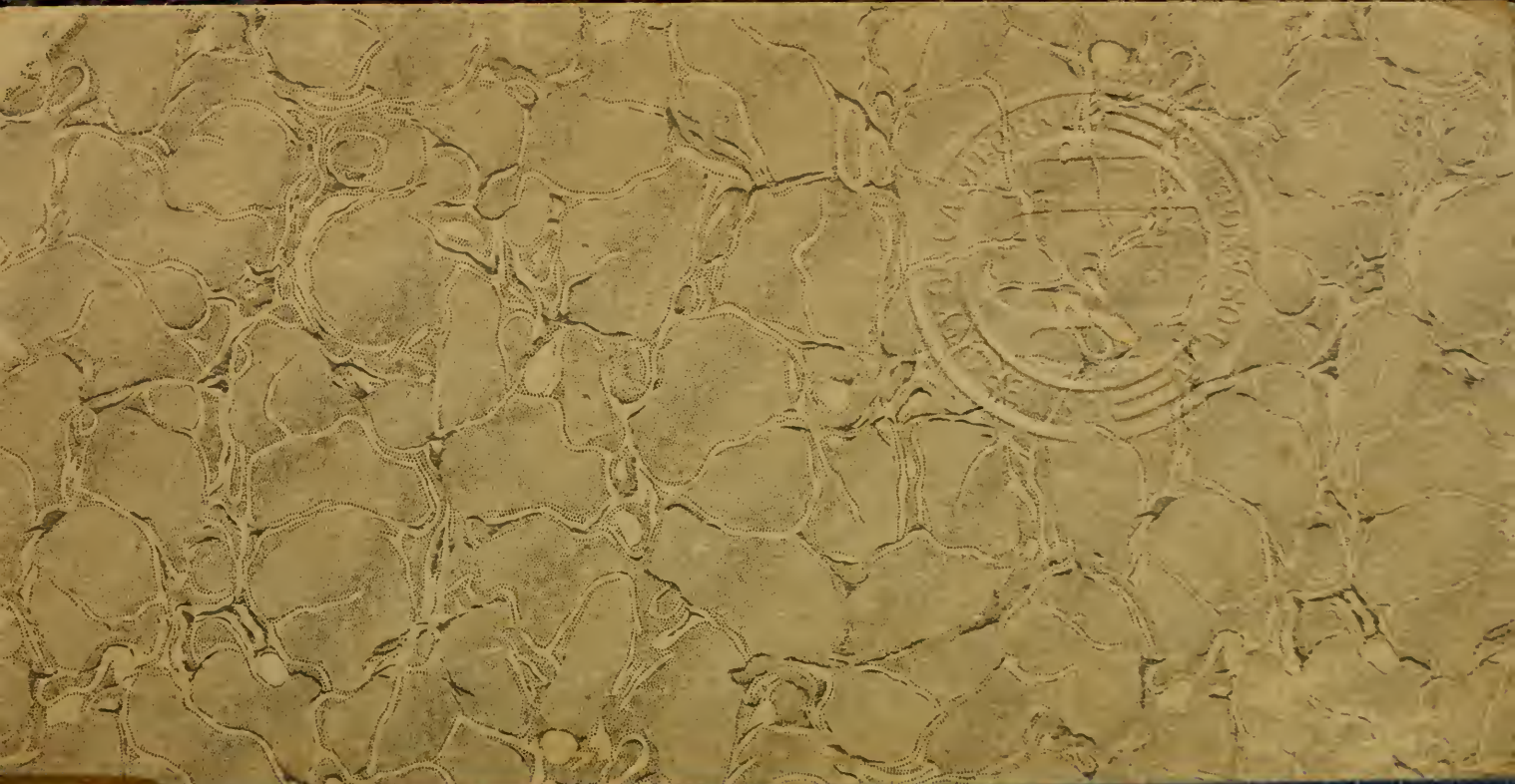

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ILLUSTRATING
THE VARIED INTERESTS OF
BOOK BUYERS
1450–1600

CATALOGUE

OF AN EXHIBITION ILLUSTRATING THE VARIED INTERESTS OF BOOK BUYERS

1450-1600

Selected mainly from the Collections of Members of
THE CLUB OF ODD VOLUMES
And held at the Club House, 50 Mt. Vernon Street
March 18 to March 26, 1922

BOSTON
THE CLUB OF ODD VOLUMES
1922

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William K. Richardson
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490612
ENGLISH

THE FIRST PRINTED BOOK is known as the GUTENBERG, MAZARIN, or the FORTY-TWO LINE, BIBLE, from the Printer, the Owner of the copy which first attracted notice as being the *First Book printed from Movable Type*, or the Number of Lines on a page. The two volumes of the complete work were finished before August 15, 1456. The leaves exhibited comprise the Gospel according to St. John.

