber altslawische, namentlich kyrillische Druckereien in den südslavischen und den benachbarten Ländern, Serbien, Bosnien, Herzegowina, Montenegro, Venedig, in der Walachai und in Siebenbürgen (Uebersetzung "Časopis Českeho Museum"). [In *Serapeum*, vol. iv., pp. 321-332.] Leipzig: 1843. 8vo.

Gives particulars relative to the printing-houses of the following places:— 1. Venice, 1493-1638. 2. Cetinje in Montenegro, 1494-1495. 3. Braschow oder Mrkschina-Crkwa, 1562-1566. 4. Trjowischje in der Walachei, 1512-1647. 5. Gorazdje, 1529-1531. 6. Kloster Rujani, 1537. 7. Kloster Mileschewa, 1544-1557. 8. Belgrade, 1552. 9. Kloster Mrkschina-Crkwa, 1562-1566. 10. Ska-der (Scutari), 1563. 11. Mühlbach. 12. Dloutepole, 1635.

SCHALL (J.). Rapports sur l'imprimerie, la lithographie, la fonderie et la reliure à l'Exposition universelle de 1878. Nancy: 1879. 4to. pp. 29. Entirely lithographed.

SCHARFF (Gottf. Balth.). Die Hand Gottes bey der vor 300 Jahren erfundenen Buchdruckerkunst, sowohl bey dem Anfang, als bey dem Fortgang derselben. Schweidnitz: 1740. 8vo.

SCHASLER (Max). Die culturgeschichtliche Bedeutung der Illustration. [In *Die Gegenwart*, June, 1881. Berlin.]

— Die Schule der Holzschneidekunst. Geschichte, Technik und Aesthetik der Holzschneidekunst. Mit erläuternden Illustrationen. Leipzig: 1866. 8vo. pp. xii. 295. With 58 woodcuts.

A comprehensive and well-written guide to the history and technics of the art of wood-engraving.

SHAYES (Ant. Guill. Bern.). Sur l'invention de l'imprimerie. [In *Messenger des sciences historiques*, pp. 422-423.] Gand: 1841.

SCHAEFFER (J. G. de Hoop). Coster. [In *Nieuwsblad voor den boekhandel*, 1866, No. 27.]

— Uitvinding der boekdrukkunst. [In *Navorscher*, 1868. pp. 497, 593.]

SCHAEFFLER (J. N.). Neuestes Adressbuch deutscher und ausländischer lithographischer Anstalten und Steindruckereien. Leipzig: 1872. 8vo.

[SCHEIBEL (M. J. E.).] Geschichte der seit dreihundert Jahren in Breslau befindlichen Stadtbuchdruckerei, als ein Beitrag zur allgemeinen Geschichte der Buchdruckerkunst. Breslau: 1804. 4to. Preface, pp. vi.; part i., pp. 28; part ii., pp. 86. Portraits of Fust, Schöffer, Winkler, and Geo. Baumann the younger, also 3 facsimile plates and a pedigree.

This account of the Grass und Barth Buchdruckerei was written by Prof. Scheibel, of Breslau; the first part of the work consists of three engraved plates of facsimile writing from the eighth to the thirteenth centuries, followed by a short History of the Discovery of Printing, printed with types made for the purpose, and in exact imitation of those used by Fust for the Bible of 1462, and a list of subscribers to the work in the most recently-engraved type (nonpareil), thus contrasting the oldest and newest types. —The second part is a chronological history of the Breslau Stadtbuchdruckerei, from Conrad Baumgarthen, 1504, to Grass and Barth, 1804. The supplement is an account of all the printers in Silesia up to the year 1804. There is a large folding genealogy at the end.

SCHELER (August). Christoph Plantin. [In *Serapeum*, vol. vii., pp. 321-329.] Leipzig : 1846.

——— Geschichte der Entstehung der berühmten Plantin'schen Polyglottenbibel und Biographie des mit dieser beauftragten Benedito Arias Montano. [In *Serapeum*, vol. vi., pp. 241-251 et pp. 265-272 (1845), with continuation in vol. xiv., pp. 170-173 (1853).]

——— La maison F. A. Brockhaus à Leipzig. [In *Bulletin du Bibl. belge*, tom. xiv., pp. 125-131.] Bruxelles : 1858.

——— Leben und Wirken des Buchdruckers Theodoricus Martinus Alustensis. [In *Serapeum*, vol. vii., pp. 209-219, 221-234, 241-249, 257-265.] Leipzig : 1846.

An epitome of J. de Gand's "Recherches historiques et critiques sur la vie et les éditions de Thierry Martens."

SCHELHORN or SCHELLHORN (Johann Georg). *Amœnitates Historiæ Ecclesiasticæ et Literariæ*. 2 vols. Francofurti et Lipsiæ : 1737-1738. 8vo.

——— *Amœnitates literariæ quibus variæ observationes scripta item quedam anecdota et rariora opuscula exhibentur. Editio altera correctior*. 14 vols. Francofurti et Lipsiæ : 1725-31. 12mo.

Throughout this voluminous work there are notices of early editions, along with a vast amount of polemical and theological matter. The first chap., vol. I., is headed: "Notitia libri rarissimi, sub ipsis typographiæ inventæ initiis excusi." The second volume begins (at p. 321) with a "Dissertatio de libris rarioribus, et variis raritatis eorum causis"; divided thus: i., Libri sub ipsis typographiæ primordiis excusi; ii., libri paulo post typographiam inventam impressi; iii., libri a celebrioribus sæculi XVI. typographis exscripti; iv., libri publica autoritate suppressi; v., libri a privatis suppressi; vi., libri ab ipsis vel autoribus vel editoribus suppressi; vii., libri quorum pauca exempla sunt impressa; viii., libri quos adversa fata suppresserunt; ix., libri quorum plurima exempla in regiones externas avehuntur; x., libelli minutiores; xi., libri apud exteros excusi; xii., libri

neglecti; xiii., præstantiores et incorruptæ quorundam librorum editiones—all of which contain typographical details. The fourth volume includes a chapter "Notitia rarissimi cujusdam primigeniæ typographiæ monumenti"; another, "De artis typographiæ originibus." The ninth volume contains: "De artis primitivis typographicis Harlemensibus et Uffenbachiansis." Each volume has a full index.

There is another edition in the British Museum, also in 14 vols., but the dates of publication extend from 1725 to 1730. It is quite distinct from that mentioned above, and much better printed.

References occur in Mr. Hessels' "Gutenberg" to a treatise by Schellhorn, entitled "Ergötzlichkeiten," published at Ulm in 1763; also to an edition of the "Amœnitates Litterariæ," bearing date 1720.

——— *De Antiquissima Latinorum Bibliorum editione seu primo Artis Typographiæ fœtu et librorum rariorum phœnice, Diatribe*. Ulm : 1760. Small 4to. pp. 36.

A somewhat curious little work, with the imprint, "Vlmæ, ex officina Wagneri, cancellariæ Vlmensis typographii et Societ. dvc. Helmst. tert. adscripti." The text is set in long primer leaded, but wherever there is a proper name it is put

in pica italic, which gives the pages an unusual appearance. On the title-page is a quaint woodcut. A stalwart man stands defiantly on one side of a wide-running stream; on the other side are lions, tigers, serpents, and other for-

midable creatures, desirous evidently of a closer acquaintance; above is the motto, "Volunt sed non possunt." The dedication occupies the largest part of the title, and the largest letters have been used for it. It is: "Ad eminentissimum ac reverendissimum principem dominicum Cardin. Passioneum."

— Recensuit, annotationes, rerumque notabiliorum indicem adjecit, et diatribam præliminarem de variis rebus, ad natales artis typographice delucidandos facientibus præmisit Jo. Greg. Schelhornius. *Lindaugiæ*: 1761. 4to. pp. 266. 5 leaves of index and facsimiles.

— See MAITTAIRE; QUIRINI.

SCELLENBERG (Johann Rudolph). *Kurze Abhandlung über die Aetzkunst*. Winterthur: 1795. 8vo. pp. 51. Plates.

SCHELLHORN.—See SCHELHORN, *supra*.

SCHELTEMA (Jacobus). Bericht und Beurtheilung des Werkes von Dr. C. A. Schaab, betitelt: Die Geschichte der Erfindung der Buchdruckerkunst durch Johann Gensfleisch, genannt Gutenberg, zu Mainz. (Translated from the Dutch by H. Pfaff.) Amsterdam: 1833. 8vo. pp. iv. 228.

— Bericht en beoordeeling van het werk van Mr. C. A. Schaab getiteld: "De geschiedenis der uitvinding van de Boekdrukkunst door Johann Gensfleisch, genaamd Gutenberg, te Mentz." Utrecht: 1832. 8vo. pp. xiv. 232.

— Conspectus of bericht aangaande de verhandeling van Jacobus Koning, over de uitvinding, verbetering en volmaking der Boekdrukkunst. Amsterdam: 1817. 8vo.

— De geloofwaardighird van Adrianus Junius gehandhaafd, ten opzichte van zijne berichten aangaande de uitvinding en beoefening der Boekdrukkunst te Haarlem. [Haarlem]: 1834. 8vo. Portrait of Junius.

[—] Der Geist Johann Gensfleisch's genannt Gutenberg an Dr. C. A. Schaab, und den Ausschuss zur Errichtung des Denkmals zu seiner Ehre zu Mainz. Utrecht: 1835. 8vo. pp. iv. 66.

The author thinks that the Dutch ascription to Koster, "Laus Urbi, Lux Orbi," is a mistake for "Stultitia Urbis, Lætitia Orbis."

— Geschied- en letterkundig mengelwerk. 6 vols. Amsterdam: 1818-1836. 8vo.

Contains many articles relating to the history of the invention of Printing:—

Bericht en beoordeeling van de verhandeling van Jacobus Koning: over de uitvinding, verbetering en volmaking der boekdrukkunst, vol. i., p. 2; pp. 180-257.

Benige der toevoegsels gegeven aan het "Bericht" en de beoordeeling van het werk van Mr. C. A. Schaab, bij de vertaling van hetzelfde in het Hoogduitsch, vol. v., p. 3; pp. 73-118.

Iets over het vroeger verschil tusschen C. Dahl en C. A. Schaab, aangaande de verdiensten van Peter Schöffer jegens de boekdrukkunst, en over de latere geschriften de-wege tusschen C. A. Schaab en P. H. Külb gewisseld, vol. v., p. 3; pp. 118-153.

Bericht aangaande eene merkwaardige recensie van het werk van Mr. Schaab, voorkomende in de *Jenaische Allgemeine Litteratur Zeitung*, Julij, 1833, van No. 133-136 of bl. 98-123, vol. v., p. 3; pp. 154-178.

- Levensschets van Laurens Janszoon Koster, vol. v., p. 3; pp. 179-210.
- Aanhangsel over het gebeurde tusschen 1439 en 1478 in betrekking tot de oudste drukkerij te Haarlem, vol. v., p. 3; pp. 211-233. Narede, id. id., pp. 234-240.
- De geloofwaardigheid van Adrianus Junius gehandhaafd, vol. vi., p. 1; pp. 1-148.
- Berigt aangaande twee oude werken, getiteld: Der biën boek en de Dialogen der creaturen, beide gedrukt in 1488 . . . vol. vi., p. 1; pp. 149-194.
- Iets over den Donaat, in klein quarto met 27 regels, welke te Mentz met Haarlemmer letters gedrukt is, vol. vi., p. 1; pp. 237-245.
- Iets over de honderd acht en twintig jaren, in het verhaal van Junius, vol. vi., p. 1; pp. 246-251.
- Nalezingen op de Levensschets van Laurens Janszoon Koster, vol. vi., p. 1; pp. 252-270.
- Berigt aangaande het stuk van Dr. G. C. Braun . . . getiteld: Narede op Scheltema's "Narede" over de contrasten tusschen de eenwfeesten te Haarlem in 1823 en te Mentz in 1836, met de beantwoording, etc., uitgegeven door C. A. Bergsma, vol. vi., p. 2; pp. 1-52.

Some of these valuable articles have been separately published.

— Lettre à J. Koning (sur l'invention de l'imprimerie). La Haye: 1819. 8vo.

— Lettre à MM. les rédacteurs de la *Galerie des Contemporains* sur la nécessité de rectifier et compléter l'article concernant M. J. Koning. La Haye: 1819. 8vo. pp. 40.

J. SCHELTEMA is described on the title-page as a Chevalier of the Ordre du Lion Néerlandais, a member of the Institut Royal des Pays-Bas, of the Société Impériale de Moscow, and of those of Haarlem, St. Petersburg, Leiden, &c. The article here criticised was written by Van Lennep. This "Letter" first of all quotes the article in full, and then replies to the statements contained therein that were adverse to the claims of Koster. Following is an authentic memoir of Koning and his works.

— Over het werk: Bartholomeus Engelschman (de Glanvilla) Pro-prieteiten der dingen. Haarl. 1485. Beoordeeling v. het werk v. Schaab. Levensschets v. Koster, enz. (Mengelwerk. V.). Utrecht: 1834. 8vo.

— Voorloopig berigt aangaande de beantwoording van het werk van C. A. Schaab, getiteld: "Geschichte der Erfindung der Buchdruckerkunst." [In *Algemeene konst- en letterbode*, 1832, vol. i.] Haarlem: 1832.

SCHELTEMA (Jacobus) en KONING (J.). Vier brieven gewisseld tus-schen Mr. Jacobus Scheltema en Jacobus Koning over de laatste tegenspraak van het regt van Haarlem, op de uitvinding der drukunst. Haarlem: 1823. 8vo. pp. 37.

Consists entirely of letters written by Koning and Scheltema. The circumstances under which Scheltema engaged in the Kosterian controversy of 1830-1845 are referred to s. v. SCHINKEL. Scheltema was a most laborious, and, no doubt, a most conscientious investigator, but the results of his work have been quite superseded by later researches. His books, however, mark some of the successive stages of the discussion between Germany and Holland. A critical and analytical notice of the works of Scheltema appeared in the journal *Vaderlandsche letteroefeningen*, July, 1823, pp. 342-349.

— See SCHAAB.

SCHELTEMA (Petrus). *Diatriche in Hadriani Junii vitam, ingenium, familiam, merita literaria, quam, quod deus bene vertat, ex auctoritate rectoris magnifici, etc., etc., submittit Petrus Scheltema.* Amstelodami: 1836. 8vo. pp. 104. Portrait and plate of arms.

A notice of the "Batavia" is on pp. 71-75.

— Het leven en de letterkundige verrigtingen van den geschiedschrijver Mr. Jacobus Scheltema. Amsterdam: 1849. Royal 8vo. 5 unnumbered leaves, and pp. 202. Portrait.

— Rembrandt Redevoering over het leven en de verdiensten van Rembrandt van Rhyn. Met eene menigte geschiedkundige bijlagen meerendeels uit echte bronnen geput. Amsterdam: 1853. 8vo. pp. xii. 122. Portrait.

A translation into French, by A. Willems, of this essay on the life and genius of Rembrandt was published at Brussels in 1859.

SCHENCK (F.). *A Short Treatise on Lithography.* [An article in the "Encyclopædia Britannica"; reprinted in the *Lithographer*, October and November, 1870.]

The author was a practical and well-known artistic lithographer, and, together with Mr. M'Farlane, founded the lithographic firm of Schenck & M'Farlane in Edinburgh. This house became second to none in the production of chalk portraits, introducing into its *atelier* many first-class artists who have since acquired celebrity. Mr. M'Farlane died in October, 1875, the firm having previously become M'Farlane & Erskine, and it is still carried on by the last-named.

SCHERER (Rudolph). *Lehrbuch der Chemigraphie und verwandten Fächer.* Zum Gebrauch für Buchdrucker, Lithographen, Photographen. Wien [Munich]: 1877. Large 8vo. pp. iv. 112.

The most complete work on the subject of process-engraving that has yet appeared. It gives full directions for the practice of each of the known methods of chemigraphy, and there are numerous illustrations elucidating the text. The contents include: Einleitung, praktischer Theil, die Scharfätzung, Nachätzung, Rückblick, Photozincographie, Farbenplattenätzung; with a Repertorium: Vorschriften zur Anfertigung der chemigraphischen Hilfsmittel. The book forms one of a technical series issued by Messrs. Lehmann & Wentzel, technical and art publishers, 17, Opernring, Vienna.

SCHERER (Prof. G.). *Verzeichniss der Incunabeln der Stiftsbibliothek von St. Gallen, nebst Einblattdrucken.* St. Gallen: 1881. 8vo.

SCHEURMANN. *Printing Music.* London: 1856. 8vo.

The object of Mr. Scheurmann's patented inventions was to improve the process of engraving and printing music. His mode of procedure was to set up the notes and various characters in one form, and the staves, formed of brass rules, in another, bringing the two together for printing. Both forms were placed upon the same table, and good register secured in two pulls. The main feature of the process consisted in impressing the two forms into one mould, and from that mould producing a perfect electro music-plate. Mr. Scheurmann ruined himself in the endeavour to perfect his process, and the remains of his plant was exhibited at the Caxton Exhibition, 1878, as the property of Messrs. Henderson & Rait.

SCHIAVO (Domenico). Delle prime stampe di Sicilia. In memorie per servire alla storia letteraria di Sicilia.

A work issued at intervals. The references to the history of printing will be found in vol. i., part i., p. 3; part vi., pp. 3-13, 15; vol. ii., p. 3.

SCHICKLER (Marius). Rapport sur le troisième congrès ouvrier de France, présenté par le délégué de la Chambre syndicale des ouvriers typographes de Marseille à l'Assemblée générale du 21 Décembre 1879. Marseille : 1880. 8vo. pp. 20.



SCHIEDAM : 1498.

SCHIEDAM, Unknown printer at.

This device, which is erroneously attributed to Brugman by Mr. J. Ph. Berjeau, is only known to have been found in two books, which were printed in the 15th century at Schiedam. The first of these had the date 1498, and is entitled: "*Vita Lydwinae*," with this colophon: "*Hoc opus, Dei favente gratia expletum Sciedammis, anno 1498. Ad individue trinitatis honorem necnon alme virginis Lijdwine sciedammitte precipue impressum, cuius historiographus fr. Joh. Brugman, ordinis observant. predicatorum, extitit egregius qui hanc edidit historiam.*" It is a very rare work, and highly prized.

The device consists of an angel holding in each hand a shield. One shield contains the arms of the city of Schiedam, a lion rampant; the other, three hourglasses. The book is ornamented with a great number of plates, of which Renouvier ("*Histoire de la Gravure*," pp. 311, 312) gives an account, commending them for their execution. The type resembles in many respects that of Godfried de Os, but one of the initials is copied from Gerard Leeu. Holtrop acknowledges his failure, after considerable research, to identify this printer.

- SCHIER (Xystus). *Commentatio de Primis Vindobonæ Typographis.*
Vindobonæ: 1764. 4to.
- SCHIFFMANN (Frz. Jos.). Samuel Apiarius, der älteste Buchdrucker
Solothurns. [In *Anzeiger für Schweiz. Geschichte*, 1879, No. 3.]
—— Beiträge zur Druckgeschichte des Mammothrectus von Bero-
münster. Einsiedeln: 1870. 8vo. 1 Tit., pp. 88–95.
Separately printed from the *Geschichtsfreund*, vol. xxv.
- Zur Schweizer. Druckgeschichte. [In *Anzeiger f. Schweiz.*
Alterthumskunde, 1878, No. 4; also in *Bibl. de la Suisse*, 1878,
No. 11.]
- SCHILL (J. F. A.). *De drukpers in Nederl. Indië.* Leyde: 1863.
8vo.
- SCHILTER (Johann). *Beweiss, dass Strassburg sich gewiss und allein*
rühmen könne wegen der Erfindung der Buchdruckerey. Arn-
stadt: 1740. 8vo. pp. 32.
- SCHIMMER (Gustav Adolph). *Ueber den Buchdrucker Ulrich Han*
aus Wien, und das Jahr, in welchem die Säcularfeier der Wiener
Buchdruckerkunst mit geschichtlicher Begründung begangen wer-
den kann. Wien: 1862. 8vo. pp. 18.
- SCHINKEL (A. D.). *Beschrijving van een Triptikon en een*
Diptikon. s'Gravenhage: 1845. 8vo. (Not printed for sale.)
—— *Beschrijving van twee prachtexemplaren der in het Fransch*
uitgegeven werken van den Heer A. de Vries, over de uitvinding
der boekdrukkunst. 'sGravenhage: 1848. 8vo. pp. 32.
(Privately printed.)
—— *Beschrijving van het in de Koninklijke Bibliotheek te*
'sGravenhage berustende Handschrift der Batavia, uit de
nagelaten schriften van Mr. Gerard van Lennep. 'sGravenhage:
1840. 8vo. pp. vi. 20, and a leaf of facsimile. (Not printed
for sale.)
—— *Geschied- en Letterkundige Bijdragen, met twee facsimiles.*
'sGravenhage: 1850. 8vo.
125 copies printed, not for sale.
—— *Handleiding tot het corrigeeren van drukproeven.* 'sGraven-
hage: 1838. 8vo. (Not printed for sale.)
—— *Handschriften en oude drukken (incunabulen) deel uitmakende*
van de kunst- en letter-verzamelingen van A. D. Schinkel. Met
een facsimile. ['sGravenhage]: 1853. 8vo. pp. viii. 47.
Only 150 copies were printed, and the tract was not published. A supplement
of 38 pp. was printed in 1857.
—— *Hedendaagsche voorstelling van Coster en de uitvinding der*
boekdrukkunst in Frankrijk. Uitgegeven ten voordeele der oprig-
ting van een standbeeld voor Laurens Jansz. Coster. 'sGraven-
hage: 1853. 8vo. pp. iv. 32.
A polemical tract, issued in reply to Lacroix's publications, and to uphold the
Kosterian theory.

— Tweetal bijdragen, betrekkelijk de boekdrukkunst. 'sGravenhage: 1844. 8vo. pp. 28. (Privately printed.)

In 1843, M. de Vries published his "Éclaircissements sur l'histoire de l'invention de l'imprimerie, contenant: Lettre à M. A. D. Schinkel, ou réponse à la notice de M. Guichard sur le Speculum Humanæ Salvationis; dissertation sur le nom de Koster, et sur la prétendue charge de sacristain; recherches faites à l'occasion de la quatrième fête séculaire à Haarlem en 1823" (see VRIES). The book was translated into Dutch by J. J. F. Noordziek, Under-Librarian of the Royal Library of the Hague, and published at the "Imprimerie de A. D. Schinkel." In the preface of the translator it is remarked, that the Germans, during several centuries, had contested with the city of Haarlem the honour of the invention of the art of Printing. Never, during all this time, had they (the Dutch) been deficient in proofs sufficient to disprove the German claims; but these had always been captiously rejected by their opponents, who relegated Laurens Janszoon among the divinities of the Batavian mythology. To the moderate pretensions of the Dutch—full, however, of incontestable arguments—had been opposed a theory altogether fallacious and entirely injurious to Koster and the Dutch nation. The war being carried thus far,

the Kosterians were placed on the defensive, but they had withstood victoriously each successive attack of the enemy. Their moderation, too, had gained for them supporters abroad, among whom was the Count de Laborde, who is mentioned with respect. In this way the controversy had reached a position of what is called the *statu quo*, when it was renewed by the intervention of M. Guichard, who issued a pamphlet on the subject, a notice of which is given in *Algemeene Konst- en Letterbode*, for 1840, p. 235. M. Guichard's statements aroused the Dutch people from the torpor into which they had sunk after having, as they imagined, fully established the claims of Haarlem. It then became necessary for some antiquary to take up the challenge. This was undertaken by M. Scheltema, who also replied to the strictures of M. Schaab. It was about this time that M. de Vries, on the invitation of M. Scheltema, addressed himself to the task of rehabilitating the Kosterian theory. The works of De Vries are duly cited in this BIBLIOGRAPHY. It appears that Schinkel largely assisted him in his researches, and defrayed the cost of the French translation of the "Éclaircissements."

SCHINCKEL (Hermanus).—See JACOB (J. L. C.).

SCHIPPER (Jan Jacobsz.). *Catalogus der keurige Hebreuwsche letteren, en van alle andere Noodwendigheden behorende tot de considerable en van ouds vermaarde Boekdrukkerij weleer behoort hebbende aan de Weduwe van Jan Jacobsz. Schipper, en sedert aan hare Dochter de Weduwe Clyburg, waar onder uitmunten vier geheel gezet staande Bijbels, in verschillende Formaten . . . als mede van de Matrijzen en andere materialen tot de Lettergieterij van de gemelde Weduwe spectereende, en van al wat voorts tot de compleetste Boekdrukkerij en Lettergieterij behoort, waar onder twaalf capitale Drukperssen, enz. al 't welke publiek en zonder ophouden zal worden verkogt te Amsterdam op de Nieuwe Heeregragt over de Plantagie, op Woensdag den 2 April 1755, 's Morgens ten 9 en Namiddag ten 2 Uuren, zullende al het zelve Zaterdag den 29 Maart en Dingsdag den eersten April 1755, aldaar te zien zijn.*

There are 146 kinds of Roman and Italic, to which, in the copy before us, the names of the buyers are added in pencil, among whom are De Bruyn, Roman, Van der Putte, Scheurleer, H. Brink Koning, Drik, Benmal, and

Boot. The titling, initials, and flowers make 83 lots. The presses are said to have copper-faced platens, and stone for tables. The total amount realised by the sale was 9,000 florins.

SCHLAEPFER (J.). Geschichtlicher Rückblick auf die Buchdruckerei im K. Appenzell der äussern Rhoden, von ihrer Entstehung im siebzehnten Jahrhundert bis auf die jetzige Zeit. Als Schrift-Proben. Trogen: 1835. Folio. pp. 6.

SCHLEGEL (Aug. Guil.). Specimen novæ Typographiæ Indicæ. Jussu Ministrorum Regis Borussiæ, Serenissimi Principis ab Hardenberg, Cancellarii Status, et Illustrissimi Dynastæ ab Altenstein, rerum ecclesiasticarum et eruditionis Præsidis, publicis sumtibus concinnatæ. Litterarum Figuras ad Elegantissimorum Codicum Bibliothecæ Regiæ Parisiensis Exemplaria Delineavit, etc. Lutetiæ Parisiorum: 1821. 8vo.

SCHLEGEL (Johann Ad.). Geschichte Gutenbergs und seiner grossen Erfindung, für das deutsche Volk bearbeitet. Leipzig: 1840. 32mo. pp. 40. Frontispiece.

——— Ode auf die Buchdruckerkunst. [In the *Belustigungen des Verstandes und des Witzes*. 1743-1744, 1. Semester. Leipzig. 8vo.]

SCHLEUPNER (Christopher). Barsillai Octogenarius: das ist: von Barsillaj Achtzigjährigem Hochlößlichem Alter Leichpredigt, bey Begräbniss des Ehren-Wolgeachten und fromen Alten Urban Gaubischen, weyland Buchdruckers zu Eissleben, gottseligen: welcher Sonnabends den II Januarii, kurtz vor 12 uhrn im Mittage, anno 1612 sanfft entschlaffen: seines alters ohngefehr 90 Jahr: etc. Eissleben: 1616. 4to. pp. 24.

A funeral sermon on Urban Gaubisch, printer of Eissleben, the birthplace of Martin Luther. Gaubisch died in 1612, at the age of 90. A rude woodcut portrait of him is on the back of the title. At the end is: "Epicedia pijs manibus integerrimi Viri, senioris venerandi, Dn. Urbani Gubisii, Islebiæ olim Typographi solertissimi." Islebii: 1616. 4to. 8 leaves, with the same portrait of Gaubisch twice inserted, and a large allegorical woodcut on the last page.

SCHLOTKE (Ferdinand). Das Wappen der Buchdruckerkunst in Typographischem Farbendruck. Bonn: 1857. 8vo.

——— Die Buchdruckerkunst auf der Pariser Ausstellung. 1867. [In Waldow's *Archiv für Buchdruckerkunst*, 1867, pp. 317-333, and pp. 381-394.]

——— Senefelder-Album, zum 6. November 1871. Hamburg: 1871. Large 4to. pp. 185.

Issued in commemoration of the centenary of the birth of the inventor of Lithography. It contains a portrait and the autograph of Senefelder, and a series of eighteen plates, showing the whole course of lithographic progress from its beginning to the date of this publication.

——— Ueber Buchdruckerkunst und verwandte Fächer. [Gesellschaft zur Beförderung der Künste und nützlichen Gewerbe: Berichte Hamburger Gewerbetreibender über die Pariser Ausstellung, 1867.] Hamburg: 1868. 8vo.

FERDINAND SCHLOTKE was born on May 27th, 1835, at Nieburg, province Hanover, and learned the art of printing at Bergerdorf, near Hamburg, where he established himself in 1859, his knowledge of the art of Typography being of a very elementary kind. A strong liking for the business and steady application soon

enabled him, however, to produce work that met with approbation. In 1864, he invented a zincographic perfecting-machine, which invention was, however, not perfected until 1882, and an illustrated description of the machine will be found in the *Printing Times and Lithographer* for November, 1882. In 1879 he assumed the editorship of the *Journal*

für Buchdruckerkunst, which post he again relinquished in the following year. In 1881 he purchased the copyright of the *Journal*, since which period he has again presided over its fortunes. Herr Schlotke has received various marks of recognition for his productions, and in 1872 the freedom of his native town, Nieburg, was conferred upon him.

—— See PERIODICAL PUBLICATIONS (s. v. *Journal für Buchdruckerkunst*), ante.

SCHMALTZ (Johann Carl Stephan). Aufforderung zur Gründung und Vermehrung von öffentlichen Büchersammlungen, für Volksschulen, etc. Als Denkmal der 400jährigen Gedenkfeier der Erfindung der Buchdruckerkunst. Leipzig: 1840. 8vo. pp. 10.

—— Das Jubiläum der Buchdruckerkunst im Jahre 1840. Nebst geschichtlichen Nachrichten über die Jubelfeiern in den Jahren 1540, 1640 und 1740, und Ankündigung eines Lexikons sämtlicher Buchdrucker und Buchhändler, von Erfindung der Buchdruckerkunst an. Quedlinburg und Leipzig: 1836. 8vo. pp. iv. 36.

SCHMALTZ und VOGEL (E. F.). Lexicon sämtlicher Buchhändler und Buchdrucker aller Länder seit Erfindung der Buchdruckerkunst bis auf die neueste Zeit. Leipzig: 1842. 8vo. Part i. (all that was issued).

SCHMATZ (D. M.). Neu vorgestelltes auf der löblichen Kunst Buchdruckerey gebräuchliches Format-Buch, worinnen allerhand Nachrichten-Figuren die Columnen recht auszuschneiden. Sulzbach: 1684. 8vo.

88 pp. of schemes of imposition and other information for Compositors. Very rude in execution.

SCHMEITZEL (Martin). Historische Untersuchung von dem von Kayser Friedrich III. der sämtl. Buchdruckergesellschaft ertheilten Wappen. [In "Öffentliche Jubelzeugnisse," pp. 265-70.] Halle: 1741. 4to.

SCHMID (Anton). Ottaviano del Petrucci da Fossombrone, der erste Erfinder des Musiknotendruckes mit beweglichen Metalltypen und seine Nachfolger im sechszehnten Jahrhunderte. Wien: 1845. 8vo. pp. xii. 342; 25 fac. plates showing the progress of Music-printing with types.

The bibliographical portion of this book appears to be much better than the typographical account, which does little to advance our knowledge of early type-music. The English references are all

quoted second-hand. Of the plates two only, and those of little value, have reference to music, the others being of marks, &c.

SCHMID (A. E. von). Abdruck der Schriften. Wien: 1827. 4to.

SCHMIDT (Charles). Nouveaux détails sur la vie de Jean Gutenberg, tirés des archives de l'ancien chapitre de Saint Thomas à Strasbourg. Strasbourg: 1841. 8vo. pp. 8, in a wrapper.

The author says that some time previously he had discovered in the archives of the ancient Chapter of St. Thomas, amongst a quantity of books and manuscripts, in a confused heap, the copy of a letter containing the name of Jean Gutenberg. He then describes his emotions when this morsel of paper, browned with age, came into his hands, and his gratitude that it had been preserved throughout the vicissitudes of four centuries. At the time when it passed out of the hands of the copyist it presented no feature of peculiar interest, Gutenberg was not then an historical personage; but since that time everything appertaining to his career had become of intense interest. Assisted by this piece of paper, M. Schmidt pursued his investigations, and was finally enabled to collect many details concerning the con-

nexion of Gutenberg with the Chapter of St. Thomas. He then refers to the documents discovered by Schoepflin—the contract, with dates Jan. 12th to March 25th, 1441, relative to an advance of money to one John Karle, in which Jean, called Gensefleisch, also called Gutenberg, of Mayence, is mentioned, and that of the 17th November, 1442, referring to Gutenberg's appearance before the Episcopal Judge at Strasbourg. These clues led Schmidt to form several conjectures relative to Gutenberg's career before going to Mayence, and especially in relation to his financial embarrassments. The tract is very slight in its material, but it should not be overlooked by biographers of Gutenberg.

The author is Professor of Theology at Strasbourg.

— Plaines d'un laïque allemand du iv^e siècle sur la décadence de la Chrétienté. Opuscule publié pour la 1^{ère} fois à l'occasion du iv^e anniversaire de l'invention de l'imprimerie, d'après un manuscrit de la Bibliothèque de Strasbourg. Strasbourg: 1840. 8vo. pp. 15.

The original manuscript, here reprinted, was burned at the bombardment of Strasbourg in 1870.

— Zur Geschichte der ältesten Bibliotheken und der Ersten Buchdrucker zu Strassburg. Strassburg: 1882. 8vo. 4 leaves and pp. 200.

400 copies printed; 10 copies papier de Hollande, not for sale. The first part, relating to the libraries of Strasbourg, with reprints of the fifteenth century catalogues of four of them, is a translation of articles published in French in the *Revue d'Alsace*; the second part consists of

notices of Strasbourg printers, from John Mentel (1466) to 1520, with notices of the first printers at Hagenau and Schlettstadt. The supplement includes reprints of early documents relating to J. Mentel, Adolph Ruch, and J. Amerbach.

SCHMIDT (Franz). Die Katdoltischen Drucke der Bibliothek zu Tambach in Franken. [In *Serapeum*, vol. iv., 1843, No. 22, pp. 349–352; No. 23, pp. 364–367.]

SCHMIDT (G.). Mussestunden. 8. Lieferung. Dresden: 1839. 8vo. Contains a poem: "Echo of the fourth Gutenberg Jubilee in Saxony."

SCHMIDT (Dr. Johann). Gott zu Lob. Drey Christliche Dank Predigten: Wegen ders im Jahr 1440, und also vor zweyhundert Jahren, durch Göttliche Eingebung, in Strassburg erlundenen Hochwerthen thewren Buchtrucker-Kunst: nach Anleitung dess andern versicls dess 111. Psalms: "Gross sindt die Wercke dess Herrn, wer ihr achtet der hat eitel Lust daran." In volckreicher Versammlung zu Strassburg Anno 1640, den 18., 25. Augusti und 1. Septembr. gehalten, und, auff Begehren, in Truck

gegeben durch Johannem Schmidt, der H. Schrift Doct. Professorem Publicum und dess Kirchenconvents Praesidem daselbst. Strasburg: 1641. 4to. pp. 75, including the "Oratio Joannis Boecleri."—Gotha: 1740. Small 8vo. pp. 127.

— Eine christliche Danck-Predigt, wegen der im Jahr 1440 neu-erfundenen sehr nützlichen Buchdrucker-Kunst, gehalten in Strassburg, An. 1640. Gott zu Lob, der Kunst zu Ehren also aufgesetzt, und in dieses neue Format gebracht von Jacob Redinger. 1678. 64mo. pp. 39, with two engravings; 1, Composing-room; 2, Press-room.

This little volume, which measures (Psalm cxi. 2), "The works of the Lord are great." It was afterwards translated into Latin, and printed in Wolf's "Monumenta." All the pages in this curious little book are composed lozenge-shape.

SCHMIDT (Johann August Friedrich). Handbuch der Bibliothekswissenschaft, der Literatur und Bücherkunde. Eine gedrängte Uebersicht der Handschriftenkunde, der Geschichte der Buchdruckerkunst und des Buchhandels. Festgabe zur Säcularfeier der Buchdruckerkunst. Weimar: 1840. 8vo. pp. viii. 472.

SCHMIDT-WEISSENFELS. Zwölf Buchdrucker. Historisch-novelistische Bilder der bemerkenswerthesten Zunftgenossen. Stuttgart: 1878. 12mo. pp. 140.

In the form of a novel the life of twelve printers is told. Those printers are—Gutenberg, Etienne, Ballhorn, the last of the Elzevirs, the first Turkish printer, Samuel Richardson, Benjamin Franklin, Guillaume Brune, Béranger, Proudhon, Didot (A. F.), and Bayard Taylor. Some of them, however, had but the slightest practical connexion with the art.

SCHMIED (Carl). Die leichteste Erlernung des Notensatzes mit Typen. Nebst Anweisung, wie die fünf Linien durchlaufend und überhaupt die Stückelungen vermieden werden können. Ein Hilfsbuch für Schriftsetzer, welche das Notensetzen ohne Anleitung in kurzer Zeit erlernen, für Schriftgiesser, welche ihren Giesszettel berichtigen wollen, sowie für Buchdruckereibesitzer und Factoren, die sich von dem richtigen Guss ihrer Noten zu überzeugen wünschen. Weimar: 1844. 8vo. pp. iv. 136, and diagrams of compositor's music-cases.

One of the most practical guides to setting up music types hitherto published.

SCHMITS (Dr. Augustus). Ueber Rechtschreibung und Druckschrift. Köln: 1876. Large 8vo. pp. iv. 80.

Reprinted from the *Kölnische Zeitung*. An appeal for the employment of Roman characters in German printing.

[SCHMITT (Aug.)]. Zum Gedächtniss des Herrn Benedictus Gotthelf Teubner. Dem Personal der Teubner'schen Geschäfte in Leipzig und Dresden und seinen Freunden am Tage der 50jährigen Jubelfeier der von ihm gegründeten Buchdruckerei gewidmet. Leipzig, am 21. Februar 1861. 8vo. With Teubner's portrait.

SCHMITZ (J. P.). Sonettenalphabet. Huldigung dem Joh. Gutenberg bei der feierlichen Inauguration seines Denkmals. Bingen: 1837. 8vo.

