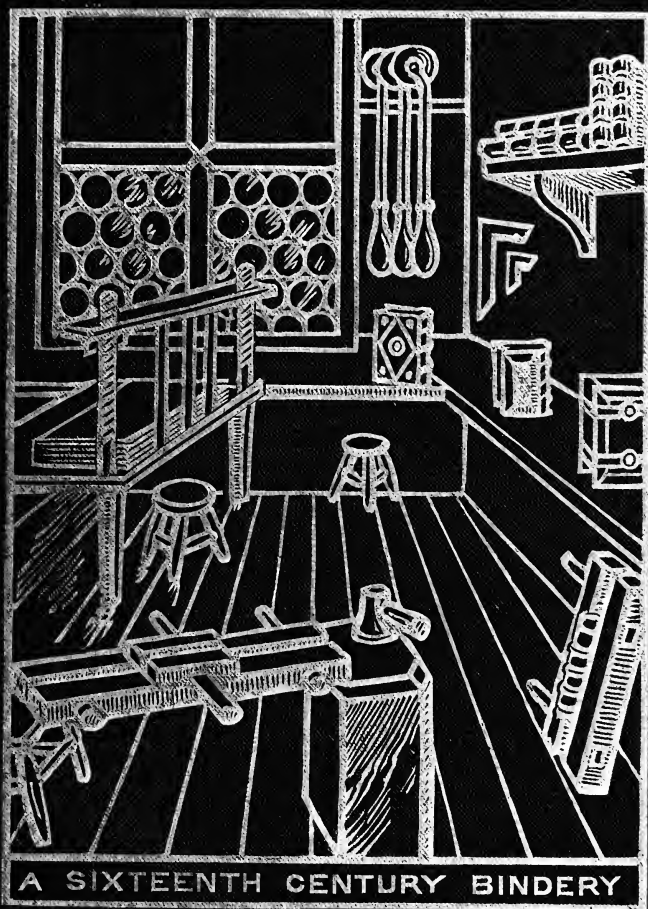


Jean Grolier





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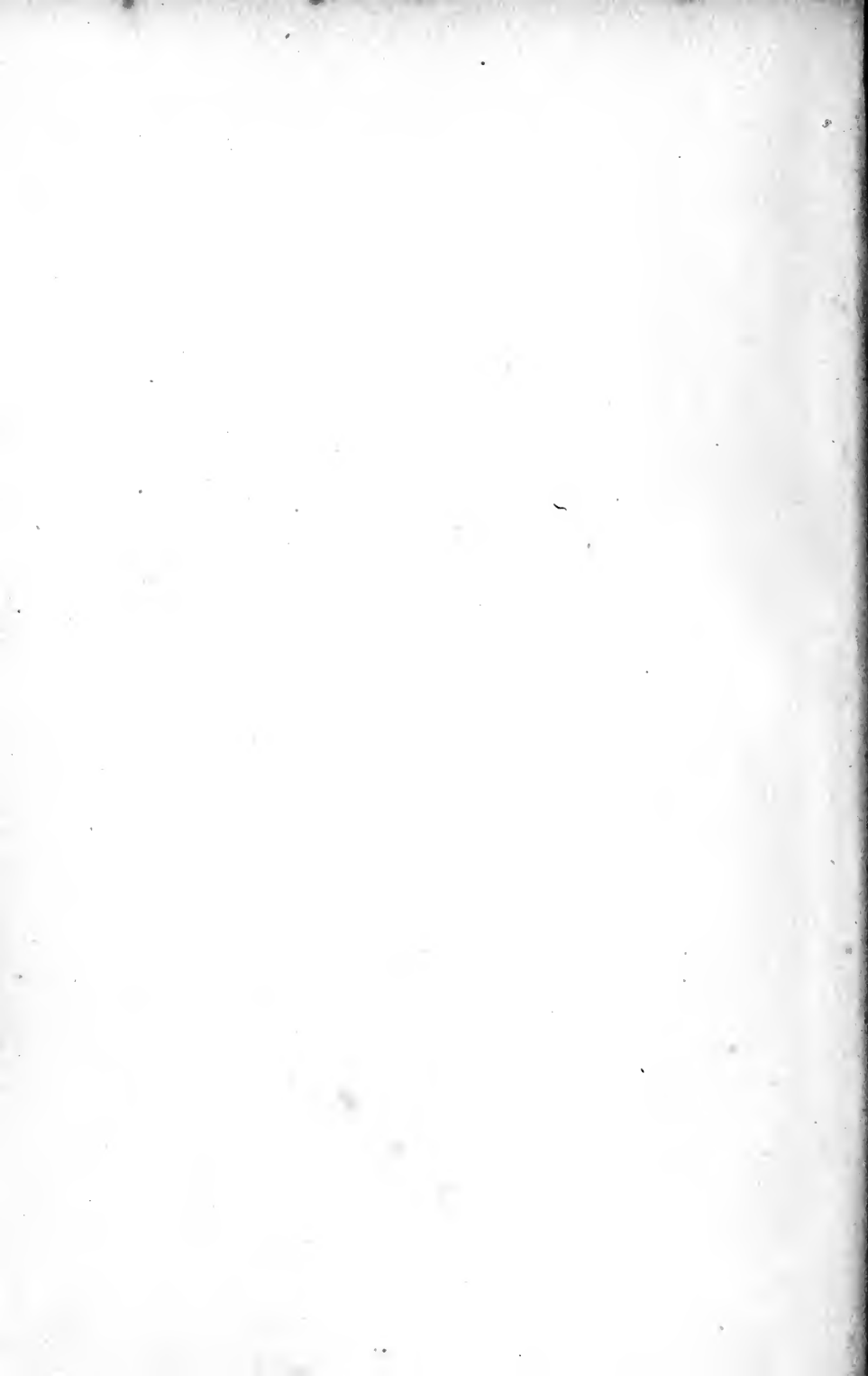
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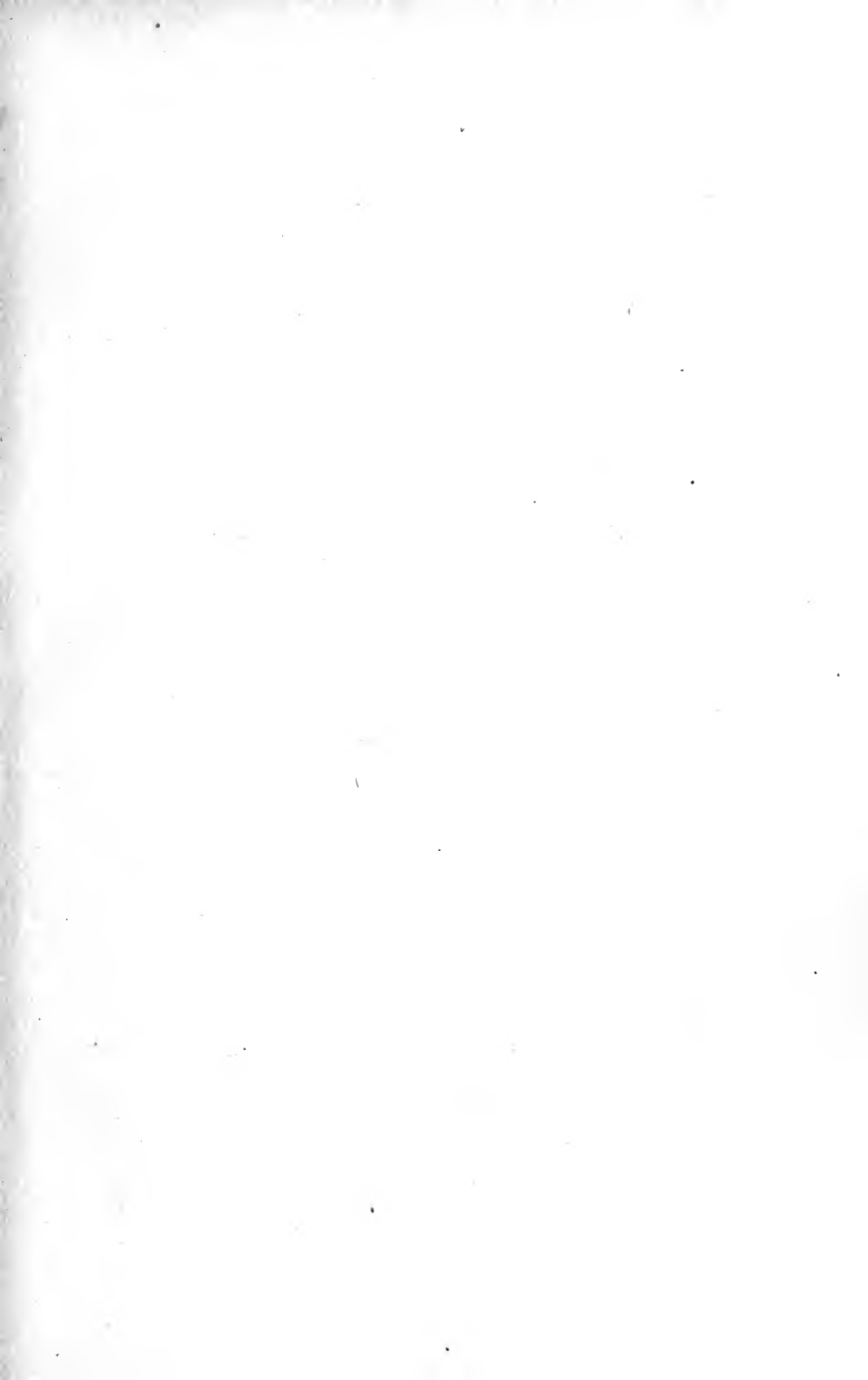


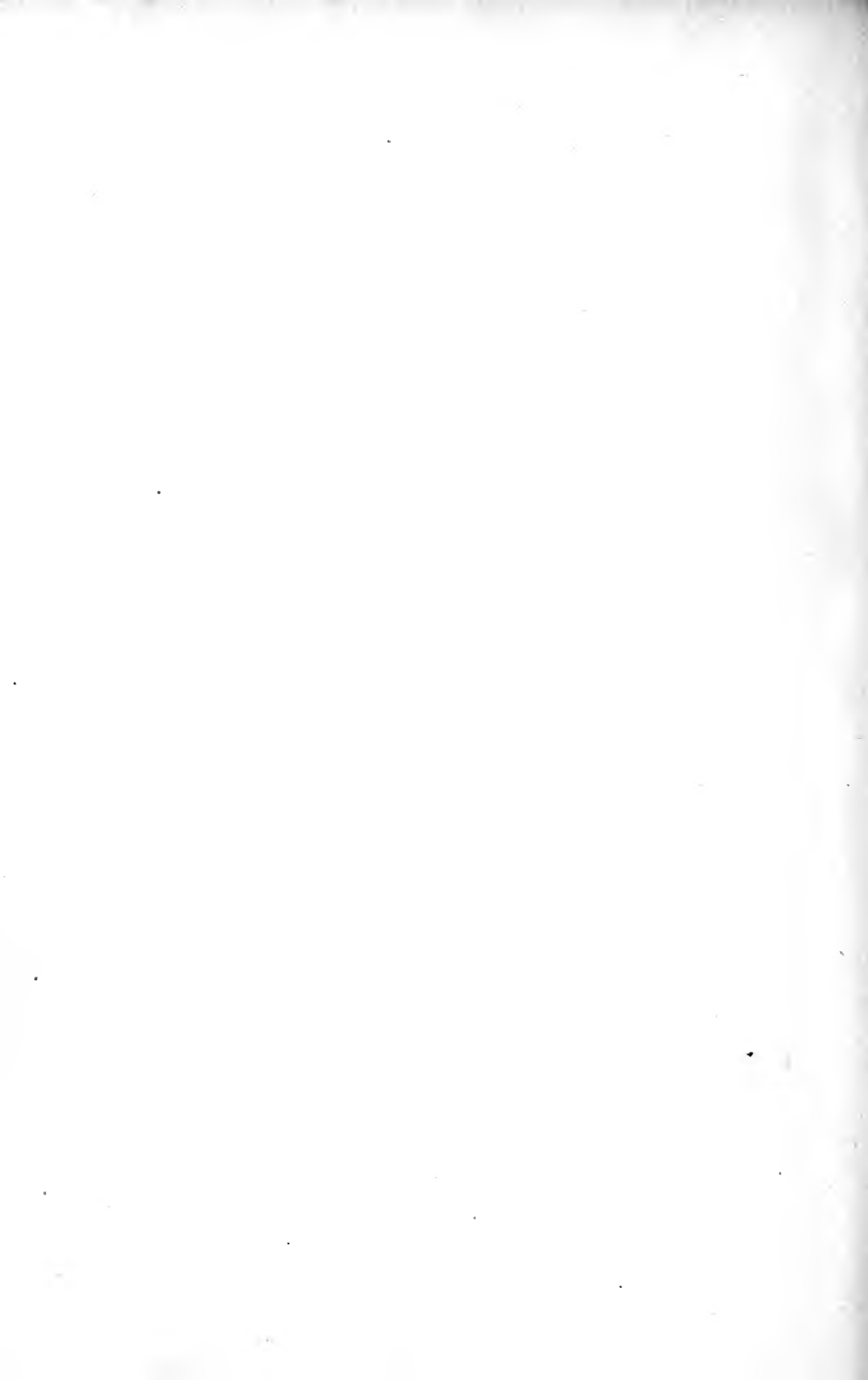
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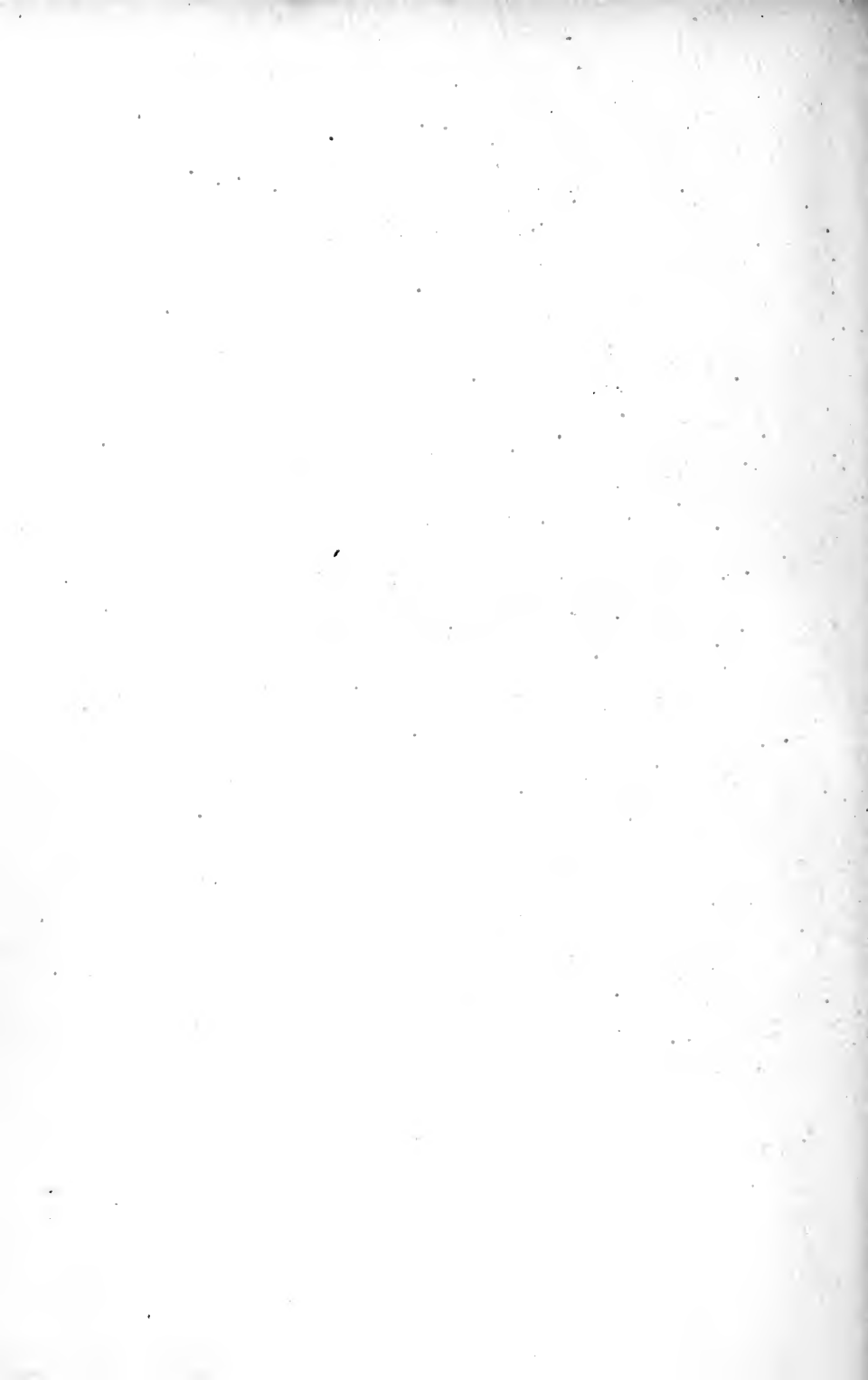