First Printed Latin Bible, Mainz, 1450–1456 1

JOHN GUTENBERG nowhere put his name on any book with which he can be associated. The only work produced by him about which there is no reasonable controversy is the *Catholicon*, an encyclopedic compilation by JOHANNES BALBUS, dated at Mainz in 1460. Alfred W. Pollard, an honorary member of the Club, has pointed out that "We can imagine an inventor who, despite his invention, remained profoundly unsuccessful, writing the opening words of this colophon [which states that the book was produced 'by the help of the Most High . . . who ofttimes reveals to the lowly that which He hides from the wise']—and it is not easy to see their appropriateness to anyone else."

Balbus, Catholicon, Mainz, Gutenberg, 1460 2

JOHANN FUST, a Mainz banker who loaned money to Gutenberg in 1450 and 1452, and his son-in-law, PETER SCHOEFFER, the most skilful printer of his time, in 1457 possessed the equipment used in producing the First Bible. FUST & SCHOEFFER put their name and the mark showing their coats of arms at the end of nearly every book from their press. The reference to the glory which printing had conferred upon Mainz, in the colophon of the *Institutes* of JUSTINIAN, printed by Schoeffer in 1476, after Fust's death, is typical of the language they ordinarily used. They never suggested that either had any-

Justinian, Institutiones, Mainz, Schoeffer, 1476 3

thing to do with the discovery. This is significant if the invention was perfected with Fust's money and if, as is supposed, Schoeffer was the principal workman employed by the inventor.

4 *Valerius Maximus, Strassburg, Rusch, c.* 1471

Johann Mentelin of Strassburg, where Gutenberg lived from 1430 to 1448, and his son-in-law, Adolf Rusch, were the earliest rivals of the Mainz printers. The technical crudity of much of their work suggests that they may have acquired their training before the details of the invention had been perfected. This lack of skill is shown by two facing pages in Dionysius de Burgo's *Commentary on Valerius Maximus*, on one of which Rusch used over 300 contractions in order to get the necessary text onto the page, whereas the next has less than a quarter as many. Rusch is better known as "the R Printer," from his use of a peculiar capital R in some of the books supposed to have been printed by him. As neither he nor Mentelin ordinarily put any name, place, or date on their work, their books have to be identified by peculiarities of the type.

5 *Die Bibel in Teutsch, Augsburg, G. Zainer, c.* 1475

Gunther Zainer of Augsburg was another early competitor of the Rhine Valley printers. The Augsburg wood engravers opposed the introduction of the new method of making books cheaply, until they had been guaranteed extra work. This explains why the city became a publishing centre for vernacular literature and for illustrated books. The *German Bible* from Zainer's press, with many pictorial initials, was William Morris's copy, and was studied by him while designing the types for his Kelmscott Press. Beside it is Morris's own copy, on vellum, of the *Kelmscott Chaucer*, and also the original sketch of one of the illustrations, by Burne-Jones. A

6 *Chaucer, Works, London, Kelmscott Press,* 1896

later Augsburg book is JACOBUS PUBLICIUS, *Oratoris artis epitoma*, printed by ERHARD RATDOLT, who shows the influence of his ten years at Venice. It contains a curious alphabet and chessboard.

Publicius, Epitoma, Augsburg, Ratdolt, 1490 7

HILDEBRAND BRANDENBURG of Biberach was a book buyer of this early period who patronized the press by having his bookplate printed. Two volumes from his library, which he gave to the Charterhouse at Buxheim, contain this plate: the ST. BONAVENTURA printed at Cologne in 1474 and the *Sermones* of ANTONIUS DE BITONTO, from Johann Grüniger's press at Strassburg in 1496. Another plate, designed by ALBRECHT DÜRER for BILIBALDUS PIRCKHEIMER, a Nuremberg lawyer who became one of the leading scholars of the Reformation, is in a volume which illustrates the way in which German readers depended upon the Italian presses for books dealing with Renascence subjects. This is DIONYSIUS HALICARNASSUS, *Libri Antiquitatum Romanarum*, printed at TREVISO by Bernardinus Celerius in 1480.