SCHMÖTZER (Alexander). Anzeige einiger noch unbekannter alter Druckwerke, welche in der jetzigen Königstadt München erschienen sind. Ein Beytrag zur älteren Buchdruckergeschichte Münchens. Bamberg: 1814. 4to. pp. 28 and 3 facsimile plates.

A memoir of Alexander Schmötzer was published in 1815 at Bamberg, with the title, "Alexander Schmötzer, Königlicher Bibliothekar und Pfarrer am Allgemeinen Krankenhause, zu Bamberg; geschildert von Joachim Henrich Jack." 4to. pp. 8, in double column.

SCHNAUSS (Julius). Der Lichtdruck und die Photolithographie, nach eignen Erfahrungen und denen der ersten Autoritäten, praktisch bearbeitet. [Düsseldorff]: 1879. 8vo. pp. 109.

The only work yet published entirely devoted to photography as applied to lithographic and other reproductive processes.

Dr. JULIUS SCHNAUSS is the director of the Photographic and Chemical Institute at Jena, and Professor of Nature Printing, &c., at several of the German universities. He has invented several photographic reproductive pro-

cesses. His chief work is the "Photographisches Lexicon: ein alphabetisches Nachschlagebuch für den praktischen Photographen" (Leipzig: 1860. 8vo. pp. iv. 400). A new edition was published in 1868, Herr Karl de Roth acting as collaborateur (8vo. pp. vi. 544). The application of photography to lithography, &c., receives due consideration.

—— Der Photographische Glas- und Steindruck oder das Ganze des Lichtdrucks und der Photolithographie. Berlin: 1879. 8vo.

[SCHNITZLER]. Notice sur Jean Gutenberg, l'inventeur de la Typographie. Strasbourg: [c. 1863]. 8vo. pp. 3. Signed J. H. S. [Extract from the "Encyclopédie des Gens du Monde," tome xiii.]

SCHNURRER (Christian Friedrich). Program zur Geschichte der Tübingschen Typographie. Tübingen. 8vo.

—— Slavischer Bücherdruck in Württemberg im 16. Jahrhundert. Ein litterarischer Bericht. Tübingen: 1799. 8vo. pp. viii. 128.

SCHOEBER (David Gottfried). Albrecht Dürers, eines der grössten Meister und Künstler seiner Zeit, Leben, Schriften und Kunstwerke, aufs neue und viel vollständiger als von andern ehemals geschehen. Leipzig und Schleiz: 1769. 8vo. pp. xii. 164.

—— Ausführlicher Bericht von alten deutschen geschriebenen Bibeln, vor Erfindung der Buchdruckerey nebst einem alt-deutschen Bibl. Wort-Register, aus einer alten geschriebenen deutschen Bibel und deren Beschreibung. Schleiz: 1763. Small 8vo. pp. 104.

SCHÖFFER.—See FUST and SCHÖFFER, *ante*.

[SCHOENBERG (Louis)]. Metallic Engravings in relief, for letterpress printing, being a greatly improved substitute for wood engravings, called Acrography by the inventor. 1841.

SCHOENEMANN (C. P. C.). Hundert Merkwürdigkeiten der Herzoglichen Bibliothek zu Wolfenbüttel. Hannover: 1849. 8vo. pp. 71.

Appeared originally in the *Württembergischen Archiv*, 1848, which was edited by O. F. H. Schoenhuth.

C. P. C. SCHOENEMANN was for a long period the enthusiastic chief of the cele-

brated library at Wolfenbüttel, where are preserved numerous and rare examples of the earliest productions of the printing press. In this work one hundred of the chief rarities are described.

SCHOENHUTH (Ottmar Fr. H.). Gutenberg-Archiv. Sammlung für Kunde deutscher Vorzeit in allen Beziehungen. Cannstadt: 1840. 8vo.



MESSINA: 1498-99.

SCHÖNBERGER (William).

WILHELM SCHÖNBERGER, of Frankfurt, was one of the German printers who established themselves in Italy at the end of the fifteenth century. He printed in the capital of Messina, during the two

last years of the century. His device, which we reproduce, is found on the last leaf of the "*Historia Belli Trojani Dictys Cretensis et Daretis Phrygii*."

SCHOEFFLIN (Johann Daniel). *Dissertation sur l'origine de l'imprimerie*. [In "*Mémoires de Littérature, tirés des registres de l'Académie Royale des inscriptions et Belles Lettres*," vol. xvii., p. 762. Paris: [1740]. 4to.]

Occupies 24 pages.

— *Vindiciæ Typographicæ*. Argentorati: 1760. 4to.

Pages 120, with three preliminary leaves and an Appendix, containing "Documenta Typographicarum Originum ex Argentinensibus tabulariis et bibliothecis

nunc primum edita," pp. 42; indexes, 5 leaves; 7 plates of facsimiles.

The following chapter-headings in this important work give an idea of the general

argument of the author:—1. *Notitia prævia*; 2. *Gutenbergii acta et primordia typographica Argentorati*; 3. *typographia a Gutenbergio continuata, et a Petro Schaeffero perfecta Moguntia*; 4. *typographia literarum sculptarum a Gutenbergii sociis continuata et perfecta Argentorati*; 5. *fabulosa Argentinensium de originibus typographicis traditio*; 6. *fallaces Faustii inscriptiones*; 7. *typographica Argentinensis æra Moguntiensis antiquior*; 8. *typographicae Harlemsium origines*; 9. *reliqua Gutenbergii fata*; 10. *Gutenbergii successores Argentinæ usque ad sec. xvi.*; 11. *typographi Alsatiæ extra Argentoratum*; 12. *typographi Alsatiæ extra Alsatiæm.*

We have already referred in a review of the typographic controversy, given *s. v. KOSTER*, to the position of Schoepflin in relation to the writers of the seventeenth century. About the time when his work made its appearance, opinion was strongly in favour of the Dutch claims. He was a learned professor and an untiring antiquary, and, undoubtedly, made some valuable discoveries bearing upon the career of John Gutenberg. In fact, he may be said to have contributed more to the history of the origin of the invention than any of his predecessors. Unfortunately, several of Schoepflin's discoveries, especially those made in conjunction with some of his contemporaries, have quite lately been distrusted, and Mr. Hessels, the most recent investigator in the field of paleotypography, has been led to regard more than one as decidedly suspicious. Forgeries have been perpetrated by the Germans, and we cannot exonerate the Dutch. Party spirit and a desire to uphold a preconceived theory have unhappily led men of learning, who ought to have been diligent searchers after truth, either to sanction or to condone statements which subsequent researches have shown to be frauds, and even to utilise in their writings evidence which they must have known to be false and misleading. How far Schoepflin's character is tinged with this discreditable imputation cannot, at present, be fully ascertained; but the result of Mr. Hessels' labours has been, generally speaking, to suggest, that great caution should be shown in accepting discoveries by him which have not been confirmed by subsequent writers, and by those who have independently examined the original documents.

It may be useful to enumerate the contributions of Schoepflin to the history of the subject, as contained in the work above cited.

1. The Act by which Gutenberg, then residing in the convent of Arbogast, released the secretary of Mentz, and relinquished the money which the town owed to Gutenberg. This was discovered by Schoepflin, and published by him for the first time (*"Vindic. Typog.,"* p. 3).

2. The document concerning the alleged breach-of-promise action of Anna Zu der Iserin Thüre against Gutenberg. Schoepflin says he received this document from the Strasbourg Archivist Wencker. When, however, Meerman afterwards asked for a copy, Schoepflin replied that there was no such document in existence; the information in question was merely contained in a marginal annotation—and even this was not produced. He actually based a circumstantial account of Gutenberg's supposed marriage and children on this "discovery" (*see* J. H. Hessels' "Gutenberg," p. 20, *seq.*). The whole is now shown to be a forgery.

3. The records of the law suit of 1439, in which George Dritzehen sued Gutenberg for a sum of money he alleged to be due to him, owing to partnership transactions between his brother Andrew and the defendant.

4. Items in a register of the hellerzol, or penny tax, of Strasbourg.

These were published for the first time by Schoepflin in the "*Vindicia*," document No. vii., p. 40.

With regard to No. 3, Schoepflin says he discovered the evidence of the various witnesses in an old tower, called the Pfennigthurm, at Strasbourg, among the protocols of the council of that city. He published the entries in the "*Vindicia*," fifteen years after the alleged finding of the depositions. He also claimed, with the aid of the archivist Wencker, to have discovered the volume containing the decision of the Court; but there is reason to believe that he never actually saw this document.

Mr. Hessels says:—"To me it always appeared suspicious that Schoepflin had just discovered documents which furnished him with evidence and a date which he had previously wished to find. It was his theory, and that of many of his friends, that the invention of Printing had taken place, in an incomplete form, and in secret, at Strasbourg *before* it had been perfected at Mentz. Everybody in his time, and long before him, talked of 1440 as the Mentz date; and by his documents Schoepflin was, all at once, provided with a mechanical process, and that a most mysterious one, already in operation, at a most convenient time, namely in 1439, at Strasbourg. Schoepflin was also distinctly under the impression that Guten-

berg had printed books at Strasbourg, and he even mentions some works as Gutenberg's products. But in his ignorance of incunabula, and misled by a date, he attributed books to Gutenberg which we now know could not have been printed by him. Such proceedings must arouse our suspicions."

Dr. Van der Linde, in his "Gutenberg," insinuates (p. 328) that Schoeppflin had the Acts for an alarmingly long time under his keeping, and that Dünne's testimony (that three years ago, or thereabout, he had earned from Gutenberg nearly 100 guilders *merely for that which belonged to printing*) appears at the end as if it had been "snowed" into the document, and adds the following concerning Schoeppflin:—"I object to any indignation which may be felt because I do not sufficiently respect the learned compiler of 'Alsatia Illustrata.' He that could rob an abbey of its most precious books ('Psalterium,' 1457, 1459) under the pretence of wishing to send them, as an example of the ancient art of printing, to the Royal Library of Paris, and afterwards sells them for his own private gain, has forfeited the right of being considered an honest man. The gaol holds people far more innocent." Mr. Hessels, in quoting this (p. 188), draws from it the inference that Dr. Van der Linde strongly suspects Schoeppflin's documents, or, at least, *must* suspect them, as Dünne's testimony does not appear in Laborde's facsimile dissimilar to the rest; but, he remarks, "Dr. Van der Linde's opinion as to the honesty of the people he has to deal with cannot always be implicitly relied upon."—See STRASBOURG and TYPOGRAPHY, *post*.

Schoeppflin's theory is, as already stated, that it was at Strasbourg that Gutenberg made his first experiments in the art of Printing, and that his discoveries were perfected at Mayence. The work contains seven plates, of which six represent fragments of what the author believed to be the first products of the Strasbourg press. These books, he contends, were:—1. "Liber de miseria humanæ conditionis," 1448; 2. "Soliloquium Hugonis, anni incerti"; 3. Mentelii Biblia, 1466; 4. Mentelii Astexanus, 1469; 5. "Eggesteinii Biblia, 1468; 6. Eggesteinii Officia, Ciceronis," 1472. The seventh plate represents a fragment of a manuscript said to be written in uncial characters by Peter Schoeffer, of Gernsheim, at Paris, in 1449. The author, who does not explain how the fragment of the manuscript reached Strasbourg, says that it

shows the affinity between the arts of caligraphy and typography.

JOHANN DANIEL SCHOEFFLIN was Professor of Elocution and History at Strasbourg, and a member of many academies. He was born at Sulzbürg in 1694, and died 1771. He distinguished himself by the publication of other valuable works besides the "Vindiciæ," such as "Alsatia Illustrata," referred to below; "Historia Zaringo-Badensis Carolruhe, ex officinâ Macklotianâ" (1763, 7 vols. 4to.), and "Alsatia æri Merovingici, Carolingici, Saxonici, Salici, Suevici, diplomatica" (Mannhemii, typographia academica, 1772, 2 vols., folio, with many plates).

Fournier the younger published in 1760 his "Observations" on the "Vindiciæ Typographicæ" (Paris. 8vo.). Besides the above-mentioned works, Schoeppflin published a large number of pamphlets, of which the greater part were republished in a volume, under the title of "Commentationes," &c. (Basle: 1741. 4to.). M. le Beau pronounced a eulogy on Schoeppflin, and Oberlin wrote, under the title of "Musæum Schoeppflinianum," a description of the library left to the city of Strasbourg by this eminent writer.

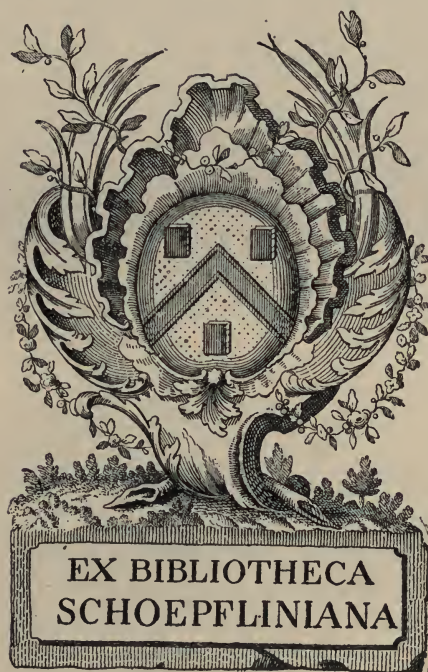
Although Schoeppflin's great work is almost beyond the scope of this BIBLIOGRAPHY, in the interests of the student of the history of printing, who will most likely refer to the materials therein contained, we may state that the title-page reads: "Alsatia Illustrata, Celtica, Romana, Francica; auctor Jo. Daniel Schoeppflinus, consil. et historiographus regius, histor. et eloq. professor Argent.; regię inscriptionum ut et anglic. petropolit. ac Corton. Academiæ socius, Colmarie, ex typographia regia. 1751." The work, which is written in Latin, forms two noble folio volumes, embellished with maps, views, and diagrams. At the end of each volume is an Index Auctorum and an Index Rerum.

A fine edition in French was published at Mulhouse, 1849-52, in 5 vols. 8vo. under the title, "L'Alsace Illustrée, ou recherches sur l'Alsace pendant la domination des Celtes, des Romains, des Français, des Allemands, et des Français, par J. D. Schoeppflin, traduction de L. W. Ravenel." It is profusely illustrated with maps, plans, and portraits; among the latter, one of Schoeppflin. The matter relative to Gutenberg is contained in the fourth and fifth volumes; and, as the work throughout is admirably indexed, reference to any subject is rendered quite easy.

An abridged translation, but one that is

especially useful to the ordinary student, was published at Colmar, in 1825. The title is, "*Histoire des dix villes jadis libres et impériales de la préfecture de Hagenu ; savoir :—Hagenu, Colmar, Schlettstadt, Landau, Wissembourg, Obernay, Rosheim, Munster, Keysersberg, et Turckheim. Selon Schoepflin.*" 4 vols. 8vo. (The title on the wrapper begins,

ments belonging to the smallest villages were carefully examined. His work is characterised, not only by great learning, but extraordinary zeal. It seemed to the translator a pity that persons interested in Alsace, who were not conversant with Latin, should be deprived of the vast stores of information collected by Schoepflin ; hence the preparation of this rendering.



"*Histoire d'Alsace.*") In the preface it is remarked that Schoepflin is one of the men whom Alsace has great reason for honouring. His "*Alsatia Illustrata*," issued in the middle of the eighteenth century, was not a book made up from books ; it was derived from original sources. The voluminous records of the province were ransacked ; even the docu-

—See BAER, FOURNIER, LICHTENBERGER, and STRASBOURG ; also, in SUPPLEMENT, HESSELS.

Schoepflin's Book-plate.—Through the courtesy of the "*Société pour la Conservation des Monuments Historiques d'Alsace*," we are enabled to give the annexed reproductions of two out of three of the "*Ex-libris*" used by Schoepflin,

and described in the transactions of the Society by M. Arthur Benoit, whose monograph has since been printed separately (*Les Ex-Libris de Schoepflin*. Paris: 1883).

Our first example consists of a little vignette, comprising rockwork and shrubs, of indifferent design, upon which are engraved the armorial bearings of the historian. Below is the inscription:

EX BIBLIOTHECA
SCHOEPPFLINIANA

engraved for his library,—one for the octavo, and one for the quarto and larger sizes. "As for the engraver of this little rarity, I am tolerably sure that it was Jean Weis, a native of Strasbourg, who was often employed by Schoepflin for the illustration of his very learned works. According to M. Auguste Stoeber, this book-plate would have been engraved in 1762 by J. R. Metzger of Strasbourg, after the picture painted at Paris by Gaspard Heilmann of Mulhouse, and destroyed in 1870, at the time of the



This book-plate presents little interest from an artistic point of view, but "in its historical connexion," says M. Benoit, "it is a great curiosity. It is this which has decided me to present a reproduction of it to the library of the Society for the Preservation of the Historic Monuments of Alsace, not doubting that this reproduction will be duly seen by all who are connected with Strasbourg, as well as the book-lovers of all countries, and the collectors of book-plates. The historiographer of Louis XV. had two book-plates

burning of the Library at Strasbourg. M. Stoeber would fain say: after the portrait drawn and engraved at Mannheim by E. Verelst. Indeed, it is upon this portrait the arms of the historian are found. In any case, this supposition takes away nothing from the rarity of this little engraving or the associations connected with it."

In the supplement to his interesting "*Petite Révue d'Ex-Libris Alsaciens*" (Mulhouse: 1881), M. Auguste Stoeber has described the second book-plate above

given, which was used by Schoeppflin. It represents a stone oval medallion, upon which is figured an ancient comic actor named Maccus, of whom Schoeppflin has given an enlarged picture in his "*Alsatia Illustrata*" (plate x., No. 9). Above is a mask, from the open mouth of which issue branches of oak which trail down on both sides. A stone bracket bears the inscription :

EX MUSEO SCHOEFFLINIANO

M. Benoit remarks that the somewhat pretentious term, "*Ex Museo*," was commonly used at Lyons in the last century by book-lovers, and Charles Nodier in-

scribed it on the books in his library; but it is rarely met with in Alsace. "As applied, however, in its true sense,—museum, gallery, collection,—surely the illustrious author of '*Alsatia Illustrata*' was entitled to thus designate his library and collections."

It may be added that some very weighty considerations, in addition to those epitomised above, concerning Schoeppflin's claims as a discoverer of typographical monuments, are contained in Hessels' "*Gutenberg*," references to which will be found *post*, in SUPPLEMENT.

SCHOETTGEN (Christian). *Der löblichen Buchdrucker-Gesellschaft zu Dresden Jubel-Geschichte*, a. 1740, den 24. und 25. Junii. Dresden : 1740. 4to. pp. 64.

Consists of a short historical sketch, with many metrical pieces written in praise of Typography.

— *Historie derer Dresdenischen Buchdrucker*. Wobey zugleich alle Hohen Gönner und Freunde der edlen Buchdruckerkunst das Dritte Jubel-Fest derselben, am Tage Johannis des Täufers 1740, bey Anhörung einiger Teutschen Reden und Music feyerlichst zu begehren gehorsamst ersucht. Dresden : 1740. 4to. pp. 32.

A short history of the printers of Dresden; intended as an introductory pamphlet on the occasion of the celebration of the third centenary of the invention of Printing.

SCHOLTZE (Heinrich). *Specimen Bibliothecæ Arabicæ de Typographis Arabicis*. Hamburg : 1740. 4to.

SCHOOK (C.). *Verzameling van woorden*. Gorinchem : 1860. 2 parts. 16mo.

The second part is entitled—

— *Handboekje voor Letterzetters, Boekdrakkers en Correctors*. Gorinchem : 1860. 12mo.

SCHOPPERUS (Hartmannus). *De Omnibus Illiberalibus sive Mechanicis artibus*. Francofurti ad Moenum : 1574. 8vo.

132 woodcuts by Jost Amman, representing artificers at work at their different trades, each with a descriptive Latin verse. Three of the cuts are devoted to the Letter Founder, the Engraver, and the Printer respectively. The verse on

the Printer's page attributes the origin of printing to Mayence. The work possesses great interest, as the Dedication is written by a celebrated printer, "Sigismundus Feyrabend, civis et bibliopola Francofurtianus."—*See* SACHS (Hans).



SCHOTT (Martin).

STRASBOURG: 1490-1498.

The device of this printer, which we annex, consists of a cabbage, with the letters M and S on the left and right, respectively, of the stalk.

[SCHRAG (J. Adam).] Bericht von Erfindung der Buch-Truckerey in Strassburg. Strassburg: 1640. 4to. 37 leaves, unnumbered.

Translated into Latin, and printed in Wolf's "Monumenta," vol. ii., pp. 1-67, under the following title: — *Historia Typographiæ Argentorati inventæ*, 1640. Schrag's theory is that Mentel invented Printing at Strasburg.—See note to KOSTER.

We copy from Mr. Hessels' "Gutenberg," p. 95, where he speaks of the Discourse of Joh. Friedr. Faust von Aschaffenburg, the following note:—

"Meerman informs us (Orig. typ. 1765, ii. 216) that 'Henr. Christ, Baron von Senckenberg had sent him a similar Discourse, which Ad. Schrag had added with his own hand to his Dissertation von Erfindung der Buchdruckerey in Strasburg, Strassb. 1640, of which Schrag declared that it had been communicated

to him after the publication of his Essay, and had been taken from the authentic documents of the Faust Family preserved at Frankfurt-on-the-Main. It varies somewhat, especially in style, from [the one usually cited]; nor is it so full as regards certain circumstances, though in substance it comes to the same. Hence we may conclude that the descendants of Joh. Faust altered and amplified it, and that Schrag had obtained an older, Köhler a more recent, text.'

"I have inquired of the Librarian at the Hague whether this copy of Schrag's Dissertation had come into the Meerman Westreenen Museum, and have been informed that it is *not* there. It does not seem to have been inserted in the Meerman Sale Catalogue of 1824."

SCHRAMM (Christoph). Buchdruckfarben. Proben der Fabrik in Offenbach. (1880.) 16mo. An album of 105 leaves.

SCHREIBER (Heinrich). Leistungen der Universität und Stadt Freiburg im Breisgau für Bücher- und Landkartendruck. Festrede gehalten bei der vierten Säcularfeier der Typographie am 24. Juni 1840. Freiburg im Breisgau. 8vo. pp. 28.

The author was a Professor at the University of Freiburg.

SCHREIBER (Thomas Johann). Erstlinge der Jubelfeyer in Danzig wegen der vor dreihundert Jahren erfundenen Buchdruckerey, zu Gottes Ehren und des Nächsten Nutzen im Jahr 1740 nach Christi Geburth, theils dargebracht, theils veranlasset und verlegt. [Danzig: 1740.] 4to. 49 leaves not paged.

Includes a list of the printers of Dautzig from 1539 to 1740, and a large quantity of other curious typographical matter.

SCHRETTINGER (Martin). Uebersicht der verschiedenen Meinungen über den Ursprung der Buchdruckerkunst, von Bürger Daunou. [In "Beiträge zur Geschichte der Literatur," by J. C. v. Aretin, vol. v., pp. 161-224 and 273-326. München: 1805. 8vo.]

SCHREVEL (Dirk). Harlemum, sive urbis Harlemensis, incunabula, incrementa, fortuna varia, in pace, in bello. Hamorum et Asselorum factio. Obsidiones. Reformationis cruda initia. Cónsilia politica. Schismata ecclesiastica. Tempora Lycestriana. Statuta antiqua. Comitum privilegia gratiosa. Regimen politicum, ecclesiasticum, œconomicum, militare, et scholasticum. Lugduni-Batavorum: 1647. 4to. Engraved frontispiece, containing a portrait of Koster; p. xviii.

The invention of printing is the subject of pp. 270-272, to the glorification of Koster.

SCHRIFT-PROBE, oder Verzeichniß dererjenigen deutsch latein. griechisch u. russ. Schriften, welche seit 1755 sowol aus Deutschland (Leipzig) verschrieben sind, wie auch in St. Petersburg gegossen, als auch allhier in Moscou verfertigt und itzt in d. k. Moscow. Universitäts-Buchdruckery vorhanden sind, nebst Abdruck derer zur Auszierung gebräuchl. Röschen, Vignetten, Figuren, zum ersten Mahl aufgesetzt von T. S. Höjer. Moscou (im Weinmonat): 1761. Folio. 8 leaves. Frzb.

SCHRIFT- UND FEDER-PROBE eines Buchdruckers. Ein officiellcs Vergissmeinnicht, den Freunden der Presse verehrt vom Verfasser. 2te fragmentarische Ausgabe. Rudolstadt: 1876. 4to. pp. iv. 368.

The author is the proprietor of the printing-office of the late Rud. Froebel, and is printer to the Prince of Rudolstadt.

SCHRIFT EN SCHRIJFKUNST. Het boekdrukken, hout-, koper-, staalgraveerkunst, het steendrukken en het boekbinden. Leiden: 1874. 8vo. With engravings.

SCHRIJVER (Pieter). Batavia Illustrata, seu de Batavorum insula, Hollandia, Zelandia, Frisia, territorio Trajectensi, et Gelria; scriptores varii notæ melioris nunc primum collecti, simulque editi, ex museo Petri Scriverii. Lugduni Batavorum, apud Ludovicum Elzevirium. 1609. 4to.

This celebrated work consists of several parts, with separate pagination. Thus Batavia has pp. viii. 232; Holland, pp. 184; and two supplements of pp. 56 and pp. 40 respectively. The book is embellished with a series of rude woodcuts. There is a copy in the British Museum, 10271 c.

——— Bibliothecæ Scriverianæ Catalogus. Amsterdam : 1663. 4to.

——— Lavre-Crans voor Lavrens Coster van Haerlem, Eerste vinder vande Boeck-Druckery. Tot Haerlem. 1628. 4to. pp. 124.

This, the first edition, was, with an additional twenty-four pages, reprinted the same year at the end of Ampzing's "Beschrijvinge" (see AMPZING).

The frontispiece consists of a copper-plate portrait headed "Johannes Zuerenus. Ao. Aetat. 71. Domini 88," and at the foot being the lines:—

Corporis effigiem expressit quam Goltzius ære,

Heemskerckus docta pinxit et ante manu.

Tunc inerat formæ florenti gratia major :

Plurima nunc faciem ruga senilis arat.

On the title-page is a vignette, in which are introduced, on the left—a male figure with a spade, emblematic of Labour; on the right—a female figure with a book and a whip, symbolical, we presume, of "compulsory education." At the foot is a little picture of a school. The mottoes are: "labore et diligentia"; "grāmatica." In the centre is a representation of the old wooden press, one man pulling, the other working the balls.

Opposite page 4 is the now celebrated portrait—"Laurentius Costerus Harlemensis, primus artis typographicæ inventor circa annum 1440." At the foot are these lines:—

Vana quid archetypus et præla Moguntia jactas?

Harlemi archetypus prælaque natascias. Extulit hic, monstrante Deo, Laurentius artem

Dissimulare virum hunc, dissimulare Deum est.

P. SCRIVERIUS.

There are also the words:—

J. V. Campen pinxit;

J. V. Velde sculpsit.

Opposite page 110 is another copper-plate engraving, representing "Typographia Harlemi primum inventa circa annum 1440," with the inscription:—

SCHRIJVERUS.—See SCHRIJVER, *supra*.

SCHROEDER (Johannes Henricus). Incunabula Artis Typographicæ in Suecia. Upsala : 1842. 4to. pp. 31 and 9 plates.

Describes all the works of the first presses in Sweden.

SCHROEDER (W.). Album des Gutenberg-Festes zu Hannover im Jahre 1840. Herausgeg. von den Hofbuchdruckern Gebrüderm Jänecke. Hannover : 1840. 8vo. pp. vi. 198. 1 plate.

At the end an interesting list of books is appended.

Curat penna licet, tantum vix scribitur anno

Quantum uno reddunt præla Batava die

Addit inventis aliquid Germania tantis :

Hollandus cœpit Theuto peregit opus.

P. SCRIVERIUS.

The other lettering consists of the words :

Zaenredam invenit ; Velde sculp.

The composition generally is nearly similar to that of the picture by Badius Ascensius. On the left hand is a man distributing ink on the balls; in the centre is the pressman; on the right a compositor. The press is not one of the pattern which Gutenberg is supposed to have used. It has several mechanical improvements, such as the rounce, and the bent handle for bringing down the platen. The pressman has a step on the floor to give assistance to the pull. The compositor is represented with a composing-stick in his left hand; the copy is before him, and he uses a visorium. He sits on a bench. The cases, upper and lower, have boxes of unequal size. The engraving is admirably executed.

At the end of the work is a statement to the effect that, on a stone in the front of the house in the market-place, formerly belonging to Koster but then in the possession of Cornelius Dabbius, a bar-rister, there was then the following inscription in gilt letters:—

MEMORIÆ SACRVM.

TYPOGRAPHIA,

ars artivm omnivm

conservatrix,

hic primum inventa,

M.CCCC.XXIII.

inscriptio saxi,

de quo Serarius lib. 1, cap. v.

Moguntia ab antiquo nequam.

SCHROEDTER (Ern. Christianus). De typographia disputatio. Wittenbergae: 1697. 4to. 8 unnumbered leaves.

Reprinted in Wolf, "Monumenta Typographica," vol. ii., pp. 614-632.

SCHROEN (Wolfgang Adolph). Kurtzer Entwurff der Historie von der Hoch-Fürstlich Sachsen-Weimarischen Hof-Buchdruckerey. [In Weber's "Weimarischer Beytrag zur feyerlichen Begehung des dritten Jubelfestes einer wohlloblichen Buchdruckerkunst." Weimar: 1740. 8vo. pp. 53-112.]

Also published in the *Allgemeiner Typographischer Monatsbericht*.

—— Occasione Novæ quæ Constantinopoli est extructa Typographiae. Vinariae: 1731. Small 4to.

SCHROTH (J. T.). Mustersammlung für Römische Schrift in 9 Blättern für Kupferstecher, Lithographen, &c. Small 4to. Dresden: 1846.

SCHUBERT (F. L.). Marsch zum Festzuge der iv. Saecularfeier der Erfindung der Buchdruckerkunst zu Leipzig. Für Pianoforte. Leipzig: 1840. Large 4to.

SCHUBERT (Gust.). Die Reichsdruckerei in Berlin. [In the *Gartenlaube*, 1881, No. 26.]

SCHUCHARDT (Charles). Une Fête typographique. Anniversaire semi-séculaire de M. Charles Schuchardt, Imprimeur. Genève: 1879. 8vo. pp. 32, with frontispiece and medal in photography.

An interesting little brochure narrating the ceremonies and speeches upon the 50th anniversary of M. Schuchardt's entrance on his typographical career.

SCHUCHARDT (Christian). Lucas Cranach des Aeltern Leben und Werke. Nach urkundlichen Quellen bearbeitet. 2 vols. Leipzig: 1851. 8vo. Vol. i., pp. xvi. 311; vol. ii., pp. vi. 365.

Reproductions by photography of the principal works of Cranach the elder (whose real name was L. Lunder) were issued in folio, 1868, by C. Schuchardt, entitled "Sammlung photographirter Nachbildung Cranach'scher," &c.

—— Revision der Akten über die Frage: Gebührt die Ehre der Erfindung des Papierabdruckes von gravirten Metallplatten den Deutschen oder den Italienern? Leipzig: 1858. 8vo. Woodcuts.

SCHUDEROFF (Dr. Jul.). Vier Predigten vom Gutenberg- bis zum Amts-Jubel-Feste. 1840. Neustadt a. d. O.: 1841. 8vo. pp. x. 48.

SCHUECK (Julius). Aldus Manutius und seine Zeitgenossen in Italien und Deutschland. Im Anhang: Die Familie des Aldus bis zu ihrem Ende. Berlin: 1862. 8vo. pp. viii. 151.

SCHUEGRAF (J. R.).—See PANGKOFER und SCHUEGRAF.

SCHULTZ (Christ.). Bey dem hundertjährigen Erneuerungsfeste der belobten Buchdruckerey, welche das angesehene Reussnerische Geschlecht feyerlich begehet, hat dem edlen Stamme desselben in geringen Gedanken seine Ergebenheit bezeigen wollen. Königsberg: 1740. Folio. 1 sheet.

SCHULZ (Otto August). Gutenberg, oder Geschichte der Buchdruckerkunst von ihrem Ursprung bis zur Gegenwart. Eine Festgabe für jeden Gebildeten zur vierten Saecularfeier des Typendrucks. Leipzig: 1840. 8vo. pp. iv. 123. 8 woodcuts.

SCHULTZ & Co. Ein 50jähriges Buchdrucker-Jubiläum bei R. Schultz & Comp. in Strassburg (Berger-Levrault's Nachfolger). Strassburg: 1878. 4to. pp. 32.

—— See BERGER-LEVRAULT ; LEVRAULT.

SCHULZE (Christian Ferdinand). Wechselwirkung zwischen der Buchdruckerkunst und der Fortbildung der Menschheit. Eine Rede am Jubelfeste der Erfindung der Buchdruckerkunst, den 24. Juni 1840, gehalten im Gymnasium zu Gotha. Gotha. 8vo.

SCHULZE (Johann George). Programma de officina typografica, Constantinopoli instituta. Nürnberg: 1728. 4to.

SCHUMACHER (A.). Das Gutenbergs-Fest in Mainz. Lustspiel in zwei Aufzügen. Mannheim: 1837. 8vo. Frontispiece-portrait.

SCHUMANN (Carl). Schrift-Proben der Buchdruckerei. [Schneeburg]: 1828. 4to. 32 leaves, printed on one side only.



DAMANDER, LEIPZIG: 1502-1534 [?].

SCHUMANN (Valentin).

Panzer says that VALENTIN SCHUMANN printed at Leipzig between the years 1502 and 1534. Faulmann, in his "Illustrated History of Printing," mentions, however,

that the Municipal Council of Leipzig issued an edict, in 1539, prohibiting the three local printers from publishing any new work without the consent of the

City fathers. One of the three printers mentioned by name is Valentin Schumann. The device on the preceding page is taken from "Theodori Gazae Liber quartus et ultimus de constructione R. Croco Britanno interprete," 1516. 4to. Schumann's device consists of V. S., intertwined on the stem of a trefoil, under an arch formed by the trunks of two trees, with the letters L. D. These letters probably stood for *Lipsiensis Demander* or "Damander" (a rude Grecisation of "Schuman" which he sometimes used). Falkenstein and Lorck both state that Schumann printed at Leipzig from 1515 to 1535, but Berjeau says 1502-1534. Schumann may also be considered as a literary workman, since he compiled two volumes of a "Nachtbüchlein," or collection of facetious stories, which were printed and published at Nürnberg, the author describing himself on the title-page as a "Schriftgiesser," or type-founder.

SCHWABE (Carl Leberecht). Die Erfindung der Buchdruckerkunst und ihre Folgen. Eine Vorbereitungsschrift zur iv. Säcularfeier. Leipzig: 1840. 8vo. pp. 119.

SCHWARTZ (J. C. E.). Predigt zum Gedächtniss der Erfindung der Buchdruckerkunst, am ersten Sonntage nach Trinitatis in der Stadtkirche zu Jena gehalten. Jena: 1840. 8vo. pp. 23.

SCHWARZ (Christian Gottlieb). Index quorundam librorum impressorum sæc. xv. Norimbergæ: 1727. 4to.

—— Opuscula Academica: De origine Typographiae, Dissertationes iii., &c. Norimbergæ: 1793. 4to. Pars prima, pp. 36; pars altera, pp. 56; pars tertia, pp. 68; with plate of watermarks.

—— Primaria quaedam documenta de origine Typographiae. Quorum illustratoꝝvꝝ partem tertiam moderante Christiano Gotlib. Schvvarzio Com. Pal. Caes. et Prof. Pvbl. A.D. 1740 dispytandi cavssa proponit Gustavvs Philippvs Negelein Norimbergensis Altorfii. [1740.] 4to. Part i., title and pp. 63; part ii., title and pp. 56; part iii., title and pp. 68.

SCHWARZ (J. L.). Der Buchdrucker. Hamburg: 1775. 2 vols. 8vo.

SCHWEGMAN (Hendrik). Berigt, wegens de uitvinding om een tekening op een koperplaat overtebrengen, aan den oconomischen Tak van de Hollandsche Maatschappye der Wetenschappen te Haarlem. Haarlem: [1793]. 8vo. pp. 8.

—— Verhandeling over het graveeren in de manier van gewassen tekeningen of acquatinta; op twee verschillende wijzen. Haarlem: 1806. 8vo. pp. 16.

SCHWETSCHKE (Carl Gustav). Codex nundinarius Germaniæ literatæ bisecularis. Mess-Jahrbücher des Deutschen Buchhandels von dem Erscheinen des ersten Mess-Kataloges im Jahre 1564 bis zu der Gründung des ersten Buchhändler-Vereins im Jahre 1765. Mit einer Einleitung von Gustav Schwetschke. Halle: 1850. Folio. pp. xxxvi. 244, and three leaves of facsimiles.

Includes a list of publishers, printers, and booksellers. A new edition was published in 1877.

— De Donati minoris fragmento Halis nuper reperto excursus. Halis: 1839. 4to. pp. 14.

— Vorakademische Buchdruckergeschichte der Stadt Halle. Eine Festschrift mit einem Anhang:—I. Ehrenrettung des Sächsischen Merseburg, als des Druckorts Marsipolis und Merseburg, von 1473, und mithin als der ältesten norddeutschen Druckstätte. II. Supplementarisches zu Hain, Ebert, Schaab und Wetter und 2 Tafeln Abbildungen. Halle: 1840. 4to. pp. viii. 126.

Dr. SCHWETSCHKE was the head of the Printing-firm of Gebauer-Schwetschke, which establishment was originally founded in Halle-on-the-Saale, on the 14th October, 1733, by Herr Gebauer, whose name it then bore, the title being subsequently altered to Gebauer-

sary in 1875, he received a telegram from Prince Bismark, congratulating him on the event, and a deputation of master printers of Halle presented him with a congratulatory address, expressive of the high esteem in which he was held by them. The address bore the signatures



CARL GUSTAV SCHWETSCHKE, DR. PHIL.

Schwetschke. The firm celebrated its hundredth anniversary in 1833.

CARL GUSTAV SCHWETSCHKE, Ph.D., was born on April 5, 1804, studied at the Universities of Halle and Heidelberg, and succeeded his father in the business on the 5th of June, 1825. On the occasion of the celebration of his fiftieth anniver-

ary of the eight principal local master printers. Dr. Schwetschke has gained some reputation as an author by his German and Latin verses. Amongst others, he has rhythmically translated into German five cantos from Spenser's "Faëry Queen," together with numerous selections from Pope, Gray, and Beattie.