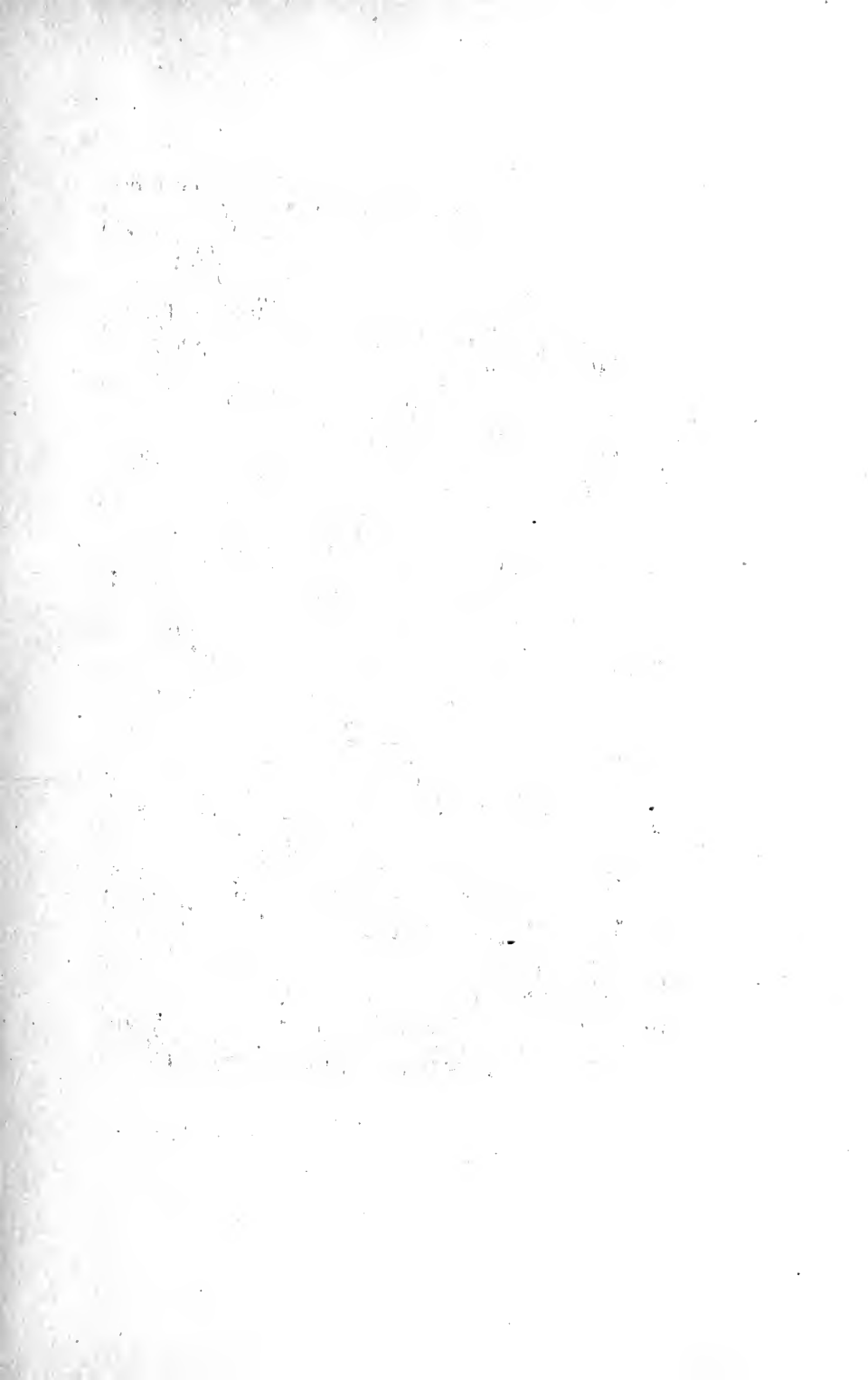


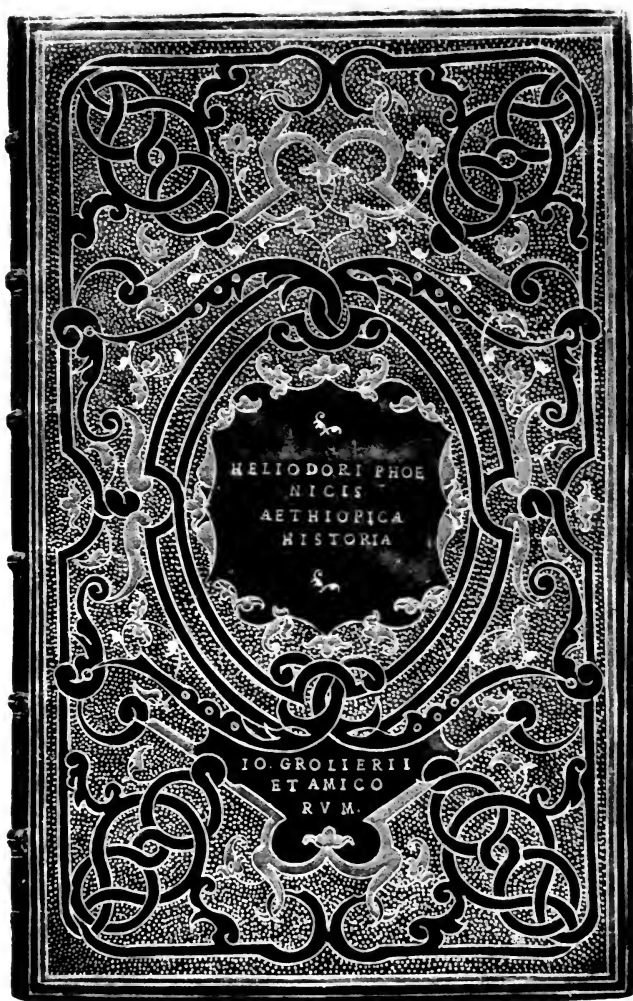
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One hundred and forty copies printed
on hand-made paper, and ten on Japan.







HELIODORI ÆTHIOPICÆ HISTORIÆ, BASLE, 1552.

Size of original, 8 x 12½ inches.

COLLECTION OF ROBERT HOE.

JEAN
GROLIER

DE SERVIER
VISCOUNT D'AGUISY

SOME ACCOUNT OF HIS LIFE
AND OF HIS FAMOUS
LIBRARY

By WILLIAM LORING ANDREWS



NEW-YORK M DCCC XCII

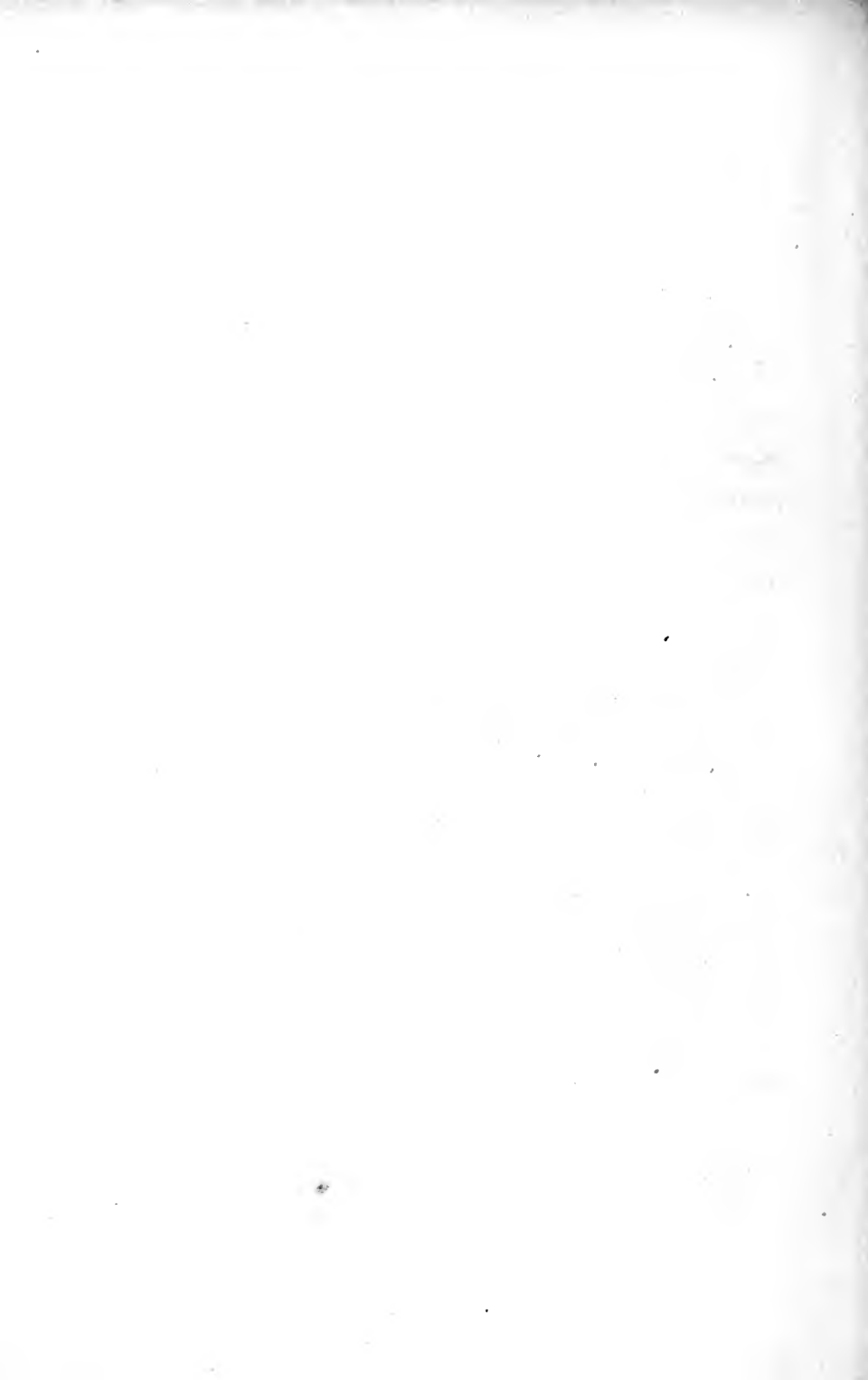
THE DE VINNE PRESS

“La passion des livres ne saurait être considérée comme un des résultats de notre civilisation moderne : en France comme en Angleterre, en Italie comme en Allemagne, enfin dans les différents pays de l’Europe, il est trouvé presque à toutes les époques des hommes éminents qui ont consacré leur veilles et une parti de leur fortune à se former une bibliothèque. Rois, princes, seigneurs, religieux ou abbés, prelates ou simples prêtres, savants, magistrats, financiers même, tous ont rivalisé sous ce rapport et meritent d’être cités.”—*Le Roux de Lincy.*

PREFACE

*F*OR much of the material in the following pages the writer heartily acknowledges his indebtedness to that admirable and thorough treatise by M. Le Roux de Lincy, Secretary of the Society of Bibliophiles-Français, Recherches sur Jean Grolier, sur sa Vie et sa Bibliothèque, Paris, 1866, to which the reader is referred for further investigation of the subject should his interest or curiosity be hereby sufficiently aroused.