St. Bonaventura, Dieta Salutis, Cologne, Koelhoff, 1474 8

Bitonto, Sermones, Strassburg, Grüniger, 1496 9

Dionysius, Antiquitates, Treviso, Bernard. Celerius, 1480 10

CONRAD SWEYNHEYM and ARNOLD PANNARTZ, more adventurous than their fellow craftsmen, made their way to the Benedictine monastery at SUBIACO, a day's journey from Rome. There they finished *the first book printed in Italy* and perhaps *the first printed Latin Classic*, in September, 1465. Of this CICERO, *De Oratore*, a single leaf is shown. The Subiaco type is considered the most splendid used by any of the early presses. It was followed closely by Emery Walker and Sidney C. Cockerell in designing the type used by St. John Hornby in the later books from his ASHENDENE PRESS, represented by a copy on vellum of DANTE'S *Paradiso*, issued in 1905, and by the 1913 MALORY'S *Morte dArthur*.

Cicero, De Oratore, Subiaco, Sweynheym and Pannartz, 1465 11

Dante, Paradiso, London, Ashendene Press, 1905 12

Malory, Morte dArthur, London, Ashendene Press, 1913 13

14 *Bessarion, Plato, Rome, Sweynheym and Pannartz, c.* 1469

Sweynheym & Pannartz went on to Rome in 1467. There they made the important discovery that the heavy, angular gothic type, modelled on the writing of the Northern scribes, had gone out of fashion in Renascence circles. The devotees of the new learning had adopted a more delicate, rounder letter, and they used a lighter ink. The printers promptly adapted their type and presswork to conform to the prevailing style. This type, still known as "roman," was used in the treatise of Cardinal Bessarion, *Adversus calumniatorem Platonis*, printed by them about 1469.

15 *Livy, Decades, Venice, Wendelin de Spira,* 1470

Johann of Speier, with his brother Wendelin, introduced printing at Venice in 1467, using a roman type that retained some of the gothic solidity. This is shown in the Livy, *Historiae Romanae Decades*, finished by Wendelin after his brother's death. It used to be said, echoing William Morris, that no good books have been printed since the Fifteenth Century. This opinion was challenged in 1904 by the Merrymount Press in its Tacitus, *Opera Minora*, which was designed, with books like this Livy in mind, to be as good in type, page, paper, and presswork as any older book.

16 *Tacitus, Opera Minora, Boston, Merrymount Press,* 1904

Nicholas Jenson, a Frenchman, and the second printer at Venice, produced a type for his first book, Eusebius, *De evangelica praeparatione*, which has met with the highest praise—close imitation—from the time it appeared to the present day. It was copied by Emery Walker and T. J. Cobden Sanderson in the type for the latter's Doves Press, and by J. F. van Royen of The Hague at his Zilverdistel press, the most interesting of contemporary Continental experiments in fine printing. The Doves type was designed for a quarto page,

17 *Eusebius, De evangelica praeparatione, Venice, Jenson,* 1470

18 *Winship, William Caxton, London, Doves Press,* 1909

the size of that of the *Caxton* printed for the Club of Odd Volumes, of which a copy on vellum is shown. The larger page of the *Doves Bible* offers a better comparison with Jenson's use of his own type. The Zilver type is shown in a copy of SHELLEY's *Prometheus Unbound* printed in 1917.

Holy Bible, London, Doves Press, 1903–5 — 19

Shelley, Prometheus Unbound, The Hague, Van Royen, 1917 — 20

WILLIAM CAXTON did more than any other one person to bring about the substitution of the vernacular for the universal Latin tongue. He had retired from the wool business and was engaged on the favorite relaxation of his later years — translating tales out of French into English — when he reached Cologne in the autumn of 1471. The new way of making books, which had been practiced there since 1464, interested him because he had been asked to furnish copies of the Troye Book, on which he was then at work. A chance remark by his foreman, twenty-five years later, identifies the press at which the English traveller was shown how the work was done, as one belonging to an anonymous owner who is known from one of his principal books as "The Printer of the *Flores extracti ex libris De Civitate Dei*," a compilation from ST. AUGUSTINE by Franciscus de Mayronis.