— See ECKSTEIN (F.A.).



OXFORD : 1518.

SCOLAR (John).

SCOLAR is regarded as the second of the Oxford printers, being the successor of Theodore Rood. Scholar seems to have printed but a very limited number of books, all of which are now of extreme scarcity. The only perfect copy of the book from which the annexed device was

taken is to be found in the public library, Cambridge. It is entitled "*Questiones moralissime super libros Ethicorum*," &c. Oxford: 1518. Panzer does not even mention the name of Scholar. He used in several of his publications the King's and the University's arms (*see* OXFORD,

Printing at). The device reproduced consists of a book, open, with seven seals, inscribed "Veritas liberavit, Bonitas regnavit," two coronets being placed above and two below. The shield is supported by two angels.—*Cf.* Arms of the University of Oxford, *s. v.* OXFORD.

SCOLARI (Filippo). Di alcune Singolarita Tipografiche del Sec. XV. esist in Treviso. Treviso : 1859. 8vo.

SCOTLAND. Printing and Publishing in Scotland : a series of Reports, published in the *Scotsman* (Edinburgh) : 1869.—*Vide* also DICKSON, in SUPPLEMENT.

SCOTT (A. Th.). Lettre à Mons. Plassan, ancien imprimeur, sur les intérêts matériels de la typographie, à l'occasion du mémoire qu'il a présenté au Ministère de l'Intérieur. Paris : 1839. 4to. 1½ sheets.

— Deuxième lettre à Mons. Plassan, ancien imprimeur, sur les intérêts artistiques de la typographie, par rapport à ses intérêts industriels. Paris : 1839. 4to. 2 sheets.

SCOTT (Sir Walter). The History of the Ballantyne Press, and its connexion with Sir Walter Scott, Bart. Edinburgh : 1871. 4to. 13 leaves.

A noble tribute to the great poet, issued on the occasion of his centenary. Every page is enriched with designs by Thos. Sulman, beautifully engraved on wood by G. & A. Young, representing well-known scenes in the Waverley Novels. The title-page is a fine specimen of printing in black and gold. Altogether, though small in extent, this may truly be called a *livre de luxe*. The text is not worthy of its surroundings, the part played by the Ballantyne Press in ruining the poet being judiciously ignored.

SCOTT (William Bell). Albert Dürer, his Life and Works. London : 1869. 8vo. pp. xvi. 324. Several engravings.

SCRIVERIUS (Petrus).—*See* SCHRIJVER (Pieter).

SCULPTURA Historico-Technica ; or the History and Art of Ingraving (*sic*). Extracted from Baldinucci, Florent le Comte, Faithorne, the "Abecedario Pittorico," and other Authors. London : 1747. 12mo.—The fourth edition, published in 1770, has the following addition to the title-page :—To which is now added a chronological and historical series of the Painters from the eleventh century. London : 1770. 12mo. With plates. pp. xii. 264.

The "Sculptura Historico-Technica" is a revised and enlarged edition of the "Sculptura ; or, The History and Art of Chalcography," cited *s. v.* EVELYN (J.). *q. v.*



HAGENAU: 1523-1535.

SE CER (Johan).

In the fifteenth and sixteenth centuries a remarkably large number of books issued from presses in the small town of Hagenau (also called Haguenau and Hagenaw), not far from Strasbourg. No doubt, the rivalry of trade in the capital induced many printers to settle in the little town. Henry Gran was the first established there, in 1489, and he published many books, down to 1527. Secer Lauchen, in 1519, was only an author, and not a printer, since the first book bearing

his name, a collection of tracts, is said to be printed by A. Badensis. From the statement, however, "Johannes Secerius Lauchen, excudit formulis Anshelmi Badensis," it is surmised that Secer composed the book himself with the types of Anshelmus. Johan Secer commenced actively printing on his own account only in 1523. The book, from which the annexed device of the Janus head, in a cartouch, is taken is "Liber Historiarum partium orientis:" 1529. 4to.

SEELEN (Johann Heinrich von). *Ecloga de libro longe rarissimo, ad ipsa typographiæ incunabula pertinente: Speculum Humanæ Salvationis.* [In "Nova Bibliotheca Lubecensis," vol. i., pp. 69-90.] Lubece: 1753. 8vo.

— Nachricht von dem Ursprung und Fortgang der Buchdruckerey in der Kays. Freyen und des H. Röm. Reichs Stadt Lübeck, worinn die Lübeckischen Buchdrucker und allerley von Ihnen gedruckte merckwürdige Bücher und Schrifften angeführet und beschrieben werden. Bey Gelegenheit des in diesem 1740 sten Jahre einfallenden Buchdrucker-Jubilæi ertheilet, und mit verschiedenen zur Gelehrten Historie gehörigen Anmerckungen. Lübeck: 1740. 8vo. pp. xvi. 190.

— *Selectorum litterariorum specimina* xvi., xvii., xviii., et xix., exhibentia supplementum ad M. Maittaire Ann. Typogr. ex libris Lubecensibus concinnatum. Lubecæ: 1724-5. 4to.

Also in "Selecta Literaria," second edition. Lubecæ: 1726. 8vo. pp. 547-692.

SEELHORST (Georg Ph. D.). *Katechismus der Galvanoplastik*. Second edition. Leipzig: 1879. Foolscape 8vo. pp. xii. 192. Frontispiece and 40 illustrations.

This treatise is couched in the simplest language, so that, aided by the illustrations interspersed through the text, the intelligent tyro may easily follow its instructions. A valuable feature of this work is the Bibliography attached.

SEEMILLER (Sebastian). *Bibliothecæ Academicæ Ingolstadiensis Incunabula Typographica, seu libri ante annum 1500 impressi circiter mille et quadrigenti; quos secundum annorum seriem disposuit, descripsit, et notis historico-litterariis illustravit*. 2 parts. Ingolstadt: 1787-92. 4to. Part i., 4 preliminary leaves, pp. 192; part ii., pp. xvi. 174, and 5 leaves of index.

— *De Bibliis Polyglottis Complutensibus, Notitia Histor. Crit. Litteraria*. Ingolstadt: 1785. 4to.

— *De Latinorum Bibliorum cum nota anni 1462 impressa, duplici editione Moguntina, exercitatio bibliographico-critica*. Ingolstadt: 1785. 4to.

SÉGARD (A.). *Rapport sur les produits de la typographie (outillage et impressions) exposés à l'Exposition Universelle de 1878*. Rouen: 1879. 8vo. pp. 8.

SEIDELIN (H[endrik]). *Løesendes Aarbog for 1800. Med et Portrait af N. D. . . . Riegels. Samlet, forlagt og trykt af K[laus]*. Kobenhavn: 1801.

An account of Copenhagen Printers from the beginning up to 1800.

SEIZ (Johann Christian). *Annus Tertius sæcularis inventæ artis typographicæ, sive brevis historica Enarratio de inventione nobilissima artis typographicæ, in qua ostenditur quo tempore, a quo et ubi locorum ea primum fuerit inventa, post magis magisque exulta et per Orbem Terrarum sparsa? Et quot quantaque commoda ex ea in genus humanum redundarint?* Haarlem: [1741]. 8vo. pp. xxiv. 248, 14 pp. index.

Following the half-title is a copper-plate frontispiece, representing a bust of "Koster" on a pedestal; Victory, flying above, places on his head the crown of laurel. In the background there are a press of the old wooden pattern and cases with men working at them. Hanging on the pilasters of an archway are



STATUE OF KOSTER IN THE DOCTORS' GARDEN, HAARLEM. —See p. 336.

medallions of Scholaker, Janson, Aldus Manutius, Caxton, Mentelin, and J. Froben.

On the title-page there is the motto from Virgil (*Georg.*, lib. iv., 315, 316)—

"Quis deus hanc, Musæ, quis nobis
extudit Artem?"

Unde nova ingressus hominum experientia cepit."

Under is a copperplate device, part of it representing a printing-office, with the motto, "labore et diligentia." The imprint is, "Harlem, urbe nobilissimæ artis typographicæ inventrice. Apud Isaacum et Joannem Enschedé, urbi ejusdem typographos publicos." There is a fine head-piece over the dedication to the Very Rev. D. Joannus, Archbishop of Canterbury, Primate of Great Britain.

A Latin translation (with the same plates) of the following:—

Het derde Jubeljaar der uitgevondene Boekdrukkonst, behelzende een beknopt historie verhaal van de uitvinding der edele boekdrukkonst; waar in onpartydig aangewezen word, wanneer, door wien en waar ter plaatse dezelve eerst uitgevonden, vervolgens hoe langer hoe meer beschaafd, en verder door de waereld verspreid is geworden? en welke groote nuttigheden daar door aan dezelve toegebracht zyn? Haarlem: 1740. 8vo. pp. xxx. 258, 15 (index and corrigenda), 5 plates same as the *Annus Tertius*.

An account of the third centenary celebration at Haarlem of the invention of Printing, with several plates representing the statue of Koster, his house, and six medals commemorative of him. A list of works relating to the invention of Printing occupies the first sixteen pages of the Latin and first twelve pages of the Dutch version.

On the preceding page is one of these plates, a view of the monument to Koster, erected in the Doctors' Garden at Haarlem. It did not give the date of the invention on the pedestal. In fact, about the early part of the eighteenth century doubts were rife, even in Holland, as to the claim of Koster. To remove those doubts, Seiz undertook to furnish a true and rational account of the invention. He brought forward an entirely new chronology, for which he gave no authority, and one that is to be attributed entirely to an imagination disordered by national pride.

In 1740, upon the occasion of the third jubilee of Koster's invention, two silver medals were struck. We reproduce

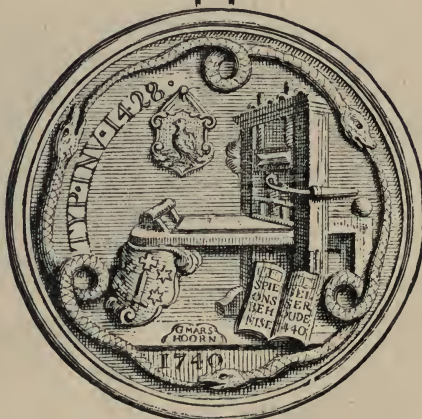
both of these, also from the work of Seiz.

The house in which Koster lived is always said to be a tavern (*vide* Koster). The engraving we give (from Seiz) at p. 338 shows how the edifice appeared in 1740. When John Bagford first saw the place, in 1706, it was a cheese-shop. In 1761, Moses van Hulkenroy, a printer, lived in part of it, and the other part was occupied as an inn, then called "The Golden Fleece." In 1813, the centre building was used as a public-house. It fell into ruins on the 13th May, 1818, but it has since been rebuilt, and a tablet inserted in memory of Koster. It is probable that it was an inn when Junius wrote "*Batavia*," but that he refrained from mentioning this fact.

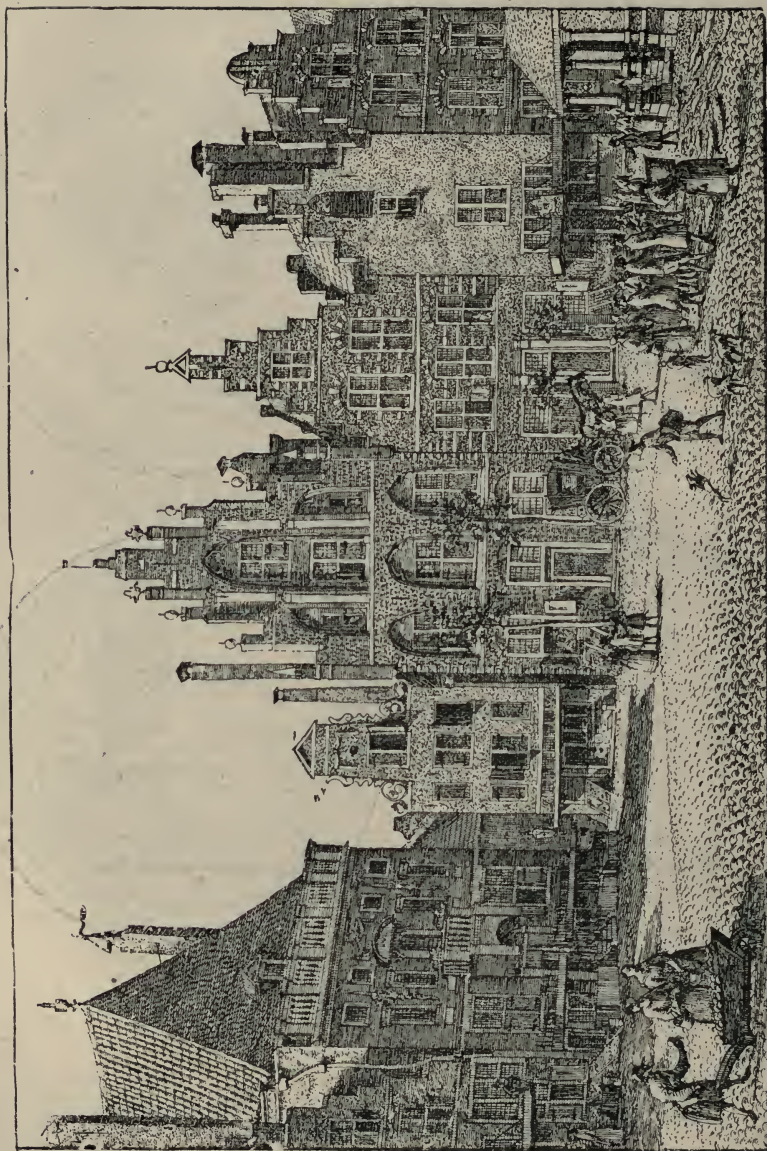
The inscription under the engraving in the work of Seiz is, "*Conspectus Ædium, olim ab inventore nobilissimæ artis typographicæ Laurentio Jansz. Kostero, Harlemi habitatarum ad forum magnum, ejusque Imago perpetuæ memoriæ ergo in cacumine Domus numero 2 notatæ est collocata.*"

SELECTA Artis Typographicæ Monumenta, sive Catalogus librorum seculo xv^o impressorum ad omnes doctrinas spectantium qui pro adjectis in margine pretiis parataque pecunia, publica auctionis lege dividentur d. 18. Jun. A.C. et seq. Turici Helvet.: 1810. 8vo. pp. 80.

SELL (Ernst). Ein Lebensbild aus der Druckerei des Leipziger Tageblattes, veranschaulicht durch gesammelte Miscellen. Leipzig: 1881. 8vo.



MEDALS IN HONOUR OF KOSTER.—See p. 336.



"HOUSE OF KOSTER" AT HAARLEM IN 1740.—See p. 336.

SELVES, FILS. *La Lithographie appliquée à l'enseignement.* Paris : 1823. 8vo. 1 leaf.

SEMLER (Johan Salmo). *Sammlungen zur Geschichte der Formschneidekunst in Deutschland.* Leipzig : 1782. 8vo.

Only one part of it was published, treating of embossed book-covers.

SEMPITERNO (Christ. Leonh.). *Vertrauliche Unterredung zwischen Fortunatus und Florianus von dem zu Franckfurt zu feyrenden 300-jährigen Buchdrucker-Jubiläo, welches mit hochobrigk. Erlaubniss den 24. Juni 1740, am Tage Johannis des Täufers wird begangen werden.* Franckfurt a. M. : 1740. 8vo. 1 sheet.

SENEBIER (Jean). *Histoire littéraire de Genève.* Genève : 1786. 8vo.

Vol. i., pp. 29, 30. *Les commencemens de l'imprimerie à Genève*, pp. 345-379 Robert Etienne I., Henri Etienne II., Paul Etienne. Vol. ii., pp. 46-48, Jean Crispin ou Crespin; p. 48, Jean de Tournes; pp. 50-52, Conrad Badius; p. 229, Pyramus de Candaule.

SENEFELDER ([Johann] Aloys). *Vollständiges Lehrbuch der Stein-druckerey, enthaltend eine richtige und deutliche Anweisung zu den verschiedenen Manipulations-Arten derselben in allen ihren Zweigen und Manieren, belegt mit den nöthigen Musterblättern, nebst einer vorangehenden ausführlichen Geschichte dieser Kunst von ihrem Entstehen bis auf gegenwärtige Zeit. Verfasst und herausgegeben von dem Erfinder der Lithographie und chemischen Druckerey Aloys Senefelder. Mit einer Vorrede des General-Secretärs der Königl. Akademie der Wiss. zu München, des Directors Friederich von Schlichtegroll.* München und Wien : 1818. 4to. pp. xvi. 372. 19 plates. — Second edition. München : 1821. 4to. — München : 1827. 4to. pp. xiv. 370. Two plates of litho-press.

The original work (dedicated to Maximilian Joseph, King of Bavaria), of which "A Complete Course of Lithography," and "L'Art de la Lithographie," cited below, were respectively the English and French translations.

— *L'Art de la Lithographie, ou instruction pratique contenant la description claire et succincte des différens procédés à suivre pour dessiner, graver, et imprimer sur pierre. Précédée d'une Histoire de la Lithographie et de ses divers progrès.* Munich : 1819. 8vo. pp. iv. 230. 1 plate.

This is an octavo abridgment of the original German work translated into French, dedicated to the "Nation éclairée passionnée pour les arts." It bears the date 1819, the same as the quarto French edition published in Paris and mentioned below, but it has only one plate. We are uncertain which edition was the first issued.

— *L'Art de la Lithographie, ou instruction pratique contenant la description claire et succincte des différens procédés à suivre pour dessiner, graver, et imprimer sur pierre. Précédée d'une histoire de la lithographie et de ses divers progrès.* Paris : 1819. 4to. pp. iv. 262. Portrait and 20 plates.—*See note supra.*

- A Complete Course of Lithography: containing Clear and Explicit Instructions in all the different branches and manners of that art, accompanied by illustrative specimens of drawings. To which is prefixed a History of Lithography, from its origin to the present time. With a preface by Frederic von Schlichtegroll, Director of the Royal Academy of Sciences at Munich. Translated from the original German by A. S.—. London: 1819. Demy 4to. pp. xxix. 342.

The first book published in this country on the subject of Lithography. It contains a history of the art from 1796 to 1817—two years before the publication of the work. The rest of the work is de-

voted to an elucidation of the practical working and applications of Lithography, and is illustrated by 14 plates in the various styles, including a portrait of Senefelder.

- Specification, A.D. 1801, No. 2,518. London. 8vo. pp. 18 and a folding plate.

This specification of Senefelder's patent may still be purchased at the Patent Office, and (especially in the folding plate, where all the original rudeness of the earliest lithographic press is portrayed) offers a curious contrast to the modern steam press.

- Lithography. Stone Paper invented by Mr. Aloys Senefelder, and Portable Press adapted to its use, with a Metallic economical Plate for multiplying all kinds of Drawing, Composition, Manuscripts, and the more easy copying of Letters. London: 1821. 8vo. pp. 8.

This brochure was issued by the firm of Howlett & Brimmer, of 10, Frith Street, Soho.

- Détails concernant la Lithographie et du papier lithographique. [In "Revue Encyclopédique," tome iii., p. 593. Paris.]

- Articles in *Notes and Queries*. Fourth Series, vol. iv., pp. 109-129; vol. v., p. 235.

These articles furnish also some biographical particulars of Rudolph Ackermann, the celebrated print publisher of the Strand, whose early connexion with Lithography is described. He may be said to have introduced it into England, and certainly devoted much time and money in popularising what was at the time a perfect novelty. He was not content with translating Senefelder's "Treatise," in 1819, but made a journey to the residence of the inventor, in order to exchange the results of their theory and practice before producing the "Complete Course of Lithography."

The business relations between leading artists and Mr. Ackermann enabled him to induce them to take up the lithographic chalk method; so in 1817, through Prout and others, the process became an acceptable, or rather a fashionable, mode of multiplying drawings. For want of such advantages the process, when first brought over to this country by M. André, of Offenbach, in its rude state, had received no improvement, and its subsequent success may be attributed to Mr. Ackermann's personal emulation of the progress made in it at Munich.

- Musterbuch über alle lithographischen Kunstmanieren. München: 1809-10. A folio pamphlet.

JOHANN ALOYS SENEFELDER was born at Prague on the 6th November, 1771, and died at Munich on the 26th of February, 1834. He was the eldest son of Peter Senefelder, an actor at the Court Theatre, Munich, who had five other children,

named Théobald, Georges, Clément, and two daughters.

At the age of 15 years he was sent to the University of Ingolstadt to study law, as his father was desirous that his son should not embrace his own profes-

sion, although the youth evinced a decided bias towards it. On his father's death, Senefelder was free to adopt his author, a line of art in which he had already made some essays. The success which he obtained in 1789



ALOYS SENEFELDER, AFTER HANFSTAENGL.

own course, and he abandoned his University studies and embraced with much ardour the occupation of a dramatic as the writer of a trifling piece called "The Connoisseur of Women" (*Der Mädchen-Kenner*), and in which he also performed

a part, led him to believe that his talents lay in that direction, and that a great future was in store for him. From this time forward, accordingly, he determined to appear before the world as author and actor. He was not, however, able to procure an engagement at the Court Theatre at Munich, and was obliged to travel with a company of strolling players. In this way he visited Nuremberg, Bamberg, Augsburg, Ratisbon, and Erlangen.

In place of the pleasure and glory which he anticipated, he experienced only vexation and privation. Disabused thus of his theatrical illusions, Senefelder determined to devote himself entirely to literature. In order to become known, he resolved to get printed and published a number of theatrical pieces which he had previously composed. Then, as now, great difficulties stood in the way of the young author, and those difficulties were vastly increased if he were unknown, without patronage, and poor, like Senefelder. He was able, nevertheless, to find a publisher, who promised him a certain sum for his books, but only on the condition that they should be ready for sale at the Easter Book-fair at Leipsic. To hasten the work, Senefelder went himself to the printing-office and assisted both at case and at press; but, notwithstanding his zeal and exertions, the printing was not finished until the time for doing it had been exceeded by fifteen days. The result was that Senefelder lost the reward of his labours, for what he received from the publisher was barely sufficient to cover the cost of production. The name of this play is not recorded, but we have found in the library of the British Museum a little work entitled "*Mathilde von Altenstein, oder die Bärenhöhle, ein ritterliches Schauspiel in fünf Aufzügen, von Johann Aloys Senefelder.*" The imprint is "München, 1793, gedruckt bey Franz Seraph Hubschmann." There are xxii. and 148 pages, 8vo. It may be the same work whose non-production to time led Senefelder to adopt a course fraught with such momentous after-results.

It now appeared to Senefelder that if he only had a small press of his own he would not be exposed to the perils of delay on the part of printers, and, besides, would be able to save money in the cost of printing. He would be independent of external assistance, and naturally could count on himself. This seemed to be "a revelation" to the impecunious author, and the more he pondered over it the more evident it became to him that his first step must be the acquisition

of a small printing plant. There existed, however, a great—an almost insurmountable—difficulty in the realisation of this idea. How was he to procure the money for purchasing his materials? When his resources were all reckoned up, they amounted to nothing like the necessary sum. This last circumstance, disastrous as it would have been to the hopes of most projectors, was the cause that, in the end, led up to the discovery of Lithography. If Senefelder had possessed the funds for procuring a press and some founts of types, he would simply have printed his works in the ordinary way. In this, as in most instances, "necessity" was the "mother of invention."

The first experiments made by Senefelder were accordingly undertaken with the view of discovering a substitute for letterpress printing,—a process that could be carried on with little or no plant and at very slight expense. He began by trying to form a kind of stereotype plate. He made a soft paste of clay, fine sand, flour, and pulverised charcoal, and stamped upon its surface words and entire lines to imitate the ordinary typographic arrangement. He took a cast from this in sealing-wax, which became a raised surface like that of type; the plate, however, was excessively brittle, and broke under the least impression. The idea of the process generally was remarkable, for there is reason to believe that Senefelder had never heard of stereotyping.

Abandoning at once a system which gave no practical results, and, moreover, was too costly for his limited finances, he tried the plan of writing the reverse way on a plate of copper, which he covered with engravers' etching-ground, intending to etch the plate in the ordinary copper-plate manner. The difficulties that presented themselves here were the trouble of making the writing, and especially of making corrections; but, above all, the cost of the copper, each plate of which could hardly be used more than once. He was therefore compelled to search for some less expensive material than copper. Pewter plates, as we are told by Senefelder, were next tried, but the etching on this material was very difficult. The frequent corrections which were necessary, made by using an eraser of stone, wore away the pewter and rendered the plate too thin. He seemed now to have got to the end of his expedients, and, what was worse perhaps, found himself in actual poverty. It was when in this miserable condition that the idea occurred to him of trying plates of

the Kehlheim stone, which was found in abundance in the neighbourhood. This stone is also called Solenhofen stone, that being the port to which it is usually conveyed from the quarries. The white colour of this stone, and the polish that could be readily given to it, recommended it, he thought, as being useful for practising upon. Above all, it was to be had at a low cost, in small and comparatively thin pieces. To these circumstances are to be attributed Senefelder's recourse to this material, which forms the foundation of his great invention.

Continuing his experiments, Senefelder made a varnish composed of wax, soap, and essence of turpentine, as a base. He spread this varnish over a polished stone, as he had done over the metal plate; he pierced or scratched the varnish with a steel point, as in etching; and bit in the plate. He was afterwards able to take proofs in a copper-plate press with an ink made of oil, Frankfort black, and a little oil of tartar. He wiped the superfluous ink from the stone plate with water, made alkaline with potash and a little kitchen salt.

The proofs thus obtained were, as may be expected, at first very unsatisfactory, partly owing to Senefelder's want of knowledge of the art of copperplate printing, but chiefly through the excessive porosity of the stones, which, in conjunction with a somewhat imperfectly polished surface, retained the ink where it ought to have been completely wiped off.

Such were Senefelder's early experiments in "stone printing," as he called it, between the years 1791 and 1796. During the whole of this time he was living in the most abject poverty.

One day in July, 1796, Senefelder was required by his mother to make out a list of the linen given to the laundress. He was not able to lay his hand on a morsel of paper, having used his little stock in taking proofs from his plates. In the hurry he took one of his polished stones and wrote upon it with his ink of soap, wax, and lampblack, the necessary memorandum, intending to copy it on paper when convenient.

To a man of Senefelder's bent of mind the least circumstance out of the ordinary course furnished a subject for meditation. He resolved before he obliterated the writing to try the effect of biting the uncovered parts of the stone with acid, so as to leave the writing in relief; afterwards, he thought he could ink the raised lines with a dabber. To some extent he was successful, and thus lithography in relief was invented. It was,

however, only the precursor of "chemical printing," as the present method of lithography was originally termed; but it was so promising, that he determined henceforth to devote himself to perfecting it. He now found himself on the brink of ruin, and resorted to a bold expedient to obtain a fresh supply of money. It was to enlist as a private in the artillery as a substitute for a friend of his, who promised him a premium of 200 florins. This sum he thought would be sufficient to set up his first press, to which he intended to devote all his leisure, and the produce of which, he expected, would soon enable him to purchase his discharge from the army. In this, however, he was doomed to disappointment. He was rejected by the Bavarians as an alien, and left the military quarters at Ingolstadt wretched and despairing, not knowing how to live.

It would be tedious and painful to follow the unfortunate inventor through all his failures and disappointments. He continued his experiments, notwithstanding, for about two years, when he found a friend in the person of M. Gleissner, a composer of music and a member of the band of the Elector of Saxony. Senefelder says that, when he showed his proofs and explained the manner in which they had been obtained, Gleissner at once offered to go in partnership, and to start a music printing-office. His offers were accepted gladly, and Senefelder and Gleissner set up the first lithographic printing-office in 1796. In this way lithography passed from the stage of a mere experiment to actual application as a reproductive process. The inventor and his partner-friend printed music from stone on a rough press, first according to the copper-plate method, and afterwards by that of the typographic. A tympan made of linen was subsequently added to his press, and in this very imperfect way clear proofs of the music were obtained sufficient to satisfy purchasers,—a very noteworthy achievement, all things considered.

The first production of any consequence that emanated from the lithographic press were twelve airs with an accompaniment for the piano and two flute parts. The twelve songs were composed, placed on the stone, and 120 copies printed in less than a fortnight. Out of this transaction, which cost in writing and printing thirty florins, the amount of sales being one hundred florins, a sum of seventy florins was cleared as profit. This was a successful beginning, and Senefelder laid his work before the Electoral Academy of Sciences, rather

injudiciously stating that the cost of his press was only six florins. He was surprised and disappointed when he received twelve florins as a recompense from the vice-president Von Vachery, who said that he hoped a double recompense would satisfy the expectations of the inventor.

So promising, however, was the new process, that Senefelder began to endeavour to increase his facilities for working it, and accordingly constructed a press of much larger size than that hitherto employed. Unfortunately the new press gave impressions with slurs and monks, as a letterpress printer would say. For a long time he was unable to discover the cause of this defect. In the first press the upper cylinder being cracked, Senefelder, to avoid a mark in the work, always started the impression at this part; thus the sheet of paper was held fast and did not slip. In the new press, on the contrary, the cylinder being smooth, the paper slipped over the polished stone, the result being the slur, which threatened to nullify the value of the new apparatus. Numerous expedients were tried to remedy this defect. Another press was constructed in which the pressure, as in printing-presses, was to be vertical and uniform; but from this equal impressions could not be obtained from the larger stones. The pressure was increased by means of a lever and a stone of 300 lb. descending from a height of 10 feet, giving a pressure of some 50 tons; but, though good impressions were thus secured, the stones always broke after the second or third application. He was obliged to abandon this press, moreover, as he had a narrow escape of his life by the falling of the heavy stone. Various other presses were tried, till, through the kindness of Mr. Falter, a music-seller at Munich, he had constructed a large press with two cylinders; these, provided with the cross, were both turned by the workmen at the same moment, by which perfect impressions were produced. Lithography was further applied to commercial work, in printing circulars and visiting-cards, about this time, 1796.

It is a somewhat singular coincidence that almost simultaneously M. Schmidt, a professor at the Royal Military College, was making experiments in engraving in relief on stone. On his behalf a claim was afterwards set up as the original inventor of lithography. There is no foundation for it, but those who are interested in the circumstance may be referred to the little *brochure* by Dr. G. K.

Nagler, entitled "Aloys Senefelder und der geistliche Rath Simon Schmidt," &c. (München: 1862. 8vo. pp. 23).

About this time Senefelder gained another patron, the Rev. Mr. Steiner, who was the official director of the Royal School Establishments, and in that capacity had the superintendence of the office where the books were printed. Senefelder was thus encouraged to improve his process, and aided with advice and monetary advances. Messrs. Falter and Steiner also gave him various printing jobs, but he was not able to execute them with sufficient despatch. Besides this, his writing was not good enough, so he employed a writer who traced the characters on paper. To this circumstance we may attribute the invention of autography (lithography on transfer-paper), one of the most remarkable discoveries of this wonderful man. It is worthy of notice that from 1796 to 1799, the date of the discovery of autography, Senefelder did not see in his invention a means of dispensing with the ordinary method of relief printing, yet it led the way to an entirely novel and original process.

Up to this time no one but Senefelder had ever observed the elements of the future invention—the affinity of calcareous stones for fatty substances, or for the combination of acids, gum arabic, and water, by which we are now able to practise lithographic printing; yet before the end of 1799 drawing with crayons, pens, and steel points, autography, transferring to stone both new writings and old impressions,—in fact, all the modern processes of lithography, with trifling differences in some of the details,—had been discovered and practically applied by Senefelder.

These inventions, with that of a lever press, by which he could take a very considerable number of copies in one day, enabled him to carry on his business on a much larger scale than hitherto. He therefore took his two brothers, Théobald and Georges, into his employ, and engaged two apprentices. In 1799 also the King of Bavaria gave him an exclusive privilege for practising his new art in that kingdom for the space of fifteen years.

Falter brought the new process under the notice of an eminent music-publisher at Offenbach and elsewhere, named Philippe André. This gentleman took from the beginning a great interest in the method, and first suggested that it was applicable to the reproduction of works of art. Accordingly he entrusted Sene-

felder with an order to print a little work called "Exemples pour les Demoiselles," in German characters, with illustrations. The execution was but poor, as Senefelder had not much practice in writing. Afterwards Bible and devotional pictures and similar prints were thus produced.

M. André now proposed to Senefelder to carry on the business at his own music-printing establishment at Offenbach. Senefelder agreed to this, but remained there only three months, during which time, however, he had instructed various persons in the art. Gleissner, who generally drew the music-notes, accompanied and went home again with him.

In 1800 a description of the whole art of lithography was registered at the London Patent Office by M. Philippe André, the new partner, and a patent was granted to J. Aloys Senefelder in 1801. In 1801 M. Frédéric André, his brother, applied for at Paris a *brevet d'importation*, which he obtained on the 11th February, 1802. A third brother, Antoine, conceived a vast partnership scheme for the carrying on of lithography on a commercial basis in France, England, and Germany,—a project which failed in the very beginning, for Senefelder was not a man adapted to conduct profitably a large concern. The work of the laboratory, studies and researches for carrying out new ideas, were his *forte*; the commercial development of the art, and, above all, the direction of workpeople, were beyond his powers. Everything was in disorder in a workshop under his management. People brought into contact with him were astonished that a man so distinguished in other ways was so weak in this respect. He would work hard for a month, and find at the end that he had actually spent more than he had earned.

The family of Gleissner, which was a pretty large one, and Senefelder's two brothers, Georges and Théobald, stuck closely to Senefelder from a merely sordid motive, and their envious dispositions greatly added to the troubles and perplexities which he had now to encounter. Here it may be stated that Georges Senefelder, after having worked in various establishments for about ten years, and visited several European countries, spreading a knowledge of his brother's process, died in America. Théobald, an excellent workman, especially in colour-printing, went to Paris with Aloys in 1821. He afterwards lived in obscurity in Munich. Clément, a man of an easy and genial disposition, afterwards be-

came one of the best pen-and-ink writers and designers in Munich.

To return to Aloys Senefelder. In 1800 he went to London, accompanied by M. André, but states that he was there kept in comparative privacy during seven months in which M. André was going through France.

It has already been stated that André, in conjunction with Senefelder, had obtained a *brevet d'importation* at Paris in 1802. He then opened a printing-office, upon which he spent a considerable sum of money. The French public regarded the new art with little favour, partly owing to the imperfect manner in which it was practised, and André abandoned his enterprise and sold a portion of his apparatus. The Society for the Encouragement of the Arts granted him a medal of silver in 1816 for having introduced into France the lithographic method. It was under these circumstances, and to make use of the portion of the plant left by André, that M. Knecht went for the first time to Paris.

Lying before us is a lithographed Invitation-note, of small post octavo size, and headed "Lithography." It is without full date, and reads as follows:—

"The honour of your company is requested at a meeting which will take place on the 23rd of this month at the house of Messrs. Treuttel & Co., 30, Soho Square, to view the operation of the Stone Paper, metal plates, & portable Presses, invented by Mr. Aloys Senefelder.

"The meeting will commence at one and finish at four o'clock.

"L. KNECHT,

"Partner with Mr. Senefelder.

"Copy on Stone Paper

Written by J. Netherclift, Rathbone Place."

The time which Senefelder passed in London was not entirely lost, for he devoted himself to the study of chemistry, chiefly as relates to dyeing and the improvement of his drawing-ink and other materials.

In 1802 Senefelder was sent to Paris by André to start an office there; so far as we are aware, however, Senefelder does not himself record going to Paris. Neither office, London nor Paris, was successful, and Senefelder left André in order to begin printing at Vienna with Gleissner. He obtained, in 1803, in the Austrian capital, an exclusive privilege for lithography which

he transferred, on very unfavourable terms to himself, in 1806, to M. Steiner, who was partner with himself and Von Hartl. He then went back to Offenbach, to rejoin his family and that of Gleissner. Thence he travelled to Vienna, and afterwards back again to Munich, where he arrived in 1806. These journeys were made in the company of Von Hartl, and Senefelder had various objects in view.

Thus, in 1803, in conjunction with Steiner and Grasnitzky, he established a lithographic office in Vienna. The productions of the partnership were published by P. Rehm & Co., but the concern was unsuccessful financially, and was ultimately sold to Steiner. Indeed, Senefelder was unfortunate everywhere. At Puffendorff he carried on anew his experiments in calico-printing, which was always a favourite idea with him. He was himself all the time working assiduously in the completion of his invention, making many improvements, such as applying it to the printing of stuffs, making coloured papers, devising new printing-inks, and mordants for printing cloth.

He again set up a press at Munich, and then went into partnership with Baron Aretin, who expressed himself as being disposed to embark along with Gleissner and Senefelder in an extensive lithographic printing-office. The partnership lasted four years, and during that time a great number of publications were issued which attracted considerable public attention. The first of them were reproductions of drawings by Albert Dürer, which were received with great favour. In 1806, Mitterer, the professor of drawing at the Public School, Munich, was multiplying copies of his drawings by lithography; six presses were at work in the city in 1806.

In October, 1809, Senefelder was appointed by the king Inspector at the Royal Lithographic Establishment at Munich, and was soon engaged in printing a map of Bavaria. He was to have a salary of 1,500 florins (£112), which, he said, "has made my fortune and secured me from want for the rest of my life, and placed me in such circumstances that I need not look to my art alone as a means of subsistence." A short time afterwards Senefelder was again doomed to disappointment, for the establishment was given up.

During frequent travels and the wars in Germany, which became an obstacle to the spread of the art, the Count De Lasteyrie and Godefroy Engelmann

visited Munich to investigate the new process. They obtained the necessary knowledge for carrying on lithography as a business enterprise. By the end of 1815, Lasteyrie had opened a workshop in Paris, while G. Engelmann, at Mulhouse, became a pupil.

The year following there were in existence in Paris, along with the original establishment, those of Constans, of Villain, and of Engelmann, who had set up in business there.

Après of Count de Lasteyrie's connexion with Lithography, our friend M. Alkan, aîné, of Neuilly, near Paris, writes to us:—"We possess, among our collection, a plaster medallion of M. de Lasteyrie, 30 centimètres in diameter. The head is turned to the right. It is signed 'Eugénie,' and a monogram follows, with the date 1866. To the left of the bust are the words: 'Monsieur le Comte de Lasteyrie, importateur de la Lithographie en France, et inventeur de l'Autographie.' On the right: 'Il refusa, en faveur de la France, sa patrie, le privilège exclusif que le Gouvernement lui offrit pour 7 années.' At the top: 'A Messieurs les dessinateurs et imprimeurs-lithographes.' It is well known that M. de Lasteyrie allied himself with the house of La Fayette."