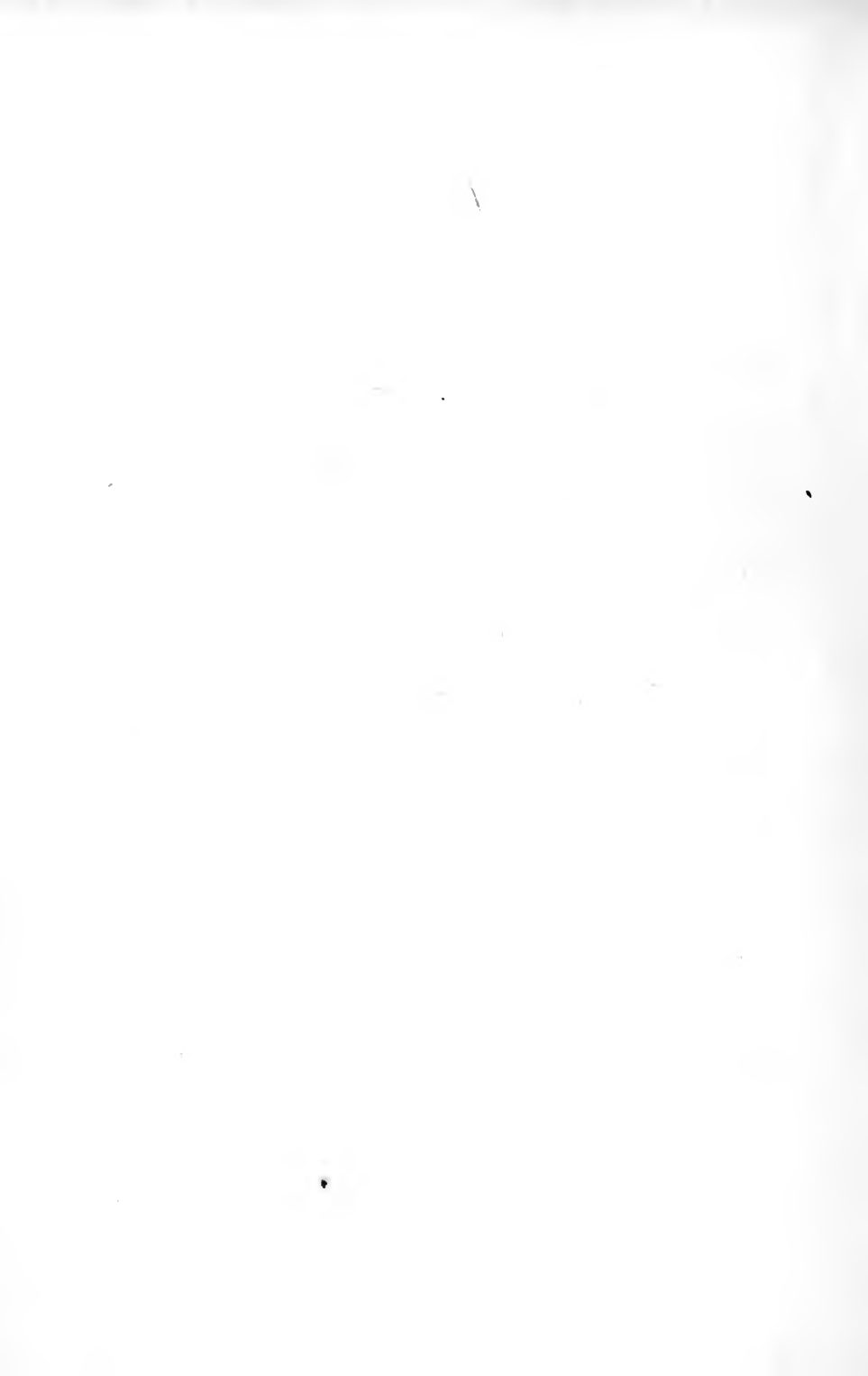
Regardless, however, of any other result, the author is content to put forth this little pamphlet simply in token of his admiration for the many estimable "characteristics" of the worthy prototype of a class with which, if not identified, he hopes to be considered within bounds in claiming to be in strong affiliation. If the picture is therefore overdrawn, the reader will kindly bear this in mind, and make due allowance for the fact that a "fellow-feeling makes us wondrous kind."



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The plates of bindings, of the Aldine medal, and of the facsimile page with Grolier's signature are by Mr. Edward Bierstadt's artotype process; the remaining illustrations are the work of the De Vinne Press.







BESSARIONIS CARDINALIS NICENI, ALDUS, 1521.

From Techener Sale. Size of original, $8\frac{1}{4}$ x 13 inches.

COLLECTION OF ROBERT HOE.



JEAN GROLIER

THOMAS HARTWELL HORNE, in his Introduction to the Study of Bibliography, makes this remarkable statement: "The most eminent *bookbinders* of France are *Grolier*, Deseuille, Padaloup, De Rome, Bozerian of Paris, and Noel of Besançon"; and he adds in a footnote this interesting and valuable piece of information: "Many books of Grolier's binding are to be found in Mr. Cracherode's collection in the British Museum. Though many centuries have flown away since they were executed they still exhibit to advantage his admirable style." Certainly many of the interesting facts brought to light by Le Roux de Lincy concerning the life and library of this noted bibliophile were not accessible to Horne; still it is singular that he was apparently ignorant of the existence of a

Jean Grolier

number of earlier authorities upon the subject, notices and descriptions of Grolier and his books having appeared long before Horne wrote his treatise, in works of De Thou,¹ Croix du Maine,² Paul Lacroix,³ and others. It is equally difficult either to explain or to excuse the commission of so glaring an error on the part of a professed student of bibliography.

It is a fact not difficult to demonstrate that, irrespective of any other title to remembrance, the one who follows to a conspicuous extent the pursuit of book-collecting is assured of a degree of enduring renown beyond that which falls to the lot of most human beings outside the confined circle of the acknowledged great ones of earth. In the niche of imperishable fame posterity places but few of the painters, poets, statesmen, or scholars of any age, while the multitude are allowed to sink into the outer darkness of complete forgetfulness; but it is a safe assertion that the name of no book-collector once inscribed upon the annals of bibliography has ever passed away entirely from the minds of men. This naturally results from the character of the bibliophile's pursuit. The books he loved and cherished become the lares and penates of

Jean Grolier

the next fortunate possessor, and the precious volumes, carefully guarded and passed on by one to another, are of necessity indissolubly connected with the names of the first and each succeeding owner. The superior vitality of a bibliophilistic reputation is shown in marked contrast in the subject of our sketch. Here was a man who through the greater part of his life filled, and worthily, positions of the highest trust and importance in the State—Treasurer of the French Army in Italy, Ambassador to Rome, and then Treasurer of France; and yet his name would have been forgotten long ago but for the beautiful books which through all these years have borne their silent witness to his knowledge, taste, and culture. In the introduction to his book, Le Roux de Lincy admits that his interest was aroused and his research incited by the keen appreciation shown by book-lovers for the bindings of Grolier and their rapid enhancement in value.

Certain it is that, within this prescribed circle at least, the one who gathers together a collection of choice and valuable books may unwittingly and unintentionally build for himself a monument more enduring than brass or marble. True, outside of this circle he may expect, in the course

Jean Grolier

of time, to encounter the ill-fortune of being woefully misrepresented, and, as we have seen, even within the confines of the book-man's preserves this has been the fate of Jean Grolier. There was good reason indeed to fear an indefinite increase of the number of misguided admirers of his skill as a bookbinder, and a well-grounded dread of our friend Horne's error becoming a popular fallacy; but happily Le Roux de Lincy has come gallantly to the rescue of his distinguished countryman, and averted this threatened danger.

An endeavor to trace the rise of a taste for literature and the commencement of a passion for the collection of books amongst the French people carries us back to the eighth century and the reign of Charlemagne. That great monarch was himself a munificent patron and ardent friend of learning. Aided by Alcuin, a native of York and disciple of the "venerable Bede,"⁴ he established in his family an institution called a Schola Palatina, which accompanied the Court wherever it journeyed and was attended by the royal family and the high officers of State. Other similar schools were established from time to time in various parts of the dominion, and

Jean Grolier

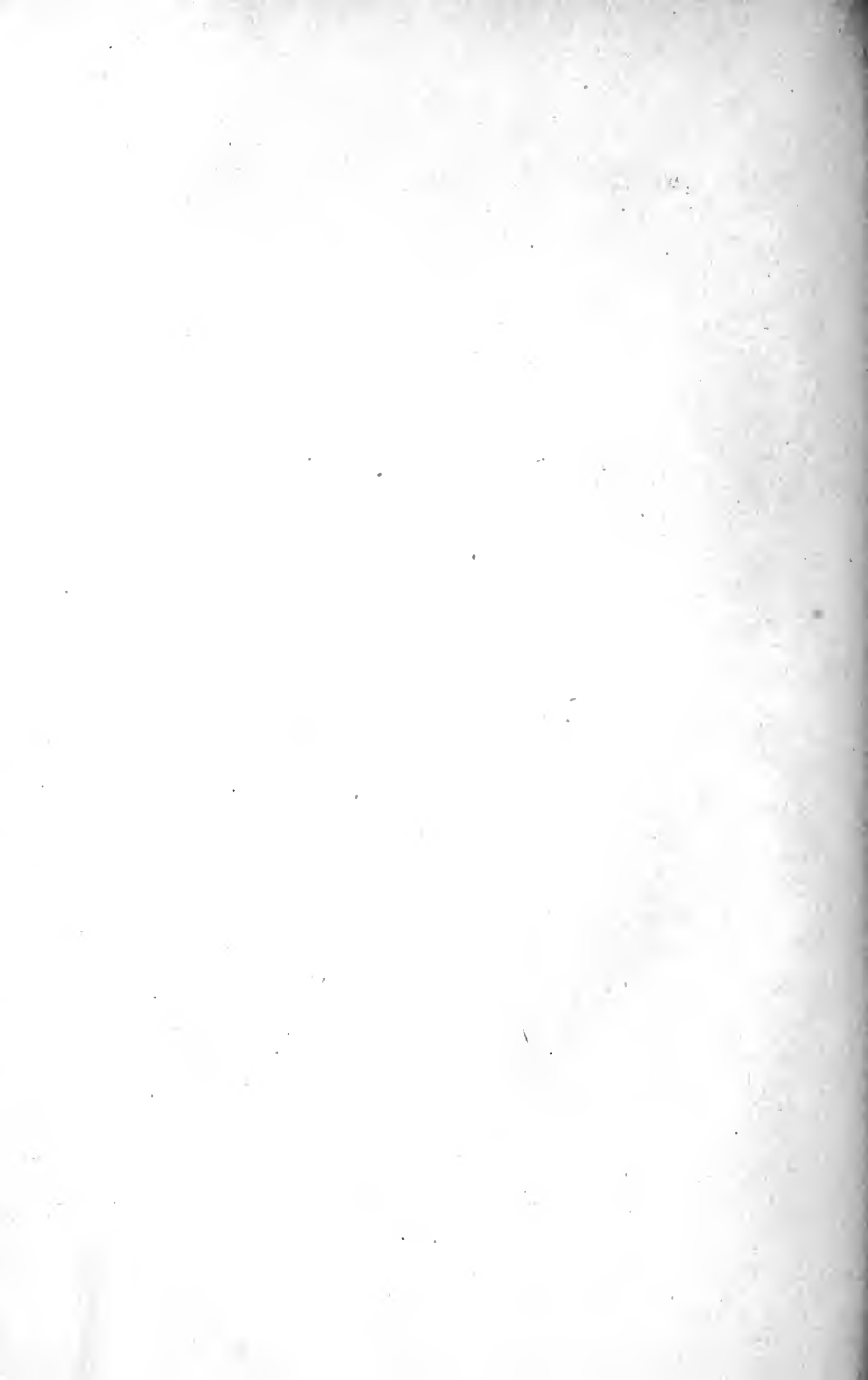
particular attention was given, under the direction of Alcuin,⁵ to the restoration and correction of the ancient Greek and Latin manuscripts which had become mutilated by the ravages of time and corrupted by ignorant translators. These were newly transcribed at the different schools and monasteries, and copying manuscript became one of the fashionable occupations of the day, in which "even the royal princesses took an active part and lively interest."

It is not, however, until the thirteenth century that the history of bibliophilism in France becomes at all voluminous. Since that date it embraces, with few exceptions, all the grand and conspicuous personages of the kingdom — its sovereigns, princes, state officials, and men of wealth. Large collections of books were also gathered together in the abbeys and monasteries, where the friars (the conservators of medieval literature) continued, without cessation, from age to age their quiet, monotonous toil of copying works sacred and profane, until suddenly they found themselves confronted with the startling results of Gutenberg's wonderful discovery, and their careful and laborious process of book-making was superseded.

Jean Grolier

We can fancy with what feelings of surprise and, doubtless, of sorrow and resentment these cloistered monks slowly and unwillingly read the handwriting on the wall. To the artistic souls among them must have come a premonition of the inevitable result of this new mechanical invention. It signified the gradual extinction of their beautiful art. This was not the immediate effect, but the final abandonment of their occupation was none the less sure to follow the introduction of the printing-press.

The printers kindly left them for a time blank capitals and wide, clean margins upon which they still could lavish their taste and skill, but it was not long before even this restricted opportunity passed away. In the haste occasioned by the multiplied demands which the invention itself created, time could not be spared for the beautifying but slow and tedious processes of the illuminator. As the glow of the sunset slowly disappears from one hillside after another until the entire landscape is lost in a monotone of shadow, so, through the two or three decades following the invention of the art of printing, the splendor of the burnished, historiated capitals and the richly tinted, grace-



Jean Grolier

fully designed borders gradually fades and dies away until all that remains is a prosaic, unrelieved surface of white and black.

Missal of the Gothic Age,
Missal with the blazoned page,
Whence, O missal, hither come,
From what dim scriptorium ?

.
Not as ours the books of old—
Things that steam can stamp and fold;
Not as ours the books of yore—
Rows of type and nothing more.*

Before the close of the sixteenth century the hands of the scribe and miniaturist had lost much of their cunning, and the practice of their art became speedily, through disuse and neglect, naught but a reminiscence.

It was a goodly company who thus found themselves thrown out of employment. The school of scribes, miniaturists, and illuminators at Paris, dating from the end of the thirteenth century, perhaps earlier, which enjoyed a merited reputation throughout France, is said at the close of the fourteenth century to have exceeded 60,000 in number.

* Austin Dobson.

Jean Grolier

Among the most celebrated book-collectors or owners of fine books anterior to the time of Grolier, one of the most conspicuous was Étienne Chevalier, born in 1410 and dying in 1474. He, like Grolier, held the office of Treasurer, and was a devoted servant of his master, Charles VII, a close and trusted friend of the beautiful Agnes Sorel, and (which interests us most) the patron of Jean Fouquet,⁶ the most skilful miniaturist of the fifteenth century.

The number of women in all the higher classes of society, noted as lovers and possessors of beautiful books, is remarkable. Queen Blanche of Castile, mother of St. Louis; Anne de Bretagne, whose magnificent Book of Hours, containing fifty-one large paintings in the highest style of French art of the earlier part of the sixteenth century, now forms one of the chief ornaments of the Bibliothèque Nationale; Catherine de Médicis; Mary Queen of Scots; Anne de Beaujeu, daughter of Louis XI; Margaret d'Angoulême, Duchesse d'Alençon, Reine de Navarre, author of the *Heptameron* and the *Marguerites de la Marguerite de Princesses*, called by the poets of her day the "fine pearl of the Valois"; and that other Margaret, also



LIVRE DES STATUTS DE SAINCT MICHEL, PARIS, 1467.

Printed on vellum. Binding of Henry II and Diane de Poitiers.

From Syston Park Sale. Size of original, $6\frac{1}{4}$ x $8\frac{7}{8}$ inches.