Mayronis, Flores S. Augustini, Cologne, c. 1471 — 21

CAXTON set up the first English press at WESTMINSTER in 1476. Many of the hundred titles printed there during the remaining fifteen years of his life were his own writings, but the press was occupied, when not working on its owner's translations, with the poems of Chaucer or Lidgate and other popular pamphlets or books. The first edition of CHAUCER's *Canterbury Tales*, of which a few leaves are shown, was one of the earliest things undertaken.

Chaucer, Canterbury Tales, Westminster, Caxton, c. 1478 — 22

23 *Voragine, Golden Legend, Westminster, Wynkyn de Worde,* 1493

Wynkyn de Worde completed the second edition of the English *Golden Legend*, the compilation of the medieval Lives of the Saints by Jacobus de Voragine, which had probably been started before Caxton died. Wynkyn soon came into possession of the press, at which it seems likely that he had been employed since 1476, and carried it on until 1535. He reprinted several of Caxton's works, among the earliest being Ranulf Higden's *Polychronicon*, a chronicle of general history issued in April, 1495.

24 *Higden, Polychronicon, Westminster, Wynkyn de Worde,* 1495

Chronicles of universal history were among the profitable productions of this period. The best known of these is the *Liber Chronicarum* of Dr. Hartmann Schedel, issued at Nuremberg by Anton Koberger, the leading German publisher of the last quarter of the Fifteenth Century. This contains approximately 1800 pictures printed from about 645 different blocks. These were engraved by Michael Wolgemut and his stepson Wilhelm Pleydenwurff, who had a proprietary interest in the venture. The cuts vary in value from the 28 portraits of a Pope used for 226 individuals to the double-page view of Nuremberg, or that of Cologne showing the tools used by the workmen on the tower that is still unfinished. Cologne had its own *Chronica van Coellen* in the vernacular, prepared by a local schoolmaster, Johann Stump, with more veracity than judgment. It was published by Johann Koelhoff in 1499. This contains the earliest detailed account of the invention of printing, supplied by Ulrich Zel, the first Cologne printer. The disputes which have enlivened the study of this subject ever since are clearly stated here, before the invention was a half-century old.

25 *Schedel, Nuremberg Chronicle, Koberger,* 1493

26 *Cologne Chronicle, Joh. Koelhoff,* 1499

CLAUDIUS PTOLEMAEUS, a cosmographer of the second Christian century, supplied most of the geographical information demanded by those whose curiosity led beyond the Chronicles. His *Geography* was first printed at VICENZA by Hermann Levilapide *alias* Lichtenstein in 1475. Maps, of which those in the ULM edition of 1486, from Johann Reger's press, are typical, were added to all the succeeding editions. Twenty-five of these were printed during the next hundred years. Although based on data more than a thousand years old, this work served the needs of Europe until 1570, when it was at last supplanted by the great Dutch geographer, ABRAHAM ORTEL. He began by peddling his own maps, but as soon as the commercial value of his *Theatrum Orbis Terrarum* was assured, it passed into the hands of CHRISTOPHER PLANTIN of ANTWERP, who had established his claim to the leading place in the publishing world.

Ptolemy, Cosmographia, Vicenza, Lichtenstein, 1475 27

Ptolemy, Cosmographia, Ulm, Reger, 1486 28

Ortelius, Theatrum Orbis Terrarum, Antwerp, Plantin, 1586 29

ERHARD RATDOLT is famous for the beautiful borders and initial letters in the books he issued at VENICE, but his service to his contemporaries was largely in supplying the needs of those who could not afford the bulky Ptolemy, or who wanted more accurate calculations. For the former he issued POMPONIUS MELA'S *De situ orbis*, and for the latter the works of JOHANN MÜLLER. Müller, better known as REGIOMONTANUS, from his native Königsberg, was the leading astronomer of that age. He maintained a private press at Nuremberg, where Ratdolt may have been employed and where the German *Kalender* was printed. When Müller was summoned to Rome in 1475 to revise the calendar, Ratdolt settled at Venice and became the principal publisher of works of an astronomical character. Müller's calculations were

Pomponius Mela, De situ orbis, Venice, Ratdolt, 1482 30

Kalender, Nuremberg, Joh. Müller, 1474 31

Regiomontanus, Calendarium, Venice, Ratdolt, 1482 32

33 *Almanach for 1494, Erfurt, Schenck, 1493*

widely used in preparing *Almanachs*, of which large numbers were printed but very few have been preserved. They were ordinarily issued as broadsides, to be posted on a wall, like the one for the year 1494 in the types of Peter Schenck of Erfurt.