In 1818 Senefelder published his manual of lithography, under the title of "Vollständiges Lehrbuch der Steindruckerey," as stated above. It contained 19 plates, executed by the new process, was dedicated to King Maximilian of Bavaria, and bore a preface by the secretary of the "Akademie der Wissenschaften zu München." It is stated that the expenses of publication were borne conjointly by Senefelder and André.

Later on, M. Knecht accompanied Senefelder, about the end of 1818, when he went along with his family to publish a French translation of the work just mentioned. The chief part of this translation was the work of M. Knecht, who also himself printed the plates which accompanied it. Some of these plates were executed by Senefelder himself, who, not being desirous of founding a house of business there, constructed at a small cost a press. M.M. Treuttel and Würtz, publishers of the book, behaved with much liberality, and assisted Senefelder to the utmost of their power. They also proposed to him the formation of a partnership for the manufacture of artificial stones. The title of the work, as given above, is "L'Art de la Lithographie," and it bore the date 1819. In the same year, as above noted, an edition in octavo,

extending to 230 pages, was published, "chez l'auteur," at Munich. In the preface it is stated that this work presents to some extent a translation of that which had appeared a little time previously at Munich, the account of the history of the discovery being condensed, as it was thought to be too much in detail. This work is illustrated only by a folding plate as frontispiece, of a press built according to Senefelder's English patent.

The little workshop occupied by Senefelder in the Rue Servandoni was frequently visited by some of the most remarkable men of the time. Count Siméon, then Minister of the Interior, Counts De Lasteyrie, Chaptal, D'Hauteville, Lord Spencer, and Lord Essex were among the visitors; ambassadors, men of science, and others did not disdain to interest themselves in the smallest details of the process. The inventor himself made no mystery of any part of his discovery, and replied to all questions put to him.

As a matter of historical interest we append a copy of the form of invitation which Senefelder first sent out. It is very neatly written, and printed in lithography on foolscap 4to. paper, and runs as follows:—

PRESSES. PORTATIVES

Perfectionnées,

Pour la copie et la multiplication des lettres, prix-courants, circulaires, cote de jour, &c., avec la plus grande simplicité, rapidité et économie.*

M^r. Senefelder, inventeur de la Lithographie, a mis tous les soins possibles pour rendre l'usage de ces presses général et facile; ses recherches ont été couronnées du plus heureux succès: il a l'honneur de vous inviter à vouloir bien assister aux séances qu'il se propose donner tous les mercredis et vendredis, depuis midi jusqu'à 4 heures, rue Servandoni N^o 13, pour vous convaincre de quelle utilité ces presses peuvent être pour le commerce.

Cette circulaire servira de carte d'entrée, soit pour vous ou pour les personnes que vous voudriez envoyer à votre place.

* les presses sont confectionnées de manière qu'on puisse imprimer 1^o. sur pierre lith. 2^o. sur une planche dite économique. 3^o. sur cartons, planches et papier lith. Elles servent également pour la copie des lettres à l'encre ordinaire, et

pour l'impression des planches en cuivre et en étain; ces presses étant fermées, ressemblent à une chatouille d'acajou et ne tiennent que 12 sur 18 pouces d'emplacement.

Senefelder remained over two years in Paris, occupying himself, among other things, in the manufacture and sale of his portable presses. An account of these will be found under the heading of "Une Presse Lithographique portable," in "Archives des Découvertes et Inventions," tome xiv., p. 426, published at Paris, 1821. He also experimented upon the substitution of zinc for stone, in making lithographic paper, and devising improvements in the printing-press.

He was working on the second part of his "Traité de l'Art Lithographique," when the newspapers, in reading which he found much pleasure, diverted his attention to some subjects altogether foreign to the nature of his invention. Among other things was the discovery of a better kind of blue for printing stuffs, and a means of navigating balloons in the air irrespective of the direction of the winds, a problem for the solution of which the English Government had offered a large prize in money.

Senefelder applied himself to these subjects with all the enthusiasm of his nature. He left his presses, which were giving work to five or six artisans, and threw all his energies into the search for this new blue. Twenty days afterwards he wrote to M. Obercamp at Jouy, to get him to try the new substance which he had invented. M. Obercamp was travelling, and did not reply, and the blue rested there.

As far as the balloons were concerned, Senefelder, always versatile, transformed his workshop into a laboratory. He procured all the books which he could find on the subject, and which were likely to assist him in his investigations. Shortly there floated in the air in his room—formerly a part of the Hôtel Roquelaure—half a dozen little balloons, to which little cars were suspended by silken strings.

Senefelder, carrying a huge bellows, stood by the balloons, attempting to demonstrate that he had solved the problem, by establishing a sort of counterpoise between the balloon and the car. A bystander happening to hazard the opinion that the physical conditions of the toy-balloon and of one suspended in the air were altogether different, Senefelder was led to see the folly of his proposals, and at once returned to his

lithographic labours. This trait of character was but a specimen of many that indicated the wide range of his investigations.

In 1819 an English translation of Senefelder's lithographic manual was published, as above stated, under the title of "A Complete Course of Lithography," "with a preface by F. von Schlichtegroll, translated from the original by A. S." The translation was brought out by Mr. Rudolph Ackermann, an extensive printseller in the Strand, who in various ways materially promoted the progress of lithography after it was introduced into England.

Senefelder was not destined to revisit Paris a third time. After having founded at Vienna a new establishment, he retired to Munich, where the remainder of his life was honourably and peacefully passed in the enjoyment of a pension granted by the King of Bavaria. He died in that city, as already stated, at the age of 63 years, after a short illness which he had contracted about a month before his death.

At the post-mortem examination of his body there were found embedded in the brain, and covered with a white integument, two small stones, each of the size of a hazel-nut. These stones, called at Munich *Feuersteine*, were deposited at the Polytechnic Society. It is said that the malady is extremely rare, and the discovery probably explains the frequent attacks of violent headache from which Senefelder suffered so acutely.

Senefelder married first, in 1810, a young girl of 16 years of age, who died in giving birth to a son, Henri. This son grew up, and at the time of his father's death was about 20 years of age. Devoid of education, without parental control or any means whatever, his sole possession was his father's name. Being of a changeable and easily-led disposition, he abandoned Munich and lived some years in Vienna and Berlin, where he married. Later, he established himself at Hamburg, where he lost, in the great fire, all that he had. On returning to Munich with his wife and two children in a state of abject poverty, the King of Bavaria advanced him 3,000 florins, in order that he might set up a lithographic printing-office. Presses and stones were bought, but before operations could be commenced Henri died on the 30th of September, 1846, at the age of 35 years, leaving three orphans—one born almost at the same time as its father died—entirely without resources.

Aloys Senefelder was married a second

time, to the niece of a distinguished German composer.

When a stranger, impressed with the extraordinary genius of Senefelder, visited him, he generally found him in his workshop with hard and greasy hands, caused by working at the press and at the stones—often covered with black from head to foot. If he were asked how he came by his wonderful discovery, he would reply, with good nature, says M. Knecht, his pupil, "In writing the bill of my laundress."

Senefelder was a man of remarkable quickness of perception, and acquired any subject in which he took interest with great rapidity. During his first sojourn in Paris he applied himself to learning the language with such ardour and aptitude that at the end of a month he was able to read the French newspapers, in which he took great pleasure.

Senefelder did not possess that "marvellous inventive power" which some of his eulogists attribute to him. Indeed, his inventive power was not of a high order. He was endowed with a remarkable spirit of perseverance, and in this lies the secret of most of his success. Had he been a greater inventor in a mechanical sense, the construction of a suitable press would not have been a source of so much trouble and labour. Sensitive and generous, he was trusting in the extreme. In society he was reserved, owing partly to a timidity that was natural to him. He never seemed happy unless he was in the midst of his family or in his laboratory—especially there. It is not to be wondered at that, being so absorbed with his discoveries, he could give but little attention to the education of his children.

One of Senefelder's acquaintances describes him as "a rather short man, with a pretty-well-developed figure, his long hair hanging wildly and disorderly round his head." He was a man, however, of "clear and simple common sense," with "a good and noble heart." "Early in the morning, his head full of new ideas, he would rush to his work. Scarcely had he eaten his simple meal at dinner-time than he would begin reading, and would continue several hours without allowing anything to disturb him—neither noise nor the quarrelling of children or adults. Then he would run off to his retreat, the laboratory, where he was continually mixing, trying, brewing, joining, modelling, building, until the time drew near which is irresistible to a Bavarian—the charming moment of associating in some public room round the cool refreshing cup of beer. As to the management

of the house, the children, or their education and training, he took little or no care—in fact, none at all." His second wife was a woman who was altogether destitute of any higher views and aims than household duties, and could not understand, much less appreciate, so eccentric a husband.

Senefelder never seemed to begrudge the time or the money which he had so lavishly spent in the pursuit of his grand idea. In the latter days of his career painting became a passion with him, and such was the genius of this extraordinary man that he executed a picture with both merit and originality, although he lacked technical training and a cultivated taste. This unique picture became the property of M. Knecht.

More fortunate than Gutenberg, Senefelder was universally appreciated and his abilities acknowledged, and he obtained many honours during his lifetime. If only he had possessed habits of order and economy, he might have left behind him a brilliant fortune. Without reckoning the ridiculous reward of 12 florins granted to him by the Academy of Sciences at Munich in 1798, it should be remembered that he obtained afterwards their gold medal from the same body. The King of Bavaria, a beneficent patron of the arts, loaded Senefelder with favours. He granted him a respectable pension during the last years of his life, and after his death erected a mausoleum to his memory. By a singular and undesigned coincidence the mason charged with its erection built it of Kehlheim stone. Several proposals have since been made for the erection of a monument to the Inventor of Lithography, but they have not been carried out. One of the streets in the capital of Bavaria, however, bears his name. There are also Senefelder streets in Stuttgart and other towns of Germany. The sovereigns of Austria, Saxony, Russia, and England conferred upon him various marks of distinction. In 1819, he was awarded the gold medal of the Society of Arts, London.

Statues, etc.—The King of Bavaria had a bust of Senefelder cast, and placed it at the head of the most honoured of the national artists. A statuette, in terra cotta, 28 centimetres in height, has been modelled by the sculptor Lauterbach, of Berlin; and in the Paris Salon of 1846 there was a statue by Maindon, which was completed in the *ateliers* of Lemercier, the celebrated French lithographer. A monumental bust has been erected to Senefelder at Munich.

Portraits of Senefelder.—Portraits of the inventor of Lithography have appeared in "L'Art de la Lithographie," Paris, 1819; "A Complete Course of Lithography," London, 1819; in the *Illustrirte Zeitung*, 1871 (Leipzig), No. 1479; in *Ueber Land und Meer*, 1871 (Stuttgart), No. 6; the *Chronique de l'Imprimerie*, 1880 (Paris), No. 2; the *Senefelder-Album* (Hamburg), and the *Lithographer*, 1874 (London).

Two portraits of Senefelder are extant. With a copy of one of these was published, in the *Lithographer*, a statement furnished by a correspondent—a well-known lithographer—to the effect that the only portrait of Senefelder taken from life was drawn by M. Hanfstaengl of Munich, an intimate friend of the original. Appended to this was a curious story as to a presentiment said to have been entertained by Senefelder, who believed that if any one took his portrait his decease would soon follow. Consequently he could never be persuaded to have that done. He was in the habit of visiting M. Hanfstaengl and reading the newspaper aloud, while the latter was at work drawing on the lithographic stone. On one of these occasions M. Hanfstaengl took Senefelder's portrait on a prepared stone which he had previously concealed in the drawer of his work-table, distracting his attention by frequently referring to a portrait of one of their mutual friends hanging near. This caused Senefelder to look up from time to time, and the artist was enabled so to catch the natural and lifelike expression which the portrait possesses. On subsequently showing the portrait on the stone to some friends, he was recommended to ask Senefelder to give him a sitting, which afterwards, with the greatest reluctance, he consented to do. He had not sat longer than half an hour before he complained of feeling unwell and cold, and began to button his coat about him, saying that he must go home at once. He left, went to bed, and died three days afterwards, thus strangely fulfilling his own presentiment. A reduced woodcut of the original portrait is given on p. 341.

Unfortunately for the truth of the above romantic story, a portrait of Senefelder, different in many respects, was issued, as we have shown above, with his "Art de la Lithographie," published in 1819. By a fortunate combination of circumstances the original stone has been preserved in the office of M.M. Walter Frères of 148, Faubourg St. Denis, Paris, which formerly belonged to Senefelder himself. The drawing was done

by N. H. Jacob, designer to the Prince of Eichstadt, and copies were published in the French technical journal, *Typologie-Tucker*, in 1875. This stone was lent to Mr. C. W. H. Wyman for exhibition, and prints from it were taken, at the Caxton Celebration in 1877.

In addition to Senefelder's own account of himself, the perhaps best and most authentic history of Senefelder's career, on the whole, is that contained in the "Nouveau Manuel Complet de l'Imprimeur Lithographe," by L. R. Brégeaut (see BRÉGEAUT), a new edition of which was published in 1850, "très augmentée," by M. Knecht (see KNECHT) and Jules Desportes (see DESPORTES). M. Knecht was

a pupil of Senefelder, and, as already stated, accompanied him to Paris. We are indebted to this memoir for many of the preceding facts. Senefelder's own works contain a detailed account of his experiments, and there is prefixed to "L'Art de la Lithographie," already mentioned, a "précis historique de l'invention de l'art lithographique, et de ses premiers progrès." We have endeavoured to reconcile several conflicting statements in these accounts, and to fill in details which, though now of interest, seem to have been disregarded at the time.

A list of authors who have written on Lithography will be found in this BIBLIOGRAPHY, s. v. LITHOGRAPHY.



THE LITHOGRAPHERS' COAT OF ARMS.

The Lithographers' Coat of Arms.—Lithographers being desirous of obtaining some such distinctive insignia as that granted to letterpress printers by Frederick III., Emperor of Germany, Herr Josef Heim, editor of the *Freie Künste*, in 1877 invited designs from all parts of the world in competition. An independent jury of six, including three master-lithographers, two academicians, and one architect, undertook to award the prize to the best. That of Herr F. Wüst, a copy of which is given on opposite page, was selected.

The scutcheon on the right shows lithographic implements. The scutcheon on the left has the letters S E N in the right and left-hand upper corners, resting on what in heraldic language are called "fields"—German, *felder*—thus being a play upon the word Senefelder. The motto borne on the scroll underneath, *Saxa loquuntur*—the stones speak—has been happily chosen.

A second coat of arms, differing from the above, has lately been designed by Friedrich Heyer von Rosenfeld, a Captain in the Austrian army, and appears in Dr. Meyer's second half-volume of the "History of Printing in Vienna," about

to be issued from the Imperial Government Printing-Office of the Austrian capital. It is an adaptation of the traditional printers' coat of arms. The shield is transversely divided; the upper half shows a rising double eagle in black, with a red tongue protruding from its beaks, the head being illuminated in gold. The lower half of the shield has a black ground, and in its centre a lithographic stone in gold, bearing in black the letter "S" (for Senefelder). Above the shield is a helmet crowned with gold, having a black-gold cover, and supporting a rising griffin in gold; the head, neck, and wings of the latter are in black, and the tongue, which protrudes, is in red. The griffin holds by its claws the red projecting handles of a black lithographic roller. The background has been arbitrarily formed of a green-coloured curtain, somewhat in the style of the fifteenth century. The same legend as that before mentioned, *Saxa loquuntur*, is inscribed on a ribbon at the bottom of the design. We have to thank Ritter von Beck, the able administrator of the Vienna Government Printing-Office, for obliging us with a proof in colours of this coat of arms.

SENEFELDER-ALBUM.—See SCHLOTKE.

SENEFELDER (Karl). *Lehrbuch der Lithographie, oder leichtfasslicher und gründlicher Unterricht, um in kurzer Zeit alle Arten des Steindrucks vollkommen zu erlernen. Mit Abdruck einer Druckpresse.* Regensburg: 1833. 8vo.—Second edition. Regensburg: 1834.

SÉNEMAUD (Edmond). *Un document inédit sur Antoine Vérard, libraire et imprimeur. Renseignements sur le prix des reliures, des miniatures et des imprimés sur vélin au 15^{me} siècle.* Angoulême: 1859. 8vo. pp. 7.

SÉRÉ (Ferdinand).—See LACROIX.

SERNA-SANTANDER (Carlos Antonio de la). *Catalogue des Livres de la Bibliothèque de M. C. de la Serna Santander; rédigé et mis en ordre par lui-même; avec des notes bibliographiques et littéraires, etc.* 4 vols. Bruxelles (an xi.): 1803. 8vo. Vol. i., pp. xxxvi. 309; vol. ii., pp. ii. 354; vol. iii. pp. ii. 305; vol. iv., pp. ii. 266.

In the preface it is stated that this is a second edition of a catalogue of M. Serna Santander's Library, the first having been issued about eleven years previously. The superb collection here described includes works referring to every branch of human knowledge, besides many pre-

cious manuscripts. There are described a large number of incunabula. Under the heading of *Arts Libéraux et Mécaniques* (chap. vii., pp. 2450-2627) are catalogued the works on the arts of design, painting, and engraving; the art of writing; letters, stamps, and printing.

—— Dictionnaire Bibliographique choisi du quinzième siècle, ou description par ordre alphabétique des éditions les plus rares et les plus recherchées du quinzième siècle; précédé d'un Essai historique sur l'origine de l'Imprimerie, ainsi que sur l'histoire de son établissement dans les villes, bourgs, monastères, et autres endroits de l'Europe; avec la Notice des imprimeurs qui y ont exercé cet art jusqu'à l'an 1500. 3 vols. Bruxelles et Paris: An xiii.—xv. (1805–7). 8vo. Vol. i., pp. x. 480; vol. ii., pp. iv. 478; vol. iii., pp. ii. 534.

Six copies printed on large paper in quarto. The first volume is entirely occupied with an exhaustive examination of the evidence procurable at the time as to the invention of Printing, with a review of the books written upon the subject. There is also a chronological table of the art of typography as exercised in the fifteenth century, with the date of the earliest works from the presses of the several cities, as well as the names of the printers. The chief part of the essay on the history of Printing, which was also originally issued as a separate work in 1805, was translated by T. Hodgson, and issued as one of the "Newcastle Reprints." — See *infra*.

—— Essai Historique sur l'origine de l'Imprimerie, ainsi que sur l'histoire de son établissement dans les Villes, Bourgs, Monastères et autres endroits de l'Europe; avec la notice des Imprimeurs qui y ont exercé cet art jusqu'à l'an 1500. Bruxelles: 1805. 8vo.

—— An Historical Essay on the Origin of Printing, translated from the French of M. de la Serna Santander. Newcastle: 1819. 8vo. pp. xiv. 93.

160 copies printed, of which 30 were on large paper.

Translated by Thomas Hodgson, for the Typographical Society of Newcastle-upon-Tyne.—See HODGSON (T.).

The translator says in the advertisement, that "amongst the many essays which have been written upon the history of Printing few have acquired a more merited celebrity than that which is prefixed by M. De la Serna Santander to his 'Dictionnaire Bibliographique choisi du Quinzième Siècle.' The estimation in which it is held by all well-informed

bibliographers has long pointed it out to the translator as deserving of a more general diffusion than it was likely to attain whilst it remained confined to a foreign language, and formed part of a rather large and expensive publication. This opinion meeting with the approbation and coinciding with the object of the Typographical Society of Newcastle-upon-Tyne, he has, at their request, been induced to make this translation of it." Some references to the work will be found in this BIBLIOGRAPHY, s. v. KOSTER.

—— Mémoire sur l'origine et le premier usage des Signatures et des Chiffres dans l'art typographique; communiqué à un ami. Bruxelles (an iv.): 1796. 8vo. pp. 30.

The author, who was a count by birth, here describes himself as le Citoyen C. de la Serna, bibliothécaire du département de la Dyle.

—— Supplément au Catalogue des Livres de la Bibliothèque de M. C. de la Serna Santander, contenant 1° Des Observations sur le filigrane du papier des livres imprimés dans le xv. siècle. 2° Un Mémoire imprimé l'an iv sur le premier usage des signatures et des chiffres dans l'art typographique. 3° Une Préface latine, imprimée l'an viii, sur la vraie Collection des canons de St. Isidore de Séville. 4° Lettres servant d'éclaircissement à cette Préface. Bruxelles: an xi (1803). 8vo.

The British Museum copy is imperfect.

SERRARIUS (N.). *Dissertatio de Typographiæ inventione*. Moguntiae: 1604. 4to.

SERRES (Marcel de). *Notice sur l'imprimerie sur pierre*. [In "Annales de Chimie," tome lxxii. Paris: 1809.]

— *Voyage dans l'empire d'Autriche pendant les années 1809 et 1810*. Paris: 1814. 3 vols. 8vo.

Contains in vol. ii., pp. 51-180, "Une Notice sur la Lithographie."—See SENEFFELDER, *supra*.

SERRURE (Constant Philippe). *Over Nederlandsche boeken in vreemde landen gedrukt*. [In "Nederduitsche letteroefeningen": Gand: 1834. 8vo.]

An account of Dutch books printed in England and France.

SETIER. *Mémoire de M. Setier, Imprimeur à Paris, contre le ministère public*. Paris: 1822. 4to. Half-sheet.

SEYFFARTH (Gustav). *Unumstösslicher Beweis, dass im Jahre 3446 vor Christus am siebenten September die Sündfluth geendet habe und die Alphabete aller Völker erfunden seien*. Ein Beitrag zur Kirchengeschichte des alten Testaments u. zur iv. Säcularfeier des Typendruckes. Leipzig: 1840. 8vo. pp. 16.

SEYLER (Georg Daniel). *Musa Elbingensis jubilans sive actus eucharisticus in memoriam secularem tertii ab inventa feliciter typographia jubilei in athenæo Drusico DXXXIV novbr. MDCCXL*. Elbing: 1740. 4to. pp. 56.

SHACKELL & EDWARDS. *Specimen of printing inks*. London [n. d.]. 4to. 57 plates printed in colours.

SHACKELL & LYONS. *Specimens of Printing Inks*. London. 8vo.

Mr. WILLIAM SHACKELL, the founder of this and the previously-named firm, was a London master-printer of first-rate ability and considerable reputation. He was proprietor of the *John Bull* newspaper at the time it was edited by Theodore Hook, and when the case of the unfortunate Queen Caroline was the subject of such violent partisanship in the press. Mr. Shackell relinquished printing, and embarked in the printing-ink business, in which he was very successful, owing to his great personal popularity with the master-printers of London. The late Mr. F. Edwards, who was latterly associated with him, was brother to Mr. James Edwards, of the firm of Savill & Edwards, printers, of Chandos-street, Covent-garden. The business of Savill & Edwards has now, however, been merged into that of Ballantyne, Hanson, & Co. (see SCOTT, *ante*, "History of the Ballantyne Press"), Mr. James Edwards having retired. His brother, Mr. F. Edwards, has been dead some years, and the printing-ink factory of Shackell & Edwards is now carried on by Mr. Lloyd, formerly an *employé* of the firm, who is now, we believe, sole proprietor.

SHARWOOD (S. & T.). *Annual Catalogue of Printing Materials*. London: 1855-6. 8vo.

The business of Messrs. S. & T. SHARWOOD was founded by Mr. J. M. Wood, who was subsequently joined by Messrs. Sharwood; the firm was in existence for fifteen years, and upon the death of the three partners was thrown into Chancery.

SHEAHAN (James W.). *The Printer*: read before the Franklin Society of the City of Chicago. [Franklin Society Publications, No. 1.] Chicago: 1869. 4to. pp. 20.

Reprinted in the *Lithographer*, January and April, 1871.

SHERMAN (A. N.). *The Printer's Manual; or a brief Practical Treatise on the Art of Printing, including some new and important subjects not before discussed.* New York: 1834. 64mo. pp. 80.

SHORT (A) account of the first use and progress of Printing, with a complete list of the first books that were printed. London: [n. d.] Printed for T. Parker, Junr., in Jewin Street. 64mo. pp. 123.

The leaves are $2\frac{1}{2}$ high by $1\frac{1}{2}$ inches wide. One of the rarest books in typographical literature.



LONDON: 1589-1600.

SHORT (Peter).

This printer lived at the sign of the Star, Bread-street Hill. His device is an open book, encompassed in a flaming star, hanging on a garland of laurel, with a pair of wings, held by a hand in the clouds. The whole is in a compartment with the motto: "Et usque ad nubes veritas tua." Sometimes he used as a device the brazen serpent adopted by Reginald Wolff, and occasionally by Henry Bynnenman. The device annexed

is taken from "A Book of the Seven Planets, or seven wandering motives of William Alabasters wit, retrograded or removed by John Racster," London, 1598, 4to., dedicated to the Earl of Essex, whose arms are on the back of the title-page. Herbert mentions another edition of this book, with the device of the brazen serpent, printed in the same year, and, like the former, for the bookseller Andrew Wise.

SHORTT (John). *The Law relating to works of Literature and Art, embracing the law of Copyright, the law relating to Newspapers, the law relating to Contracts between Authors, Publishers, Printers, &c., and the law of Libel, with the statutes relating thereto; forms of agreements between authors, publishers, &c., and forms of pleadings.* London: 1871. 8vo. pp. xxxii. 780.

The author, who is a barrister-at-law, of the Middle Temple, states that he has collected the various branches of law relating to works of literature and art, with a view of supplying not only the legal profession with such a work, but

also those engaged in literary and artistic pursuits, whether as authors, editors, or publishers, with a complete statement of the law bearing on the subjects of their important labours. To the printer the matter contained in Part ii., consisting of

the law relating to newspapers; in Part iii., the law of contracts between authors, publishers, printers, &c.; and in Part iv., the law of libel, together with the forms of agreement for authors, publishers, &c., and the forms of pleadings in copyright and libel cases, both criminal and civil, will be found of value and importance. The work contains an excellent table of cases, and an analytical index.

SIBYLLA. *Oraculum Sibyllæ Erythrææ de Typographia*, etc. Naumburg: 1740. Folio.

SIENER (Eduard). *Typographie, Lithographie, Xylographie und Kupferstechkunst*. [In "Beiträge zur Geschichte der Gewerbe und Erfindungen Oesterreichs von der Mitte des xviii. Jahrhunderts bis zur Gegenwart." Redigirt von Dr. W. F. Exner. Vienna: 1873. pp. 503-511.]

The volume, intended to show the state of the Austrian printing industry, was published during the World's Exhibition at Vienna, of 1873, Herr Siener being a prominent master-printer of Vienna, and a competent judge of the different industries treated of in his essay.

SIENICKI (Stanislas Joseph). *Les Elzevir de la Bibliothèque de l'Université Impériale de Varsovie*. Varsovie: 1874. 8vo. 3 leaves, pp. 221, 23 plates of Elzevir marks, book-plates of former possessors, &c.

— *Recueil des Éditions des Imprimeurs célèbres de l'Italie, de la France, et de la Belgique, conservées dans la Bibliothèque de l'Université Impériale de Varsovie. Les Alde, Les Junte, Les Estienne, et Les Plantin*. Varsovie: 1878. 8vo. pp. xii. 263, 41 plates of marks, book-plates, and autographs.

Only 210 copies on hand-made paper printed. A preliminary prospectus, pp. 10, of the work was issued on the occasion of the fête on the birthday of the Emperor Alexander II., December 12th, 1877.

— *De Typographia in Claro Monte Czenstochoviensi Librisque in ejusdem officina ab anno MDCXXVIII usque ad MDCCCLXIV impressis*. Varsoviæ: 1873. 16mo. 4 leaves and pp. 83.

Not printed for sale. After ten pages of an historical account of the Printing-Office, follows a Catalogue of the books printed there.

SILBERMANN (Gustave). *Album d'impressions typographiques en couleur de l'imprimerie*. Strasbourg et Paris: 1872. Folio. 1 page title and 1 page remarks; pp. 52 plates of coloured designs, figures, &c.

All splendidly executed.

— *Album typographique, publié à l'occasion de la quatrième fête séculaire de l'invention de l'imprimerie*. Strasbourg: 1840. 4to. pp. 38.

A collection of specimens of type, and of various kinds of printing and engraving.

— *Célébration de la fête séculaire de l'Imprimerie dans les siècles antérieurs*. [In *Revue d'Alsace*, ii. série, tome i., pp. 421-428. Strasbourg: 1836.]

—— Exposition de 1839. Opinion des journaux sur les produits de l'imprimerie de G. Silbermann à Strasbourg. Strasbourg : 1839. 8vo. pp. 40.

—— Quatrième fête séculaire de l'invention de l'imprimerie. [In *Revue d'Alsace*, ii. série, tome i., pp. 187-190. Strasbourg : 1836.]

—— Quatrième Fête séculaire de l'invention de l'imprimerie célébrée à Mayence. [In *Revue d'Alsace*, ii. série, tome iii., pp. 344-359. 1837.] 8vo.

—— Spécimen de l'imprimerie de G. Silbermann. Strasbourg : 1835. 4to.

GUSTAVE SILBERMANN was a printer of Strasbourg, where he was born in 1801; he died in Paris, 1876.

SILBERMANN et WERNERT (L.). Les Fêtes de Gutenberg, célébrées à Strasbourg le 24, 25, et 26 Juin, 1840. Relation complète. Strasbourg : 1841. 8vo. pp. 172, with frontispiece, statue of Gutenberg, engraved by Lacoste (jeune); and copy of the four bas-reliefs.

This was also printed, without the names of the authors, as text to the plates of the Procession of the Trades at this fête.

SILCOX (George W.). Vienna International Exhibition, 1873. Report on the Art of Printing and on Manufactures of Paper. Washington : 1875. 8vo. pp. 30.

SILVESTRE (L. C.). Marques Typographiques, ou recueil des monogrammes, chiffres, enseignes, emblèmes, devises, rébus et fleurons, des libraires et imprimeurs qui ont exercé en France, depuis l'introduction de l'Imprimerie en 1470 jusqu'à la fin du seizième siècle; à ces marques sont jointes celles des Libraires et Imprimeurs qui pendant la même période ont publié, hors de France, des livres en langue française. 2 vols. Paris : 1853, 1867. pp. viii. 4, 1-376; pp. 4, 377-745, and 11.

Deals only with the marks of French printers and publishers, and of foreigners who printed in the French language. It contains 1310 different devices, engraved on wood in facsimile of the originals—some unfortunately reduced in size to meet the requirements of the pages. The only information given relative to the owners of them is the dates between which they are known to have issued books. The whole is lacking in classification, and makes no pretence to any kind of order, necessitating, consequently, a frequent and often unavailing recourse to the index. The author died before the work was completed, and the descriptive matter, which he predicated would constitute the most interesting portion of his publication, was thereby lost. The work was originally issued in parts, and the first volume was published by Jannet, who is described on the title-page as successor to the author. Volume ii. was both printed and published by the printers, who have taken a very restricted view of their functions. It is to be regretted that an enterprise so well conceived as that of M. Silvestre should have been so unfortunately thwarted, and that the publisher did not engage a competent successor to complete the work. We believe that the blocks used in the work are in the possession of M. Davioud, a Paris architect, who was related to M. Silvestre. Perhaps we may some day have a properly-edited re-issue of the book.

SILVIUS (G.). Notes sur G. Silvius, imprimeur d'Anvers, 1560-79.
[Reprinted from the *Bulletin du Bibliophile Belge*, 1862.] Bruxelles: 1862. 8vo. pp. 38.

GULIELMUS SILVIUS was a printer who established himself in Antwerp in 1560, and printed there up to 1579. Silvestre ("Marques Typ.") says 1562-1578; however, another printer, his son, Charles Silvius, was established at Leyden in 1582 (see A. De Reume, "Variétés biblio-

University Library at Ghent—who is the highest authority on the subject—that this mark was never actually employed by Silvius. It is the device of Leon van der Kinderen, of Emden; also of Jacques Lenarts Meyn, of Enkhuizen.

The second device (see page 358) is found



ANTWERP: 1560-1579.

graphiques," Bruxelles: 1849. 8vo. p. 144). Berjeau states that G. Silvius had two devices, both of which we reproduce. The first, given above, has the motto, in Dutch, taken from the Song of Solomon, ii. 2: "As the lily among thorns, so is my love among the daughters." It is to be found at the end of a collection of Dutch tracts, in black letter, dated 1566; we understand, however, from Mr. Ferdinand van der Haeghen, the librarian of the

on the title-page of Guilielmus Neubrigensis, "Historia, sive Chronica Rerum Anglicanarum," 1567, 8vo. A copy of this chronicle, which begins at the Norman Conquest and ends with the year 1197, is preserved in the British Museum. De Reume says that in 1566 Silvius ornamented the title-page of his productions with the double black eagle, while in 1575 he adopted for his device the arms of Spain.



ANTWERP: 1562-1578.

SIMON (C. F.). *Projet de l'établissement d'une imprimerie à Berlin.* Paris: 1741. Folio.

SIMON (Ernest). *Rapport sur la Typographie à l'Exposition Universelle de 1878.* Nancy: 1878. 8vo. pp. 8.

The writer is a practical printer, and was delegated to make this report by the Departments of Meurthe and Moselle.

SIMONNEAU (Louis). *Recueil d'Estampes gravées en taille-douce pour servir à l'histoire de l'art de l'Imprimerie et de la Gravure.* 1694. Folio.

This is a rare work. It was executed by order of Louis XIV.

SIMPSON (William). *A Contribution to the History of Lithography. Introduction of the Art into France and Belgium.* [In the *Lithographer*, February, 1854.]

— A glance at the History of Chromo-Lithography. [In the *Lithographer*, August, 1873.]

WM. SIMPSON, F.R.G.S., H.A.R.I.B.A., was born in Glasgow, and served his time as a lithographic draughtsman in the office of Messrs. Allan & Ferguson, of that city. We have seen specimens of his skill at this period of his career, and we cannot say that now, after the lapse of much more than twenty years, better

work is anywhere produced. At that early date lithography was practised with much success in the two chief northern cities, and the transfer or autographic lithography undoubtedly excelled anything then done in England. In 1851 he left Glasgow for London, bringing with him specimens of his work that gained

for him employment in the then great house of Day & Son. Having proved himself a thoroughly technical lithographer, and a worker of indomitable industry, he now showed that he likewise possessed not only the facility of a rapid sketcher, but a remarkable instinct for seizing hold of the picturesque. The result was that views of important events were soon issued from Day & Son's establishment, and with such success that increasingly ambitious attempts were the consequence.

In 1854 the Crimean War broke out, and in September of the same year the Allied Forces landed in the Crimea. In the following month Mr. Simpson received a commission from Messrs. Colnaghi, of Pall Mall, to accompany the armies, and we well remember how he went off at twenty-four hours' notice. The result of this expedition was a series of tinted lithographic pictures of the most remarkable events of the campaign. For excellence, truthfulness, and cheapness they surpassed anything of the kind previously produced. Never before was a great war so fully chronicled or so graphically represented; and the hero of many a letter was "Crimean Simpson." He was not content to sketch from report, and could not even be induced to remain in the comparative security of head-quarters. He must go to the front, and many were the visits he made to those dreadful trenches, that became the graves of hundreds of hardy Englishmen. The Queen was interested in the career of the "war artist,"—then quite a novelty,—and was graciously pleased to send a request to the Crimea that Mr. Simpson would make a drawing for her,—a commission that, of course, was duly executed. Her Majesty honoured him, on his return, with a private interview at Buckingham Palace, and gave him a number of other commissions in connexion with the war.

Had Mr. Simpson subordinated his public duties to his private advantage, or permitted merely pecuniary considerations to seduce him from his proper loyalty to his employers, *Illustrated Journalism* would never have been enriched by his labours. So intense was the interest excited at home by the events of the war, that commissions for pictures could have been obtained—we had almost said by the thousand; and even the slightest sketch—perhaps of the incident which cost the life of a loved one—might have brought a very high price. But Mr. Simpson was deaf to all overtures of the kind, and resolutely carried out his employers' mission with absolute single-

ness of purpose. This rectitude, no less than his peculiar ability, however, eventually brought him many friends, and not a few patrons. One of these was the late Duke of Newcastle, by whom Mr. Simpson was induced to undertake a sketching tour in the Caucasus, and under whose auspices he made a collection of thirty or forty fine drawings of that romantic country.

Like many others, Mr. Simpson got "bitten" with the East. In 1859 he, therefore, accepted a commission from Messrs. Day & Son to go to India and produce a series of illustrations of that country. The large work on the Holy Land by David Roberts was taken as a model, and, as it was to contain no less than 250 subjects, the artist had to travel over a vast extent of our Indian Empire to procure the necessary materials. He was nearly three years engaged in this task, and visited every place of importance. The great temples, the magnificent tombs, the grand scenery of the Himalayas, Thibet, and Cashmere were all sketched in turn. During this time he had repeatedly the honour of travelling in camp with the Governor-General, Lord Canning,—Lady Canning being herself an accomplished artist,—and saw some of that Oriental splendour for which India is celebrated. We may mention the great Durbars which were held shortly after the Mutiny, and whose gorgeous features he successfully delineated. The Queen gave permission to have this work dedicated to her before Mr. Simpson left India,—a peculiar honour in itself, as, according to court etiquette, no permission is ever given to dedicate a work to Her Majesty until after its publication.

The year 1866 is the date of Mr. Simpson's introduction to journalism. The marriage of the Princess Dagmar to the Czarewitch took him in November of that year to Russia, in the service of the *Illustrated London News*. That interesting event was fully portrayed by Mr. Simpson's facile pencil, and his work in this new sphere of labour was so highly regarded, that he at once made a position on the paper and has ever since remained upon its staff. While in St. Petersburg the Prince of Wales paid a flying visit to Moscow, and Mr. Simpson had the honour of an invitation from His Royal Highness to accompany him in his suite. While in Moscow the artist lived in the Kremlin with the royal party, and was favoured with special facilities for making sketches of that ancient locality.

On the conversion of the firm of Day & Son into a limited liability company,

the directors contemplated the publication of Mr. Simpson's work on India, and, in order to get it well done, they entered into negotiations with him to give his personal superintendence to the work. Owing to changes in the management of the company Mr. Simpson was also asked if he would undertake to look after the whole department of Fine Arts in the concern, and this was arranged. The post of secretary of the company becoming vacant the directors also asked Mr. Simpson to act for them in that capacity till other arrangements could be made; but the fact soon became evident that the concern could not be carried on, and Mr. Simpson shortly found himself in the strange position of secretary to a limited liability company—and one of the greatest sufferers—in the course of liquidation.