COLLECTION OF W. L. ANDREWS.

Jean Grolier

Queen of Navarre, first wife of Henry IV, whose lovely bindings are strewn with the flower which bears her name. Nor is the list complete without the addition of the names of not a few of that bevy of fair dames and demoiselles who, although not queens by birth, exercised a regal power by force of their wit and beauty — above all, the famous Diane de Poitiers, widow of the great Seneschal of Normandy, and mistress of Henry II.

(“*La dame*”) dont le nom gracieux
N'est ja besong d'escrire,
Il est escript dans les cieux
Et de nuict se peult lire.*

Thus it is seen that Grolier, as a lover and collector of books, is by no means a unique figure in the history of sixteenth-century France; he was but following in the footsteps of the brilliant line of bibliophiles that had preceded or were contemporaneous with him. But this must be conceded, that he was one of the foremost in his appreciation of the importance to learning of the study of the writings of ancient classical authors, and that he contributed more

* Clement Marot.

Jean Grolier

to their restoration by his liberal patronage of the scholars, authors, and printers of the day than any other of his contemporaries. In one respect — his sumptuous fashion of clothing his books in rich and solid bindings of the highest artistic quality — he stands unrivaled. He has left us, writes one of the foremost of modern French binders,* a collection so rich that we may claim for him the rôle of a creator in a specialty which, until his time, had not risen above the rank of an ordinary handicraft, but which he elevated to the height of a genuine and beautiful art. These masterpieces have served as models to the bookbinders of all ages since they were executed, and are examples of the art of ornamental design as applied to the covers of books which have never been equaled.

This scholar, statesman, financier, antiquarian, and bibliophile lived under the rule of seven sovereigns of France: Louis XI, Charles VIII, Louis XII, Francis I, Henry II, Francis II, and Charles IX, being born at Lyons in the year of

* "En examinant avec soin les détails de cette ornementation (Grolieresque) on y reconnaîtra l'influence que l'empire d'Orient et les Arabes ont laissée à Venise à cette époque, et nous pouvons considérer cette ville comme le berceau, non seulement de la Reliure en général, mais spécialement de notre Reliure française." *Léon Gruel, Relieur.*

Jean Grolier

grace 1479, and dying full of years and honors at Paris, October 22, 1565. His family came originally from Verona, establishing themselves in France about the commencement of the thirteenth century. In 1510, at the age of thirty-one, he succeeded his father Étienne in the office of Trésorier-Général of the Duchy of Milan. This province, conquered by Louis XII, had revolted during the latter part of that monarch's reign, but had been reunited to France by Francis I immediately upon his accession to the throne. In addition to this office Grolier held that of Elu, or Chief Magistrate, of the city of his birth. In 1524 he was sent by Francis I as ambassador to Pope Clement VII. He could not, however, have remained at the Court of Rome or as Treasurer at Milan later than 1530, as about that date the French troops left Italy and amicable relations between the Holy Chair and France ceased

In 1537 Grolier had returned to Paris, and in 1545 was made Trésorier-Général for the country beyond the Seine and Yonne and in the Ile de France, which included the city of Paris and was the most important of all the treasurer-ships as well as the most arduous in its administration. This position he held until his death.

See

Jean Grolier

There were at this time in the entire kingdom of France but four treasurers. Their duties were as multitudinous as varied, and comprised not only the collection of all the taxes levied by the King, but also his disbursements as head of the State, including the payment of the army and of the domestics of the royal household down to those of the lowest rank. The care of the palaces, châteaux, and domains belonging to the crown also formed part of the duties of the position of Treasurer. They in turn were subject to the direction of the General Master of France, who controlled their actions and rendered account directly to the King.

Grolier, while still a comparatively young man, undoubtedly possessed a knowledge of the classics and of several other branches of literature, acquired, probably, for the most part, during his residence in Italy; but before he first left Paris we find him in correspondence with all the Parisian and many foreign men of letters, amongst them Budé, the foremost Greek scholar of the period (an edition of his work on Ancient Measures and Moneys Grolier subsequently caused to be printed with great care at the Aldine Press); also with Beatus Rhenanus,⁷ a noted

Jean Grolier

German scholar. Two letters written to Rhenanus and François d'Asola jointly still remain in existence. Grolier was likewise the friend of Erasmus, who describes him as a man who "in a well-formed body possessed all the good qualities and all the virtues imaginable." He extols his civility, his modesty, his integrity, and his munificence; styles him the ornament of France, the protector of savants, whose name is placed at the head of all the works printed in his time and above all the learned men of his age, not only by his position but by his erudition; and he adds, "You owe nothing to books, but books will give you in the future an eternal glory." This prophecy has had one fulfilment he could not have dreamed of—the foundation of a club of bookmen, called by Grolier's name, more than three centuries after his death, in a country undiscovered at the time of his birth and known to Erasmus when he penned this rather fulsome panegyric only as a far distant land peopled with untutored savages.

In the discharge of his duties as Treasurer of the French army in Italy, Grolier's residence was occasionally in Naples, but principally in Milan, whence he made frequent visits to Venice, cul-

Jean Grolier

tivating the acquaintance of the scholars and studying the literature of these different cities. Probably as early as 1512 he had become a collector of books and frequented the libraries of Italy as well as the offices of its celebrated printers, notably that of the elder Aldus and his successors, of whom he became, very early in their history, an ardent admirer and generous friend and patron.

Aldo Pio Manutio, the "scholar printer," the man who "toiled and spent his life to fill the world with beautiful books and hold open to all men the gates of learning, all for love and nothing for reward," died in 1515, leaving four children, all too young to direct the affairs of the printing-house which he had been laboring diligently for over twenty years to establish. Fortunately the management fell into the able hands of his father-in-law, Andre Torresano d'Asola, and his two sons. It is at this date that the closest and most intimate connection of Grolier with the house of Aldus existed. He had held the elder Aldus in the very highest esteem and affection, and in a letter to François d'Asola in 1519, advising him of the sending of the *Book of Budé*,⁸ which he wished



CONTEMPORARY ALDINE MEDAL.

From a facsimile metallic reproduction in the Grolier Club Collection of
Typographical Medals, presented by S. P. Avery. Exact size of original.

For description see page 66.

Jean Grolier

to have printed at his own expense at their press, he writes: "This man's death has caused me a very bitter sorrow, as much because learning has lost in him a very able restorer as that I have been deprived of a most affectionate friend."

In the last paragraph of this letter, written in Latin with much elegance of style and felicity of diction, Grolier enters into minute details concerning the manner in which he wished this Book of Budæus d'Asse to be executed. "Now, then, dear François, you will give your utmost care so that a most correct work will pass from your press to the hands of the learned. I entreat you many times and supplicate you to add beauty to elegance, that the paper should be without blemish, the characters of a perfect equality, and, what is not to be despised, that the margins should be *large*. In conclusion, I wish that the book should be executed with the same characters as were used formerly to print the 'Politiani,' and in the same style; and if so much elegance involves a great expense, I will not fail to account to you for it. I wish further that nothing should be changed or added to the original." The Omnia Opera Angeli Politiani,⁹

Jean Grolier

1498, which is here designated as the model for the Book of Budé, is one of the most beautiful books issued from the press of Aldus Manutius, and is now one of the rarest.

The Book of Budé on Ancient Measures and Moneys appeared in 1522. A copy on vellum, with the initials illuminated in gold and colors (Grolier's own copy), was in the MacCarthy Reagh collection, purchased by him at the Soubise sale, and is described as follows in the catalogue of his (MacCarthy's) library sold in Paris, 1815: "No. 5106: Guill Budæi Parisiensis libri v de asse et partibus ejus. Venetiis, apud Aldum 1522 in 4 m. r. IMPRIMÉ SUR VÉLIN. SUPERBE EXEMPLAIRE, avec les lettres initiales peintes en or et en couleurs, et le seul que l'on connoisse sur vélin. C'est celui qui fut envoyé à Grolier, à qui ce livre est dédié. On lit a la fin du texte ces mots écrits: *Jo Grolierii Lugdunens et amicorum.*"

This volume, rebound by Lewis in the Grolier style in green morocco, is now one of the treasures of the library of Lord Spencer. It cost the Earl, at the MacCarthy sale in 1815, 1500 francs.

Grolier's passionate admiration for the books issued from the Aldine press, and his warm and

IO. GLORIERIO CHRISTIANISS.
 GALLORVM REGIS SECRETA
 RIO ET PRIMARIO IN
 SYBRIAE QVAESTORI
 FRANCISCVS ASV
 LANVS S.

QVICVNQVE Volatius ille Sedigro
 tus fuit: qui iudiciū de latinis comicis, in
 his, qui circūferuntur, iambis tam auda
 ceter tulit: ut nihil eum, qui contra sen
 tiat, sentire dixerit: ne ille mihi omni
 ipse prorsus uidetur sensu: atruisse. Caelio palmam sta
 tuit: facilius id fortasse quā dectit. quanquam enim de
 eo, cuius nulla extant scripta, iudicari nihil possit: non
 parui tamen Ciceronis iudicium, qui nunc rialisum eum es
 se latinū auctorem, nunc male locutum dicit: facien
 dum est. Sed ob ipsam tamen hanc causam, quod omnia
 eius scripta interciderunt: ne temere in eum quem non
 legimus, pronuntiassē quicquam uideamur: cum præser
 tim & Horatius etiam grauitate eum dicat uincere:
 condonemus sanē hoc Ciceronis iudicium: & recte Cæci
 lio delatam palmam existimemus. Quid quod Plautum
 ceteros superare, ac sexto demum loco consequi Teren
 tium asserit: ullo ne id pacto assentiri possumus? ego uero
 tantum abest ut in hac sim sententia: ut longo interval
 lo post Terentium Plautum arbitrer collocandum. Neq;
 uero ut hoc sentiam, sermonis solum elegantia moucor:
 qua Terentium facillime omnes excellere nemo est qui
 neget. Volo in hoc parem illi Plautum esse: uolo quod ho
 minis fortasse uitium sit, ætati ascribere. durior est Plau

Jean Grolier

sincere friendship for the printers, found practical expression in his continual readiness to render pecuniary aid in the many embarrassments in which their affairs were from time to time involved. Their gratitude for this assistance is shown by the number of dedications addressed to him, and is expressed in most glowing terms in their correspondence. "You are regarded," they write, "as a divinity upon earth throughout Lombardy." For many years they never published a book without printing several copies for him either on vellum or on a special paper.

Of the several Aldine editions of Latin authors, a number were particularly dedicated to Grolier, some by the learned men who revised them, others by the Alduses themselves. The three editions of the works of Terence, 1517, 1521, and 1524, are all inscribed to him. A Greek grammar left uncompleted by the elder Aldus was finished by Marco Musurus, one of the most distinguished members of the Aldi Neacademia,* and dedicated to Grolier in these words: "After having polished it the best possible, I dedicate it to you and ask that you will have the goodness to give it a place in your

* A famous literary society founded by Aldus.

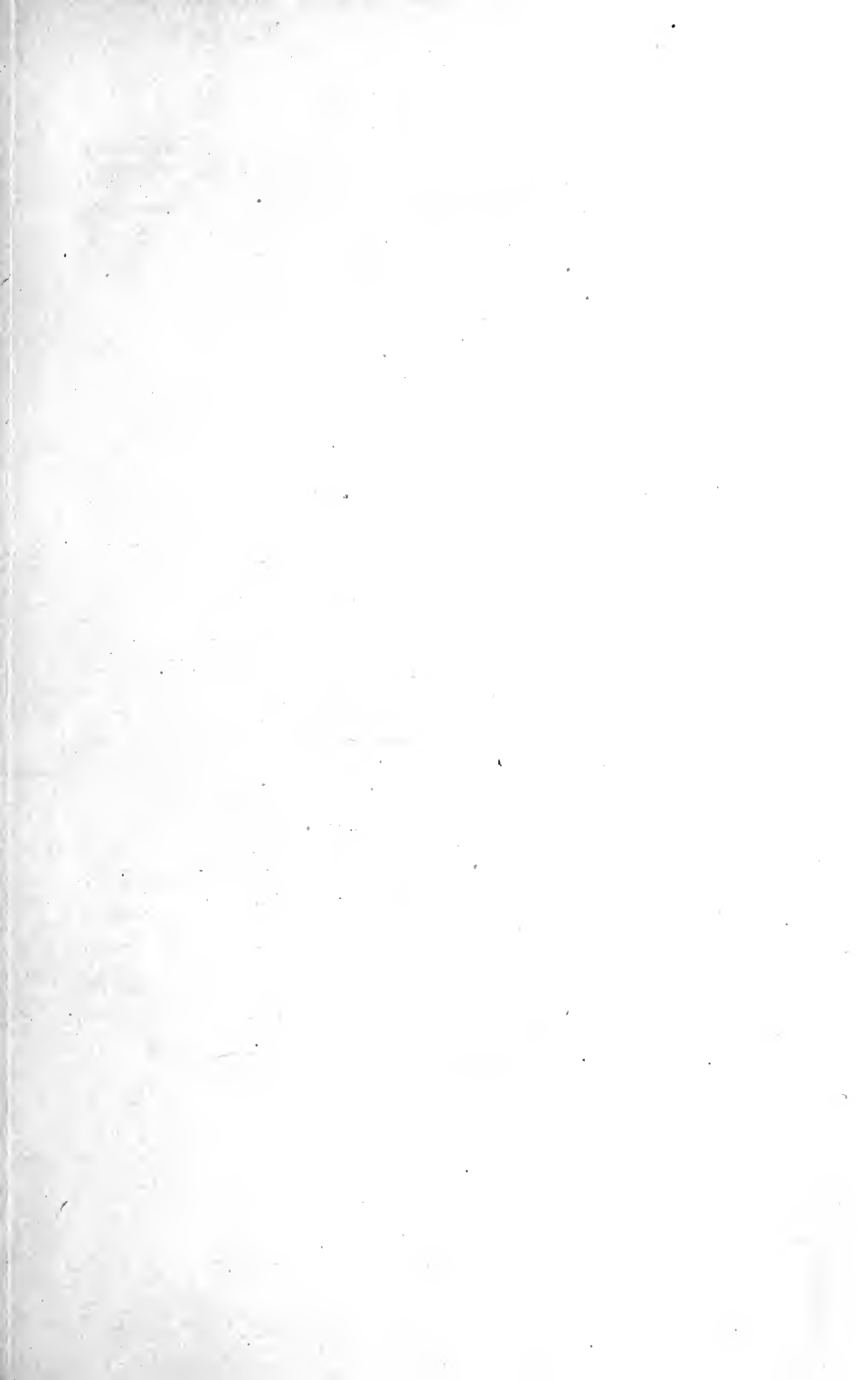
X and the Froben, Basel, Terence d. 1519

Jean Grolier

elegant library." In addition to these classics, books relating to music were also dedicated to him. The talented musician, equally with the artist, poet, and philosopher, enjoyed his open-handed hospitality. His generosity, as well as the means for its gratification, must have been unbounded if the story told by Egnatio,* one of those who evidently basked frequently in its sunshine, is not a romance. "I dined," he says, "along with Aldus, his son Manutius, and other learned men, at Grolier's table; after dinner, and just as the dessert had been placed upon the table, our host presented each of his guests with a pair of gloves filled with ducats."