34 *Breydenbach, Peregrinationes, Mainz, Reuwich, 1486*

THE GRAND TOUR of the Fifteenth Century led to Jerusalem, and was extended by bolder travellers to Mount Sinai. BERNARD VON BREYDENBACH of Mainz made this journey, taking with him an artist to assist in preserving the record of their experiences. His *Peregrinationes in Montem Syon* was printed, perhaps first privately, and quickly became the most popular book of travel of the time. Thirteen editions are recorded between 1486 and 1523, in Latin, German, and Flemish, in French at Lyons and Paris, in Dutch at Haarlem, and in Spanish at Saragoza. The panoramic view of Venice was drawn by the artist while the rest of the party were trying to negotiate for transportation. It is printed on four sheets and measures 64½ by 10½ inches.

35 *Breydenbach, Heiligen Reysen, Speier, Drach, c. 1495*

36 *Von Megenberg, Buch der Natur, Augsburg, Baemler, 1475*

SCIENTIFIC INTEREST found expression chiefly in books for those who wanted medical advice, although, as in CONRAD VON MEGENBERG'S *Buch der Natur*, printed by JOHANN BAEMLER at AUGSBURG, a larger public was not neglected. The *Hortus Sanitatis*, a name given to a group of general treatises on the medical properties of plants, contains in its expanded form sections on the animal and mineral kingdoms, on fishes, and on the most vital test of human wellbeing. It was illustrated by over a thousand cuts, which average a high degree of keen observation and accurate portrayal. How truly this was characteristic of the widespread scientific spirit is shown by the more strictly botanical *Herbarius*, ascribed to the

37 *Hortus Sanitatis, Mainz, Meydenbach, 1491*

38 *Arnoldus Villanovanus, Herbolarius, Vicenza, Leonardus Achates, 1491*

famous physician ARNOLDUS DE VILLA NOVA, and printed in Northern Italy the same year as the *Hortus* shown from the Rhine Valley. A later adaptation from the same writer, VILLANOVANUS, *Trésor des pouvres*, is a charming example of the work of a LYONS printer, CLAUDE NOURRY. In striking contrast to this are the equally effective illustrations in LORENZ FRIES'S *Spiegel der Artzny*, printed by Grüniger at STRASSBURG in 1518. Italian craftsmanship and scholarship of the same period are shown by two of the publications of LUCA DE BURGO, or PATIOLUS, the *Summa de Arithmetica*, printed at Toscolano in 1523, and the treatise *On the Divine Proportions of Letters*, from the press of Paganinus de Paganinis at VENICE in 1509, with cuts from drawings of the human face and figure by Leonardo da Vinci.

Arnoldus, Trésor des pouvres, Lyons, Nourry, 1527 — 39

Fries, Spiegel der Artzny, Strassburg, Grüniger, 1518 — 40

Luca de Burgo, Arithmetica, Toscolano, 1523 — 41

Patiolus, Divina Proportione, Venice, Paganinus, 1509 — 42

THE ITALIAN CLASSICS soon began to rival the old Romans. Many editions of BOCCACCIO'S vernacular writings are represented by a single example, the *Libro di Florio & di Bianzafiore chiamoto Philocolo*, printed at VENICE in 1472 by Gabriele di Piero and his partner, Maestro Philipo. The DANTE printed at FLORENCE in 1481 by Nicolò di Lorenzo is the first illustrated Dante and the second book in which copper engravings were used. The workmen had so much trouble with these plates, repeating at the head of the third canto the one already used for the second, that the remaining pictures were printed on separate slips of paper. Venetian printers were more successful with the small woodcuts which they introduced into several competing editions of Dante, one of which was issued by Pietro di Piasiis in 1491.