The Abyssinian war brought a request from the *Illustrated London News* for him to go to Abyssinia, and, at his desire, the directors of Day & Son, limited, relieved Mr. Simpson of the unusual duties into which he had so curiously drifted. He carried out letters of introduction from the Duke of Cambridge to Lord Magdala, then Sir Robert Napier, which facilitated his advance in the long march to Magdala.

That was in the early part of 1868. At the close of the same year he undertook to illustrate for the *Illustrated London News* the opening of the Mont Cenis Tunnel, Brindisi, and the Suez Canal, as the future route to India. This he did, and visited at the same time Jerusalem, exploring the underground excavations of Captain Warren, of which he made a series of drawings, which were afterwards exhibited in London. On this trip he also revisited the Crimea.

When at the Suez Canal Mr. Simpson made the acquaintance of M. De Lesseps, and that led to an invitation to attend the ceremonies at the opening of the Canal. The *Illustrated London News* requested him to accept the invitation as their representative, and arranged that he should return by way of Rome, and thus be present at the opening of the Vatican Council. All of these important events were seen by him, and his pencil has done its share in pictorially chronicling them.

In 1870 the Franco-Prussian War broke out. Mr. Simpson was soon an actual spectator of some of its most desperate episodes. Arriving in Paris, he applied for permission to follow the French army in its march "à Berlin." Being disappointed by a refusal of his request, he took a ticket for Metz, where, on his

arrival, he found a number of other newspaper correspondents; but, as the "spy" fever was then raging with great virulence, these gentlemen were exposed to constant unpleasantness, if not actual danger. By a lucky inspiration he made his way to Forbach, and took a careful view of the locality. As soon as it was ready for publication, the news arrived of the great battle fought on that site; thus the *Illustrated London News* was enabled to print their view of the scene simultaneously with the telegram describing the event. How he caught a glimpse of the Emperor's travelling-carriage, and secured materials for his well-remembered sketch; how, being caught in the act, he was marched off a prisoner and denounced as a spy, we have not space to tell; nor can we recount the story of his subsequent release, or all the various ingenious devices he made use of—such as making his sketches on books of cigarette-papers, so that he might smoke them, if necessary to get rid of them on an emergency. He got to Strasbourg, and from the German trenches saw the capture of the city, and then went again to Metz, and was present at the fall of that fortress and the capitulation of its army. Moreover, he was resident at Paris during the memorable reign of the Commune, and has perpetuated by his pencil the scenes of that desperate struggle.

On the 5th of August, 1872, Mr. Simpson commenced a journey "All Round the World." He was asked if he would like to go to Peking to see the ceremonies of the Emperor of China's marriage, and to return home by the New World. The offer was accepted, and in addition he took a commission from the *Daily News* to send any items of information which he might think interesting. An account of this journey has been published under the title of "Meeting the Sun." Suffice it to say that Mr. Simpson "started from Ludgate Hill Station," then travelled to Paris, traversed France and the Mont Cenis tunnel; sailed down the Adriatic to Brindisi, thence to Alexandria, Suez, Aden, and Ceylon; Penang, Singapore, Hong Kong, Tientsing, and Peking being the subsequent stages in his journey.

The strictest precautions had been taken by the Chinese authorities to prevent any one witnessing any of the proceedings connected with the marriage, yet, by the exercise of great ingenuity and equal daring, Mr. Simpson not only got a good sketch of the chief event, but enough particulars to make a graphic

account, which was published in the *Daily News*.

This object effected in Pekin, Mr. Simpson went to Shanghai, and thence to Japan, where he remained for a month. Crossing the Pacific, he went to San Francisco, and happening to be there when the news was received of the Modoc insurrection, he instantly took to the war trail, and secured, at great risk, several fine views of the district. He then went to see the Mormon settlement at Salt Lake, and the Mammoth Caves of Kentucky, returning home on the 24th of June, 1873, after having completely "put a girdle round the earth."

Mr. Simpson was next engaged in another great journey, but happily of a pacific character. He was asked to accompany the Prince of Wales on his tour through the empire of India, and his prolonged experience of Eastern manners and customs, added to his experience of the country and marvellous technical facility, resulted in a series of sketches of this most important event, which even his previous successes do not surpass. He also acted as special artist during the Afghan War, in 1878-79, with the force of General Sir Samuel Browne, which he followed through the Khyber to Jellalabad and Gundamuck, returning to England on the signing of the Peace of Gundamuck.

Mr. Simpson is, however, not only an artist and traveller, but he is possessed of literary gifts of no mean order. He is likewise an archaeologist of high attainments, and is an authority in several branches of antiquarian study. His contributions to the magazines and journals are numerous; and he has read many papers before the principal learned societies. He is a Fellow of the Royal Geographical Society, an Honorary

Associate of the Royal Institute of British Architects, a member of the Institute of Painters in Water Colours, a member of the Alpine Club, and is on the Council of the Society of Biblical Archaeology, and the Executive Committee of the Palestine Exploration Fund. He was also one of the council which managed the Congress of Orientalists held in London, whose conferences he materially assisted by his fund of Oriental and Indian lore. Mr. Simpson's more finished water-colour sketches will be familiar to all who visit the art exhibitions from time to time. One of his most noteworthy books is entitled "Picturesque People," being a series of groups from all parts of the world, with spirited and characteristic descriptions from his own pen. This work forms, in fact, a concise illustrated record and memorial of Mr. Simpson's wide range of travels, whose whole extent, however, is not indicated even by these views; for, although in the eighteen chromolithographs of which the series consists, some sixteen distinct countries are included, there remain besides the various nations of Western Europe repeatedly visited by the artist, whose representatives were considered scarcely to come under the title of "Picturesque People." The publisher, in introducing the work, well observed that "there is certainly no artist living whose qualifications for producing such a book can be compared with those of Mr. Simpson. The courage and energy which carried him into and through distant lands and scenes of extreme danger are as well known as are the facility, skill, and happy effect with which, in his rapid sketches, he seized on whatever was curious and interesting in the costumes, manners, and customs of people in foreign parts."

SINAPIUS (Dan. Aug.). *Apparatus ad Pauli Manutii vitam*. Lipsia: 1719. 4to.

SINCERUS (Theoph.). *Neue Nachrichten von lauter alten und raren Büchern, von Anfang der Buchdruckerei bis 1682*. 1st (and only) volume. Leipzig: 1748. 4to.

The name of the author is a pseudonym for George Jacob Schwindel. The book was also published in Latin, pp. 380.

SINCLAIR (Duncan) & SONS. *Specimen of Modern Printing Types cast at the Letter Foundry of Whiteford House*. Edinburgh: 1840. 4to.

SINCLAIR & SON'S *Specimens of Modern Printing Types*. Edinburgh: 1842. 4to.

SINGER (Samuel Weller). *Researches into the History of Playing Cards*; with illustrations of the Origin of Printing and Engraving on Wood. London: 1816. 4to. Frontispiece and pp. xviii. 376.

Only 150 copies printed.

The contents are thus divided:—I. The Origin of Playing Cards. II. Of the Xylographic and Typographic Arts. III. On some of the principal games at Cards. It is a thoroughly good book, Section ii. being of especial interest to the lover of early typography.

The author deprecates criticism of the literary style of the work in the following terms: "Unused to literary composition, and engaged in avocations of more immediate and indispensable necessity, the following pages, compiled at remote intervals of leisure, will no doubt bear marks of the desultory manner in which they have been composed, and of the want of skill in the writer." Referring to the engravings on copper of Mr. Swaine,

and on wood of Mr. Byfield, Ottley says: "Of the prints, which may be considered the most interesting feature in the present work, I may be permitted to speak in terms of just commendation: they do honour to the artists employed. The typographical execution is in character with all the beautiful productions of Mr. Bensley's press; England has reason to be proud of the perfection to which this art has arrived in his hands."

In treating of the origin of printing, the author says: "This story of Koster, like an unsupported tradition, must fail of obtaining our credence; and Haarlem, having chosen to connect her claims with it so inseparably, must consequently forfeit her pretensions to the honour of the invention."

— Some account of the Book printed at Oxford in 1468, under the title of *Expositio Sancti Jeronimi in Simbolo Apostolorum*. In which is examined its claim to be considered the first book printed in England. London: 1812. 8vo. 2 leaves and pp. 44.

The Preface is signed "S. W. Singer." The author energetically upholds the correctness of the date, 1468, as that of the first book printed at Oxford, an opinion which, some years later, he as energetically disavowed, buying up and destroying every copy of this pamphlet that he could procure.



LONDON: 1553-1588.

SINGLETON (Hugh).

HUGH SINGLETON, or SHYNGLETON, who is described by Herbert as "very unsettled in his habitations," was free of the old Stationers' Company. The dates

of his books extend from 1553 to 1588, but there is reason to believe that he printed for some time after that date. A list of his works is given in Herbert's

"Ames," vol. ii., pp 740 to 746. Singleton followed the example of his colleagues and contemporaries, Grafton and Middleton, in adopting for his device a rebus on his name (*see* opposite page): a tun, surmounted by the letters H. S. and the figure resembling a reversed 4, which is so often used by the early printers. One of the first records of Singleton is a fine imposed upon him for an affront to a lady; yet a few years afterwards he was empowered, along with Th. Purfoot, to search for unlicensed and disorderly books. He was appointed printer to the City of London in 1584; he died in 1592 or 1593. His first dwelling was in Temple Street, "over agaynste the Styliardes, at the sygne of Dohbel-hood;" thence he went to the "Gylden Sunne," in Creed Lane, thence to the "sygne of St. Augustine, in St. Paul's Churchyard." He also kept a shop at the north door of Christ's Hospital, next the cloister. We have reproduced the device from "Spenser's Shepheardes Calendar," 4to. 1579.

SIRAND (Alex.). *Bibliographie de l'Ain, avec une Table des auteurs cités, contenant les numéros d'ordre correspondant à leurs ouvrages; précédée d'une Histoire de l'imprimerie dans le Département de l'Ain.* Bourg: 1851. 8vo. 33 $\frac{3}{4}$ leaves.
100 copies printed.

SIRET (Adolphe). *La Gravure en Belgique, sa situation, son avenir.* Gand: 1852. 8vo.

M. SIRET, who was born in 1818, is a member of the Académie Royale de Belgique, and is best known by his "*Dictionnaire historique des peintres.*" (New edition, Paris, 1882-1884, 8vo.)

SISTER ARTS (The), or a concise and interesting view of the Nature and History of Paper-making, Printing, and Bookbinding, being designed to unite Entertainment with Information concerning those Arts with which the Cause of Literature is peculiarly connected. Lewes: 1809. 16mo. pp. 92, and 3 engravings.

The book has no literary value whatever.

SITTENFELD (Julius).—*See* BESCHREIBUNG.

SKEEN (Robert). *Autobiography of Mr. Robert Skeen, Printer; written at the special request of a Bookseller, who has benefited for thirty-four years by the unceasing and cheerful attention to his often very intricate catalogue work, executed under Mr. Robert Skeen's supervision, at Mr. G. Norman's printing establishment, Maiden Lane, Covent Garden.* London: 1876. 8vo. pp. ii. 51.

The title-page states that "one hundred copies were printed, at the expense of his obliged and ever grateful friend. For private circulation only." The subject of the biography was a fisherman's son, who received only a village-school education. He afterwards taught himself Greek and several branches of useful knowledge. He arrived in London in 1817, and obtained situations as a compositor at Camberwell in setting up the "*Encyclopædia Metropolitana*;" at Gilbert & Rivington's; and at Dove's, in St. John's Square. At the latter place he became acquainted with Mr. G. Norman, who was an apprentice. Mr. Dove retired from business in 1832, when Mr. Norman, who had started on his own

account, made Skeen an offer to become his overseer. He accepted it, and remained in that position the remainder of his working days—a period of nearly fifty years. In this capacity Mr. Skeen had to superintend the production of Mr. Bernard Quaritch's catalogues, and the latter is the "obliged and ever grateful friend," at whose instigation and expense this autobiography was written and printed.

Mr. Skeen retired from business, as already stated, in 1876. He died at his residence, Southsea, on the 16th March, 1879, at the ripe age of 81.

During his long and honourable life Mr. Skeen applied himself to reading, compiling, and editing—as well as work-

ing as overseer under his master. He also wrote articles, poems, stories, and tracts. As a prominent and highly-respected member of the Moravian body, he also sometimes undertook pastoral duty and delivered lectures, gaining the character of a useful, industrious, and God-fearing man. He brought up a family of twelve, seven of his eight sons being apprenticed to Mr. Norman. One of these, William, was appointed Government printer in Ceylon. He wrote the work on "Early Typography," referred to below.

SKEEN (William). *Early Typography. A Lecture on Letterpress Printing in the Fifteenth Century.* Colombo (Ceylon). 1853. Small 8vo. pp. 48.

This was the germ of the larger work on the same subject, mentioned below.

— *Early Typography. An Essay on the Origin of Letterpress Printing in the Fifteenth Century.* London: 1872. 8vo. pp. 426.

This essay treats of the history of the invention, beginning with the supposed immemorial knowledge of the art in China, and proceeding to playing cards, block-books, Gutenberg's attempts at typography at Strassburg and his crowning achievement at Mayence. The author had no novel theories to propound, but expressed his own belief in the honour due to Gutenberg, originating several new arguments derived from practical knowledge of the printers' art. A good deal of fresh interest is imparted to some of the topics touched upon by occasional reviews of recent controversies and new contributions to the literature of the subject. The work is a most creditable specimen of typography, and vindicates the author's claim to have been "thoroughly instructed in, and made a master of, my craft—the art of printing." It was printed at Colombo, Ceylon, and

as first issued bore on the title-page only the words "Early Typography. By William Skeen. Colombo: 1872." The copies which came to this country had a new title, as above.

In a note, dated Jany. 20, 1872, he intimates his intention of issuing a separate volume, to comprise a sketch of the history of the spread of printing after the sack of Mayence in 1462, with notices of improvements and recent inventions with it, but he did not live to accomplish this undertaking, as he died in the following March.

WILLIAM SKEEN, the author of "Adam's Peak," and one or two topographical and geographical works, was a son of Mr. Robert Skeen, for many years the manager of the printing-office of Mr. Norman, in Maiden Lane (*see supra*). He was the government printer at Colombo, Ceylon.

SMALIAN (Hermann). *Practisches Handbuch für Buchdrucker im Verkehr mit Schriftgiessereien.* Danzig: 1874. 8vo. pp. vii. 118.—Second edition. Leipzig: 1877. Large 8vo. pp. viii. 135.

A practical handbook on Typefoundry, intended to facilitate intelligent commercial intercourse between master-printers and type-founders, by supplying the former with certain useful technical in-

formation. The first edition, published in 1874, was exhausted in less than three years; hence the second edition, as above, which had undergone careful revision and amplification.

SMET (F. J. de).—*See GAND.*

SMID (Jan). *Proef van Letteren, Bloemen en verdere vereischte voor eene Drukkery, welke gegooten worden op de Lettergieterij van Jan Smid, onder de firma van Johannes Daun en Comp. Te Rotterdam: 1780.*

SMILES (Dr. Samuel). *Frederick Koenig, Inventor of the Steam Printing Machine.* By Samuel Smiles. [*In Macmillan's Magazine*, for Dec., 1869. pp. 135-145.]

An article of great merit. It gives the full credit of inventing the Cylinder-printing Machine to Koenig.—*See GOEBEL; also in SUPPLEMENT.*

[SMITH (Charles Manby).] *The Working-man's Way in the World: being the autobiography of a Journeyman Printer.* London: 1854. 16mo. pp. xii. 347.

An interesting account of the experiences of a working compositor in London and Paris.

The chief feature of this work is its minute unfolding of the mysteries of the inner life of a London Printing-office. It originally appeared in *Tait's Magazine*. Its author's residence of some years in France had enabled him to give

an amusing picture of a certain portion of French society usually overlooked by the ordinary visitor. Mr. Marthens, in his "Typographical Bibliography," gives also a New York imprint to the work, it being republished by Redfield of New York, in 360 pages in duodecimo form.

SMITH (Henry). *Specimens of Nature Printing from unprepared plants.* Madras: 1857. Folio.

99 plates of cereals, ferns, and other Indian plants, title printed in gold.

SMITH (John). *The Printers' Grammar: wherein are exhibited, examined, and explained, the Superficies, Gradation, and properties of the different Sorts and Sizes of Metal Types cast by Letter Founders: Sundry Alphabets of Oriental and some other Languages; together with the Chinese Characters: The Figures of Mathematical, Astronomical, and Physical Signs; Jointly with Abbreviations, Contractions, and Ligatures: The Construction of Metal Flowers—various Tables, and Calculations—Models of different Letter-Cases; Schemes for Casting off Copy, and Imposing; and many other Requisites for attaining a more perfect knowledge, both in the Theory and Practice of the Art of Printing. With directions to Authors, Compilers, &c., how to prepare Copy, and to correct their own Proofs. The whole calculated for the service of all who have any concern in the Letter Press.* London: 1755. 8vo. Title and Preface 4 leaves. Text 312 pp.

A good practical work on types and composition, which has formed the basis for many subsequent grammars. The press-work of a printer's business is entirely omitted; the author having died before the completion of this work.

The principal parts of this work are inserted in Stower's "Printers' Grammar." An abridgment was published in 1787, with the title, "The Printers' Grammar, chiefly collected from Smith's Edition," and much use has been made of it in

Savage's "Dictionary of Printing." It may be interesting to state that in the *Gentleman's Magazine*, vol. xxiv., p. 535, among the "Books published," is enumerated: "The Printers' Grammar, No. 1. Owen." At page 335, vol. xxv., among the books mentioned as having been published in July, 1755, is "The Printers' Grammar," by J. Smith (5s. Owen). This would seem to imply that the work was originally published, or intended to be published, in numbers.

SMITH (William). *A Catalogue of the works of Cornelius Visscher.* London: 1864. 8vo. pp. 73. [Reprinted from the *Fine Arts Quarterly Review*, for private circulation only.]

CORNELIUS VISSCHER, the celebrated Dutch engraver, was born at Haarlem, about 1610, and died at Amsterdam, about 1670. His chief works are the Pancake Woman, the Rat Killer, portraits of R. Junius, Gellius de Bouma, G. de Ryck,

and the Sleeping Cat. Visscher combined, with great success, the burin and etching needle. His drawing is correct, especially in those plates which he engraved from his own designs.

SMITS, J. (Junior). *Iets over de uitvinding der Boekdrukkunst.* Dordrecht: 1856. 8vo. pp. 15, in wrapper.

SMITS VAN NIEUWERKERK (J. A.). De Dordrechtsche schilderschool, bevattende levensberichten der kunstschilders, beeldhouwers, graveurs, bouwmeesters, enz. in Dordrecht geboren of gewoonde hebbende van den vroegsten tijd tot op 1. Oct. 1874. Dordrecht : 1874. 8vo. pp. 68.

Not printed for sale.

SNELLEN (Dr. H.). Letterproeven, tot bepaling der gezigtsscherppte. Utrecht : 1862. 8vo.



DELFT : 1495-1497.

SNELLAERT (Christian).

Little is known of this printer. The book, "*Theobaldi Physiologus de naturis duodecim animalium*," Delft, 1495, 4to., is the only one known up to the present time which contains his name or mark. A copy of it is contained in the Royal Library of the Hague. The text is printed with the types that were used by G. Leeu, at Antwerp. On the 6th June, of the same year, SNELLAERT published the "*Alphabetum divini amoris*," in which there are three different founts. In 1495, he printed another book, in different characters to the preceding. The most remarkable work from his press, however, is a "*Missale secundum Ordinarium Trajectense*," printed at Delft, "in professo assumptionis Marie Virginis." It contains the date 14th August, but not the

year. Judging from the characters, it may, however, be set down at 1497. The letters used are of three different sizes. With the year 1497 the name of Snellaert disappears, and it is probable that he then died. Berjeau states that his emblem (*see* opposite page) is that of the winged unicorn in a Gothic window, holding the arms of Antwerp; above are the arms of Delft. A much higher authority, however, Mr. Ferdinand van der Haeghen, of the University Library at Ghent, informs us that "this mark was used by Henri Eckert van Hombuch. The shield carries the arms of Antwerp. In the arms of Snellaert this shield is blank." The reader will need, therefore, to bear in mind this modification.

SOAVE (Moise). *Dei Soncino celebri Tipografi italiani nel secolo xv. e xvi., con elenco delle opere da essi date alla luce.* Venezia: 1878. 8vo. pp. 50.

Published on the occasion of the "IV^e Réunion des Orientalistes à Florence," in September, 1878.

SOBRY (Jean François). *Discours sur l'art de l'Imprimeur.* [Paris: an vii.] 8vo. pp. 16.

This essay, which has relation to the types of the founder Gillé, was read at a meeting of the "Société Libre de Sciences, Lettres, et Arts de Paris."

SOCARD (Alexis). *Livres populaires imprimés à Troyes de 1600-1800. Hagiographia Ascétisme. Ouvrage orné de 120 gravures tirées avec les bois originaux.* Paris [Troyes, printed]: 1864. 8vo. 2 leaves; pp. iv. 176. 120 woodcuts.

200 copies printed on hand-made paper. This curious and interesting work is illustrated with 120 plates printed from the original wood-blocks.

— *Livres populaires, Noël, et Cantiques, imprimés à Troyes, depuis le xvii^e siècle jusqu'à nos jours, avec des notes bibliographiques et biographiques sur les imprimeurs Troyens. Ouvrage orné de 20 gravures originales, avec la musique de plusieurs airs.* Paris: 1865. 8vo. 20 plates.

Only 129 copies printed. One of a series, entitled "*Livres populaires de Troyes*." The author was a voluminous writer on local antiquities and bibliography. Among other works coming within the scope of our list is the "*Promenade à la Bibliothèque de Troyes*" (Troyes: 1869. 8vo.).

SOCARD (Alexis) et ASCIER (Alexandre). *Livres Liturgiques du diocèse de Troyes, imprimés au xv^e et au xvi^e siècle.* Paris: 1863. 8vo. 86 woodcuts.

The author also wrote "*Bibliographie. À propos d'un vieux livre*," 8vo. Troyes: 1865. pp. 8; with a portrait on wood of Jean Rochette. It contains references to the productions of the first printer of Troyes, and items unknown to Brunet.

SOCARD (Emile). *Supplément à la Xylographie et à l'illustration de l'ancienne Imprimerie Troyenne.* Paris: 1880. 4to. 124 facsimiles.

Only 30 copies printed, each numbered by hand. The author is also publishing "*Catalogue de la Bibliothèque de la Ville de Troyes*," which is now in progress (Troyes: 1875. 8vo., &c.), besides several works on local antiquities.

SOCIETIES.—Very large and important collections on the most interesting subject of the history and proceedings of the several Societies and Corporations of the Trades comprised within the scope of this **BIBLIOGRAPHY** have been made by Mr. Charles Wyman, whose large researches and exceptional experience eminently fit him for the task. The lamented illness of Mr. Wyman has prevented the completion of the article in time for its insertion in its proper place, and it is therefore postponed for the **SUPPLEMENT**.

SOHM (Peter). *Musæum Typographicum Sohmanum, eller Förteckning på de Böcker och Skrifter om Boktryckeri-Konsten och dess Historia, jemte Portraiter af namnkunnige Boktryckare och Bokhandlare, samt Medailler i samma Ämne, som blifwit samlade af Peter Sohm.* 2 parts. Part i., Stockholm: 1812. 8vo. pp. 48; part ii., Stockholm: 1815. 8vo. 4 leaves and pp. 83.

A curious catalogue, containing numerous titles of books upon Printing, Typefounders' Specimens, and a list of 200 portraits of Printers, some of which are very rare. The author was the director of the Royal State Library, and the book was printed in the office connected with that institution.

— **Original-Bewis om Twenne Konungar af Sverige, som Sielfwe lagt Hög Hand wid Boktryckeri-Konsten samt Berättelse om några beromde Boktryckare och Boktryckerier, jemte något som beträffar Kongl. Fält-Tryckeriet under Fältågen åren 1805–1814, såsom ock berömliga Exempel om Konstförwandter, hwilke gjort Konsten heder.** Af P. S. Stockholm: 1816. Tryckt hos Diccet och Kongl. 8vo. pp. 80.

SOLEIL (Félix). *Les Heures Gothiques et la Littérature pieuse aux x^{ve} et xvi^e siècles.* Rouen: 1882. 8vo. pp. 309.

300 copies printed, 240 for sale. A very elaborate account of the Books of Hours of the 15th and 16th centuries, classified under the names of their printers, with 24 facsimile reproductions of their text

and illustrations. An etched frontispiece, by J. Adeline, and six woodcuts illustrative of a Dance of Death at Kermaria, embellish the volume.

SOMEREN (J. F. Van). *Essai d'une Bibliographie de l'histoire spéciale de la Peinture et de la Gravure en Hollande et en Belgique, 1500–1875.* Amsterdam: 1882. 8vo. pp. x. 207, 12.

The author describes himself as "attaché à la Bibliothèque de l'Université à Amsterdam." He says that the increasing interest generally manifested in the painting and engraving of the Netherlandish schools, as well as the establishment in one of the halls of the New National Museum of a library of works on art, renders such an annotated catalogue as this desirable. In order to carry out his task, he gives the full titles of all books treating of the history of Dutch and Flemish painting and engraving that have been published in any part of Europe up to the year 1875. Accompanying the titles are annotations, obviously the outcome of long and patient research. The Bibliography is worthy of commendation for its admirable arrange-

ment. A general index of proper names at the end obviates any inconvenience which a multiplicity of classifications might entail. It is greatly to be desired that similar bibliographies should be compiled for other countries, such as France, Germany, and Italy. M. van Someren deserves praise for what he so modestly designates as an "Essai." It is to be regretted, however, that the printing has not been done with accuracy. There is a whole page of errata at the end, but this does not even nearly represent all the mistakes; in some English titles, for example, "printing" is given instead of "painting." The reader may be usefully cautioned against these and similar blunders, which are not always obvious.

SOMMER (Friedrich). Festschrift zur Saecular-Feier der ersten Buchdruckerei in St. Pölten. St. Pölten: 1882. 4to. 4 leaves and pp. 111.

SOMMER (Friedrich Ludwig). Beschreibung des Jubelfestes der Erfindung der Buchdruckerkunst in der Officin in Potsdam am 25sten und 26sten September 1840. [Potsdam: 1840.] 8vo. With Gutenberg's portrait.

—— Chronologisch-historischer Wandkalender auf die Jahre 1700 bis 2000 der christlichen Zeitrechnung. Theoretisch-praktisches Gedenkblatt zum Vierten Säcularjahre der Erfindung der Buchdruckerkunst. Berlin: 1840.

A large chronological table, with a quarto pamphlet of explanations.

SONCINI.—*See* ZACCARIA.

SÖRENSEN (—). Tachéotype Sörsen, ou instrument compositeur et distributeur. [Paris: 1853.] 8vo. 2 pages of prospectus.

Description of a composing-machine, invented by M. Sörsen.

SORGATO (Gaetano). Della stamperia del Seminario di Padova, memoria. Padova: 1843. 8vo. pp. 36.

A second edition, increased to 40 pages, was issued the same year. Cardinal Barbarigo established a Printing-office at the Seminary of Padua, in 1684.



SOTER. COLOGNE: 1518-1536.

SOTER (Johann).

Annexed are two devices used by this printer. The first (p. 369) is to be found in Gaza's (Theodoricus) "*Introduktionis Grammaticæ*." Cologne: 1525. 8vo. Round the device is a motto, not repre-

Renaissance door. The characters in the angles of the triangle, although rather indistinct in the engraving, are the five letters of the Greek word 'ΥΓΕΙΑ. The second device (which we append)



SOLINGEN: 1536-1538.

sented in the engraving, in four languages—Hebrew, Greek, Ethiopian, and Latin—"Orandum est ut sit mens sana in corpore sano." It presents two winged cupids, supporting a shield with the Rosicrucian triple triangle, on the threshold of a

consists of the five-pointed star. An angel holds a shield with the Rosicrucian star, the Greek letters around which should be the same letters as in the previous mark. The whole is surrounded by a foliage garland.

SOTHEY (Samuel Leigh). Collection of Facsimiles of the Types, Woodcuts, and Capital Letters used by the early printers. London: 1848. Folio.

— Memoranda relating to the Block Books preserved in the Bibliothèque Impériale, Paris, made October, 1858. London: 1859. Folio. pp. 23. Privately printed.

The author says in the Preface that he was unable to prosecute his intended examination of the xylographic treasures preserved in the Public Libraries of Europe, as he had announced, after selling the copies of the "*Principia Typographica*." Having, however, finished his labours at the Imperial Library at Paris, he thought it well to publish the results, —which are contained in the pamphlet above named. Referring to the varieties of paper-marks in the copies of the several block-books, Sotheyby says: "The infinite

variety and mixed species of marks that occasionally appear evidently arise from the proprietor of the block-books having taken impressions from them from time to time as copies were required. When, therefore, travelling from place to place, as was, no doubt, the custom in those days, he would renew his stock of paper at the locality in which he might happen to be. Thence the difference in the quality of the paper, and the variety of the marks."

— *Principia Typographica*. The Block Books or Xylographic Delineations of Scripture History, issued in Holland, Flanders, and Germany, during the fifteenth century, exemplified and considered in connexion with the Origin of Printing. To which is



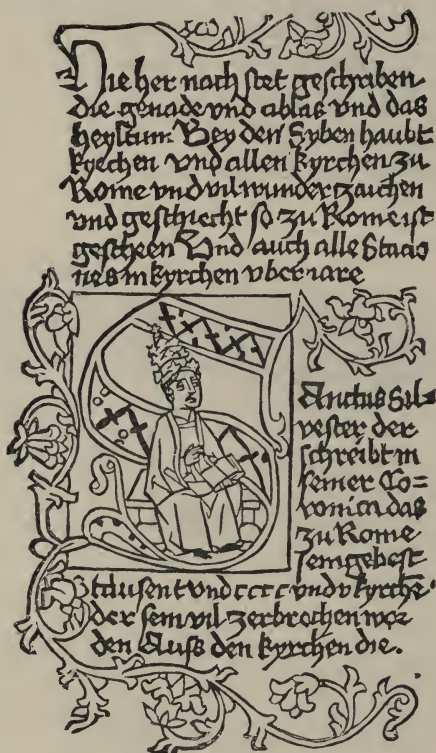
Primo libro regum capitulo primo legitur
 qd fuit vir viduus nomine helchana ha-
 bens uxorem cuius nomen erat. Et dicitur
 filius non habet. Dicitur domus sua daret
 sibi filium cuius daret etiam dicitur cun-
 tis diebus vite eius. Et post hoc peperit
 filium vocavitq; nomen eius samuel.
 Et postq; ubi lactaret eum adduxit
 ipse in domum domini in bethleem. Et
 mox laus vitulo optulit puerum hel-
 chane. Et dicitur puer apud hel-
 chane in conspectu domini
 accitatus ephod lino. Et profice-
 bat atq; crescebat placens tunc deo
 qd bonum bne.

Secundo et tertio capitulo legitur qd postq;
 qd viri dei predicti fuerant heli sacer-
 dos mala sibi et domui sue futura pater
 sui peccati et filiorum suorum. Dicitur domi-
 nus ad samuelem dormientem in tem-
 plo dñi dicens ei. Hec ego suscitabo ad
 median heli omnia que locutus sum sup
 domui eius. Predm' em ei qd iudicaturus
 esset domum eius. Et tunc ei qd uoue-
 rat filios suos indignos agere et ito
 corripuit eos. Et mox antea facto mhi
 erant samuel heli viduos servosq;
 dñi. Et ait heli. Faciat dominus quod
 bonu est in oculis suis. Et erant antea
 samuel et cognovit viduos paterq;
 fidelis samuel ppheta electus domini.

added an attempt to elucidate the character of the Paper-marks of the Period. A work contemplated by the late Samuel Sotheby, and carried out by his son Samuel Leigh Sotheby. 3 vols. London: 1858. Folio.

Of this work only 215 copies were printed, and the names of the purchasers are given in vol. i., pp. 3, 4.
Vol i. is devoted to Holland and the

efforts of the press for the promulgation of biblical knowledge, and as records of the invention of Printing, are humbly offered to the philobiblist by the author."



PAGE FROM THE "WONDERS OF ROME."

Low Countries (Mr. Sotheby being a firm believer in the Haarlem legend). The book is dedicated as follows:—"These volumes, as memorials of the earliest

The volume contains the introduction and list of plates; pp. xvi. 200, with 48 plates.

Vol. ii. is devoted to Germany; it con-

sists of 216 pages, and the plates are numbered from xlix. to xcvi., although in reality there are 101 plates.

Vol. iii. is devoted to Watermarks; pp. 190; 27 plates. There is a very useful summary of the contents of the three volumes, and a full index. A larger number of copies of the chief contents of this volume having been printed than of the previous vols., this portion was given away, together with the plates belonging to it.

Sotheby's work is one of the most important that has ever been published on the subject of the *origines typographicae*, but it is not entitled to be regarded as an authority on disputed points. Its chief value, in fact, attaches to it on account of the reproductions of pages of block books, facsimiles of watermarks, &c. As the title states, it was compiled by Mr. Sotheby, junr., and in the introduction he refers, with filial respect, to the industry and research of his father in regard to the work. To Mr. John H. Bohn, the brother of Mr. Bohn the well-known bookseller, the author was indebted for much information and abundant corrections, which were especially necessary.

There is preserved at the British Museum the whole of the author's revises of this work, bound up into a volume. From the manifold alterations made, and the many directions to the printer, some of them rather curious, Mr. Sotheby must have been a rather exacting author. The book is a very interesting one, and throws a curious light on the literary mechanism of the "Principia."

We copy, on a much reduced scale, two facsimiles (pp. 371, 2) from Sotheby's "Principia Typographica." The first is from the block book, entitled "The King of Kings." In this work two separate illustrations, with their explanatory text, are printed together on one page. It has twenty pages,

printed on one side of the leaf; the illustrations face each other, and are in the customary brown ink. The designs are rudely drawn, and the engraving is coarse. Every object is cut in bold and heavy outline. It was obviously intended that the illustrations should be developed by painting or by stencilling. The letters are drawn and engraved with more care than the pictures, but they are irregular in size and form.

The book was intended to illustrate the more important events of the Life of David, as recorded in the books of Samuel and the first and second books of Kings.

The original of our first illustration shows Hannah presenting Samuel to the priests in the house of the Lord, and Samuel called by the Lord out of sleep. Sotheby classes it with the block books of Holland; but Falkenstein attributes it to Germany. The second illustration is an extract from the "Mirabilia Romæ," a small quarto block book, of 184 engraved pages. The text is in German, and the work is fairly printed in black ink, on both sides of the paper. There are a few illustrations, but these possess small merit. The whole is an ecclesiastic's description of the more important shrines of the Holy City, with their consecrated relics. The first page contains an engraving of the handkerchief of St. Veronica. Under this design are the papal arms and the triple crown, the crossed keys, and the letters S.P.Q.R. The arms are those of Pope Sixtus IV., who occupied the papal chair from 1471 to 1484, within which period it is supposed that the book was engraved and published for German readers. The *Wonders of Rome* is probably one of the last, certainly one of the most ambitious, productions of block-printing, then in feeble competition with the established art of type-printing.

Specimen Notice for the disposal of Mr. S. Leigh Sotheby's *Principia Typographica*, an extensively illustrated work in three volumes, imperial quarto, half-bound, uncut, on the Block Books, or Xylographic Delineations of Scripture History, issued in Holland, Flanders, and Germany, during the 15th century; their connexion with the origin of Printing, and the character of the Watermarks of the paper of the period. Only 250 copies printed, of which 220 copies will be sold by public auction, by Mr. John Wilkinson, of the firm of Messrs. S. Leigh Sotheby and John Wilkinson, Auctioneers of Literary property and works illustrative of the Fine Arts, at their house, 3, Wellington Street, Strand, on Wednesday, May 5, 1858, at one o'clock precisely,

where copies of the work may be seen from March 1st to the time of sale.

This "Specimen Notice" is in folio, and gives an excellent epitome of the "Principia," as well as some of the more important plates comprised in it.

The collation is intricate: 1. Printed Wrapper; 2. Specimen Notice Title and Advertisement, 4 pp.; 3. Specimen Title and List of Purchasers, 4 pp.; 4. Title-page of Vol. I. of "Principia," with

Introduction and List of Plates, 16 pp.; 5. Index to 3 vols. of "Principia," 13 leaves; 6. Eight Plates.

The copies of the "Principia" were not published in the ordinary way, but offered to the trade by Messrs. Sotheby & Co. at a public auction, the upset price being nine guineas each copy. They were all disposed of in two hours.

— The Typography of the Fifteenth Century; being Specimens of the Productions of the Early Continental Printers, exemplified in a Collection of Facsimiles from one hundred works; together with their Watermarks. Arranged and edited from the bibliographical collections of the late Samuel Sotheby, by his son, S. Leigh Sotheby. London: 1845. Folio.

The collation of this work is difficult to describe, the arrangement being very capricious; but a perfect book should have 110 leaves, including Title, Plates, and Index, and taking no notice of the printed folios.

In the advertisement it is stated, that the series of facsimiles, of which the work was composed, was commenced as far

back as the year 1814. At an early stage of its progress the whole of the plates became, by some accident or other, mislaid for a period of nearly ten years. In the meantime Mr. Sotheby began to collect the matter for his "Principia Typographica," and continued to do so until his decease in 1842.

SOTHEY, WILKINSON, & HODGE. Catalogue of a Bibliotheca Typographica, in the choicest condition, comprising one of the most valuable collections ever offered for sale of Books illustrating the History of Printing from its invention, collected during the last thirty years with the greatest care and research, . . . which will be sold by auction by Messrs. Sotheby, Wilkinson, & Hodge, at their house No. 13, Wellington Street, Strand, on Monday, the 7th day of February, 1870, and three following days . . . London: 1870. 8vo. Wrapper (pp. 2, printed). pp. ii. 90.

A statement of some of the prices obtained was given in *The Bookworm*, February, 1870. The list of *monumenta typographica* is valuable, as are also the notes. The lots numbered 730.

SAMUEL SOTHEY was born in 1771, and died January 4, 1842. A memoir of him appeared in the *Gentleman's Magazine*, April, 1842. He was the principal partner in the well-known firm of auctioneers established in 1744 by Mr. Baker. It was the first concern in this country for the exclusive sale of books and literary property. Mr. Samuel Sotheby retired from business in 1827, leaving the concern to be carried on by Mr. Samuel Leigh Sotheby, his youngest son. From the earliest period of his introduction to the business he was devotedly attached to

the study of literary antiquities, and particularly to the history of the origin and progress of the Art of Printing. He possessed a most extensive collection of typographical curiosities; and nearly all the most important specimens of old books which were offered at auction during his business career passed through his hands.