According to the testimony of Bonaventure d'Argonne,¹⁰ the library of Grolier comprised in the neighborhood of 3000 volumes. Of these 349 are identified and located by Le Roux de Lincy. The remainder have disappeared, or bear no indication of their former ownership, or proof of having pertained to this renowned collection. The high prices realized for these bindings within the last few years have had their natural result, and have led to the manufacture of fraudulent imitations either by entire repro-

* G. B. Egnatio, professor of rhetoric at Venice.





C. CRISPI SALLUSTII, ALDUS, 1509.

From Libri, H. Foss, and La Roche Lacarelle Sales. Size of original,
4 x 6 $\frac{3}{4}$ inches.

COLLECTION OF ROBERT HOE.

Jean Grolier

ductions or by placing Grolier's name and familiar legend upon a binding of the period — a much simpler and easier mode of deception, but even more difficult of detection and dangerous to the collector. In fact, the risk is now so great that the indisputable pedigree of a binding claimed to be his is absolutely essential.

The books known to exist, which once belonged to Grolier, embrace the works of Greek and Roman classic authors in prose and poetry, of modern Latin authors and commentators, and of Italian authors; writings on philosophy and medicine; books of history, archæology, and biography, sacred writings, ancient and modern. Only two French authors are represented. Probably the original collection included many if not all of the French chronicles, histories, and books of poetry printed in the gothic type of the sixteenth century and adorned with quaint and fascinating if rude examples of the art of wood-engraving, then in its infancy — the incunabula sought for with so much avidity by the modern French collector, but which may have been looked upon by Grolier as the rather ephemeral literature of the day; for his taste inclined, as the natural result of his studies, long

Jean Grolier

residence in Italy, and association with its scholars, to the early Greek and Latin authors. The testimony of a contemporary is that the major part of his collection was of this classical character. Still it is strange that *none* of the popular chansons of the time, such as *Le Chevalier aux Dames*, *Les Regretz de Picardie*, or even a copy of that many times reprinted favorite of the middle ages, *Maistre Guillaume Lorris's Roman de la Rose*, appear in the list. The books of this description it may have embraced perhaps formed part of the number that fell to the share of that "scamp of a Parisian notary named Noe," who appears to have been quite incapable of appreciating the merits of the bindings, which he ruthlessly destroyed, rebinding the books in a more modern style better suited to his taste.

Of the Greek and Latin classic authors Grolier not only possessed all the more important, but of many a number of copies: nine of Cicero, four of Ovid, ten of Pliny, three of Sallust, three of Titus Livius, four of Valerius Maximus, five of Juvenal et Perseus, two or three each of Lucian, Horace, Catullus, Stadius, Terence, Anacreon, Aristotle, and Xenophon, and six of

Jean Grolier

Martial. Two of the latter upon vellum in the Paris Royal Library are mentioned by Dibdin as "beautiful books, the initial letters in gold." (Most of Grolier's books were thus ornamented.) In one copy are the arms of Grolier, and an illumination on the first page of the text. Dibdin also found in the same library a Plautus of 1522, an Ausonius of 1517, a Valerius Maximus of 1534, a Priscianus of 1527, and a Sannazari Arcadia of 1514, all on large paper, formerly the property of Grolier.

Of Greek authors translated into Latin Grolier's library contained five copies of Lucian (one a manuscript), and three copies of the Polyphili *Hypnerotomachia* printed in 1499, one of the most perfect specimens of book-making from the Aldine press. Its beautiful typography is embellished with wood-engravings which are the acknowledged masterpieces in design and execution of the fifteenth century. The Duke of Devonshire's library contains one of the above-named copies printed on vellum—"a membranaceous gem," as Dibdin in his stilted, antiquated style would describe it, of the very first water.

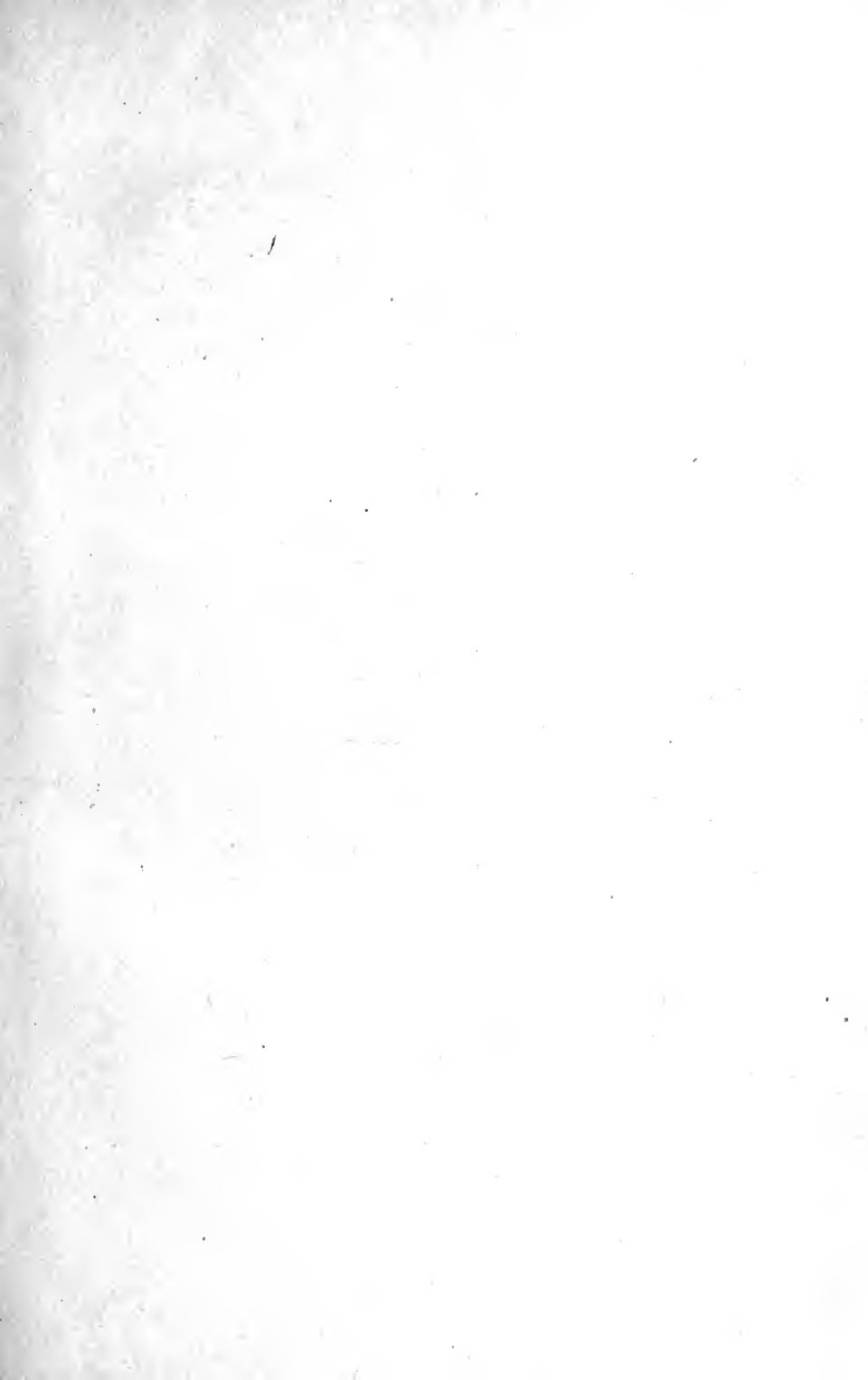
Virgil appears to have been Grolier's favorite

Jean Grolier

author: ten copies of his works were at one time in his possession, including a very beautiful manuscript and the earliest printed edition, dated 1486. Of the charming Aldine Virgil, printed in small octavo in 1527, he had five copies, three of which he afterward presented to his friends.

One of the most precious volumes from his library which have been preserved is the manuscript of the *Æneid* now in the Bibliothèque Nationale at Paris. Not only is the binding remarkably elegant, but the manuscript itself is of beautiful execution upon finest vellum, and is ornamented throughout with most delicate paintings. Executed toward the end of the fifteenth century, it was in the possession of Prince Jean de Gonzague, who was despoiled of his estates by Francis I. The presumption is that his books fell into the hands of the French soldiery, from whom this priceless treasure was fortunately rescued and secured by Grolier. It is in an Italian binding, and bears his name and device.

Thirteen manuscripts in all are among the books remaining of his library, and eight books with his annotations. A folio Virgil is quite



DEL L'ANTHROPOLOGIA

marinari lungo tempo balestrati da contraria Fortuna. Ne la ignoranza di ciò che segua, può al sauo metter paura: che se doppò morte, sentimento non resta; che male può accadere à chi non sente? Se ancora le anime sono immortali secondo la dottrina di Platone, & de Christiani: ueramente è da creder che debbiano tornar al cielo. Et s'egli è uero, che Iddio giusto giudice habbia ordinato un'altra uita, & la pena è'l premio secondo i meriti di ciascuno, la ricordàza della morte ci dee esser uno stimolo piu pungente, che quelli dal Muscola recitati di far tali operationi di qua, che di là non habbiamo à perder quella infinita, & uera, per questa uana & caduca gloria: quella certa utilità, per questa adombrata: quei sempiterni piaceri, per questi fallaci et che non durano. di che se ui uolesti piu ragionare, bisognereia entrare in nuoua materia: & forse non ne potrei uenire à capo che la notte qui non ci sopragnungesse. Veramente per uoi disse il Poeta è stato hoggi disputato assai, senza passare in piu lungo ragionamento: lo quale con maggiore agio in altro tempo si potrà fare. Et così detto indi con questa persuasione partirono: che l'opiniono di maestro Girolamo à madonna Iphigenia piu uera, à glialtri pareffe piu alla uerità quella di messer Lancino appressarsi.

Io. Grolierij Lugdunen
et amicorum.

Jean Grolier

covered with his notes written at different epochs, proof that he was a student as well as a bibliophile. The two terms, as we know, are by no means synonymous.

Grolier's bindings naturally group themselves into two general divisions: those which were executed specially for him, and books bound for others which he considered worthy a place in his collection. Amongst the latter are bindings of Francis I, Henry II, and Diane de Poitiers. On these he placed his name and motto. The volumes he secured in ancient Italian bindings, many decorated with paintings, he was too true a bibliophile either to disfigure or destroy. The only mark of ownership they bear is the modest inscription "Jo Grolierii Lugdunen" on the fly-leaf or last page—a standing rebuke to the spirit of egotistical vandalism of some more modern collectors. Few, however, have violated this canon of good taste to the extent of the Syston Park collector, whose coarse design of an admiralty anchor defaces so many of the beautiful bindings which unfortunately fell into his possession. We are at a loss which to criticize more unsparingly—Sir John Thorold or his binder, of unenviable notoriety, R. Storrs

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of Grantham, who appears to have bound books, not by any rules of taste or with any knowledge of his craft, but simply by *main force*.

In the library of the author of this sketch is an Aldine Greek Anthology, one of four known copies on vellum, bound by Roger Payne in red morocco, delicately blind-tooled on the outside, and lined with leather covered with gold tooling; and on it is impressed the Syston Park anchor in gold surrounded by a coil of rope heavy and stout enough to warp an ocean steamship into her dock. A very large proportion of the Syston Park books have in this manner received irreparable injury. Through page after page of the sale catalogue runs the phrase, "Anchor in gold on sides," conjuring up in the mind of the absent book-buyer the small, delicate, well-proportioned Aldine anchor we all know so well. The accusation generally brought against English cataloguers is that the books are over-described, but in this instance the fault lies entirely in the other direction—they are *underdone*. Attention is directed persistently to the anchor; the massive hawser is quietly ignored,

The reader will pardon this digression. It affords an opportunity too good to be neg-

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lected for presenting a sharp antithesis between the practices of two representative collectors, one of the sixteenth century and one of the eighteenth, and to advocate a principle which should be regarded as a fundamental axiom in book-collecting; namely, the preservation of a book as nearly as may be in its original condition. Old bindings, like "old books, are best." Spare them whenever possible, and give them the benefit of the best bibliopegic advice and treatment if there be the least hope of convalescence. Experience inculcates great reserve and hesitancy in the destruction of old bindings. Even when unadorned they may be adorned the most with a quaintness and originality of their own, the loss of which is never compensated by the substitution of the most elaborate dress that a modern binder can supply.

On one of my book-shelves there stands a *forma minima* Horace of 1627, which in 1708 was "Alex^r Campbell Advocat his book," and twenty-five years later was in possession of the poet's namesake, Horace Walpole. It is in an eighteenth-century English binding of black morocco, some delicate sprays of gold tooling are on the sides, and it has a "patina" that it

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has taken over a hundred years to acquire. What wonder or what care if its corners are a little, fortunately only a little, frayed and worn? Stripped of its honest old leathern jacket, and decked in one of Cuzin's brilliant court-dresses, how completely would it be despoiled of the magic power it now possesses to make live again its former dilettante owner, the "recluse of Strawberry," and his world—the Ladies Waldegrave and Mrs. Clive, the "beautiful Gunnings" and witty, talented Mrs. Damer, all the "fair women richly gay" who with their attendant wits and beaux rambled over the "enamelled meadows set with filigree hedges" and breakfasted to the music of French horns and clarionettes in the fantastic Gothic villa at Twickenham. This may be thought too extreme a case for supposition, but as flagrant crimes have been committed by book-collectors with more zeal than taste or judgment. Verily the last state of many a rebound book is worse than the first.

The materials employed in the bindings executed for Grolier were levant morocco, which he is said to have been the first to bring into use, and fawn- or brown-colored calf, heavily crushed; the inside linings were generally of

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fine vellum or stout, well-prepared paper. The back generally carried little or no ornament, and the decoration was confined to the two exterior sides of the cover. There is great variety in the designs, which are often intricate and elaborate, but always in pure and delicate taste. The following is the concise and exact technical description of the Grolier style given by our own well-known binder, William Matthews: "An interlaced frame-work of geometrical figures, circles, squares, and diamonds, with scroll-work running through it, the ornaments of which are of Moresque character, generally azured in whole or in part, sometimes in outline only; parts of the design are often studded with gold dots."