Boccaccio, Philocolo, Venice, G. & P. di Piero, 1472 — 43

Dante, Commedia Divina, Florence, Nicolò di Lorenzo, 1481 — 44

Dante, Commedia Divina, Venice, Pietro di Piasiis, 1491 — 45

PICTURE BOOKS made the decade of 1490–1500 memorable in every European centre. At VENICE the

46 *Savonarola, Operette, Florence, B. de Libri, c.* 1496

47 *Savonarola, Semplicita, Florence, L. Morgiani,* 1496

vernacular Bibles and editions of the popular Latin Classics were issued with cuts similar to those in the Dante. FLORENTINE book illustrators attained the same goal by quite distinct methods. They supplied a cut for the first page, and more rarely others in the text, of the tracts and sermons of SAVONAROLA, of which the two shown are typical of the large numbers issued during the brief period of his ascendency.

48 *Brant, Stultifera Navis, Basle, B. de Olpe,* 1497

SEBASTIAN BRANT, a professor of Laws with a taste for literature, made the closing Fifteenth Century decade noteworthy for the upper Rhine Valley by issuing his versified writings with numerous cuts. BERGMANN VON OLPE of BASLE brought out in 1494 the first edition of Brant's *Narrenschiff*, the Ship of Fools, which became the best known picture book of that century. It, and its 115 pictures, appeared in pirated editions at Nuremberg, Reutlingen, and Augsburg before the year was out, and some twenty-five editions came out during the next fifteen years. Whatever dulness the author's moralizing may give this work is more than atoned for by the graphic style in which his artist epitomizes the daily life of the time and its especial manifestations of universal human foibles. Another book of 1494, from Bergmann von Olpe's press, is VERARDUS, *In laudem Ferdinandi Hispaniarum regis*, in which the Columbus Letter is reprinted with pictures of ships copied from the illustrations in Breydenbach's *Peregrinationes*.

49 *Brant, Stultifera Navis, Lyons, Sacon,* 1498

50 *Verardus and Columbus, De insulis inventis, Basle, B. de Olpe,* 1494

AT PARIS the vogue of the *Book of Hours of the Blessed Virgin*, *Horae B. V. M.*, or *Livre d'Heures*, led to a demand which the scribes and illuminators were unable to satisfy. ANTOINE VERARD or JEAN DUPRÉ hit upon the idea of replacing the painted decorations with

51 *Horae B. V. Mariae, Paris, Pigouchet,* 1498

woodcut borders and engraved pictures. The idea met with public approval, and for the twenty years following 1490 rival editions came out on an average of once a month. Their commercial success made it possible to employ the best artists and engravers, while the sharp rivalry ensured the careful supervision of details essential to the most finished results. PHILIP PIGOUCHET produced the finest set of cuts in the summer of 1498, and he and SIMON VOSTRE maintained their high standard for another five years. THIELMANN KERVER was a close competitor, keeping up his quality somewhat longer than the others. The copy of his *Horae* in the exhibition, dated 1503, is not noted in any of the bibliographies. The inevitable deterioration was checked when GEOFROY TORY turned his consummate technical skill and perfect taste to the task of preparing a new set of cuts. But the vogue had passed, and even in Paris people were thinking of other things.

Horae B. V. Mariae, Paris, Vostre, 1502 — 52

Horae B. V. Mariae, Paris, Kerver, 1503 — 53

Horae B. V. Mariae, Paris, Tory, 1531 — 54

IN THE RHINE VALLEY these other things of the Reformation absorbed most of the attention of the patrons of bookshops, but the printers did not lose sight of the advantage which a woodcut gives to a book. They employed the best artists to decorate their publications on the most serious subjects. HANS SCHAEUFELEIN made the cuts for Dr. Ulrich Pinder's *Speculum Passionis Jesu Christi*, issued by an unknown Nuremberg printer in 1507. DANIEL HOPFER did the border on the title of MARTIN LUTHER'S *Sermon*, printed by Otmar at Augsburg in 1520, and LUCAS CRANACH those for other Luther tracts, one of them, *Von der Beicht ob die der Bapst macht haben zu gepieten*, printed at Wittenberg in 1521.