Mr. Andrew Tuer, in his "Bartolozzi and his Works," devotes a chapter to Art Auction-rooms, in which he gives an account of all the various eminent London Fine-art Auctioneers; and we are indebted to his work and the courteous assistance of Mr. Edward G. Hodge for the following particulars.

MESSRS. SOTHEY, WILKINSON, & HODGE.—This famous firm dates back

to 1744, when Mr. Samuel Baker, whose rooms were at York Street, Covent Garden, was at its head. Since then, the following changes of partnership and name may be noted: Messrs. Samuel Baker & George Leigh, 1775-77; Mr. George Leigh, 1778-80; Messrs. Leigh & Sotheby, 1780 to 1800; Messrs. Leigh, Sotheby, & Son, 1800-3; Messrs. Leigh & S. Sotheby, 1804-16 (removed to 145, Strand); Mr. Sotheby, 1816 to 1830 (in 1818 Mr. Sotheby removed to the present premises, 13, Wellington Street, Strand); Messrs. Sotheby & Son, 1830-37; Mr. Sotheby, 1837 to 1843; Messrs. Sotheby & Wilkinson, 1843-64, when Mr. Hodge joined; and the firm of Sotheby, Wilkin-

son, & Hodge has since remained as then constituted.

The series of catalogues of the sales held by Messrs. Sotheby, Wilkinson, & Hodge,—complete from 1744, and forming upwards of eight hundred large quarto volumes, a small library in itself,—is in the British Museum library: they are deposited there at intervals of ten years; those of recent date are retained in the offices of the firm, and may be there consulted.

Some of the principal and more interesting sales of libraries, &c., held by this firm since its establishment, in 1744, up to the present year are appended:—

Date.	Description.	£.	s.	d.
1744.	Library of T. Pellet. 16 evenings' sale	859	11	1
1754-55.	Do. R. Mead. 28 days' sale	2,340	0	0
1756.	Do. Martin Folkes. 40 days' sale	3,091	6	0
1765.	Do. Joseph Leatherland. 23 evenings' sale	1,341	19	0
1773.	Do. Joseph Smith (British Consul at Venice). 15 days' sale	2,245	6	0
1791.	Do. Michael Lort. 22 days' sale	1,269	1	6
1794.	Do. Earl of Bute (Botanical Library). 10 days' sale	3,470	3	6
1799.	Do. Rt. Hon. Jos. Addison (author, and Secretary of State). 5 days' sale	553	4	4
1802.	Do. Samuel Tyssen. 38 days' sale	9,102	16	7
1809.	Do. Rt. Hon. Richard, Lord Penrhyn. 5 days' sale	2,000	0	0
1810.	Prints of Richard Cough, F.A.S. 20 days' sale	3,552	3	0
1812.	Library of George, Marquis of Townshend. 16 days' sale	5,745	0	0
1816.	Do. Prince Talleyrand. 18 days' sale	8,399	0	0
1818.	Do. Edmond Malone, Editor of Shakespeare. 8 days' sale	1,649	9	0
1819.	Do. James Bindley. 28 days' sale	7,692	6	6
1823.	Do. Emperor Napoleon Buonaparte (The Library Formed at St. Helena)	450	9	6
1824.	Do. — Dimsdale. 17 days' sale	7,802	19	0
	Sir M. M. Sykes' Prints and Coins. 47 days' sale	19,168	4	6
1825.	Library, Prints, and Drawings of George Baker. 13 days' sale	5,790	13	6
1827.	Library of H.R.H. Duke of York. 26 days' sale	5,718	2	6
1828.	Drawings of T. Rowlandson, the Caricaturist	700	0	0
1834.	Library of Richard Heber. 68 days' sale	13,690	2	0
1835.	The Melancthon MSS. collected by Dr. Kloss. 20 days' sale	2,261	2	0
1838.	Library of Mr. Kemble the Actor	249	0	0
1843.	Do. Lord Berwick. 13 days' sale	6,726	19	0
1845.	Do. Mr. Bright. 30 days' sale	8,997	4	6
1846.	Do. Josiah Wedgwood (the potter). 6 days' sale	1,013	0	0
1847.	Prints and Coins of Colonel Durrant. 16 days' sale	5,730	0	0
1849.	Library and Prints of Duke of Buckingham, removed from Stowe	14,155	6	0
	(In addition to this, the Stowe MSS. were sold by the firm to the Earl of Ashburnham by private contract for £8,000.)			
1850.	Books of Messrs. Payne & Foss. 3 portions	8,645	5	0
1851.	Library of Granville Penn, descendant of William Penn, founder of Pennsylvania. 6 days' sale	7,845	1	6
	Books and MSS. of the poet Gray	1,038	7	0
1852.	Library and Drawings of E. V. Utterson. 8 days' sale	5,494	6	6
	Drawings of late Sam Prout	1,788	11	6
1853.	Library of Dawson Turner	4,562	15	0
	Do. Baron Taylor	4,087	9	0
1854.	Private Library of W. Pickering	10,700	0	0

Date.	Description.	£.	s.	d.
1857.	Library and Prints of Earl of Shrewsbury. 12 days' sale ..	3,250	9	0
1858-66.	Prints, Drawings, Books, MSS., and Medals of Rev. W. Wellesley. 32 days' sale ..	20,023	8	0
1859-64.	Library, MSS., and Articles of Vertu of Mons. G. Libri. 46 days' sale ..	29,879	6	6
1861.	Engravings of George Smith. 8 days' sale ..	4,835	4	6
1862.	Library of Miss Richardson Currer. 10 days' sale ..	5,984	13	6
1863.	Do. the Princess Elizabeth. 5 days' sale ..	915	12	6
1864.	Do. George Daniell. 10 days' sale ..	15,865	2	0
	(In this sale Mr. Daniell's copy of the First Folio Shakespeare, of 1623, was purchased by the Baroness Burdett-Coutts for £716. 2s., the highest price ever realised for a copy.)			
	Engravings of Julian Marshall. 12 days' sale ..	8,352	1	6
1865.	Library of J. B. Nicholl. 11 days' sale ..	6,175	2	1
1867.	Do. Sir Charles Price ..	5,858	14	6
	Collection of Prints formed by Sir Charles Price ..	2,374	3	6
	(In the sale of Sir Chas. Price's prints, Feb. 1867, was sold the "Hundred Guilder" of Rembrandt for £1,180, the highest price that up to then had been given for one engraving. This was resold by the firm in the following year,—viz., May, 1868, in the sale of Mr. Palmer's prints, for £1,100, and purchased by Mons. Clement, of Paris, for Mons. Déduit, of Rouen, in whose collection it now is.)			
1868.	Library of W. C. Macready, the Actor ..	1,216	11	0
	Prints of the late C. J. Palmer (including the "Hundred Guilder" from the above collection, sold for £1,100) ..	6,080	14	6
1868-70-72.	Books of H. G. Bohn. 51 days' sale ..	13,333	0	6
1868-73.	Library of Rev. T. Corser. 30 days' sale ..	19,781	12	0
1869.	John Dillon: Library, Engravings, and Autographs. 12 days' sale ..	8,700	4	0
1871 & 1873.	Books of late Mr. J. Lilly. 52 days' sale ..	13,080	3	8
1872	Library of Lord Selsey. 9 days' sale ..	4,757	5	0
1873.	Late T. H. Lacy: Theatrical Portraits and Books. 11 days' sale ..	5,157	4	6
1873-74.	Late Hugh Howard: Engravings and Coins. 11 days' sale ..	9,228	10	0
1874.	Library of Sir W. Tite. 16 days' sale ..	19,943	6	0
	R. C. Taylor. 6 days' sale ..	5,733	15	6
1875.	Autographs of John Young. 6 days' sale ..	4,015	8	6
	Engravings of George Vaughan. 2 days' sale ..	4,888	12	0
1876	W. T. B. Ashley ..	7,085	0	0
	Autographs of Samuel Addington. 3 days' sale ..	2,151	8	6
	MSS. of W. Bragge. 4 days' sale ..	12,272	0	6
1876.	Prints of John Anderson Rose. 11 days' sale ..	3,704	0	6
	Library of Rev. C. H. Crawford. 5 days' sale ..	6,229	17	6
1877.	The "Hugo" Collection of Bewick's Works. 2 days' sale ..	1,124	1	0
	A Portion of the Collection of Prints of Rev. J. Burleigh James. 28 days' sale ..	4,221	7	6
1878.	Duplicate Etchings from the Fitzwilliam Museum, Cambridge. 2 days' sale ..	2,259	13	0
	Miniatures and Books of J. T. Payne ..	2,843	7	0
1879-81.	Library of late Dr. Laing. 31 days' sale ..	16,536	19	0
1880.	British Museum duplicate Prints ..	2,153	9	0
	Portion of Library of Cecil Dunn Gardner. 6 days' sale ..	4,734	4	0
1881.	Portion of Library of the late Earl of Clare ..	2,130	19	6
	(The original MS. of Sir Walter Scott's "Guy Mannering" was in this sale, and was bought by Mr. H. Stevens, F.S.A., of Vermont, for America, for £390.)			
	Portion of Library of late Rt. Hon. Lord Hampton. 3 days' sale ..	3,539	14	0
	Library of late John Hill Burton. 3 days' sale ..	786	19	6
	Library, Autographs, and Engravings of the late H. Sanford Bicknell. 3 days' sale ..	1,396	18	6

Date.	Description.	£.	s.	d.
	Portion of the Library of the late G. L. Way	2,324	7	6
	(This Library was formed about the end of the last century and the beginning of the present; and the prices given, when compared with those realised, show how very much the value of early-printed books has increased during the last half-century. The following are the most striking instances:—Shakespeare's Poems, 1640, bought by Mr. Way for 7/-, sold for £30. Sir P. Sidney's "Defence of Poesie," 1595, bought by Mr. Way for 7/6, sold for £38. E. Spencer's "Brittain's Ida" and M. Parker's "Rape of Philomela," bound together in one volume, for which Mr. Way gave 1/6, sold for £68. Earl of Surrey's "Songs and Sonnets," 1585, bought by Mr. Way for £2. 3s., sold for £69. J. Milton's "Comus," 1637, Mr. Way obtained for 5/-, sold for £68. J. Gower's "Confessio Amantis," imperfect, wanting six leaves, printed by Caxton, 1483, cost £5 and sold for £199.)			
	Stock and Collection of Henry Stevens, books and manuscripts	2,387	14	6
1882.	First portion of the books in Stock of C. J. Stewart	1,935	15	0
	Remaining portion of the same	2,356	16	6
	Beckford Sale, first portion June 30 to July 13	31,516	5	0
	Do. second portion Dec. 11 to 23	22,340	3	0
1883.	Library of Mr. John Scaife, books and prints	2,833	1	0
	Library of Sir Francis Drake, the Navigator, books	3,276	17	6
	Library of Henry Collins (brother of Wilkie Collins)	2,699	12	0
	Towneley Hall Library, books and prints	4,616	3	0
	Towneley Manuscripts	4,054	6	6
	(In this were included the Giulio Clovio illustrations of the Life of Christ, sold for £2,050, and the Towneley Mysteries, £620.)			
	Beckford Library (removed from Hamilton Palace), third portion, 2nd July and eleven following days	12,852	2	6
	Beckford Library, fourth and last portion, November 27th and three following days	6,843	7	6
	(The forty days' sale of this splendid Library produced the grand total of £73,551. 18s.)			

SOTIAN (Denis). *César et Ambiorix, Poème Héroïque, suivi de Poésies Diverses.* Liège: 1851. 8vo. pp. 130.

Among the miscellaneous poems is "L'Art Typographique," 22 pages, and "Physiologie du Compositeur Typographe," 13 pages.

SOTZMANN (Johann Daniel Ferdinand). *Geh. Ober Finanz Rath. Aelteste Geschichte der Xylographie und der Druckkunst überhaupt, besonders in der Anwendung auf den Bilddruck. Ein Beitrag zur Erfindungs- und Kunstgeschichte.* [In Raumer's "Historisches Taschenbuch." Leipzig: 1837. 8vo. pp. 447–599.]

Gives a clear historical account of the invention of typography, rejecting the Dutch claims, and maintaining the Gutenberg theory.

——— *Gutenberg und seine Mitbewerber, oder die Briefdrucker und die Buchdrucker.* Leipzig: 1841. 8vo. pp. 163. [Reprinted from Raumer's "Historisches Taschenbuch." Leipzig: 1841. 8vo. pp. 516–676, with 2 leaves of facsimiles.]

——— *Ueber die gedruckten "Literae Indulgentiarum Nicolai V. Pont. Max. Pro Regno Cypri" von 1454 und 1455. Mit einer lithographischen Tafel. Aus dem *Scrapium*, 1843, besonders abgedruckt.* Leipzig: 1844. 8vo.

—— Ueber Geschichte der Erfindung der Buchdruckerkunst. [In "Jahrbücher für wissenschaftliche Kritik." Berlin: 1836. 4to. pp. 921-968.]

A criticism of the works on Printing of Schaab, Scheltema, and Wetter.

—— Ein unbekannter Pfister'scher Druck von Boner's Fabeln. [In *Serapeum*, 1845; pp. 321-327.]

—— Die Xylographischen Bücher eines in Breslau befindlich gewesenen Bandes, jetzt in dem Königl. Kupferstich-Kabinet in Berlin. Leipzig: 1842. 8vo. pp. 35. With a lithographic plate.

A miserable-looking tract, in a sugar-paper wrapper; containing, however, a considerable body of useful and exact bibliographical information.

SOUQUET (G.). Mémoire sur un nouvel instrument nommé Justificateur. Boulogne-sur-mer: 1824. 8vo. One sheet, with a lithographic plate.

Refers to a method of making proper margins in bookwork according to a scale, of which there are various illustrations.

SOUTHWARD (John). *Adversaria Typographica*. [In the *Printers' Register*, commencing September, 1880. (In progress.)]

A series of chapters comprising notes literary, practical, antiquarian, and bibliographical, concerning the Art of Typography.

—— Authorship and Publication: a concise Guide for Authors in matters relating to Printing and Publishing, including the Law of Copyright and a Bibliographical Appendix. London: 1881. 8vo. pp. viii., 98.

While touching upon nearly every point that is likely to arise between the period of the preparation of the manuscript for the press and the actual publication of the book, this work presents at the same time a concise but accurate account of the mechanical details of printing. It was compiled under the supervision of Messrs. Charles W. H. and Edward F. Wyman of the Lincoln's-Inn Printing and Publishing Offices, Great Queen Street, London.

—— Dictionary of Typography and its Accessory Arts. Presented to the subscribers of the *Printers' Register*. London: 1871. 4to. 2 leaves and pp. 72.

Issued as supplements, 4 pages each month, to the *Printers' Register*. Some of the bound copies contain at the end an 8-page sheet, headed "Quarcentenary of English Printing," for which the author is not responsible, it being written by Charles Maillard. The "Dictionary of Typography" was reprinted from advance sheets in the *Printers' Circular* (Philadelphia), and formed the basis of Ringwalt's "American Encyclopædia of Printing."—See RINGWALT.

—— Four Centuries of Printing in England. London: 1877. 4to. pp. 12.

250 copies printed for private circulation. A short sketch of the progress of typography from its origin; republished from Wyman's "Everybody's Year Book" for 1877—the quarcentenary year of printing in England.

—— Southward's Dictionary of Typography, with its Auxiliary Arts. Nos. 1, 2, 3, 4. February to June, 1872. London. 4to.

A reprint of this work in monthly parts was commenced, but the above are all that appeared. Along with it were issued specimen sheets of new types, ornaments, &c., supplied by the type-founders.

- Second edition. London : 1875. 8vo. Woodcut of Gutenberg as frontispiece, 3 un-numbered leaves, and 138 pages of text. At the end : "The Literary Almanack," compiled by William Blades. pp. 24.

The *Printing Times and Lithographer* said of this work : "In it will be found matter which will well reward the time which may be bestowed on its perusal even by the most experienced person practically engaged in the prosecution of the art.

Mr. John Southward, the compiler of the Dictionary, is himself a practical printer. It may be proper to mention here that he has shown a praiseworthy devotion to literature—and more particularly that relating to the art of printing."

- Practical Printing. A Handbook of the Art of Typography. London : 1882. 8vo. pp. vi. 634.—Second edition, 1884.

Originally published in monthly chapters in the *Printers' Register*; then issued in parts, afterwards reprinted as above. It has been reprinted in *Castner's Monthly* (Sydney) and the *Pacific Printer* (San Francisco).—See PERIODICAL PUBLICATIONS.

The *Printing Times and Lithographer*, reviewing the book, says :—"The pithy title of this work is a correct clue to its contents, it being, in every sense of the word, a trustworthy guide to Practical Printing, and as such invaluable to the young typographer. Commencing, so to speak, with the alphabet of the art, the reader or student is by degrees initiated into the mysteries of the composing compartment, the press and machine-rooms, the stereotype foundry, and the warehouse. Considerably more than half the volume is taken up with an elucidation of case work—a subject that has been ably and exhaustively treated in all its manifold ramifications. One

of the special features of this section is the chapter devoted to music composition, a branch of business understood by very few composers, and one upon which the majority of hand-books are consulted in vain. No less than twenty-three pages are devoted to a lucid explanation of this subject. Without going into any detail as to the contents, we may say that the work is one of the best and most comprehensive manuals in the market, and even the typographer of experience may study its pages with advantage.

"Mr. Southward is a devoted student of everything that belongs to the art of Typography, and he has embodied in the present hand-book a fund of valuable information. A number of woodcuts and diagrams adds to its usefulness."

A second edition is now being prepared, the first having been exhausted in less than twelve months.

- Printers' Institutions. [In the *Printers' Register*, 1876.

An account of the leading benevolent, protective, educational, and other organizations specially belonging to the Printing trade.

- The History of Stereotyping and Electrotyping : Historical Introduction to "Stereotyping and Electrotyping," by F. J. F. Wilson (Wyman's Technical Series. London : 1879. 8vo.). pp. 24.

The only complete account of the art, from the beginning, yet compiled. It has the advantage of being the work of a practical man.

- The Origin and Progress of Letterpress Printing. An Historical Introduction to "The Letterpress Printer," by J. Gould (Middlesbrough : 1881. 8vo.). pp. 6-26.

- The Origin and Progress of Printing. Historical Introduction to Catalogue of the Printing, &c., Exhibition at the Agricultural Hall, London, 1880. London. 8vo. pp. 65-99.

- The Press of Spain. [In the *Printers' Register*, vol. vii. p. 130; vol. viii. pp. 2, 33, 67. London: 1869.]

A series of articles descriptive of the Newspaper and other Printing-establishments of Spain, visited by the author in 1868, immediately before the Revolution, of some of the more stirring scenes of

which he was an involuntary spectator. Marthens ("Typographical Bibliography") states that these articles were reprinted: this is an error.

- Youth's Business Guide. entering Life. London: 1883.

Published under the pseudonym of "Experientia." Although intended for the instruction and guidance of youths entering any profession or avocation, it contains many references to the craft of printing; and in the technological bibliography is a list of practical books on the typographic art.

- A Practical Manual for those 12mo. pp. 145.

has ever since and almost continuously written for that journal. In 1871, along with the late Mr. Andrews, he was elected Corresponding Member of the Franklin Society of Chicago. Since then he has almost exclusively devoted his attention to typographical literature, contributing to the principal journals of the craft. He is a contributor to the *Printing Times and Lithographer*, and his share in the compilation of this BIBLIOGRAPHY OF PRINTING is referred to in the Preface, vol. i.

MR. JOHN SOUTHWARD (born 1840) is the son of a Liverpool printer. He was educated at the Liverpool College, and in 1857 was the editor of the *Liverpool Philosophical Magazine*, a monthly record of the proceedings of the learned societies of the town. On its discontinuance, November, 1857, he acted in the same capacity on the *Liverpool Observer*, published and printed in his father's office. It was the first penny weekly paper issued in Liverpool, but want of sufficient capital, to meet the competition which soon sprang up, had an adverse influence upon its prosperity. It was, however, continued until 1865, when Mr. Southward went to London to complete his knowledge of the printing art. He at first intended to seek a situation at Hansard's. Being wrongly directed, he found himself in the office of Messrs. Cox & Wyman, now Wyman & Sons, and obtained a situation there as reader. The connexion thus accidentally begun has continued down to the present time, Mr. Southward having been engaged upon the literary staff of several of the journals published by that firm. In 1868 he went to Spain, and visited the most remarkable Printing-establishments of the Peninsula, the result being the series of chapters on the Press of Spain referred to above. In 1869 he joined the staff of the *Printers' Register*, and

In 1883, on the occasion of a Printers' Exhibition at the Agricultural Hall, London, Mr. Southward was appointed one of three judges in a competition for high art printing, and for various improved machines and appliances; and drew up the regulations for a contest in quick type-setting in which a number of compositors took part. In the same year before the Conference at Liverpool of the Library Association of the United Kingdom he read a paper on "Technical Literature in Free Public Libraries"; showing the poor supply of practical books of the kind in comparison with other books. He appealed for a larger infusion of those works which tended "to make the man a better mechanic," as well as "to make the mechanic a better man"; and showed the beneficial influences which would be exerted on technical literature itself if his propositions were accepted. The paper has since been republished in pamphlet-form (London, 1883, 12mo. pp. 24).—Mr. Blades, the biographer of Caxton, says: "Mr. Southward is an ardent co-worker in the same field as myself."

- SOYER (L.). Coup d'œil sur la Gravure et son histoire. Paris: 1839. 12mo.

Reprinted from the "Encyclopédie des gens du monde," vol. xii. Very slight and general; of no value for reference.

- SPANGENBERG (C.). Wider die bösen sieben ins Teufels Kartöffel-spiel. Jena: [1562]. 4to.

The contents of this volume are:—between signatures rij. and Kkj.—Wider den alten Gecken Jaspar Gennep, Buchdrucker zu Cöllen; on the title-page is a caricature.

SPANGENBERG (J. Ch. J.). Handbuch der in Jena seit beinahe fünf-hundert Jahreh dahingeschiedenen Gelehrten, Künstler, Studenten und andern bemerkenswerthen Personen, theils aus den Kirchenbüchern, theils aus andern Hülfquellen gezogen und nach dem Jahre 1819 geordnet. Jena : 1819. 8vo.

From the *Geschichte der Jenaischen Buchdrucker und Buchhändler*.

SPANIER (E.). Confessionale, ou Beichtspiegel nach den zehn Geboten, reproduit en facsimile d'après l'unique exemplaire conservé au Museum Meermannno-Westreenianum, avec une Introduction par J. W. Holtrop. La Haye : 1861. 8vo. 8 leaves of text and 8 leaves of facsimiles.

Only 200 copies were printed of this interesting account and reproduction of a unique fifteenth-century Block-Book of the Ten Commandments.

SPANISH ROYAL PRESS. Muestras de los nuevos Punzones y Matrices para la letra de Imprenta. Madrid : 1787. 8vo.

A specimen book of the new punches and matrices for type-founding, contained in the royal printing-house at Madrid. This fine establishment is now, unfortunately, given up, and Spanish printing reduced to a sadly low level. There is no institution in Spain corresponding to the French Government Printing-office.

SPANISH Woodcuts. A collection. Barcelona [Madrid], 1850-60. Folio.

A remarkable volume, contained in the British Museum, of woodcuts, chiefly small ones, in series, illustrating various subjects, as the "Abecedario pintoresco para los niños," "Actes y oficios enanos," "Baladreros en Barcelona," "Corrida de toros y novillos," and some religious subjects, the martyrdoms being represented with singular fulness and horror of details.

SPANO (Giovanni). Notizie storiche documentate intorno a Niccolò Canelles della città d'Iglesias primo introduttore dell' arte tipografica in Sardegna. Cagliari : 1866. 8vo.

An account—the best in existence—of the origin of printing in Sardinia.

SPECIES facti, warhafft und Acten-mässige, in Sachen der Sämtlichen Buchdrucker-Kunst-Genossen in Franckfurt am Mayn contra Johann Bernhard Bader daselbst Appellationis. [1719.] fol.

The record of an interesting trial relative to the responsibilities and rights of apprentices, at Frankfort-on-the-Maine.

SPECTACLE de la nature et des arts en 4 langues. Savoir : allemand, latin, français et italien. 1^o Recueil. Berlin : 1761. 4to.

Representations of the different trades by means of 30 curious etchings, designed and engraved by J. W. Meil. One of them depicts "l'Imprimeur."

SPEL, Historisch, der boekdrukkunst, opgedragen aan de nederlandsche jeugd. Amsterdam : [n.d.]. 8vo. With a copperplate diagram in 4to.

SPIEGHEL (Henrik Laurentz). Hart Spiegel en andere rede-schriften meest noyt voor dezen gedrukt. Amsterdam : 1615. 8vo.

A very interesting little work, written in Dutch verse. Koster is naturally upheld as the inventor of typography, beginning with wooden types. The book was originally published "Voor Cornelis Dirckxz Cool., Boek-ver Cooper in Sint Ians-straet." This edition is printed throughout in black letter.

——— Another edition. Amsterdam : 1616. 16mo.

Contains a copperplate portrait (behind the title) of the author, dated "anno 1579, ætatis 30."

——— Another edition. Amsterdam : 1650. 8vo. Frontispiece ; pp. 120.

Added to the copy, in the British Museum, is H. L. Spiegel's *Byspraax Almanak* ; and at the end is a curious poem, beautifully written in pen-and-ink.

——— Hart Spiegel en andere zede-schriften. Met verscheidene nooit gedrukte stukken verrijkt, en door aenteekeningen opgeheldert door P. Vlaming. Met nieuwe figuren. Amsterdam : 1723. 8vo.

——— Hartspiegel en andere zede-schriften meest noyt voor dezen gedrukt. In nieuwer Taal en Dichtmaat overgebracht door Mr. W. Bilderdijk. Amsterdam : 1828. 8vo. pp. 121.

A very well printed volume, and, in that respect, a remarkable contrast to previous editions.

[SPILSBURY (F.)]. *The Art of Etching and Aquatinting*, strictly laid down by the most approved masters; sufficiently enabling Amateurs in Drawing to transmit their works to Posterity ; or as Amusements among their circle of friends. To which is added the most useful Liquid Colours, well adapted for staining and colouring the above, &c., &c., with a specimen of Landscape and Profile by F. Yrubslijs [Spilsbury transposed]. London : 1794. 12mo.

Very slight and meagre in its directions ; of little, if any, practical value.

SPIN (C. A.). *Drukproef met onderscheidene lettersoorten uit de drukkerij van C. A. Spin*. Amsterdam : 1825. 4to.

Specimens of type from the Dutch foundry of C. A. Spin—one of the most important establishments of the kind in Holland.

SPIRA.—*See* DENIS ; PELLEGRINI.

SPOERL (Johann Conrad). *Introductio in notitiam insignium typographorum. Dissertatione epistolari ad Fridericum Roth-Scholtzium proposita*. Norimbergæ et Altorfii : 1730. 4to. pp. 71. Portrait.

Reprinted in "*Roth-Scholtzii Thesaurus Symbolorum ac Emblematum*," &c. (1730. Folio).—*See* ROTH-SCHOLTZ.

SPON. *Le nouveau Spon, ou Manuel du Bibliophile et de l'Archéologue Lyonnais. Avec facsimile de différentes éditions françaises, marques typographiques, planches, fleurons, encadrements*. Lyon : 1856. 8vo.

114 copies printed, of which 62 were on Dutch, 25 on large Dutch, 25 on large vellum, and 2 on China paper, in 4to.

This publication of Jean Bapt. Monfalcon was named after Jacob Spon (died 1685), the archæologist of Lyons. It is

divided into two parts, the first of which only is interesting to the bibliophile : *Art typographique—L'imprimerie à Lyon—Tableau des imprimeurs et des libraires de Lyon—Anciens règlements de l'imprimerie à Lyon—Catalogue des éditions lyonnaises*.

SPOTTISWOODE (William), M.A., F.R.S., D.C.L., LL.D. Specimen of some of the Types in use in Spottiswoode & Co.'s Printing-office, New Street Square, London. London: 1859. 4to. pp. 16.

The British Museum copy has the presentation memorandum written by the late W. Spottiswoode. There are eighteen specimens of foreign type, including Greek, and one of music.

SPOTTISWOODE Magazine. Edited by John Malcolm Isbister. No. 1, March, 1881; No. 2, May, 1881; No. 3, July, 1881; No. 4 and last, October, 1881. London. 8vo.

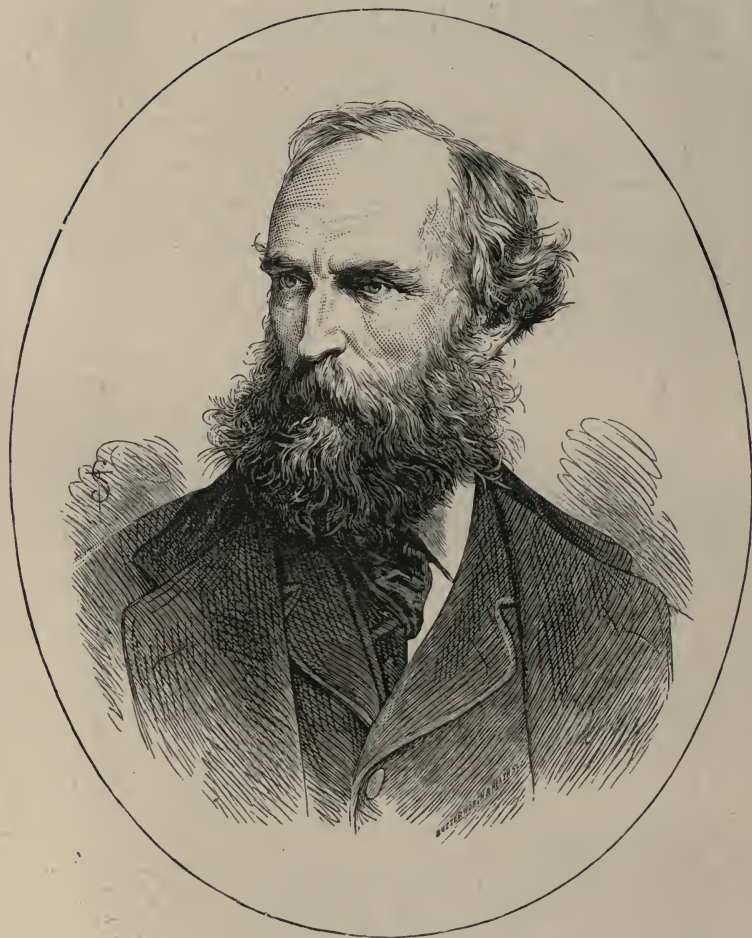
Four numbers only were published.

MR. WILLIAM SPOTTISWOODE, of the firm of Eyre & Spottiswoode, Queen's Printers, was born in London, January 11th, 1825, and died June 27th, 1883. He was the eldest son of the late Mr. Andrew Spottiswoode, for some time Member of Parliament for Saltash, and Printer to the Crown and House of Lords. He commenced his education at a private school, and then proceeded to Eton, being thence transferred to Harrow, where, after a residence of three years, he gained the Lyons Scholarship. He afterwards went to Oxford, and at Balliol College displayed considerable mathematical abilities. In 1847 he commenced printing, for private circulation, the "Meditationes Analytica;" and subsequently became a prominent member of the London Mathematical Society. In 1845 he took a first class in mathematics, and afterwards obtained the Junior and then the Senior University Mathematical Scholarships. In 1848 he was elected examiner in the mathematical schools. He had in the mean time become distinguished for his proficiency in Oriental languages, especially in Sanskrit. Soon after leaving Oxford, Mr. Spottiswoode was introduced into the working management of the printing business in East Harding-street, Gough-square, which had materially developed under the management of his father.

Since that time Mr. Spottiswoode's leisure was devoted to the study of physics, especially to the subject of the polarisation of light and electricity, as well as to mathematics. In 1865 he was elected President of the mathematical section of the British Association for that year. He was Treasurer of that Association from 1861 to 1874, of the Royal Institution from 1865 to 1873, and of the Royal Society from 1871 to 1878. In 1871 he became Honorary Secretary of the Royal Institution. In 1877 he was elected President of the British Association, and in 1879 President of the Royal Society. He published a great number of memoirs and papers on

scientific subjects. The Universities of Edinburgh, Dublin, and Cambridge conferred on him the degree of LL.D. in 1871, and the University of Oxford that of D.C.L. in 1878.

Mr. Spottiswoode married, in 1861, a daughter of the late W. U. Arbuthnot, a lady who has assisted him in a very useful life. His country residence was Combe Bank, Sundridge, near Sevenoaks, and his town house was in Grosvenor-place. A society journal (the *World*) describing "Mr. Spottiswoode at home," says:—"No greater blunder could be made than to imagine the successor of Sir Joseph Hooker in the presidential chair of the Royal Society as a scientific recluse, buried in his calculations and the remote solitude of an anchorite's cell. On the contrary, he is a man of business and a man of the world, who cultivates science as he patronises art, for his amusement only. Mr. Spottiswoode is very proud of the title of 'Queen's Printer' appended to his name on the books of Balliol, for which college he happened to win a fair amount of mathematical *kudos* in his undergraduate days. It may be casually mentioned that since then he has been President of the British Association, and now fills the highest scientific position attainable in this country, besides being a Corresponding Member of the French Academy of Sciences. The office of Queen's Printer is not quite so purely hereditary as those of Grand Falconer, of Marshal of England, or of that queer partnership known as the Great Chamberlain, all of which date from ante-spelling times; but it is in the third generation, and prized accordingly by the Spottiswoodes, whose name, albeit lengthened in spelling, preserves the old pronunciation of the Spotswoods. The President of the Royal Society, who is trustee and governor of numerous learned bodies, has thus a very large business to attend to, and is enthusiastic on the subject of the traditions clustered round the old house with the gilt railings in East Harding-street. A keen student at home, Mr. Spottiswoode is also a travelled philoso-



WILLIAM SPOTTISWOODE, M.A., F.R.S., D.C.L., LL.D.

pher. Gifted like his father, whose portrait by Phillips hangs in his dining-room, with a tall figure and tough thews and sinews as well as a vigorous brain. Mr. Spottiswoode has, like most of his kinsmen, the Longmans, always led an active life. Fond of work, it has seemed well to him to undertake a yearly series of lectures on physics to the people in his employ, with whom he is, despite his anti-union principles, deservedly popular. His friends at Sevenoaks and in London mourn sometimes over the time he devotes to work, and insist that he gives to science what was meant for them. There is, however, one little coterie which he rarely deserts, even for electricity and optics. This is the X Club, which holds its meetings at the St. George's Hotel, Albemarle-street, near the Royal Institution. Only nine persons belong to this select society, compared with which Our Club and the Royal Society Club are large and popular institutions. The members are Sir Joseph Hooker, Sir John Lubbock, Mr. Herbert Spencer, Professors Tyndall, Frankland, Huxley, Busk, and Hirst, and Mr. William Spottiswoode. The summons to the orgies of this sublime society is in itself a curiosity, an object of fear and aversion to the vulgar, displaying merely the letter X linked to the date of meeting by the sign of equality, thus: 'X=g.' On a few rare occasions the wives of the festive X's are permitted to join in their revels, and the card is then marked, 'X+yvs=g.' Professor Huxley and Mr. Spottiswoode are said to be the life and soul of these hilarious meetings."

The firm of Eyre & Spottiswoode is quite separate and distinct from the great printing-house of Spottiswoode & Co., at the head of which is Mr. GEORGE ANDREW SPOTTISWOODE, a younger brother of Mr. William Spottiswoode. In few establishments is there more done for the best welfare of those employed in them than in those belonging to the two brothers. A large number of persons are at work, and a clergyman is engaged to minister to all, both young and old. He holds services and classes for the boys in rooms rented by the two firms, who also pay for a schoolmaster. Many institutions for the healthful recreation, as well as the mental improvement of the employes, are in existence, such as a library, a rowing and cricket club, a choral society, and a volunteer corps. Particulars of these are given in the *Spottiswoode Magazine* above cited—a very interesting work, the discontinuance of which is much to be regretted. Interesting particulars of

some of Mr. Spottiswoode's ancestors will be found in Campbell's "Genealogy of the Spottiswoode Family." References to Messrs. Spottiswoode's Patent, as Printers to Her Majesty, are contained in Thomson's "On Bible Monopoly" (London: 1840, 8vo. pp. 92); there is also much historical matter relating to printing.

Shortly after the announcement of the death of Mr. Spottiswoode, the Society of Arts passed at its annual general meeting the following resolution:—"That this meeting of the Society of Arts desires to express the deep regret with which it has received the news of the death of Mr. William Spottiswoode, one of its vice-presidents, and its sense of the loss which the society has sustained by his decease. In him England loses one of her most remarkable men of science, science itself one of its greatest ornaments, and all who knew him a sincere and valued friend. Besides devoting his own time and thought to the advancement of knowledge, he was ever ready to lend to all engaged in like pursuits the assistance of his experience and his wise counsel. In thus placing on record their own appreciation of his services, the society desires to express its feelings of sympathy with his widow and his family, and also with the Fellows of the Royal Society, of which he was the honoured and beloved president."

A few days later, the Dean of Westminster, Dr. Bradley, received a deputation in favour of a memorial, very numerous and influentially signed, praying that the late Mr. Spottiswoode might be interred in Westminster Abbey. The dean replied as follows:—"I am deeply sensible of the loss which the country has sustained in the death of the President of the Royal Society. The names appended to the weighty memorial which you have just laid before me are sufficient evidence of the widespread desire that the highest public honours should be paid to the memory of one whose peculiar claims have been urged so forcibly. In addition to the memorial, I have this morning received one expressing the same desire, and bearing the signatures of many hundreds of working men with whom he was brought in daily intercourse. Although, in consideration of the limited space yet remaining for interment within the Abbey, I should have myself suggested a monument rather than a grave, yet I cannot but assent, after much anxious consideration, to the wish that your memorial expresses. I recognise in the late Mr. Spottiswoode not merely a man of special scientific

attainments, but one who, from his interest in and sympathy with all the many branches and departments of scientific knowledge, was peculiarly fitted to represent English science in its widest aspect, and who was at the moment of his death the chosen and the honoured President of the Royal Society. I recognise in him also a man of the very highest and most stainless character—one whose great gifts were only equalled by the purity and attractiveness, and, I may be allowed to add, the devotedness and humility of his daily life. And, not least of all, I feel that in honouring him we are not only honouring one whose name is dear to men of science and of literature and of eminence in every sphere of public and of social life, but one whose memory will long be treasured by the working classes, to whose highest interests and welfare he was so deeply devoted."