The compartments were generally arranged so as to leave in the center of each cover an open lozenge or shield, in one of which was placed the title of the book, in the other the motto,

PORTIO MEA, DOMINE, SIT IN
TERRA VIVENTIVM.

Occasionally we find the words

TANQVAM VENTVS EST VITA MEA.

Jean Grolier

substituted. At the foot, between the gold lines framing the design, we read,

IO. GROLIERII ET AMICORVM,

in Roman characters which Grolier is said to have had specially designed and cut.

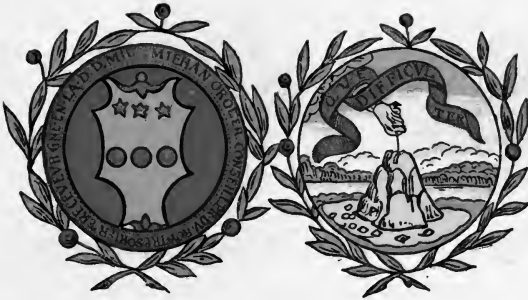
Bernard Quaritch catalogues a *Biblia Sacra Veteris et Novi Testamenti*, folio, Paris, 1558, with Grolier's inscription at the foot, and still another motto,

QUISQUE SUOS PATIMUR MANES,

occupying the center panel.

A number of his books contain an impression of his arms, now so familiar to the members of the Grolier Club, composed of an escutcheon in the conventional or armorial form of the head of a club. On a blue ground are three so-called besants in gold, surmounted by three stars in silver. A gold circle surrounding the red field upon which the armorial rests bears the following inscription:

M · JEHAN GROLIER · CONSEILLER
DU · ROY · TRESORIER · E · RECEVEUR
GÑE · EN · LA · D · D · MIL



COAT OF ARMS AND EMBLEM OF GROLIER



Jean Grolier

In a few of his books this armorial is accompanied by an emblem relating to some unknown event in his life. It represents a hand issuing from a cloud and endeavoring to pluck away an iron in the form of a nail which is fixed upon the highest of several hillocks. Upon a garter which envelops the wrist are the words "Æque Difficulus." This emblem, together with the arms, is painted on the first page of a copy of P. Ovidi Naso, Aldus, 1502, now in possession of a New-York collector.

Two of his friends, the Italian Thomas Maioli (of whom, beyond the proof that his bindings afford of his love of books, there is little information) and Marc Lanwin (more noted as a man of letters and friend of Erasmus than as a bibliophile), adopted similar designs for their bindings and copied his now famous inscription. Following this group of collectors some years later came the Genoese physician Demetrio Canavari; specimens from his library are even rarer than any of the foregoing. The character of the decoration is similar, with the addition of a medallion centerpiece, which was a peculiarity of his bindings.

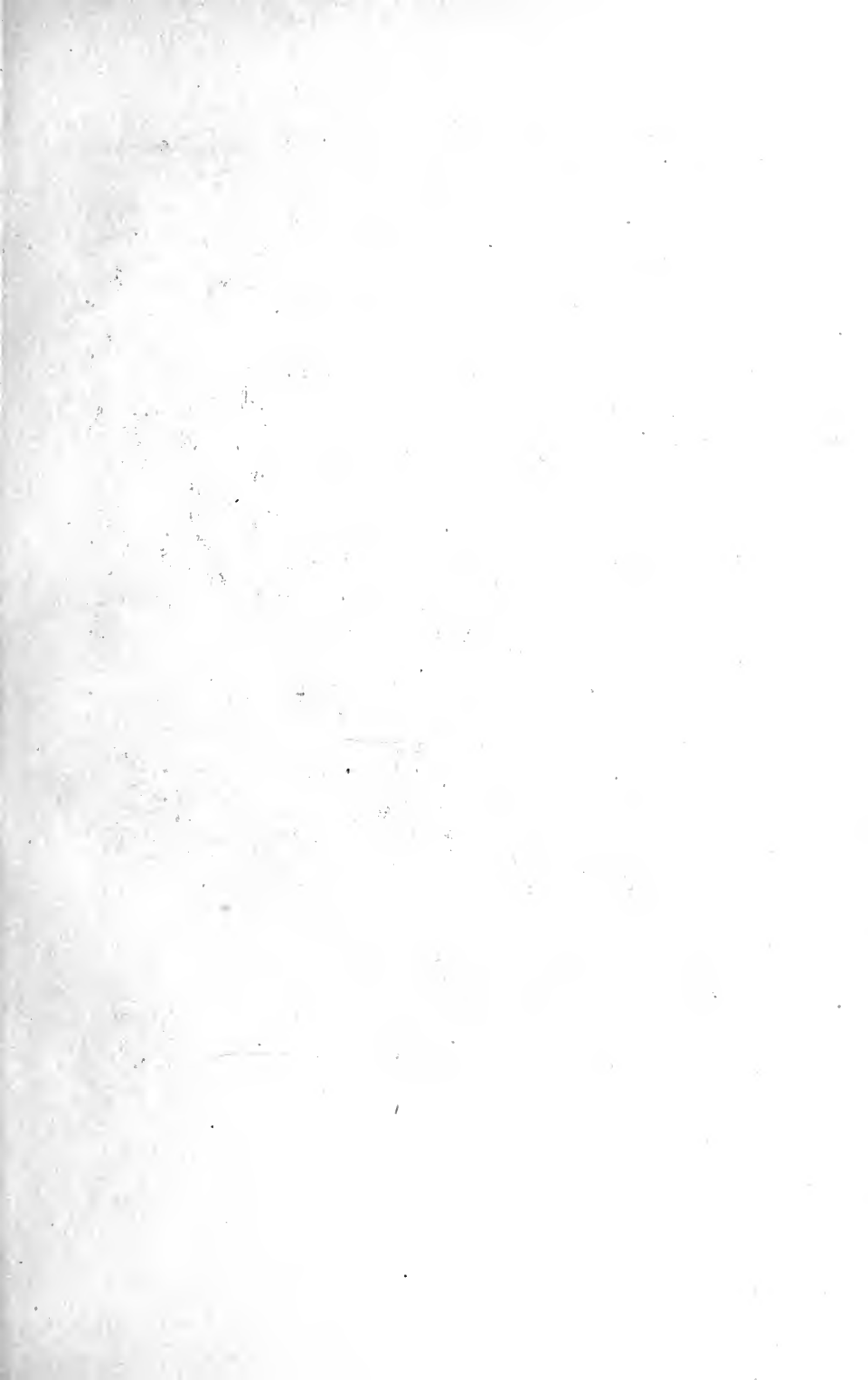
Of the individuals who executed these bind-

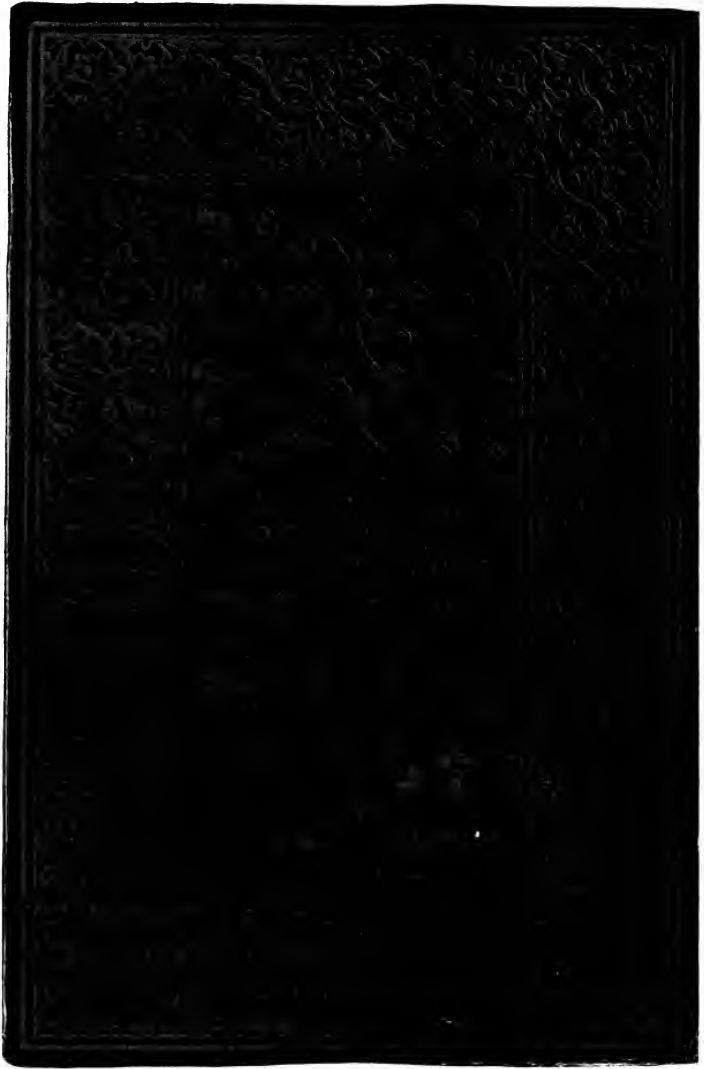
Lanwin

Jean Grolier

ings little is known. A French poet, Lesné, states that Jean and Pierre Gascon worked for Henry II, Diane de Poitiers, and Grolier. It is a reasonable conjecture that some of the designs were supplied by the celebrated printer and engraver Geoffrey Tory," so much resemblance is there between them and the entourages of pages designed by the printer of Bourges; in his book *Champ Fleury* Tory records the fact that he made *antique letters* for Grolier.

Some may have been Grolier's own conception. A medallion designed by him on the verso of page 112 of his copy of the *Erasmii Adagiorum* shows a certain amount of proficiency in the use of the pencil, and it might have been one of his pastimes "to trace the delicate meanderings that unroll themselves in lines of gold on the rich coverings of his bindings." The most noted French craftsmen of the time were the Roffets, Pierre and Estienne, booksellers and binders to Francis I, according to the label which appears in a few early sixteenth-century books: "Imprimé a Paris pour Estienne Roffet dict le Faulcheur, libraire & relieur du Roy, demourant sus le pont Saint Michel à l'enseigne de la Rose."





QUINTO CURTIO, VENICE, 1559.

Contemporary Roman binding.

From Beckford Library, Hamilton Sale. Size of original, 6 x 9 inches.

COLLECTION OF W. L. ANDREWS.

Jean Grolier

Almost without exception, however, the bindings made for Grolier are of Italian workmanship—executed in Italy or by Italian artisans who were brought by him in considerable numbers to Paris. With their scholars they formed an atelier of which he was the principal, if not for a long time the only, patron. Here, under his own direction and supervision, a large proportion of the most artistic bindings contained in his library were produced during the last thirty years of his life. That his book-collecting fever continued unabated almost to the end is proved by the existence of a book bearing his name upon the cover printed in 1562, three years before his death.

The backs of the bindings which are intact (many having been rebacked) are, as we have seen, almost entirely without ornamentation, while the decoration is freely lavished upon the covers. In all probability the books in Grolier's library were laid upon their sides in the same manner as they are now exhibited in the Bibliothèque Nationale, thus exposing the entire embellishment of one cover, which also brought the title to view. A library so arranged, and at the same time composed largely of folio

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volumes, would require much space for its accommodation. Consequently we find that the library of Charles V at the Louvre, composed of only nine hundred volumes, occupied no less than three floors of one of the towers of the palace.

After Grolier's death his library was divided among several heirs, the largest portion becoming the property, partly by inheritance and partly by purchase, of Méry de Vic, guardian of the seals under Louis XIII. They were retained in his family for nearly a century, when they were dispersed by public auction. An author of this period, Vigneul de Marville, who had the privilege of beholding these books when they must have retained much of their original freshness and beauty, and who secured a number of them at the sale,—by which he says “most of the connoisseurs of Paris profited,”—describes them in this enthusiastic and flowery fashion: “Seeing these books it would appear that the muses who had contributed to the composition of the inside had also applied themselves to the adaptation of the outside, so much of art and spirit appears in their ornamentation. They are all gilded with a delicacy unknown to the gilders of to-day. The compartments are painted in

Jean Grollier

various colors perfectly well designed, and all of different forms.”

As the note from which this extract was taken is brief and interesting as an early reference to Grollier's library, I copy it in its entirety below.*

* M. Grollier Tresorier de France, & nôtre Ambassadeur à la Cour de Rome sous Francois I. *Vir munditiæ & elegantiæ in omni vita assuetus, pari elegantia ac munditiâ ornatos ac libros dispositos domi tam curiosè asservabat, ut ejus Bibliotheca cum Bibliotheca Asinii Pollionis (quæ prima Romæ instituta est) componi meruerit.* C'est l'éloge qui lui donne M. de Thou dans son Histoire.

La Bibliothèque de M. Grollier s'est conservée dans l'Hôtel de Vic jusqu'à ces années dernières qu'elle a été vendue à l'encan. Elle méritoit bien, étant une des premières & des plus accomplies qu'aucun particulier se soit avisé de faire à Paris, de trouver comme celle de M. de Thou, un acheteur qui en conservât le lustre. La plupart des curieux de Paris ont profité de ses débris. J'en ai eu à ma part quelques volumes à qui rien ne manque, ni pour la bonté des Editions de ce tems-là, ni pour la beauté du papier & la propreté de la relieure. Il semble à les voir, que les Muses qui ont contribué à la composition du dedans, se soient aussi appliquées à les approprier au dehors, tant il paroît d'art et d'esprit dans leur ornemens: Ils sont tous dorés avec une délicatesse inconnue aux Doreurs d'aujourd' hui: Les compartimens sont peints de diverses couleurs, parfaitement bien dessinez, & tous des différentes figures: Dans les cartouches se voit d'un côté en lettres d'or le titre du Livre, & au dessous, ces mots qui marquent le caractère si honnête de M. Grollier, *Io Grollierii & Amicorum*; & de l'autre côté cette Devise, témoignage sincere de sa piété: *Portio mea, Domine, sit in terra viventium.* †

† Mélanges d'Histoire et de Litterature par M. Vigneul de Marville, Paris, 1725.

Jean Grolier

Among the early possessors of books from the library of Grolier, some of which were acquired at this the first public opportunity, are found the names of Henry de Mesmes, De Thou, Pithou, Balesdens, Bigot, Du Fay, Flechier, Colbert, Count Hoym, Gaignat, and le Duc de Vallière; in later times MacCarthy Reagh, Renouard, Didot, Yemeniz, Brunet, Cracherode, Dibdin, and Techener. At the risk of some repetition of the above, the following summary is given of the principal private libraries through which these bindings have passed, and the number included in each: Cracherode, 18; Baron Hohendorf, 16; Libri, 15; Renouard, 14; Techener, 12; Yemenez, 12; Bigot, 11; Coste, 10; Flechier, 10; Duke of Marlborough, 9; Balesdens, 9; Prince de Soubise, 8; Grenville, 8; MacCarthy Reagh, 7; De Thou, 6; Lord Gosford, 6; Solar, 6; Du Fay, 5; Count Hoym, 5; Petau and Mansart, 5; Potier, 5; John Dent, 5; Lamoignon, 4; Double, 4; Robert Turner, 3; Duc d'Aumale, 6. This enumeration was made by Le Roux de Lincy in 1866. The Duc d'Aumale's collection has undoubtedly been considerably increased since then. It is, so far as I am aware, the only one of the foregoing

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which remains intact; the others have been either donated or bequeathed to public institutions, or dispersed by sale at auction.