Pinder, Speculum Passionis, Nuremberg, 1507 — 55

Martin Luther, Ain Sermon, Augsburg, Otmar, 1520 — 56

Luther, Von der Beicht, Wittenberg, 1521 — 57

58 *F. Colonna, Hypnerotomachia Poliphili, Venice, Aldus,* 1499

EARLY SIXTEENTH CENTURY book buyers in France and Italy left religious disputes largely to those who made this their business. In the annals of printing it is the period of two great families of Scholar-Printers. At VENICE, ALDUS MANUTIUS signalized the opening of the century by demonstrating the possibility of bringing literature within reach of the masses. For the previous ten years he had been experimenting with the business of publishing learned books, the least scholarly but most famous of which is the *Hypnerotomachia Poliphili* of FRANCISCUS COLUMNA, on the whole more highly esteemed than any other illustrated book ever issued. Then Aldus made a happy marriage with the daughter of ANDREAS TORRESANUS, a prosperous publisher, who is now best remembered because he had the sound judgment to buy Jenson's type after the latter's death. He used it in 1487 for the *History of Venice* by SABELLICUS, of which the exhibition shows the copy printed on vellum for presentation to the Doge Antonius Marco Barbadico.

59 *Sabellicus, Res Veneta, Venice, Andreas Torresanus,* 1487

ALDUS began in 1501 to publish the Latin and Italian Classics in a form which up to that time had been considered undignified, but which could be sold for a tenth the cost of the stately folios. He was able to do this by adopting a new kind of type-letter, that was called at the time Aldine or Venetian, or, out of Italy, by the name it still bears, Italic. While he was printing the first edition of DANTE in this new format, Aldus adopted as his mark the anchor entwined by a dolphin, which appeared for the first time in 1502 at the end of this book. The Aldine Anchor came to signify scholarly and typographic accuracy, and all over Europe these editions were sought by men like PHILIP MELANCHTHON, the

60 *Petrarch, Cose Volgare, Venice, Aldus,* 1501

61 *Dante, Terze Rime, Venice, Aldus,* 1502

rival of Erasmus as the leading scholar of the Reformation, whose copy of the 1514 Aldine VIRGIL is filled with annotations believed to be in his handwriting.

Melanchthon's Virgil, Venice, Aldus, 1514 62

JEAN GROLIER, the son of a Lyons financier who became Royal Treasurer, formed a close friendship with Aldus while paymaster to the French troops in Italy. An eminent connoisseur in many lines, Grolier gathered the most distinguished library ever collected. The Aldine HOMER of 1501 from this library has Grolier's arms painted on the first page. Aldus printed for him special copies of most of his important publications, as the large paper OVID of 1533. This and the MACROBIUS, *In somnium Scipionis*, printed at Basle in 1535, are in bindings decorated with the interlaced bands of various colors, usually on an olive or dark brown morocco, which are so characteristic that this has come to be known as the Grolier pattern—leading to a common impression that Grolier was a bookbinder.

Grolier's Homer, Venice, Aldus, 1501 63

Grolier's Ovid, Metamorphoses, Venice, Aldus, 1533 64

Grolier's Macrobius, Basle, Hervagius, 1535 65

HENRI ESTIENNE of PARIS founded a family which rivalled that of Aldus. Its scholarly reputation is due largely to his son Robert and grandson Henri, but in part to his friendly relations, culminating in a family alliance, with the printer-editor JODOCUS BADIUS ASCENSIUS. The latter is now remembered because he selected as his mark one of the earliest representations of the interior of a printing-office. This was used in 1511 on the title of the first edition of the treatise of PHILIP BEROALDUS on *Earthquakes and Pestilence.*

Beroaldus, De Terremotu, Paris, Badius Ascensius, 1511 66

SIMON DE COLINES, marrying the widow of the first Henri Estienne, added to the prosperity of the firm by developing the idea of issuing series of books. More important to posterity was his support of GEOFROY

67 *Galen, De tumoribus, Paris, De Colines, 1529*

68 *Egnace, Chroniques, Paris, Tory, 1529*

69 *Montaigne's Essays, Cambridge, Riverside Press, 1903*

70 *Trallianus, De Pestilentia, Paris, Estienne, 1548*

71 *Feron, Catalogue, Paris, Vascosan, 1555*

72 *Paré, Anatomie du Corps Humain, Paris, Royer, 1561*

73 *Vesalius, Anatomia, London, Herford, 1545*

TORY, whom he employed to design title-borders, head bands, and numerous initial letters. The continued use of these, some of which appear in De Colines' edition of GALEN, *De tumoribus*, gave distinction to the books from the Estienne press for many years. Tory, who began life as a college professor, became a publisher and printer on his own account. His mark of the "pot cassé" is shown at the end of the translation, by himself, of JEHAN BAPTISTE EGNACE, *Summaire des Chroniques de tous les Empereurs d'Europe*. Tory's influence on BRUCE ROGERS can be seen in the RIVERSIDE PRESS edition of MONTAIGNE'S *Essays*.