Accordingly, on the 5th July, the body of Mr. Spottiswoode was interred in the national Valhalla. The immense building was crowded in every part, and the mourners included many of the most eminent persons in literature, science, and art, besides representatives of the Royal Family and her Majesty's Government. Mr. Spottiswoode is, we think, the first printer ever interred in the Abbey.

By the will of Mr. Spottiswoode all his share and interest in the capital and plant of the Queen's Printing-office, carried on by him in partnership with Mr. George Edward Eyre, are given to his two sons, by whom the business will be continued.

The preceding details have reference chiefly to the public as apart from the professional career, as a printer, of the late Mr. Spottiswoode. It ought to be added in a technical bibliography like the present, that as a business man he was "thorough," grasping every detail

at a glance, and bringing a clear and well-balanced judgment to bear upon the questions submitted to his consideration. As soon as he had made his influence felt in the conduct of the concern, he applied himself to the advancement, both mentally and physically, of those in his employ. He first formed an early morning class of some of the warehouse boys; afterwards he took the reading-boys in hand, subsequently offering educational facilities for the apprentices. At the time the ordinary working hours of printers were practically unlimited throughout the trade and, nominally extended from 7 a.m. to 8 p.m., leaving time neither for recreation nor improvement, his firm abridged the hours from 8 a.m. to 7 p.m., and wages were paid on Friday afternoons instead of Saturday mornings. Subsequently, a permanent morning school was formed for reading-boys and an evening school for the other youths. A schoolmaster was appointed, as well as a chaplain; and annual examinations were instituted. Mr. Spottiswoode himself delivered lectures on scientific subjects. A Rowing Club was formed. The hours of work were shortened on Saturdays, first to 4 and then to 2 o'clock. In 1853 a Choral Society and a library were established. Meals and refreshments at remarkably moderate prices were supplied on the premises to all *employés*, and in various other ways Mr. Spottiswoode practically evinced his solicitude for the welfare of every one in his service.

A bust of Mr. Spottiswoode is being executed at the expense of the workers in the establishment. It will be placed in a conspicuous site on the premises. Mr. Belt was selected as the most suitable person to be the sculptor of the memorial; and it is interesting to know that he was once employed in the warehouse department of the printing-office.

— See HARRISON; KING'S PRINTERS; also PARLIAMENTARY PAPERS.

SPRECHER (J. A. von). Die Officin der Landolfi in Poschiavo. 1549-1615. (Vortrag gehalten in der historisch-antiquarischen Gesellschaft zu Chur.) [In *Bibliographie de la Suisse*, 1879, Nos. 3-8.]

A monograph devoted to the history of an important Swiss printing-house.

SPRENGER (Placidus). Aelteste Buchdruckergeschichte von Bamberg, wo diese Kunst, neben Mainz, vor allen übrigen Städten Deutschlands zuerst getrieben worden, aus der Dunkelheit hervorgezogen, und bis 1534 fortgeführt, auch mit ein Paar Abhandlungen versehen. Nürnberg: 1800. 4to. pp. vii. and 86.

Upholds the theory—now altogether discredited—that Albert Pfister, of Bamberg, was the inventor of Printing.

SPRINGER (John). A few Preliminary thoughts toward an Essay on the Life and Character of William Caxton, the first English printer. Read before Irving Institute, of the Iowa State University, February 2, 1877. Iowa City, Iowa: 1877. 8vo. pp. 11.

A very slight sketch of our English proto-typographer, with a warm eulogy of the Art of Printing.

— An Extended Catalogue of a few Books and Pamphlets and Scattered Magazines in varied languages and stages of English, treating on the History and Mystery of Printing, its appendages and dependencies, with some notes original, stolen, and selected from the works of intelligent writers. Iowa City, Iowa: 1878. 8vo. pp. v. 48, 4, with photographic portrait of the author and page of autograph facsimile.

75 copies only printed, for private circulation.

The author describes himself on the title-page as a "printer who, though poor in purse and deficient in literary and artistic taste, is rich in hope and abounds in egotism." The catalogue of his books is enlivened with a variety of *ad captandum* annotations, but indicative of a warm appreciation of the literature of his art.

At the close are some "memoranda" on wooden types, in which the writer claims that they are practicable, giving only six lines of great primer $1\frac{1}{2}$ inch in length, to prove his assertion; a letter from Mr. Thomas MacKellar, the type-founder, on some points contained in De Vinne's "Invention of Printing"; and other allusions, not of permanent historical interest.

— Memoranda relating to early Press of Iowa. Iowa City: 1880. 8vo. pp. 17 and a list of Pamphlets by the author.

Only 50 copies were printed, for private circulation.

MR. SPRINGER was born in Pennsylvania in 1850, and his parents removed to Iowa in 1857. He received his education in the common schools of the county, and by the assistance of a gentleman who was a friend of the family. His father died when he was fifteen, and he had then to make his own way in the world. He was bound apprentice to the Hon. Jno. P. Nish, publisher of the *State*

Press, Iowa City, and worked in that office in every capacity, from errand boy to foreman, and he is now a part owner of the printing-office, and editor of the *Press*. Mr. Springer says that his taste for the bibliography and history of printing was excited by a copy of Meerman's "Origines Typographicæ," and in order to be able to read it he took lessons in Latin, and he afterwards studied French, "without a master," to read Bernard's "Origine."

STACKHOUSE (Rev. T.). The Bookbinder, the Book-printer, and Bookseller confuted. London: 1732. 8vo. pp. 28.

MR. STACKHOUSE was curate of Finchley Church, and attacks in this pamphlet an incorrect edition of the Bible by "one Edlin."

STADELBERGER (Jacob).

The device of this printer is copied from an extremely curious book not noticed by the bibliographers, "Jac. W[imphelingius] contra turpem libellum Philomusi, Heidelberg," 1517. 4to. It is different from that given by Panzer, who names only one book (dated 1513) as proceeding from the press of this printer. The device

(given on p. 388) consists of three shields resting on the mantles of a knight's helmet, surmounted by the crowned head and mane of a lion. The right shield bears the arms of Bavaria, the left a lion rampant, the arms of Heidelberg; the middle one is supposed to contain the arms of Zürich.



STADELBERGER. HEIDELBERG: 1513-1517.

STADELE (S.). Ausführliche Anleitung zum Autographiren auf Zinkplatten mittelst Farbwalze. München: 1871. Large 8vo. pp. 8.
Practical: includes specimens of Zincography.

— Das Ganze des Zinkdruckes oder vollständige theoret. und praktische Anweisung zur Anwendung der Autographie in ihrem ganzen Umfange. Second edition. Ebend.: 1872. 8vo. pp. 112.

STADELMANN (Christian Friedrich). Festrede zur vierten Säcularfeier der Erfindung der Buchdruckerkunst in dem Herzogl. Gymnasium zu Dessau am 29. Juni 1840 gehalten. Dessau. 8vo. 1 sheet.

An edition was published in Latin, with the following title:—

— Memoriam Joannis Gutenbergii, artis typogr. inv., inter solemnia hujus artis sæcularia in Germania, nunc quartum instaurata. Dessau: 1840. Folio. 3 leaves.

An account of the fourth German centenary celebration of the invention of printing.

STAEGE (F.). *Nacht und Morgenroth oder Gутtenberg gefeiert im vierten Jubeljahr der Buchdruckerkunst zu Halle an der Saale.* Halle : 1840. 8vo.

A publication chiefly referring to the first Halle typographical publication.

STAENGLEN (Karl). *Kurze Geschichte der Buchdruckerkunst seit ihrer Erfindung bis auf die neueste Zeit, nebst den Biographien einiger der berühmtesten Buchdrucker, aus den sichersten Quellen geschöpft.* Stuttgart : 1840. 8vo. pp. 18.

STALLBAUM. *De usu orationis—mirifice aucto et amplificato.* Gymnasial-Programm zum Buchdrucker-Jubiläum. Leipzig : 1840.

STANBURY (George). *Practical Guide to Lithography, or the Art of Drawing on Stone ; and the various uses of the materials supplied by him.* London : 1851. 8vo. pp. iv. 15.

A very poor production, ostensibly intended to advertise the inks, &c., of the publisher. The preface refers to the letters from fashionable amateurs, which the author has received for instruction, on the various articles supplied by him. "Since the piracy of the etchings of Her Most Gracious Majesty and her Royal Consort have attracted attention, it [etching] has become a fashionable study on the part of the *élite* to make their drawings on stone, so that, like the royal personages previously alluded to, duplicates to any number may be distributed to their distinguished friends."

STANLEY (Arthur Penryhn), D.D., Dean of Westminster. A Speech by the Very Reverend Dr. Stanley, Dean of Westminster, delivered at the 41st Anniversary Dinner of the Printers' Pension Corporation, held at the London Tavern, on Tuesday, July 7, 1868, to which is added a Speech by Charles Reed, Esq., F.S.A., and a Statement by Mr. Bloomfield, Chairman of the Council. London : 1868. 8vo. pp. 15.

— "Let there be Light." A Discourse in Commemoration of the Origin of the Art of Printing in England, delivered in Westminster Abbey on Sunday, January 28, 1872. By the Very Rev. A. P. Stanley, D.D., Dean of Westminster. Revised by the author, and by his permission published in aid of the Westminster Abbey Pension Fund in connexion with the Printers' Pension, Almshouse, and Orphan Asylum Corporation. London : 1872. 8vo. pp. 16.

The first of these pamphlets consists of a speech delivered in proposing the toast of "Prosperity to the Printers' Pension, Almshouse, and Orphan Asylum Corporation." The very reverend speaker paid a compliment to the printers by styling them "the children of Westminster Abbey," on account of the first press having been set up within its precincts ; and then referred to the "general interdependence and inter-communion which must always exist between the Printers of England and those who may in any way be reckoned among Authors." The second is a sermon in aid of a pension fund established in commemoration of the fact of the art of printing in this country having emanated from Westminster Abbey. The text (Gen. i. 3) is inscribed on the pedestal of Gutenberg's statue at Strasburg. An account of the origin of the "Westminster Abbey Fund" will be found in Mr. J. S. Hodson's "Printing Trade Charities" (London, 1883, 8vo.), p. 64. ARTHUR PENRYHN STANLEY, Dean of Westminster, was born 1815, and died 1881. He was the author of a great number of works on theology, travels, and antiquities, among them "Memorials of Westminster Abbey" (3rd edition, 1869), containing several references to Caxton and the first English press.—See CAXTON, *ante*.

STANNARD (William John), *pseud.*—See SANDAKS (Harry).

STAPART (François). L'art de graver au pinceau, nouvelle méthode, plus prompte qu'aucune de celles qui sont en usage, qu'on peut exécuter facilement sans avoir l'habitude du burin ni de la pointe. Paris : 1773. 12mo. pp. 96.

— Die Kunst mit dem Pinsel in Kupfer zu stechen, aus dem Französ. übersetzt von J. K. Harrepeter. Nürnberg : 1780. 8vo.

STAPPAERTS (Félix). Coup-d'œil sur l'histoire de la gravure dans les Pays Bas. [In *Revue de Belgique*, 2^e série, tome ii. Bruxelles : 1850. 8vo.]

The author is a Belgian littérateur who has written extensively on Flemish antiquities, etc. The article is very weak in facts, and need not be referred to for any new information.

STAR CHAMBER. A decree of Starre-Chambre, concerning printing, made the eleventh day of July last past [1637]. Imprinted at London. By Robert Barker, printer to the Kings most excellent maiestie : And by the assignes of John Bill. 1637. 4to. pp. 64.

The importance and rarity of this notorious tract induces us to reprint its first passages, which are as follows:—"In Camera Stellata, coram Concilio ibidem, vndecimo die Iulij, anno decimo tertio Caroli regis. This day Sir John Bankes, Knight, his Majesty's attorney general, produced in court a decree drawn and penned by the advice of the Right honourable the Lord Keeper of the great seale of England, the most reverend father in God, the Lord Archbishop of Canterbury, his grace the Rt. honourable and Rt. reverend father in God the Lord Bishop of London Lord High Treasurer of England, the Lord Chief Justices and the Lord chief baron, touching the regulating of printers and founders of letters, whereof the court having consideration, the said decree was directed and ordered to be here recorded, and to the end the same may be public, and that every one whom it may concern may take notice thereof, the court hath now also ordered that the said decree shall speedily be printed, and that the same be sent to his majesty's printer for that purpose. Whereas the three and twentieth day of June in the eight and twentieth year of the reign of the late Queen Elizabeth, and before, divers decrees and ordinances have been made for the better government and regulating of printers and Printing, which orders and decrees have been found by experience to be defective in some particulars, and divers abuses have since then arisen, and been practised by the craft and malice of wicked and evil disposed persons, to the prejudice of the public; and divers libellous, seditious, and mutinous new books have been un-

duly printed and other books and papers without licence, to the disturbance of the peace of the church and state. For prevention whereof in time to come, it is now ordered and decreed, that the said former decrees and ordinances shall stand in force with these additions, explanations, and alterations following." Then follow the Ordinances, which are headed, "In Camera Stellatis coram Concilio, undecimo die Iulij, anno decimo tertio Caroli regis."

The Star Chamber was a tribunal of considerable celebrity in English history. It met in the old Council Chamber of the palace of Westminster, and is said to have derived its name from the circumstance that the roof of that apartment was decorated with gilt stars. There is, however, another conjecture as to the origin of the name. The *Encyclopædia Britannica* states that the Star Chamber derives its name from having been the place where contracts with the Jews were kept as early as Edward I. These contracts were called in Hebrew *Shetar*, a covenant,—this seems to have changed to Shtar and Star. It was afterwards translated into Law French by "la Chambre des Estreilles," and the Latin followed as *Camera Stellata*. If this view be correct, שֵׁטָר (*Shetar*) is the Hebrew from which the word is derived. It seems from Gesenius to be a word connected with writing, and used in reference to Law and Justice; hence its relation to contracts.

The court was established in very early times, but its powers had been abridged by several acts of Edward III., and had altogether greatly declined when the Act 3 Henry VII., c. i., either renewed them

or instituted an entirely new tribunal. The Act 21 Henry VIII., cap. 20, further extended the powers of the court. During the Tudor Age the Star Chamber was of undoubted utility as a means of bringing to justice great and powerful offenders who would otherwise have had it in their power to set the law at defiance. As a criminal court it could inflict any punishment short of death, and had cognisance, among other things, of libels. The form of proceeding was by written information and interrogatories, except when the accused person confessed, in which case the information and proceedings were oral; and out of this exception grew one of the most flagrant abuses of this tribunal in the later period of its history. Regardless of the existing rule, that the confession must be free and unrestrained, pressure of every kind, including torture, was used to procure acknowledgments of guilt; admissions of the most immaterial facts

were construed into confessions; and fine, imprisonment, and mutilation inflicted upon a mere oral proceeding, without hearing the accused, by a court consisting of the immediate representatives of prerogative.

The proceedings of the Star Chamber had always been viewed with distrust by the Commons, but during the reign of Charles I. its excesses reached a height that made it absolutely odious to the country at large; and in the last parliament of that sovereign a bill was carried in both houses (16 Car. I., c. 10) which decreed its abolition. The following work should be consulted for an account of the constitution and jurisdiction of the Court of Star Chamber:—Crompton's "Star Chamber Cases: Showing what causes properly belong to the cognisance of that Court" (London: 1630, 4to.); another edition (London: 1641, 4to.).

— Illustrations of Early English Popular Literature. Edited by J. Payne Collier. Vol. ii. London: 1863. 4to.

The Star Chamber Decree of 1584 is here printed for the first time. It is headed by the editor, "Report of the Royal Commissioners and Decree of the Star Chamber regarding Printers and Stationers. 26 Eliz."—See PARLIAMENTARY PAPERS.

STARCK (L.). Épreuves d'ornemens typographiques de L. Starck. Paris: 1827. Broadside.

The Specimen-book of a well-known Paris type-foundry, of German origin.

STARCKE (Petrus). Jesu Succurrente et incluto philosophorum ordine in illustri tilieto, benevole concedente, de ortu Typographiæ, sub præsidio clarissimi et pereximii Dn. M. Johannis Stohrii, ablæssensis misnici, ss. Theol. Cultoris et alumn. elector., fautoris sui ac suorum studiorum promotoris observandi plurimum solenniter disputabit. [Meissen?]: 1666. 4to. pp. 24.

Reprinted in Wolf's "Monumenta Typographica," vol. ii., pp. 456-494.

STARCKE (Sebast. Gottfr.). Jubilæum Typographorum Lipsiensium, oder Zweyhundert Iähriges Buchdrucker Jubel-Fest, wie solches deroelben Kunst-Verwandte zu Leipzig am Tage Johannis des Täuffers, anno Christi, 1640, * * mit christlichen Ceremonien celebriret * *. In öffentlichen Druck gegeben, und bey den gesampten Buchdruckern daselbst zu finden. Im Jahr Christi MDCXL. 4to. 17½ sheets.

Translated "à Juvene ornatissimo Ludovico Kleffekero" into Latin and printed in Wolf's "Monumenta Typographica," vol. i., pp. 1014-1030.

STARGARDISCHES Buchdrucker-Jubilæum, wie es im hiessigen illustren Gröningschen Collegio wegen der vor dreyhundert Jahren erfundenen edlen Buchdruckerkunst gefeyert worden von F. Chr. Falcke.

Stargard: 1740. 4to. pp. 4, 24, 16, and 24.

A collection of essays, etc. Pp. 21-24, "Nachricht von der Buchdruckerey u. d. Buchdrucker-Herrn in Stargard."

STARK (Adam). *Printing : its Antecedents, Origin, History, and Results.* London : 1855. 8vo. Frontispiece, 3 leaves, and pp. 122.

Chiefly derived from Horne's "Introduction to Bibliography," and of no historical interest or value whatever.

STARKLOF (Ludwig). *Drei Tage in Mainz am Gutenbergsfeste* (14., 15., 16. August 1837). *Eine Skizze.* Mainz : 1837. 8vo.

STARRABBA (Raffaele). *Di Giovanni Naso e della Stampa in Palermo.* [In "Saggio di ricerche fatte nell' Archivio del comune di Palermo."] Palermo : 1871. 8vo.]

STATUTES.—*See Parliamentary Papers, ante.*

STAUB (L.). *Die Buchdruckerkunst. Eine historisch-technische Skizze, mit Rücksicht auf die Schweiz, speciell auf Zug.* Zug : 1870. 4to. pp. 22.

Programme der Cantons-school in Zug.

STAVAREN (J. S. van). *Redevoering voor de kinderen der stads-armen-scholen, bij gelegenheid van het vierde eeuwgetijde van de uitvinding der boekdrukkunst door Laur. Jansz. Koster; gehouden binnen Haarlem, den 11 Julij, 1823.* Haarlem : 1823. 12mo. pp. 30.



ANTWERP: 1533-1575.

STEELS (John).

The device of this printer (given on the opposite page) is regarded by some bibliographers as the emblem of an altar, but from the entire absence of any ritual accessories, and the introduction of incongruous figures (which no mediæval artist would have thought of representing), it would appear to be merely a stone table. Two birds stand on either side of a sceptre; above, in the sky on the

left, are birds flying; on the right an armillary sphere. The name Io. Steel sive is inscribed above the birds. On the tablet is the inscription: *Concordia, res parvæ crescunt.*

For an account of this printer and his productions, see *Bulletin du Bibliophile Belge*, 1858-1859, reprinted as "Relevé bibliographique de ses productions, par C. J. N[uyts]." (Bruxelles: 1859, 8vo.)

STEENACKERS (Henry). Quatrains-silhouettes. A travers l'imprimerie. Préface de F. Montauban. Lagny: 1877. 8vo. pp. 8.

STEGLICH (E. A.). Skizzen über Schrift und Bücherwesen der Hebräer zur Zeit des alten Bundes. Leipzig: 1876. 4to. pp. 16.

STEGMANN. Katalog der Ausstellung von Arbeiten der vervielfältigenden Künste im Bayrischen Gewerbemuseum zu Nürnberg, 1877. Nürnberg: 1877. 4to. With 98 woodcuts and 12 plates.

STEIFF (Karl). Der erste Buchdruck in Tübingen (1498-1534). Ein Beitrag zur Geschichte der Universität. Tübingen: 1881. 8vo. Frontispiece, pp. xi. 254. Portrait of J. Stöffler, and woodcuts of printers' marks in the text.

Reprinted from the *Württembergische Vierteljahrschrift*, 4th year, part iii.

STEIGENBERGER (Gerhold). Historisch-Literarisches Versuch von Entstehung und Aufnahme der Kurfürstlichen Bibliothek in München, abgelesen am Stiftungstage der hiesigen Akademie, den 28. März 1784, in dem Bibliotheksalle, etc. [München: 1784.] 4to. pp. 54.

A translation of this work was issued in French.

— Literarisch-Kritische Abhandlung über die zwei allerälteste gedruckte deutschen Bibeln, welche in der kurfürstl. Bibliothek in München aufbewahrt werden. Mit Anhang und vier Kupfer tafeln. München: 1787. 4to. pp. vi. 63, 3 plates.

STEIN (Paul). Johannes Gutenberg. Kultur-historischer Roman. 3 vols. Leipzig: 1861. 8vo. pp. 291, 279, 272.

STENGEL (Stephan Christian von, Baron). Catalogue raisonné des Estampes de Ferdinand Kobell. Nuremberg: 1822. 8vo.

STEPHANUS (Henry II.). [Eng. STEPHENS; Fr. ESTIENNE.] *Artis Typographicæ Querimonia de illiteratis quibusdam Typographis propter quos in contemptum venit.* Paris: 1569. 4to.

A poem of 128 lines, with *Επιγραφία Τυπογραφῶν* at the end. The Epitaphs include those on Aldus Manutius, Jodocus Badius, Conrad Badius, Conrad Neobar, Ludovicus Tiletanus, Adrianus

Tornebus, Gulielmus Morelius, Joannes Oporinus, Robertus Stephanus, and Joannes Frobenius. All both in Greek and Latin. The poem was translated into French by Lottin, a printer of Paris, and issued with the following title:—

— Plainte de la Typographie contre certains imprimeurs ignorans qui lui ont attiré le mépris où elle est tombée; poëme latin, VOL. II.



ROBERTUS STEPHANUS

ROBERTUM cernis STEPHANUM quem Gallicus orbis
Miratur. primus Chalcographum Stephanus:
Qui pius et doctus procudit Scripta piorum
Sorbona hinc non vult impia ferre virum

traduit en français par un imprimeur de Paris, du xviii^e siècle
(Jean-Roch Lottin de St. Germain.) Paris : 1785. 4to.

The poem was also reprinted in the original language in T. J. van Almelooven,
"De Vitis Stephanorum." 1683. 8vo. See ALMELOVEEN, *ante*.

— Epistola, qua ad multas multorum amicorum respondet, de
suae typographiæ statu, nominatimque de suo Thesaurò Linguae
Graecæ. In posteriore autem eius parte, quam misera sit hoc tem-
pore veterum scriptorum conditio, in quorundam typographorum
prela incidentium, exponit. Index librorum qui ex officina eiusdem
Henrici Stephani hactenus prodierunt. [Geneva]: 1569. 12mo.
pp. 64; Index Librorum, pp. 32; and Appendix ad Catalogum,
pp. 6.

Reprinted both by Almelooven and Maittaire (*q.v.*).

— Pseudocicero . . . du Statu suae Typographiæ et Artis
Typogr. Querim. Halæ: 1737. 12mo.

— Classical Learning in France—the great Printers, Stephens.
[Article in the *Quarterly Review*, No. 234, for April, 1865,
pp. 323-364.]

This is a very interesting and well
written article, but it deals with the works
of the family of printers rather from a
literary than from a typographical point
of view. The author has corrected

several errors in the previous biographies
of the Stephensens, and we have availed
ourselves of these rectifications, as well
as some of his facts, in the sketch which
will be found below.

— Geschichte der Buchdruckerei in Frankreich. Die Gebrüder
Estienne. Nach dem *Quarterly Review* von P. v. S. [In *Das
Ausland*, 1865, No. 27. Augsburg. 4to.]

— Vie de Henri Estienne. [In "Caractères et Portraits
Littéraires du xvi^e siècle. By Léon Feugère. 2nd edition.
Paris : 1864. 2 vols.]

In 1854 the Académie Française pro-
posed, as one of their prize subjects, a
Life of Henry Estienne. The production
of M. Feugère was thought deserving of
the prize, and it was subsequently printed
in the above collected volume of essays

by the same author. It is a neat piece of
composition, which is about all that can
be said for it. M. Feugère is indebted
almost wholly to Rénouard's "Annales"
for his facts.

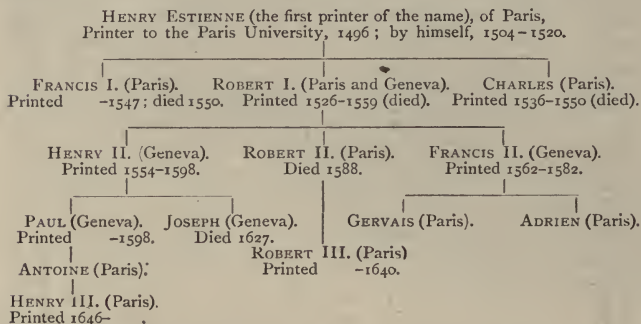
— (Robert) the elder. Libri in officina R. Stephani, partim
nati, partim restituti et excusi. Paris : 1546. 8vo.

— Les censvres des theologiens de Paris, par lesquelles ils avoyent
faulusement condamne les Bibles imprimees du Roy: avec la
response d'iceluy Robert Estienne. Traduictes de Latin en
Francois. [Printers' Device.] M.D.LII. 156 leaves.

The book is not numbered in pages,
but in folios. It throws great light upon
the liberty of the press in the sixteenth
century. It was reprinted verbatim in
1866 by Jules-Guillaume Fick at Geneva,
with a "Postface" of 4 pages by Gustave
Revilliod.

It may be noticed that the above
names are in alphabetical order. To give
them in the proper chronological sequence
would have involved a departure from
the plan of this BIBLIOGRAPHY. The
following annotations, however, are not
amenable to this requirement.

This family of eminent printers flourished in France and in Switzerland during the sixteenth and seventeenth centuries. For nearly two hundred years, in fact, some member of the family carried on the art with the greatest distinction. In order to avoid confusion in our sketch of the Stephenses, we have compiled the following genealogy:—



In the fifth series of his "Lettres d'un Bibliographe" M. Madden gives a genealogical table of a female branch of the family, showing the connexion with the celebrated J. Badius Ascensius and other eminent persons, which eventually proved so favourable to the fortunes of the house of Stephens. We are indebted to M. Madden for part of the chronology in the above genealogical table.

HENRY ESTIENNE, the first printer of the name, was a man of noble birth, but little is known of his early history. He alienated himself from his family, and abandoned his title, preferring to win distinction in promoting the then comparatively new Art of Printing, and thus throwing open the sources of learning to students generally. As might be expected, he entered into the pursuit with great enthusiasm, and it is worthy of notice that neither he, nor any of his descendants, ever attempted to revive their family title of nobility—resting their claims to fame entirely on their merits as typographers.

It is not known when or from whom Henry Estienne learned the business, but it has been ascertained that he was working in conjunction with Wolfgang Hopyl, as printer to the University of Paris, as early as 1496. His name also appears in conjunction with those of Jean Petit, Denis Roce, and Jodocus Badius Ascensius, respectively. He carried on the business of a printer and publisher for more than twenty years, and published

on his own account, after 1502, no less than 118 different works, nearly all theological, liturgical, or scholastic. In 1504 he latinised his name into Henricus Stephanus. He generally used Roman letters, but sometimes employed the semi-Gothic and abbreviated type, imitated from the manuscripts of the period. He used the arms of the University of Paris, with the addition of his own initials.

Henry left his foreman, Simon de Colines, the guardian of his children and his executor. Simon (whose surname does not denote nobility, but only that his native place was Colinée or Brittany) married the widow.

FRANCIS I. printed at first with Simon de Colines, but after separating from his stepfather carried on the business alone. He enjoyed a great reputation as a typographer, especially from 1537 to 1547. He was a sworn printer to the University of Paris. He published two works entirely in Greek—the Psalter of 1542 and the "Hora Virginis" of 1543, and is believed to have issued ten other works. His mark or device was a pedestal, surmounted by a closed volume, on which stood a vase, containing an olive tree. In some of his publications Greek mottoes or verses were also added, which have been rendered—

"Transient the rose's bloom, when past
and gone;
Seek you the flower? You'll find the
bush alone."

"Of all things, the most difficult is to please everybody."

The type of Francis I. was both handsome in appearance and accurate in its formation.

ROBERT I. was born in 1503, and was seventeen years of age at the death of his father, from whom he probably obtained his knowledge of typography. With his elder brother Francis, above mentioned, he worked under the instruction of their stepfather, Simon de Colines, and Robert subsequently acted as the director of his press. He is found in possession of the paternal establishment in 1526. It was in the quarter of the University, in the rue St. Jean de Beauvais. The door was marked by the device which the father had adopted, and which the son and grandson made famous—the olive-tree, with spreading boughs. The same tree, with the motto, "*Noli altum, sapere sed time*" (Rom. xi. 20), appears in many of his books. Not only the custom of the trade, but the law, with its terrible penalties, required every printer to affix his mark to every publication. As late as 1650 the olive-tree was still over the door of the same house; it has now passed into different hands. Robert married a daughter of Badius Ascensius, named Perrette, a lady of much learning. Writing to his son Paul, in 1585, Henri II. referred to the facilities he enjoyed for obtaining a complete knowledge of the Latin language. He says that at one time his father Robert entertained, in his own house, ten persons employed as correctors of the press or in other parts of his business. These were all men of education, but of different languages, which necessitated them to employ Latin as the common medium of communication. He (Henri) was allowed at home to use no other language when addressing his father or one of the ten journeymen.

From 1526 to 1550, when he died, a space of thirty-three years, not a year elapsed in which Robert did not turn out several volumes—some of them *chefs-d'œuvre* of art; all of them far surpassing anything that had before been seen in France. With respect to most of them Robert was at once printer, corrector, publisher, and author. The whole number of publications, great and small, which have been traced to his press is 527; the chief being the folio edition, in three vols., of the "*Latinae Linguae Thesaurus*."

The zeal of Robert for what he considered to be religious truth led him to undertake the reproduction of the Scriptures in a variety of forms. This brought

upon him twenty-five years of persecution, resulting in his being finally compelled to relinquish a thriving establishment, to leave his home, and to begin the world again on a foreign soil. He did not print French Bibles, but confined himself to the Hebrew and Greek originals and to Latin versions. His supreme effort in this respect was the folio Greek Testament of 1550, in point of beauty said to be the most perfect edition which the press has ever issued. It brought upon him, however, a renewed persecution, on the part of the Sorbonne, and he made up his mind to provide for his safety by removal. By the beginning of 1551 he was at Geneva, and had a press at work. Some time before he had sent off his eight children to various localities under the pretext of placing them at school or in business. The more transportable part of his machinery and stock was quietly removed. He immediately made open profession of the Reformed Religion. The property remaining in Paris was immediately sequestered. The sequestration, however, was removed in favour of his nephews. Robert II. very shortly after forsook his father and the Reformed Faith, returning to Paris and the Catholic Church. From this time forward there were two Stephanian presses—one in Paris, in the old house on the rue St. Jean de Beauvais; the other at Geneva. There was no hostility, not even rivalry between them.

The press at Geneva sent out books that were cheap, rather than those *de luxe*. The Greek Testament of 1551, already referred to, deserves notice as being the first in which the division of verses, now in universal use, was introduced. This was effected by Robert himself, and was the occupation of a tedious journey on horseback from Paris to Lyons. The term "verses," which has passed into almost every European language, was not introduced by Robert, who called them *sectiunculæ* (small sections). Robert died at Geneva, as already stated, in 1559. The interesting portrait, which we give on p. 394 is taken, by the kind permission of M. Madden, from the fifth series of his "*Lettres d'un Bibliographe*." It is a reproduction, by paniconography, of the engraved portrait at the beginning of the "*De Vitis Stephanorum*" of Th. Janssonius.

CHARLES was even a finer scholar than his brothers Francis and Robert. During his youth he travelled much throughout Europe, increasing the vast stores of his learning upon scientific and artistic subjects. On his return from his travels he

became a physician in Paris. About the time that his brother Robert fled to Geneva, Charles, impelled by his inherited tastes, abandoned the profession which he was adorning, and established himself as a printer. He produced a very large number of books, which appeared with extraordinary rapidity. His great merit won him the title of King's Printer, which was never granted to Henry. He remained "Rex typographus" from 1551 to 1561; he also wrote a number of works upon scientific subjects, and others on grammar and criticism. He died in affluent circumstances.

HENRY II. was the eldest of nine children born to Robert by his first wife, Perrette. To Henry was bequeathed the Geneva printing-office. At the time of his father's expatriation he was twenty-two, it is thought; but the point is open to dispute, some authors dating his birth in 1528 and others in 1532. He began his education by finding Latin his mother tongue; at eleven he commenced to learn Greek under the most eminent professors. At seventeen he was initiated into the work of his life, having assisted in correcting the "Dionysius of Halicarnassus," which Robert brought out in 1547, an *editio princeps* and a splendid volume. From that moment he devoted himself, as a labour of love, not of profit, to the reproduction of the works of the ancients, a task to which he remained constant to the last—a period of fifty years.

On the completion of the "Dionysius," Henry left home for more than two years, visiting Genoa, Rome, Naples, Florence, and Padua. At Venice he spent several months, and seems to have been regularly employed in the office of Paulus Manutius. In 1549 he returned to Paris with the MSS. and collations which he had amassed in the different libraries. He then assisted in the production of a small Greek Testament, and again left home for another tour, visiting Flanders, Brabant, and England. Returning home, he found his father on the point of taking his final leave of Paris; but, on seeing him settled at Geneva, he started out on a second journey to Italy, and collected more manuscripts. In 1555 he went back to Geneva, and married. Four years after his father died, and by his will his Geneva establishment fell to his son Henri. Two conditions were annexed to the bequest. The presses were not to be removed from Geneva, and Henry was not to relapse into Catholicism. In either of these cases the property was to be forfeited. Henry was thus fixed, whether he wished it or not, at Geneva. Unfortunately, he often

offended the Consistory, which exercised a kind of surveillance over the press, and his punishment was on several occasions greatly aggravated by his own lawless and contumacious demeanour. Chafing against the clause in his father's will which chained him to Geneva, he seized any excuse for visiting Paris, and thus contracted in the latter part of his life habits of roaming about Europe, purposeless and reckless, and of which his family and friends made much complaint. He came at last to wander about no one knew whither, leaving his books locked up, his presses deserted, and his business ruined. Before this, however, he had done thirty years of labour—labour which might well have filled the lives of three ordinary workers. A mere enumeration of the publications which issued from his press conveys no measure of the amount of his work. He was not a publisher in our sense, but himself supplied the greater part of the material for his press. He not only corrected the press, but corrected the text. Occasional intemperate excesses of work left him from time to time in a state of mental and physical exhaustion, during which periods he could think of nothing, least of all of his ordinary occupations—could not bear to enter his library or to see the backs of his books. These attacks of what he called "his complaint" also contributed to his craving for change of place and scene. Travelling grew into a habit, and at last a necessity of life. His long days of riding or sailing in a tow-boat were beguiled by versification. He draws a picture of himself, in a letter to one of his friends, perched up on his travelling-saddle—tablets and pencil in one hand, and bridle in the other; the bridle dropped altogether from time to time while he jots down what "his muse just dictated to him." For some time before he had entered upon this habit of life he had become insolvent, through over-publishing, although he inherited the bulk of his father's fortune and the business which created it; already in 1570 he was reduced to indigence.

Much of his travelling was, it should be admitted, suggested by a desire to obtain patronage for his books. Neither his ambition nor his genius, however, was mercantile. His passion was to edit classics. He hoped to get back his outlay, not from the sale of his books, but in the shape of gratuities from princes and wealthy nobles, in return for presentation copies before publication. He had been promised, and had perhaps received for a short time, a regular salary from Fugger, a merchant prince of Augsburg, in order

to enable him to execute his designs in Greek printing. The sole acknowledgment on his part was that he described himself on the title-page of his books, "*Fuggerorum Typographus*." After 1578 his life was that of a hanger-on to the Court of Henry III. of France—a weak and narrow-minded king, but a patron of literature and art. The rest of the life of this eminent printer is a very painful one to recount. His temper became gradually more misanthropical, his understanding more infirm, yet always restless, and he actually sought to repair his dilapidated fortunes by mendicancy. In 1581 he lost his second wife, Barbe, to whom he was most tenderly attached. Some years after, at the age of 58, he married a third time. His presses languished, or produced only reimpresions. His absences from home became more prolonged, and his wanderings more purposeless. His egotism grew on him with fearful rapidity; he became churlish to his family and alienated his friends. Casaubon, in 1586, married one of his daughters, Florence, and he could not even pay her dower. He was seized by his last malady at Lyons, and died in the public hospital there. He was interred in the common cemetery, near the *Hôtel Dieu*, and a detachment of the burgher guard was obliged to turn out to protect the funeral from the violence of the Catholic mob. This was at the end of January, 1598—not the beginning of March, as the old biographers say.

Henry's books are divided into three classes:—Editions of the classics, original writings on the Greek and Latin languages, and writings on the French language. He used as a device the olive-tree adopted by his father.

A Life of Henry Stephens II. is to be found in "*Neujahrsblatt herausgegeben von der Stadt-Bibliothek in Zürich auf das Jahr 1837*," Zürich: 1837. 4to. pp. ii. 34, and portrait.

FRANCIS II. was a remarkable linguist, and, having embraced the Reformed Religion, practised printing in Geneva from 1562 to 1582. He published the works of Calvin, the New Testament in French and English, and other books. He finally settled in Normandy, where he married, and two of his sons, Gervaise and Adrien, were printers or booksellers in Paris.

ROBERT III. printed in Paris for about half a century; his last publication bears the date of 1640. He received the title of *Poet and Interpreter of the King for the Greek and Latin languages*, and a considerable number of his Greek and Latin

epigrams have been preserved. As King's Interpreter, he translated into French a part of Aristotle's "*Rhetoric*."