The largest collection of the present day is, as would naturally be expected, in the National Library at Paris. It numbers sixty-four volumes, without the certainty that all that exist are known. Most of them are in good preservation, and twenty are of the very finest quality. Many have been obtained through gift or legacy, but a number were acquired by Van Praet (Dutchman by birth, Frenchman by education), keeper of the printed books from 1794 to 1839, a bibliographer who was one of the first to understand and appreciate their beauty and value. To Van Praet belongs, according to Dibdin, the honor of having rescued the book treasures of the Abbey St. Germain de Prez from destruction during the horrors of the Revolution, and of thus being instrumental in the preservation of some of the choicest examples of Grolier bindings.

Further additions were made by Van Praet's successors, the brothers De Bure, who had charge of the library for nearly half a century, and who for many years previous to their appoint-

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ment to this office were booksellers to the king and to the Royal Library, and were consequently familiar with its affairs. A singular fact in their history is that, although the most prominent book-dealers in Paris, and having vast numbers of rare and valuable books pass through their hands, including the splendid MacCarthy Collection, they never, in the course of a business career extending over two generations, issued a booksellers' catalogue.

During the entire period covered by the administration of Van Praet and the De Bures, it was possible to make these now invaluable acquisitions at a most moderate cost.

The next in importance of the French collections is that of the *Bibliothèque St. Geneviève*. It contains fifteen examples, all very remarkable. They were the bequest, in 1709, of Charles Maurice Le Tellier, Archbishop of Rheims.

Some few Grolier bindings enrich the libraries at Lyons, Marseilles, and other cities of France. The British Museum possesses twenty-eight, eighteen of which are included in the Cracherode Collection and originally formed part of the two hundred volumes which Crache-





PAULI JOVII NOVOCOMENSIS EPISCOPI, FLORENCE, 1509.

From Didot and Techener Sales. Size of original, 9 x 13 $\frac{3}{4}$ inches.

COLLECTION OF GEORGE B. DE FOREST.

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rode purchased from the library of De Thou. The Grenville Collection, also in the British Museum, contains eight examples, sixteen are in the library at Vienna, and still others are preserved in public libraries and in the hands of collectors in other parts of Europe. In this country there are not more than eight or ten Grolier bindings, all in private libraries; but among them are some of the highest quality.

The prices brought by books from Grolier's library when first offered for sale—and for many years thereafter—were far from excessive; in fact, they were extremely moderate. At Petau's sale in 1722, and at Count Hoym's as late as 1769, the price per volume rarely exceeded twenty francs, and some were sold for from three to five francs. In 1789, at the Soubise sale, values began to increase, stimulated by a demand from English collectors, Cracherode paying forty-eight francs for the Aldine *Silvius Italicus*. Still, until 1830 these bindings remained depressed in value, notwithstanding the fact that their artistic quality was being rapidly appreciated by both English and French collectors. In 1830 the rise began in earnest; the price advanced in that year to 150

Jean Grolier

and 200 francs per volume, and to 500 and 600 francs by 1845, despite the disturbed condition of European affairs during that period. In Renouard's sale, 1854, 1600 francs was paid for a copy of the Aldine Virgil of 1527, the initials painted in gold and colors, described as being in perfect condition.

The enhancement in price since the middle of this century has been rapid. £300 was the highest price realized at the Duke of Hamilton's sale in 1883; but at the Techener sale, in 1887, 12,000 francs was paid for the *Heliodori Æthiopicæ Historiæ* — American competition then making its appearance as an important factor for the first time. Undoubtedly the establishment of the Grolier Club in New-York three years previously influenced prices at this sale, for members of that organization outbid the French collectors for all the choicest numbers.

Grolier's copy of Heliodorus, of which a reproduction is given, belonged formerly to the library of Balesdens, and has passed through the well-known Libri and Double collections, selling for 2650 francs in the Libri sale, and for 3505 francs in the Double sale. The decora-

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tion is elaborate and beautiful in the extreme, and it is undeniably one of the finest examples in existence, not excepting those in the great Paris libraries.

In Bernard Quaritch's catalogue of books in historical or remarkable bindings, issued in 1883 (the one which is placed by Mr. Smalley among the curiosities of booksellers' literature), five Grolier bindings are offered at prices as follows: Lactantii, 1465, £600; Esopo Historiado, 1493, £320; Nicolai Primi, 1542, £300; Biblia Sacra, 1558, £180; Guerra (re-backed), £40. For the high-priced Lactantius the claim is made that the rarity and importance of the book itself give it an additional value much beyond that of its binding. It would indeed appear from the cataloguer's note, which for its unconscious humor alone is entitled to repetition here, that the greater part of the value *must* be inside the covers; time, worms, and an unknown Italian marquis having combined to wreck the exterior.

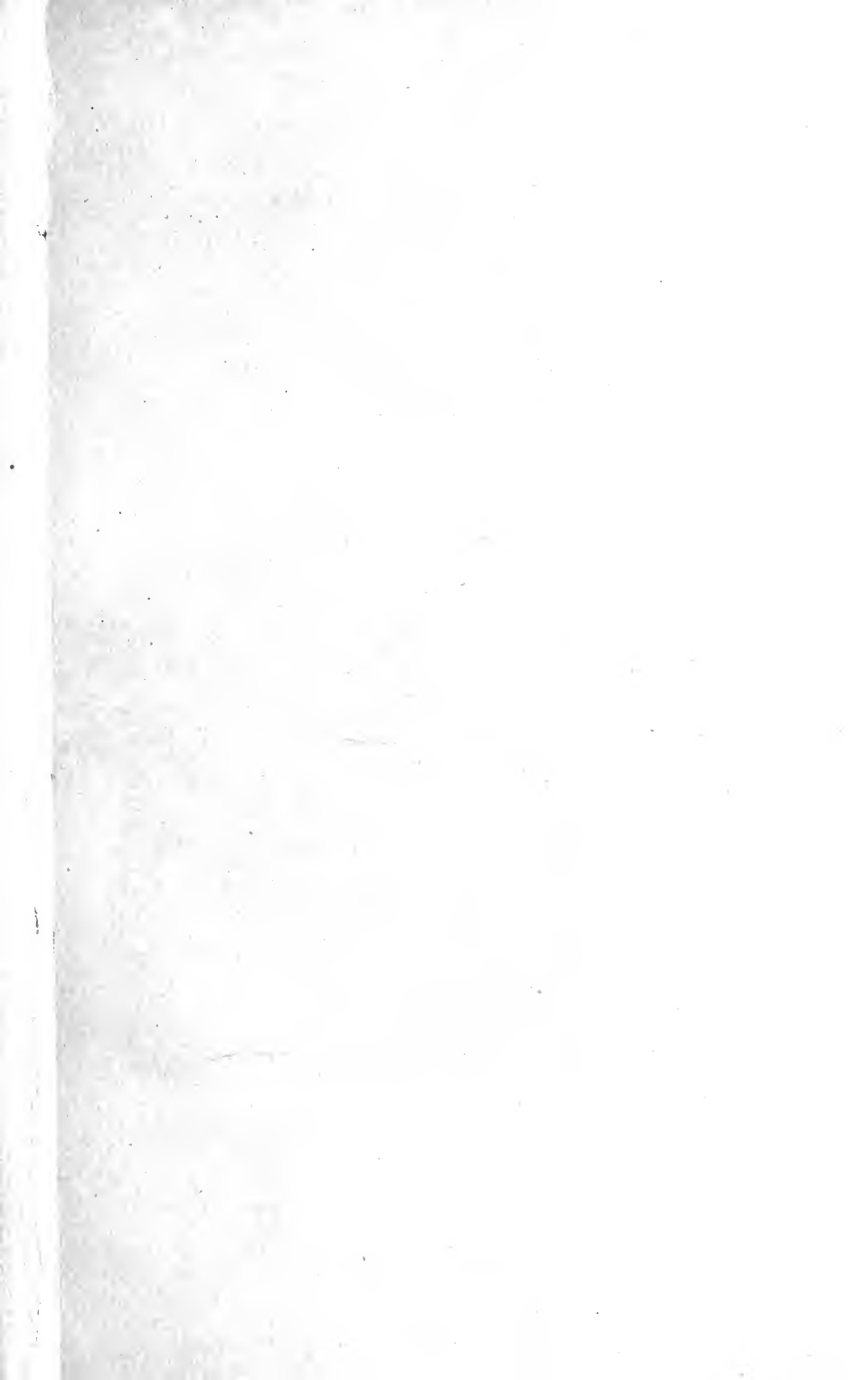
Lactantii Firmiani de Divinis, etc. Editio princeps, and the first dated book printed in Italy: The ornamentation on the back of this marvelous volume is like the subsidiary arabesques on the sides, and it is still visible although some

Jean Grolier

Italian marquis in the 17th century had his own coronet and monogram superposed, and notwithstanding that two of the compartments have been attacked by worms. The glorious sides, however, have only succumbed to time and lost somewhat of their freshness; but no worm or marquis has invaded the beauty of their rich decoration. Here is a combination of excellency seldom if ever obtainable—a rare volume of the highest value and importance clad in the precious robes of Grolier's library. The Grolier books that have turned up at auctions during the present century have almost invariably been books of small value apart from their bindings.

Excessive rarity is also claimed by the dealer for the Esopo, but not for the Nicolai at a difference in price of only £20, which may or may not be accounted for by the amount of decoration on the binding.

The foregoing prices mark the highest limits yet attained for books from this famous collection, but the fact truthfully stated by Mr. Quaritch must be borne in mind, that these prices were obtained for books possessing in most instances little interest to the modern book-buyer beyond their bindings and "provenance." It would be difficult to set a limit to the bidding upon a book such as the manuscript Virgil in the *Bibliothèque Nationale*.





B. CASTIGLIONE LIBRO DEL CORTEGIANO, VENICE, 1528.

From Sunderland Sale. Size of original, 8 x 12½ inches.

COLLECTION OF ROBERT HOE.

Jean Grolier

It is very evident that these triumphs of the bookbinder's skill, after remaining so long unappreciated by all but the very few, have come at last to be rightfully recognized as among the art treasures of the cultivated world which, in their own department, appeal to our sense of beauty quite as strongly as any other of the manifold forms of art expression. This proposition will naturally be gainsaid by those who deny the universality of art and implicitly believe that the painter on canvas and the sculptor in stone enjoy an exclusive monopoly of the divine afflatus.

In the course of his travels Grolier had, in addition to books, collected a large number of gold and silver coins and antique medals. Jacques de Strada,¹² an early student and collector of ancient coins, and the first bric-à-brac dealer and keeper of an old curiosity shop on record, refers to Grolier's cabinet as containing "an almost innumerable quantity of pieces of gold, silver, and copper coins and medals, large and small." To this testimony to the remarkable richness of the collection may be added that of John Sambucus, an Hungarian physician and antiquarian, historian of the Emperors Maxi-

Jean Grolier

milian II and Rudolph II of Austria. He had for twenty years traversed Europe in search of manuscripts, medals, and curiosities of every description. At the end of a book of emblems which he published at the Plantin Press, in 1564, are reproductions of forty-four medals, up to that time, he states, undescribed, which are supposed to have been taken from Grolier's immense collection. In the dedication of this book to Grolier, Sambucus speaks of the "wise and interesting conversations he had held with him, and which he carefully treasured in his memory."

This collection of medals and antiquities, having, after its owner's death, been transported as far as Marseilles on its way to Italy to be sold, was purchased at a liberal price by Charles IX, doubtless at the instigation of his tutor and Grand Almoner, the erudite Jacques Amyot. It was added to the collection at Fontainebleau, whence unhappily it appears to have been pillaged during the wars of the Holy League in 1576.

Toward the end of his life Grolier had the misfortune to fall under serious accusations relative to the discharge of his public functions,

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which threatened him at one time with the loss of his property, if not of his life. But on the 17th of December, 1561, a court presided over by Christophe de Thou, father of the celebrated bibliophile Jacques de Thou, annulled the legal process against him and relieved him from a burden which had harassed and troubled him a number of years. Through it all, however, he appears to have retained the confidence of the King and to have kept his various positions in the royal service.

Among the books presented by Grolier to his friends are five to De Thou, probably in gratitude for the service rendered to him on this occasion. One of these volumes, *Œuvres de Hippocrate*, is now in the *Bibliothèque du Louvre*.

Grolier at the age of 37 married Anne Briçonnet, daughter of Messire Nicolas Briçonnet, Chevalier, Controller-General of the Finances of Bretagne. There were five children of this marriage, one son, who died without issue, and four daughters, one of whom became Abbess of Longchamps near Paris. The direct line of his family is now extinct, but the name is still perpetuated in Touraine and Beauvoisis by

Jean Grolier

the descendants of his uncle, Antoine Grolier, who died at Naples in 1523, and is said to have had, like his nephew, a passion for books.

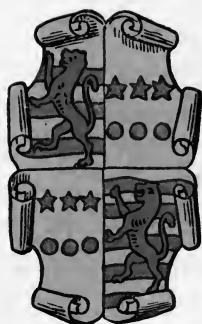
The family appears to have been somewhat remarkable for the longevity of its members, one Nicolas, born at Lyons in 1593, living to the age of 93. He composed for himself this epitaph: Here lies one who lived long because he knew neither lawsuit nor doctor.

Grolier's death occurred at Paris in the Rue de Bucy, at the house which he had built, called the Hotel de Lyon; and his body was interred before the altar of the Abbey St. Germain de Prez. The monument on his tomb in the crypt, which bore his portrait, unfortunately has been destroyed, and there is now no likeness of him in existence.

GROLIER'S EPITAPH.

Cy gist Messire Jehan Grolier,
en son vivant chevalier, seigneur
vicomte d'Aguisy, trésorier de Bi-
lan. et de France, en la charge et
trésorerie d'oultre Seine et Ponne,
general des finances du Roy, qui
trespassa le 22 octobre 1565.

Priez Dieu pour luy.



ARMS OF GROLIER AFTER HIS MARRIAGE







THE BURIAL PLACE OF GROLIER.

From a print in the *Typographia Galliaë*. Amsterdam, 1660.