CLAUDE GARAMOND, the earliest important French type designer, cut the famous Royal Greek types. They were used by ROBERT ESTIENNE for the *Libellus de Pestilentia* of ALEXANDER TRALLIANUS, as well as in editions of the New Testament, which were the cause of a prolonged struggle between Estienne and the ecclesiastics of the Sorbonne, who forced him to flee to Geneva as soon as the King, Francis I, was dead.

FRENCH PRINTERS at this time established a tradition of good taste in book decoration which has given their productions a higher average of excellence than can be claimed for any other country. This was due in good part to the work of MICHAEL DE VASCOSAN and that of JEHAN DE ROYER. Vascosan printed in 1555 the armorial *Catalogue des Ducz et Connestables de France* by JEHAN DE FERON. Royer is represented by AMBROISE PARÉ'S *Anatomie universelle du Corps Humain* of 1561.

ENGLISH PRINTING of the Sixteenth Century is fairly shown by three books of 1545, 1577, and 1590. One is the epitome of ANDREAS VESALIUS, *Compendiosa totius anato-*

miae delineatio, printed by an alien John, who took the name of Herford or Hartford, for Thomas Geminie, who engraved the title-page and other illustrations for this, the second English book with copper-plate engravings. The others are RAPHE HOLINSHED's *Chronicles*, and Sir PHILIP SIDNEY's *The Countess of Pembroke's Arcadia*, which was printed by John Windet for WILLIAM PONSONBIE, the most important publisher of the Elizabethan period.

Holinshed, Chronicles, London, Harrison, 1577 74

Sidney's Arcadia, London, Ponsonbie, 1590 75

CHRISTOPHER PLANTIN closed the epoch of the great Printer-Publishers. The differentiation of the functions of making and selling books had been going on since 1480, when ANTON KOBERGER was already publishing more books than he could print on his own presses, of which he eventually kept twenty-four busy. Plantin's great achievement was the monumental POLYGLOT BIBLE, printed from types especially designed by Garamond, and bound in eight volumes on the smallest paper or in eleven on vellum. It was undertaken on the strength of promises by Philip II, which the Spanish monarch was unable to fulfill. Instead, he granted certain monopolies for the printing of service books, which enabled the firm, a generation later, to lay the foundations of the fortune which preserved the plant and the archives until they were made into a public museum in 1870. A copy of Plantin's *Hebrew Bible* of 1576 has a local interest because it has been treasured by Boston owners, for one or another reason, ever since William Stoughton wrote his name in it in 1654.

Biblia Sacra Hebraice, Chaldaice, Graece & Latine, Antwerp, Plantin, 1569–72 76

William Stoughton's Hebrew Bible, Antwerp, Plantin, 1576 77

THE POLYGLOT BIBLE of 1572 was the second, both due to Spanish patronage, in which the Scriptures are printed in the original languages of the various portions,

78 *Biblia Sacra Polyglotta, Alcalá, Arnoldus de Brocar*, 1513–17

with the standard translations. The first *Polyglot Bible* was produced with the support of Cardinal Ximenez at Alcalá in 1513–17. It is a notable example of Spanish printing, as well as scholarship. The Greek type, which follows a bookhand of an older school than the cursive Greek forms foisted upon the learned world by Aldus, is regarded as the best ever cut. Before the Alcalá Bible was completed, a *Psalterium Hebraeum, Graecum, Arabicum & Chaldaeum* had been printed at Genoa. This has a particular American interest because one of its annotations contains the first printed biography of Christopher Columbus.

79 *Polyglot Psalter, Genoa, Porrus*, 1516

D. B. Updike, The Merrymount Press, Boston

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