PAUL was born about 1566, and received his education chiefly at Geneva, under the care of his grandfather. He travelled extensively during his youth, in order to complete his education and introduce him to the world; and his father, who directed his journeys, also employed him at intervals in his own printing-office, so that he was from extreme youth familiar with the mechanical processes of his future avocation. Henry II. also sent Paul to spend a considerable time under the instruction of the distinguished Commelin, of Heidelberg, and Toreasius, of Lyons, just as he himself had the advantages of instruction from Manutius. Paul paid much attention to Latin verse, in which he became very proficient. Upon the death of his father in 1598, Paul succeeded him, and continued to print for many years.

ANTOINE was born in Geneva, but was educated at Lyons and Paris, where he abjured the Reformed Religion, about 1612. He was a printer and bookseller in Paris, and afterwards became King's Printer, and held various offices, enjoying several pensions. His handsomest works are those published in conjunction with the "*Societas Græcarum Editionum*." He was distinguished for his learning, especially in Greek literature. Antoine became decrepit and impoverished, and died in a hospital at Paris, at the age of 80.

HENRY III., a printer and bookseller in 1646, was afterwards King's Printer. With him the uninterrupted succession of printers in this family is believed to have closed; but in the year 1826 Firmin Didot was introduced to a young man named Paul Stephens, a lineal descendant of the race. This youth was apprenticed to the Didots, and proved himself so worthy of his descent that he became the director of the mechanical presses of that establishment, and again revived in the same profession a name rendered illustrious in the annals of typography three centuries and a half before.

The Stephenses have found several biographers, whose works are cited in this BIBLIOGRAPHY.—*Vide* ALMELOVEEN, BERNARD, CRAPELET, DIDOT, MAITTAIRE, GRESWELL, RENOUARD; E. WERDET's "*Histoire du Livre en France*," 3e partie, tome 1er; "*Les Estienne et leurs Devanciers après 1470*" (Paris: 1864).

STEPHENS (A. G.). Notes on T. Bewick's Illustrations at a Loan Collection of his Drawings and Woodcuts. London: 1880. 8vo. pp. 58.

An excellent memoir of the celebrated engraver.

STEPHENSON (S. & C.). Catalogue of the Stock in Trade . . . which will be sold by auction by Mr. C. Heydinger. 1797. 8vo.

—— Specimen of Printing Types and various Ornaments. London: 1796. 8vo.

STEPHENSON, BLAKE, & Co. Specimen of Printing Types. London: [n. d.] 8vo.

The foundry now successfully carried on by Messrs. STEPHENSON, BLAKE, & Co., at Sheffield, was purchased from William Caslon IV. (*see* CASLON) in 1819. It dates its origin from this transaction, and has no earlier history, as some have supposed. It is, however, to the father of the present Mr. Stephenson that the eminence of the firm is chiefly attributable. For nearly fifty years he directed the operations of the concern, and to his energy, artistic taste, and practical skill, the reputation of the house, especially for fancy types, is to be attributed—it being his practice

to finish, with his own hands, all the punches that were produced. The earliest book of specimens issued was in royal octavo. This size was adopted for successive issues until 1867, when it was changed to royal quarto; shortly afterwards, however, a smaller edition of the book, in demy octavo, was produced. This again has been changed to small royal octavo. There were, until quite recently, consequently, two specimen books in circulation—one a royal quarto, of 226 pages; the other a small royal octavo, of 140 pages; supplements are issued at intervals.

STÉRÉOTYPIE, La, perfectionnée et de son inventeur véritable. Paris: 1834. 8vo. pp. 24.—Paris: 1847. 8vo.

The history of Stereotyping has been given *s.v.* GED (William). The subject is also treated at considerable length in Hansard's "Typographia," and in the general works on the practice of printing. The following articles in Encyclopædias contain much useful information:—"English Cyclopædia," edition of 1860, vol. v., p. 762, supplement of 1873, vol. i., p. 1730; "Encyclopædia Britannica;"

"Encyclopédie Méthodique," and "Encyclopædia Metropolitana," edition of 1845, vol. xxiii., p. 576. *See also* WILSON (F. J. F.), "Electrotyping and Stereotyping," *post*. The only complete account, however, is that compiled by Mr. John Southward, as an introduction to Wilson's practical manual, *vide* SOUTHWARD (JOHN) and WILSON (F. J.).

STERN (Adolf). Johannes Gutenberg. Epische Dichtung. Leipzig: 1873. 8vo. pp. viii. 385.

A poem in blank verse. The ideal figure of Gutenberg is well drawn, but in the narrative of the invention of printing the poet has given rein to his imagination.

STERN (Johann & Heinrich). Catalogus derer Bücher so in Lüneburg bey Johann und Heinrich Stern, Gebrüdern, zu bekommen, und von ihnen verlegt oder gedruckt. Lüneburg: 1645. 8vo. 7 leaves.

STERNAU (C. O.). Johannes Gutenberg. Episches Gedicht in 5 Gesängen. Dresden: 1840. 8vo. pp. 15, in wrapper.

STEVENS (Albert). Pierre et Christine. Invention de l'Imprimerie. Verviers: 1874. 12mo. pp. 133.

STEVENS (C. P.). *Roller Guide: a Treatise on Rollers and Compositions*. Boston: 1877. 8vo. pp. 60.

This is professedly an advertisement of the rollers and compositions of the firm of Messrs. Wild & Stevens, but it is also compiled with the object of affording assistance to printers in the casting and management of rollers.

In tracing the history of the invention of roller composition, the author "thinks" that the honour of their introduction belongs to England; but to attribute to Messrs. Donkin & Bacon the credit of the invention is an error, although that firm was the first to use composition rollers on printing-machines. It is a well-known fact that Mr. Robert Harrild, the founder of the firm of Messrs. Harrild & Sons, of London, made the rollers for Messrs. Donkin & Bacon about the year

1817, since which time the composition of the material has undergone but slight changes.

The mode of making both the ordinary and the patent or durable (or Anglo-American as it is termed) compositions is dealt with in different chapters, together with directions as to the preparation of the stocks or cores, moulds, with directions for casting and seasoning. Valuable hints are also supplied for the washing and treatment, as also for the re-casting and keeping. About twenty-five pages are devoted to advertisements. The pamphlet is well got up, the printing of the coloured rules round the letterpress being particularly well done.

STEVENS (Henry). *The Bibles in the Caxton Exhibition, 1877; or, a Bibliographical Description of nearly 1,000 Representative Bibles in various languages, chronologically arranged, from the first Bible printed by Gutenberg, in 1450-56, to the last Bible printed at the Oxford University Press, 30th June, 1877. With an Introduction on the History of Printing, as illustrated by the printed Bible, from 1453 to 1877, in which is told for the first time the true history and mystery of the Coverdale Bible of 1535. Together with Bibliographical Notes and Collations of many other Bibles in various languages and divers versions printed during the last four centuries. Special edition, revised and carefully collected, with additions. Flavoured with a squeeze of the *Saturday Review* homily on Bibles*. London: 1878. 8vo. pp. vi. 151.

Copies were also printed on Whatman's hand-made paper in imp. 8vo.

— The History of the Oxford Caxton Memorial Bible, printed and bound in twelve consecutive hours, June 30, 1877. London: 1878. 16mo.

This is a beautiful specimen of typography from the Elzevir press; and, in common with most of Mr. Stevens's publications, there is a good deal of originality in its style and mode of arrangement. The imprint is, "Printed by John C.

Wilkins, 9, Castle Street, Chancery Lane." The dedication is pathetic in its simplicity: "To my Mother. Good here: better there. 'But she is in her grave, and, oh! the difference to me.'"

— Photo-Bibliography; or, a Word on Printed Card Catalogues of old, rare, beautiful, and costly books, and how to make them on a Co-operative System: and Two Words on the Establishment of a Central Bibliographical Bureau, or Clearing-house, for Librarians. Privately printed. 1878. 16mo. pp. 49, 1 plate, facsimile of proposed book tickets.

MR. STEVENS is an eminent bookseller, as well as a bibliophile, and has collected together some of the finest libraries in existence — especially in America. Although a typical "bookworm," he is certainly not deficient in humour, as the

following designation of himself, on the pages of one of his books above cited, will show. "Henry Stevens, G.M.B., F.S.A., M.A., etc.; sometime student in Yale College in Connecticut, now residing in London; bibliographer and

lover of books; Fellow of the Royal Geographical and Zoological Societies; foreign Member of the American Antiquarian Society; Corresponding Member of the Historical Societies of the States of Massachusetts, New York, Connecticut, Maine, Vermont, New Jersey, Maryland, Pennsylvania, and Wisconsin; and Secretary of State, and American Minister, near Noviomagus, Blk. Bld. Athm. Club, London; and Patriarch of Sknll and Bones at Yale University." Mr. Stevens also published "The History of Printing for the Blind," in the Reports of the Jurors, Class XVII. in the London Exhibition of 1851.

STIL-PROFVER frau Breilkopfska Stilgjuteriet i Leipzig : 1789.

— Popes och Forsterlings St. Köpenhavn : 1803.

STIMMEN A'satischer Sânger beim Gutenbergs-Feste (24. 25. und 26. Juni, 1840). [Strassburg : 1840. 8vo.]

STOCKMAR and WAGNER. Schatten und Licht. Eine Festgabe zum vierten Sæcularfest der Erfindung der Buchdruckerkunst, am Johannistage 1840 zu Frankfurt a. M. Frankfurt a. M. : 1840. 8vo. pp. 30.

One of the authors was the celebrated Baron Ernst Alfred Christian von Stockmar, who also wrote a work on the paper industry of Germany.

STOCKMEYER (Immanuel) and REBER (Balthasar). Beiträge zur Basler Buchdruckergeschichte, zur Feier des Johannistages, MDCCCXI., herausgegeben von der historischen Gesellschaft zu Basel. Basel : 1840. 4to. pp. viii. 158. 1 folding plate.

This history of the printers of Basle, issued on the occasion of the Festival of 1840, contains copies of original documents, as well as bibliographical particulars, concerning the early books issued in that city. Unfortunately it is unprovided with either list of contents or index. There are a number of facsimiles, admirably engraved on wood, accompanying the sketches of the several printers. There is a preface by W. Wackernagel.

STOEBER (Aug.). Die Erfindung der Buchdruckerkunst. Ein Gespräch. Strassburg : 1840. 8vo. pp. 16.

— Petite Revue d'Ex-Libris Alsaciens. Mulhouse : 1881. 8vo. Frontispiece of Printer's Mark and pp. 43.

This little Essay on a subject not previously treated of in Alsace first appeared in the *Express de Mulhouse*. The author in reprinting it in its present form has added the very interesting book-mark of Lycosthenis, 1518-1561.

STOEGER (Franz Xaver). Zwei der ältesten deutschen Druckdenkmäler (Die Sieben Freuden Mariæ. Das Leiden Christi) beschrieben und in neuem Abdruck mitgetheilt. München : 1833. 8vo. 4 facsimiles. pp. vi. 84.

STOHR (J.). Dissertatio de ortu typographiæ. Lipsiæ : 1666. 4to. [Reprinted in Wolf, "Monumenta Typographica," part ii., pp. 456-494.]

— See STARCKE (Petrus).

STOLPE (P. M.). Dagspressen i Danmark, dens Vilkaar og Personer indtil Midten af det attende Aarhundrede. Met akstykker og Bibliografisk Fortegnelse over Danske Flyveblade. 2 vols. Kjöbenhavn : 1878. 8vo. (In progress.)

STOLTE (Ferd. Ludw.). *Faust, dramatisches Gedicht in vier Theilen.* Hamburg: 1858-1859. 8vo. 4 vols.: vol. i., Gutenberg (3rd edition, 1869); vol. ii., Richard & Coelesta (2nd edition, 1869); vol. iii., Ahasverus (1st & 2nd editions, 1869); vol. iv., Faustina (1st & 2nd editions, 1869).

STONOR (Hon. T. E.). *The Private Printing Press at Stonor, 1581.* [In the "Bibliogr. and Historical Miscellanies," vol. i., No. 20. London: 1854.]

Published by the Philobiblion Society in 100 copies on laid paper and 25 copies on wove paper. The other private printing-presses and their productions

are catalogued in the last edition, by Bohn, of Lowndes's "Bibliographer's Manual."—*See* also Hume (Rev. A.) *Private Printing-Presses, ante.*

STOPPELAAR (J. H. de). *Het papier in de Nederlanden gedurende de middeleeuwen, inzonderheit in Zeeland.* Middelburgh: 1869. 8vo. With 16 plates.

Contains nearly fifty paper-marks. A useful inquiry into the Dutch paper-marks used in the early Netherlandish typographical productions. Much of the controversy on the origin of printing

turns on the character of the paper used in the incunabula; but many wrong conclusions have been arrived at through want of sufficient information as to the materials used by the first printers.

STOUBE (F. G. A.). *Mémoire sur le rétablissement de la communauté des Imprimeurs de Paris.* Paris: 1806. 8vo. pp. 39.

An account of the revival of a co-operative printing concern in the French capital. It has since been closed; but there are several large offices, at the present time, managed on much the same system.

——— *Réflexions d'un ancien prote d'imprimerie sur un prospectus intitulé "Editions stéréotypes."* 8vo. [1800.]

STOUBE was a Parisian printer, who died in 1808. He pronounced decisively against the advantages of stereotyping, which he regarded as absolutely useless for the printing of books.

STOWER (Caleb). *The Compositor's and Pressman's Guide to the Art of Printing, containing Hints and Instructions to Learners, with various Schemes of Impositions, Calculations, and the New Scale of Prices for Compositors and Pressmen; together with a List of Master Printers, Letter Founders, Printers' Smiths and Joiners, Ink Makers, Wood Engravers, Type Cutters, &c.* London: 1808. Royal 12mo.

A small work, of no particular value, probably issued to meet the needs of printers who could not afford to purchase the following.

——— *The Printers' Grammar; or Introduction to the Art of Printing; containing a Concise History of the Art, with the Improvements in the Practice of Printing for the last Fifty Years.* London: 1808. 8vo. pp. xviii. 530.

The first edition was published in 1787. Entirely practical, concluding with 20 pp. of Fry and Steele's, 10 pp. of Caslon and Catherwood's specimens of types, and 16 pp. of index.—*See* TIMPERLEY, *post.*

-
- The Printers' Price Book, containing the Master Printers' Charges to the Trade for Printing Works of various descriptions, sizes, types, and pages; also a new, easy, and correct method of Casting-off Manuscript and other Copy, exemplified in Specimen Pages of different sizes and Types; to which is prefixed some account of the nature and business of Reading Proof Sheets for the Press, with the Typographical Marks used for this purpose, and their Application shown in an Engraving. London: 1814. 8vo. Frontispiece of "Typographical Marks," then pp. iv. and 446.

A work of little importance, except as throwing light on the system of paying for compositors' labour that was pursued in the early part of the present century.

-
- Typographical Marks used in correcting Proofs, explained and exemplified for the use of Authors. London: 1805. 8vo. pp. 15 and plate.—Second edition, 1806.—Third edition, 1822.

This was the first of Stower's productions.

CALEB STOWER was a printer at Hackney. He died in 1816, at the age of 37. Several bibliographers inaccurately refer to him as "Charles" Stower. His books are frequently to be met with in

the second-hand shops, and should be secured. They are well written, full of practical information, and valuable in many respects, notwithstanding that some portions, such as those referring to press-work, are superseded by modern machinery.

- STRACKERJAN (Christian Friedrich). Geschichte der Buchdruckerei im Herzogthum Oldenburg, und der Herrschaft Jever, nebst einer Beschreibung des ersten in Oldenburg erschienenen Buches. Eine Festgabe zum vierhundertjährigen Jubelfest der Buchdruckerkunst am 24. Juni 1840. Oldenburg: 1840. 8vo. pp. 48 and 1 of facsimiles.

The book was issued with two titles, which vary but slightly.

- STRAELN (J. B. van der). Geslagt-lyste der nakomelingen van den vermaerden Christoffel Plantin, Koninglijken Aerts-boekdrukker, binnen de stad Antwerpen; waerby gevoegd is eene geslagt-lyste der familie Mouretorff, *alias* Moretus. Alles met groote moeyte en neerstigheyt uyt oorspronkelyke stukken en bewysbare bescheeden verzameld en opgesteld en met historische aenteekeningen en wapens verrykt en opgehelderd. Uytgegeven door P. Th. Moons-van der Straelen. Antwerpen: 1858. Large 4to. Portrait of Balthasar Moretus and pp. 372.

Supplies many interesting particulars of the Plantin and Moretus families.

-
- Jaerboek der vermaerde en kunstryke Gilde van Sint Lucas binnen de stad Antwerpen. Behelzende de gedenkwaardigste geschiedenissen in dit genootschap voorgevallen sedert het jaer 1434 tot het jaer 1795. Mitsgaders van de koninglyke Academie sedert hare afscheyding van Sint Lucas Gilde tot hare overvoering naer het klooster der minderbroeders. Antwerpen: 1855. 8vo.

Two admirable monographs, full of information, accurately stated. There are several valuable contributions in them to the history of typography.

STRAETEN (Edmond van der or Vanderstraeten). Notice sur Pierre Perret, graveur Belge, du xvi^e Siècle. Anvers : 1861. 8vo.

Perret was a celebrated engraver among his contemporaries. Some of his finest works are in the Brussels Chambre d'Estampes ; and this work gives an account of his career, with references to the chief of his pictures.

STRAKER (C.). Instructions in the Art of Lithography. London : 1867. 8vo. 6 plates.

The author is a printer in London who was associated with George Ruse in issuing "The Printer's Every-day Guide." Most of the information in the one book is repeated in the other.

STRALSUND. Formel, nach welcher das Deutsche Buchdrucker-Postulat in Stralsund an 2 Liebhaber dieser Kunst, d. 8. Aug. 1764 ertheilt worden. Stralsund : 1764. 4to.

An account of the origin of printing in Stralsund, and of a festival held there to commemorate the discovery of printing in Germany.

STRANTZ (Jo. Jac.). Ursprung, Wachsthum und Fortgang der vielbelobten und edlen Buchdrucker-Kunst, da Hr. Christian Bittorf, Buchdrucker, funf von seinem Söhnen binnen anderthalb Jahren das gewöhnliche Postulat verschenckete, in einem teutschen Carmine mit Anmerckungen. Schleitz : 1716. Folio.

STRASSBURG. Bemerkungen eines Elsässers über die Gutenbergfeier. Strassburg : 1840. 8vo.

—— Bericht von Erfindung der Buch Truckerey in Strassburg. Strassburg : 1640. 4to. 4 preliminary leaves and signatures A to G in fours.

A neatly-printed tract in favour of Mentelin as the inventor of printing at Strassburg.

—— Buchdruck und Formschnitt. Der Buchdruck in Strassburg. Zusammenhang des Holzschnitts mit der Literatur, etc. Von dem Strassburger Holzschnitt. [In Woltmann, "Geschichte der Deutschen Kunst im Elsass." pp. 263.] Leipzig : 1876.

—— The Jubilee of Printing. [In *Gentleman's Magazine*, vol. x., p. 95.]

A record in the "Foreign Affairs" department of the magazine to the effect that on February 19, 1740, at Strassburg, "there was lately celebrated the third hundred year's feast of the noble art and mystery of printing, discovered in 1440, the honour of which is claimed by this city, which disputes it with Mentz and Haarlem. It is remarkable that two other arts were discovered in the same century, viz., the use of the loadstone and compass, and that of gunpowder, which three made a total change in the affairs

of the world ; namely, Printing in politics and divinity, the Compass in trade and navigation, and Gunpowder in the art of war."

We have epitomised, *s.v.* GUTENBERG, *ante*, the hitherto accepted records of the proceedings in the Lawsuit of 1439, between George Dritzehen and Gutenberg, for the recovery of a certain sum of money alleged to be due by the defendant, owing to his partnership with Andrew, the brother of the plaintiff. Since that article

was published, important results have followed an independent and original investigation of the typographical evidences by Mr. J. H. Hessels (*see* *TYPOGRAPHY, post*). It may, therefore, be desirable to embrace this opportunity of correcting, and, where necessary, exemplifying, the statements already published, which are, nevertheless, in accordance with those of the best previous authorities on the early history of printing.

All that is known of the Lawsuit is derived from six entries in different parts of three several manuscript registers of the city of Strassburg.

First entry: Depositions of Dritzehen's 13 witnesses.

Second entry: Depositions of Gutenberg's 3 witnesses.

These were written in a volume which we may call volume A. Laborde examined the entries about 1840, and in the "*Débuts de l'Imprimerie à Strasbourg*," says that the book consisted of two quires, each of 42 sheets or 84 leaves, in all 168 leaves; they were covered by a sheet of parchment which had become yellow and soiled. The paper had turned yellow and brown on the edge; its size was 10 inches (pouces) and 9 lines in height, and 9 inches in breadth. Laborde gives a detailed description of the watermarks, &c.

Third entry: Querimonia of L. Beildeck.

Fourth entry: List of Gutenberg's witnesses.

Fifth entry: List of Dritzehen's witnesses.

These were written in a volume (B) bound in parchment. It consisted of 24 sheets, or 48 leaves of paper, sewn together, 43 of the leaves being written upon. Everything, says Laborde, connected with the Lawsuit is written by the same scribe, who, each time that he resumed his work, imparted a little more firmness to his hand. "It is certain that it is the original minute of the transaction, because all the erasures and the additions written in the margin are in the same ink and in the same hand, and could not have been found in a copy."

The two volumes were enclosed in a grey pasteboard case, which had the form of a box; the back resembled that of a bound book, and on a printed title, which dated from the time of SCHOEPFLIN (*q.v.*), there were the words:—"Documenta typographica Argentorati inventa."

Sixth entry: Sentence of the Council, Dec. 12, 1439.

This, according to Schoepflin, was written in a volume which contained decisions of the Strassburg Council. La-

borde, however, omits all notice of this volume, and no other author has given a bibliographical description of it, as of vols. A and B. In regard to the origin of the manuscript, Schoepflin says that C was communicated to him in 1740 by Jac. Wencker, councillor and chief of the public archives at Strassburg. The registers A and B, he says, were found in 1745 by Jo. Henr. Barth, the archivist, on the clearing out of the Record Tower. These latter are stated by Schaab (1830) to have been preserved in the Tower Library of Strassburg till 1870, when they are believed to have been destroyed during the bombardment of that city by the Germans.

In regard to the remaining volume C, Mr. Hessels ascertained that in the "*Manuel du Notariat en Alsace, ou Notices sur la composition de toutes les études de cette ancienne Province*," by J. F. Lobstein (Strassburg: 1844. 8vo.), it is recorded that the acts of the City archives which formed part of the Chancery and of the Chamber of Contracts, which were anterior to the year 1500, were committed to the flames "at the celebration of the first 'Fête of the Supreme Being,' the 20th Brumaire of the year II. (November 20, 1793). A considerable number of protocols, of files containing documents of every kind, titles of nobility, ancient vellum charters, &c., all belonging to the archives of the town and of the province, loaded on fifteen wagons, were burned on this day, on the square of the cathedral, in sight of the castle; we ourselves witnessed the event." Lobstein further records that "among the protocols of the Chancery, those of the year 1439, which contained among other things the sentence of the senate between Gutenberg and André Dritzehen, have unfortunately been burnt, but that of the Grand Senate of the same year, containing the depositions of the witnesses in this celebrated lawsuit, have been preserved from destruction, and deposited in the Town Library."

"All hope, therefore," says Mr. Hessels, "of examining the volumes containing the entries of this Lawsuit have vanished for ever."

The above particulars show the character of these Strassburg documents, how and by whom they were discovered, and their ultimate destiny. In Mr. Hessels' "*Gutenberg*," pp. 25-33, will be found transcripts of the accounts given by each author who professed to have actually seen them. In regard to the publication of the entries, the following deserves to be borne in mind. Schoepflin published them in 1760—which was fifteen years

after the discovery of A and B, and twenty after the discovery of C. From his text they were republished, first by Meerman, in 1765 ("Origines Typogr.," p. 58, &c.), and afterwards by Wetter, in 1836 ("Krit. Geschichte der Erfind. der Buchdruckerk.," p. 56). De Laborde republished ("Débuts de l'Imprimerie à Strasburg"), in 1840, the German text "from the original," and added a French translation. English translations may be found in Van

der Linde's "Haarlem Legend" (English translation, p. 13), 1871; W. Skeen's "Early Typography" (p. 94), 1872, and De Vinne's "Invention of Printing," 1877. Mr. Hessels, in "Gutenberg," 1882, gives a literal and unabridged translation, following De Laborde's text. (For remarks on the credibility and authenticity of the above several documents, see *s.v.* TYPOGRAPHY, *post.*)

—— Relation complète des fêtes de Gutenberg, célébrées à Strasbourg, les 24. 25. et 26. Juin 1840. Strasbourg: 1841. 8vo. With illustrations.

STRAUB (Leonhard). Der erste Buchdrucker der Stadt St. Gallen. Eine Festgabe zur 300jährigen Erinnerungsfeier an die Einführung der Buchdruckerkunst in St. Gallen. St. Gallen: 1878. 8vo. pp. 22.

This pamphlet was published anonymously, but its author was, we believe, Herr G. Binkert, overseer at Herr Zollikoffer's printing-office at St. Gall.

STRAUS (Adamus). Monumenta typographica Bibliothecæ Canoniorum in Rebendorf. Eichstädt: 1787. 4to.

STRAWBERRY HILL PRESS. The Press at Strawberry Hill: To his Royal Highness the Duke of Clarence (William IV.). Printed at the Strawberry Hill Press. A quarto sheet, containing 12 lines of poetry.

This broadside, Lowndes says, was printed in commemoration of the Duke of Clarence "having paid a visit to Mr. Walpole, then ill of the gout, on the 22nd December, 1790, and sent to him the next day."—Bohn's edition of "Lowndes." The broadside is not to be found in the British Museum.

—— The Printing Press at Strawberry Hill, to the Earl of Chesterfield.

A single leaf, with 6 lines of poetry, printed at the Strawberry Hill Press. Mentioned by Lowndes; not in the British Museum.

—— The Press at Strawberry Hill, to Miss Mary and Miss Agnes Berry, on having received a visit from them, October 11th, 1788.

A quarto sheet, containing 12 lines of poetry, printed at the Strawberry Hill Press. Mentioned by Lowndes; not in British Museum.

—— See BENTLEY (Thomas).

The "Strawberry Hill Press," famous in the days of the Bibliomania, was a private press erected at the seat of Horace Walpole, afterwards Lord Orford, at Strawberry Hill, situated between Richmond and Twickenham, on the banks of the Thames. The noble owner was an accomplished writer. He was born October 5, 1717, and educated at Eton and Cambridge. He afterwards

travelled abroad, and imbibed a taste, which never deserted him, for literary and antiquarian curiosities. He was elected to a seat in Parliament during his absence, and took his seat on his return, his father, Sir Robert Walpole, being at the time Prime Minister. He remained a member of the House of Commons till 1768, but public life was not suited to his pursuits and tastes. His principal amusement and

occupation for many years was the building and decoration of his Gothic villa at Strawberry Hill. It was originally a small cottage, but grew into a large mansion. Walpole collected works of art and curiosities of every description to ornament the house—prints, pictures, books, and manuscripts. He was a virtuoso and a man of letters at the same time, but his compositions are generally of a character which finds little favour at the present day. In 1763 he wrote "A

of Painting," and a number of books not of permanent value. In 1791 he succeeded his nephew, third Earl of Orford, in the title and estates of his family, but he never took his seat in the House of Lords. He died in London, 2nd March, 1797, aged 80.

A memoir of Walpole will be found in Sir Walter Scott's "Lives of the Novelists," iii., 299, and Lord Dover's "Life of Horace Walpole," prefixed to the "Letters to Sir Horace Mann." There is a good



Catalogue of Engravers," founded on materials supplied by Vertue, the celebrated engraver. The cleverest of his works, however, are his "Letters," addressed to various distinguished persons, collected by himself, and published at different times since his death. They are full of anecdote, scandal, *bons mots*, and gossip, the style being gay and sprightly. The better to carry out his literary tastes, he set up the Strawberry Hill Press in 1757. Here he printed his "Anecdotes

though brief sketch also in the "Penny Cyclopædia," xxvii., 48.

Dibdin's "Decameron" contains an admirable and most congenial account of the Strawberry Hill Press, and his "Bibliomania" also gives, as Dibdin claims, "a full, particular, and perhaps not useless *catalogue raisonné* of the more deservable works which were executed at the Press." Lowndes's "Bibliographer's Manual" (Bohn's edition), iv., 237, contains also a list of them.

Dibdin, in the "Decameron," incidentally mentions that George Baker, the founder of the firm of literary auctioneers, Sotheby, Wilkinson, & Hodge (*g.v.*), amused himself in the compilation of a small 4to. tract of 16 pages, entitled "A Catalogue of Books, Poems, Tracts, and small detached pieces printed at the Press of Strawberry Hill," from which it appears that the sale of the books belonging to Thomas Kirtgate, the printer at one time to Walpole, brought before the public an extensive collection of its productions. Dibdin says further that (in 1817) the fame of Walpole was already on the wane, that the Gothic mansion was a complete failure, and that "a more mongrel piece of architecture could be rarely seen." "I was anxious to view the spot from which had issued unquestionably very many elegant and interesting publications; but what had been a receptacle only for Long Primer, and Short Primer, and Pica, and English, &c., types, had been long ago converted into a brewhouse, or washhouse—at this moment I forget which. Such are the revolutions in printing-houses as well as in empires!" He gives (p. 450) a copperplate view of "the outside of this said office, as it existed in the time of Thomas Kirtgate, who chiefly worked the press, from an ancient etching, with the said Thomas Kirtgate advancing from the office, with a proof-sheet towards the owner of the mansion." "I remember visiting Kirtgate, who lived at the east end of Pall Mall not long before his decease. I was pretty earnest in my en-

quiries, but he was utterly destitute of all typographical enthusiasm. He wore a brown, curled wig, talked sparingly, but bitterly, of Walpole's unkind treatment of him."

Dibdin's "Bibliomania" also contains a view of the villa itself, which the author says is "the most elegant title vignette that ever issued from the 'Prelum Walpoliana.'" We reproduce this woodcut (see opposite page) by permission of Messrs. Chatto & Windus, who published a new edition of the "Bibliomania" in 1876. The building itself, round which so many literary, artistic, and social traditions cling, was purchased in 1883 by Baron H. de Stern, who, it is stated, will appreciate these traditions in a practical way; and the danger greatly feared for several years, that it might be turned to business purposes—a somewhat ignoble declension to the history of the celebrated mansion—is, for a time, at least, averted. It may be added, as a rather singular coincidence, that the successor to the original proprietor of Strawberry Hill was the Countess Waldegrave, whose *salons* were frequented by the leading politicians of the day. This noble lady was a daughter of Braham, the tenor singer, who achieved his reputation principally by his wonderful rendering of Dibdin's patriotic sea-songs. The composer was the brother of the famous bibliographer, Thomas Frognall Dibdin.—See DIBDIN, Rev. T. F.

STREUBER (Wilhelm Theodor). *Neuere Beiträge zur Basler Buchdrucker-Geschichte*, in: *Beiträge zur vaterländischen Geschichte*. Herausgegeben von der Historischen Gesellschaft zu Basel. Bd. 3. Basel: 1846. 8vo.

One of the best accounts of the origin of printing at Basle, and the works of the first printers there. This Swiss city has always held a very distinguished

place in the literary world, and great interest attaches to its printers. The devices of most of these, *e.g.*, Oporinus, will be found in this BIBLIOGRAPHY.

STRUCK (Samuel). *Neuverfassetes auf der löblichen Kunst - Buchdruckerey nützlich zu gebrauchendes Format - Buch*, worin nicht allein alle und jede bisher übliche Formaten, sondern auch viele andere, welche etwan noch vorkommen mögten, richtig verzeichnet; deme beygefüget etliche Orientalische Alphabeten, Griechische und Lateinische Abbreviaturen etc. Abdruck der gebräuchlichsten Schriften, nebst dem gewöhnlichen Depositions-Büchlein; mit einer Vorrede vom Ursprung der Buchstaben, Sprachen, Schulen. Pergament und Papier, insonderheit von Erfindung der Buchdrucker-Kunst, Form-Schneiden und Kupferstechen. Lübeck und Leipzig: 1715. 8vo.

SAMUEL STRUCK was a German printer, who carried on business at Lubeck, in 1715.

STRUTT (Joseph). A Biographical Dictionary, containing an Historical Account of all the Engravers from the earliest period of the Art of Engraving to the present time; and a short list of their most esteemed works, with the cyphers, monograms, and particular marks used by each master accurately copied from the originals, and properly explained. To which is prefixed an essay on the rise and progress of the art of engraving, with specimens of the performances of the most ancient artists. London: 1785-6. 4to. 2 vols.

A standard work on the history of engraving. It is to be regretted that it has not been republished, for it now commands a high price at auctions and elsewhere. A work of the same kind is the late Mr. Samuel Redgrave's "Dictionary."—See REDGRAVE. JOSEPH STRUTT was an engraver and antiquary; born in Essex, 1749; died, 1802.

STRUVE (Burcard Gotthelf). Introductio in notitiam rei litterariæ et usum bibliothecarum. Accessit Dissertatio de Doctis impostoribus. Et huic tertiæ editioni accedunt Supplementa necessaria, et Oratio de meritis Germanorum in Historiam. Jenæ: 1706. 8vo. 3 parts. Jena: 1754. 8vo.

The eleventh chapter of the 1754 edition is "De origine Typographiæ, Typographis, Bibliopolis, et Correctoribus," and occupies pp. 513 to 576. The "Dissertatio" and the "Supplementa" have each a separate title-page and pagination.

— and JUGLER (Johann Frederick). Bibliotheca historiæ litterariæ selecta. Jenæ: 1763. 8vo.

Notices of Koster, his alleged edition of the "Speculum," and of many of the early printers of Holland and Belgium, will be found in this work.

STUBRITIUS (M.). Ad Senatam populumque Budissinensem super auspiciatissima artis atque officinæ typographicæ restauratione. Epistola gratulatoria. Budissæ: 1657. 4to.

STÜCKRAD (George). Programm für das Gutenbergs-Jubiläum des neunzehnten Jahrhunderts. Offenbach: 1837. 8vo. pp. viii. 197.

An account of the Offenbach celebration, in 1837, of the invention of printing in Germany. Reference, however, should be made, for information concerning each of these local festivities, to Mr. Blades's recently-issued "Numismata Typographica," in which there is a full list and valuable historical particulars.

STUSS (Johann Heinrich). Commentatio de Natalitiis artium, speciatim Artis Typographicæ, Invitationi ad Panegyryn sollempnem Festo hujus sæculari tertio præmissa. Gothæ: [1740]. 4to. 2 parts. pp. 36.

At the end are two German hymns, by J. A. Reyher, sung before and after the delivery of the oration.

STUTTGART. Saecularfest, das vierte, der Erfindung der Buchdrucker-kunst, begangen zu Stuttgart am 24. und 25. Juni 1840. Stuttgart: 1840. 4to. pp. 92. With 2 views and a facsimile print from the first printed German Bible.

A description of the fourth secular anniversary of the celebration of the invention of printing held at Stuttgart, with festival poetry, and a list of all the members of the printing confraternity who took part in the proceedings.

SÜSS (Maria Vinzenz). Beiträge zur Geschichte der Typographie und des Buchhandels im vormaligen Erzstifte nun Herzogthume Salzburg. Salzburg : 1845. 8vo. pp. 104.

SUESSMANN (J.). Proben kupferner Polytypen durch die Galvanoplastik erzeugt. Berlin : 1842. 4to. 12 plates and half-sheet of text.

Specimens of ornaments, &c., for the use of printers. They are produced by electrotyping, stereotyping, and polytyping—the latter a species of die-sinking.

SULKOWSKI (J. A. M. de). Vier-Honderdjarig Jubelfeest van de Uitvinding der Boekdrukkunst door Laurens Janszoon Koster, gevierd te Haarlem, den 10den en 11den Julij, 1823. Amsterdam : 1823. 8vo. pp. 13.

An account of the 1823 celebration of the alleged invention of printing by Laurens Koster. The Dutch bibliographers have since abandoned the date, and do not usually refer to the proceedings at this festival.

SUMNER (Charles). The best Portraits in Engraving [Article in *The City*, No. 1 (all published). New York : 1872. 8vo.] with three facsimiles of old engravings by the Actinia Engraving Co.

SUPPLICA degli stampatori e libraj d'Italia al Papa Pio VI. per il libero smercio dei loro libri. Ceillan-Catai-Tibet : 1785. 8vo.

SUPPRESSION, De la, des brevets d'imprimeurs et de libraires. Réponse des imprimeurs et des libraires de Lyon et du Département du Rhône. Lyon : 1869. 4to.

SUTAINÉ (Maximilien). Un mot sur la Gravure et cet art en Champagne, à propos de la brochure de M. le Baron Chaubry de Troncenord, intitulée "Notices sur les artistes graveurs de la Champagne." Reims : 1860. 8vo.

A useful little book. The author is thoroughly well acquainted with the early history of wood-engraving, and of art generally, in Champagne.



LONDON : 1558-1565.

SUTTON (Henry).

HENRY SUTTON was an original member of the Stationers' Company. He had a shop in St. Paul's Churchyard, and lived in Paternoster Row, at the sign of

the Black Boy, and other places. During Queen Mary's reign he printed, chiefly in connexion with John Kingston, various church books. No biographical details concerning him are on record. Dibdin's "Ames" does not contain the device of this printer, but the above appears in

several of his books, especially in Seneca's "Hercules Furens," translated by Jasper Heywood. London: 1561. 16mo. Sutton's device represents two children, naked, sitting on the ground and playing with apples.

SWEDEN. *Försök till Historia om Sveriges Boktryckerier. Tiden före 1700.* Stockholm: 1871. 8vo. pp. 94.

A history of the Swedish printers before 1700.

— Origin of Printing in.—*See* ALNANDER; HOFFMANN (Dr. Franz Lorck); and SCHROEDER.

SZWYKOWSKI (Ignaz von). *Anton van Dyck's Bildnisse bekannter Personen.* Leipzig: 1859. 8vo. pp. 408.



END OF VOLUME II.

LONDON :
WYMAN AND SONS, ORIENTAL AND CLASSICAL PRINTERS,
GREAT QUEEN STREET, W.C.

Z117
B55
v.2

CENTRAL LIBRARY

164861

~~Bismore~~

~~25~~

v.2