Jean Grolier

At the foot of his effigy was this inscription:

Joanni Grolerio, Insubriæ dudum, Galliæ nuper Quæstori
Castiss. fideliss. integer. v. c. virtutum omnium litterarum
comprimis, et venerandæ antiquitatis Amantiss. Observan-
tiss. Studiosiss. Anna et Jacobella filiæ. Anthonius et Petrus
nepotes Parenti Cariss. MMM. PP. Vixit annos LXXXVI.
obiit xi. Kal. Novemb.

Such is an imperfect outline of the life and character of this famous book-collector, the man whom his long-time and intimate friend De Thou describes as of equal elegance of manners and spotlessness of character. Admitting that in this epigrammatic tribute there may be a touch of sixteenth-century hyperbole, we have still in the unembellished narrative of his life sufficient proof that he possessed in an unusual degree qualities of head and heart that won him the respect and admiration, the regard and affection, of his contemporaries. The one discordant note is struck by that man of wars and brawls, the hot-headed Italian goldsmith, Benvenuto Cellini, with whom, judging his character from his own frankly written memoirs, it would appear to have been quite impossible for any one to maintain amicable relations.

Jean Grolier

Born in an age without doubt crowded with more great events than any other period of the world's history,—the discovery of America, the invention of printing, the beginning of the Reformation, the first use of gunpowder, which caused a revolution in the mode of warfare,—Jean Grolier lived through more than half the succeeding century, during which these forces developed and occasioned great social, political, commercial, and religious changes. Thus his entire life was passed in prominent and active participation in the affairs of an age of struggle, conflict, movement, and progress. Yet it is not for his statesmanship, nor as an able financier, nor as a loyal subject and servant enjoying throughout a long lifetime the trust and confidence of his many royal masters, but as a man who made his love of letters the principal occupation of his life, and as a bibliophile of the first rank who dignified the pursuit of book-collecting by making it the hand-maid of learning, that his name has been rescued from all but oblivion by those who share with him the love of beautiful books in fitting and appropriate bindings—a passion which, far from being an idle one, is, as has been justly claimed

Jean Grolier

by an eighteenth-century poet, Lesné, a conserving force of the highest importance to literature. The binding, he says, is to typography what the latter is to the other arts. The one transmits to posterity the works of savants and artists, the other preserves for it the productions of typography. A binding poorly executed is a veritable larceny from future ages, and the savants of all times without doubt regret that these two arts did not have their birth in ancient Greece.

The extent to which Grolier, by the power of his rank, wealth, and social and political influence, contributed to the literary advancement of the sixteenth century may not accurately be determined, but it is beyond question that his figure is the central and conspicuous one in that circle of distinguished scholars, poets, and philosophers, members of the famous Aldine Neacademia, who aided in such large measure to develop, and who so brilliantly adorned, a period of the Renaissance remarkable alike for its literary and artistic activity.

With what delight and eagerness this man of affairs must have turned at every opportunity from the perplexing cares of state and the

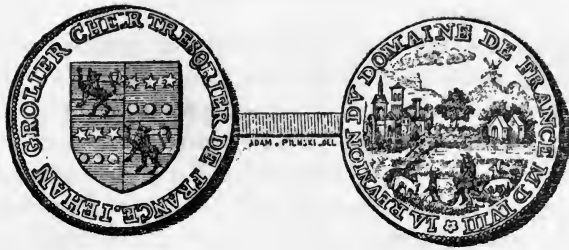
Jean Grolier

turmoil of his busy political life to the quiet environment of the books he so fondly loved and cherished, and to the congenial companionship of the men of art and letters he constantly drew around him and made the recipients of his unwearying kindness and princely generosity! As he leaves this circle of chosen friends when the talk, which is "all of Plato and Ovid, Virgil and Aristotle," is over, let us follow him in imagination hastening across the still waters of the Lagoon to the busy Stamperia in its quiet corner of the Campo di San Agostino. Over the portal is suspended the placard warning the visitor to state quickly his business and be gone; but for one who over the often dry, musty, and worm-eaten pages of bibliographical story has thrown the charm of a personality around which is entwined so much of the romance of the age of chivalry in which he lived, we know that the door of the printing-house of Aldo il Vecchio stood ever ajar, and that its most honored and welcome guest was François d'Asola's "dear" friend Jean Grolier.

FINIS.

NOTES





NOTES.

¹ De Thou (Jacques Auguste), was born at Paris in 1553, and died there in 1617. He is best and most widely known by the library he collected, unequalled at that time for the number and richness of the books it contained. In making an ambassadorial visit to Italy, in company with Paul de Foux, it is said that he never allowed himself to pass a single printing-establishment or celebrated library without making it a lengthy visit. Vigneul de Marville writes thus of the library formed by him and his father Christophe: "The Messrs. De Thou, who have been the glory and ornament of belles lettres amongst us for so long a time, not only had the noble passion of filling their libraries with beautiful books, for which they had searched throughout Europe, but were also most careful that these books should be in perfect condition. Whenever there was printed in France, or even in foreign countries, any good book they had two or three copies on fine and large paper made expressly for themselves; or, purchasing several copies, they would select from them the most beautiful leaves, and thus procure the most perfect book possible. Nevertheless, after

Jean Grolier

so much care and expense, this rich and beautiful library has been on the point of being scattered. It is only by passing into other hands and changing its name that it has been saved from shipwreck. M. de Menard purchased it, and to-day it is no longer *Bibliotheca Thuana* so celebrated throughout Europe, but by its fate *Bibliotheca Menarsiana*, as it is called by Santeuil* in a Latin poem which draws tears from our eyes. This library belongs at present to the Cardinal de Rohan, who has neglected nothing necessary to preserve its ancient splendor."

2 Lacroix du Maine (François, Sieur de), a noted French bibliographer, native of Mans, assassinated at Tours in 1592. His entire life was consecrated to bibliographical labor. After having passed forty years in making his compilations, he came to Paris, followed by three carts piled with his books and memoirs. His modest residence became the resort of the learned men of Paris, among them Belleforest, Brisson, and Scaliger, whom he entertained with the display of the literary treasures he had collected and an account of his forty years of research. He left a number of books, all of a bibliographical and antiquarian character.

3 Lacroix (Paul), pseudonym Le Père Jacob, born at Paris in 1807, the most famous of the modern French bibliophiles and a voluminous writer. His *Histoire du Siècle* gained him at the age of eighteen the cross of the Legion of Honor. Besides his numerous romances he published a large number of book catalogues filled with curious literary and bibliographical notes, and was also editor of several art journals.

*Jean-Baptiste Santeuil. Born Paris, 1630.

Jean Grolier

4 Bede (*Beda Venerabilis*), a celebrated monk and historian, born at Wearmouth in 675, and died, according to the best authorities, in 735. His shrine in the Abbey Church of Durham was still in existence in the time of Erasmus. He was a most remarkable character, self-taught in his cell by his own unaided studies of ancient history, especially those of the Fathers of the Church. "He presents the extraordinary phenomenon of an hyperborean savant in an epoch when Italy itself was plunged in barbarism." The British Museum possesses a copy of the Latin *Evangelists* with an Anglo-Saxon gloss or commentary interlined, written before 720, which appears to have belonged to the Venerable Bede himself.

5 Alcuin, Alcwin, or Alchwin (*Flaccus Albinus*), librarian to King Egbert, restorer of letters under Charlemagne, called by Ashmole "one of the school-mistresses to France." He was born at York in 735, and died in 804. The many literary works of which he was the author, although mostly theological, embrace essays on mathematics, astronomy, dialectics, and rhetoric. There exists a curious example of the mode of teaching adopted by him in the school of the palace in what he styles a *Disputatio* between himself and Pepin. The following is a selection from the *Questions and Answers* it contains:

What is writing?

The Guardian of History.

What is life?

Power for the happy, sorrow for the miserable.

How is man placed?

Like a lantern exposed to the wind.

Jean Grolier

What is day?

A provocation to labor.

What are vegetables?

The friend of doctors and the glory of cooks.

What is friendship?

The similarity of souls.

6 Foucquet (Jean), of the School of Tours. The dates of his birth and death are both uncertain; he was, however, known to be living in 1477, and is thought to have died in 1485. He was quite unknown until near the close of the last century, when forty fragments of the manuscript Book of Hours executed by him for Maistre Éstienne Chevalier fell into the hands of an amateur, George Brentano Laroche, of Frankfort-sur-Main. A reproduction of these beautiful miniatures in chromolithography was published by L. Curmer, Paris, 1866, with the text of the manuscript restored by the Abbé de Launay. Among the other nine works attributed to him is a diptych found in the Church of Notre Dame of Melun, Chevalier's native city. The painting in one compartment represents Agnes Sorel, under the figure of the Virgin, the pendant being a portrait of Chevalier. The two pictures are now separated: the first is in the Antwerp Museum, and the second at Frankfort in the possession of M. Brentano Laroche.

7 Rhenanus (Beatus), scholar and reformer, born in 1485, died at Strasbourg in 1547. Inheriting a large fortune from his father, he was able to follow his literary tastes, and devoted his entire time to study and the vast correspondence which he carried on with all the noted scholars of his epoch.

Jean Grolier

FULL TITLE OF THE BOOK OF BUDÉ.

8 Guilielmi Budæi Parisiensis, secretarii regii, libri V de Asse et Partib. ejus, post duas parisienses impressiones ab eodem ipso Budæo castigati, idq; authore Jo. Grolierio Lugdunensi, Christianissimi Gallorum. Regis Secretario, et Gallicarum copiarum Quæstore, cui etiam ob nostram in eum observantiam a nobis illi dicantur. MDXXII. Venetiis, in ædibus Aldi et And. Asulani soceri. A copy on large paper was in the library of M. Wodhull.

9 Politiani (Angeli), Omnia Opera, 452 pages, not numbered, folio, Venetiis, 1488. "Cette rare edition, l'une des plus belles qui soient sortie de l'imprimerie Aldine." Renouard.

10 Argonne (Noel d'), called Bonaventure. A Carthusian friar, born at Paris in 1634, and died in 1704 at the Monastery of Gaillon. According to Voltaire he was the only Carthusian monk that had ever cultivated literature. "A man of wit and erudition."

11 Tory (Geofrey), styled Maître au Pot Cassé, from the sign of his book-shop and the mark which appears on his publications, was born at Bruges about 1480, and died at Paris in 1533. In his curious work Champ Fleury, "The art and science of the clear and true



GEOFREY TORY'S MARK.

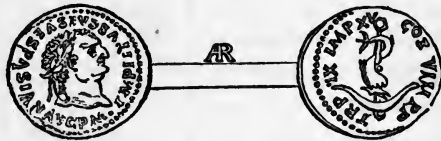
Bourges

Jean Grolier

proportion of the Attic letters, otherwise known as Antique letters, vulgarly Roman letters proportioned after the human body," he refers to some antique letters he had lately made for the house of Jean Grolier, "Lover of good letters and of all learned men, and who is also so much esteemed and loved by every one."

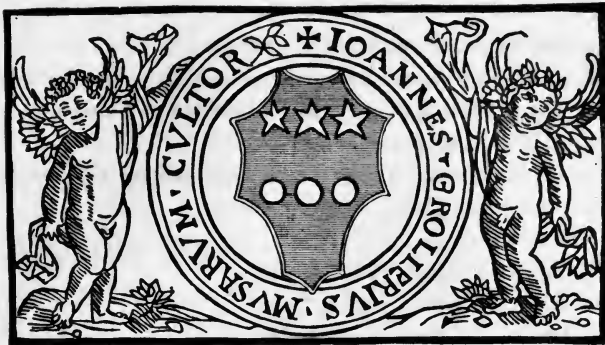
12 Strada (Jacopo di), antiquary, born about 1515 at Mantua, and died in 1588. "Half artist, half savant and above all connoisseur, he passed his life in trafficking in antiques, amassing a fortune in the pursuit: He was a favorite and protégé of the Emperors Ferdinand I, Maximilian II, and Rudolph II, of Austria."

Aldus Pius Manutius. Contemporary medal struck in Venice about 1500. Reverse, an anchor and dolphin. The Aldine device of the dolphin and anchor, "so well known



in the annals of typography, was borrowed from the reverse of a denarius of the Roman Emperor Titus, as Aldus himself tells us."

"Mr. Panizzi has shown that the types of Aldus were cut by Francesca da Bologna, the celebrated painter, better known as 'Il Francia.' It is not improbable that this medal is also from his hands." W. H. Overall, Librarian, in Catalogue of London New Library Exhibition, 1872.



DEDICATION OF GAFORI.

Engraved by William le Signerre of Rouen.

DEDICATIONS TO GROLIER.

“ AD PRECLARUM D JOANNEM GROLIERIUM
NOSTRORIUM MÆCENATEM.”

d
Franchino Gafori, or Gaforino, born at Lodi in 1451. The son of a soldier, and destined for the church, he joined to the study of theology that of chanting, and acquired a knowledge of musical composition under the tuition of a German monk named Godenach. In 1484 he was made psalmist of the choir of the Cathedral of Milan. Later he founded in the same city a school of music which became celebrated throughout Italy. He dedicated to Grolier two of his most important musical works, *Traité sur l'harmonie des instruments de musique*, and *Apologia musici*, exalting in the highest terms the spirit and generosity of his Mæcenas, as he styles him.

Sambucus placed a dedication to Grolier at the head of his reproductions of the forty-four Roman medals.

Jean Grolier

Other dedications are as follows:

Aldi Manutii Romani Grammaticæ Institutiones Græcæ. Venetiis, 1515, in 4to. Preface addressed to Grolier by the editor, Marco Musurus.

L. Cœlii Rhodigini Lectionum Antiquarum Libri sexdecim. Venetiis, Aldus, 1516, in folio.

Erasmi Epistolæ, Lib. III, Ep. 17, anno 1518, in folio.

Terentius, Aldus, 1517, in 8vo.

Idem, " 1521, " "

Idem, " 1524, " "

Budæ (Guillaume), de Asse, etc. Aldus, 1522, in 4to.

A Suetonius, printed at Lyons in 1508, and a book of Estienne Niger upon Greek Literature, Milan, 1517, the dedication copy of which, on fine paper and bound in compartments, is in the Grenville Collection, British Museum.

L'Andria et L'Eunucho di Terentio, Aldus, in Vinegia, 1544, 8vo, has two dedications, the first to Georges d'Armagnac, Vicomte de Rhodes; the second to

AL CLARISO E MOLTI MAGNIFICO
S. GIO GROLIER.

add.

Suetonius, vita XII. Cæs. 80. Aldus 1516 or 1521
ed. by Egnazio (Gio Batt. Cipelli)

x' 80 p. by Balthasar
ded. by Caspar Argileusis







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THE ILLUMINATOR.

