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# BIBLIOGRAPHY,

OR

BOOKS AND THEIR HISTORY.

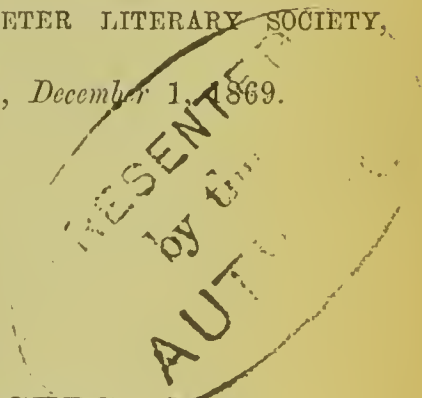
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## A LECTURE

TO THE MEMBERS OF THE EXETER LITERARY SOCIETY,

*Delivered at the Athenæum, December 1, 1869.*



BY

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*In the composition of this Lecture, the writer was much indebted to  
Isaac Taylor's "Process of Historical Proof."*

## LECTURE.

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Mr. Chairman, Ladies and Gentlemen,—

Permit me to congratulate you, as the Members of a Literary Society, which I consider to be a credit to your City and yourselves! In such Institutions, we are led to the very dawn of knowledge,—to the spring and source of science, in the remotest ages of antiquity. We view it in its *origin*,—a feeble, diminutive, creeping rivulet, scarcely able to contend with the obstacles, which ignorance opposed to its course. We watch it in its *progress*, swelled by confluent tributary streams, gradually deepening its bed, and extending its banks; till, at length, it has flowed down to *our* times a broad and noble river; bearing, on its ample bosom, the accumulated riches of successive ages!

From the steep and rugged paths of science, we are led to the flowery glades of literature; and the disciples of Thales, Pythagoras and Archimedes, are led to the altar of “the sacred nine”; and pay homage to the shades of Milton, Shakspeare and Pope. Music, also, lends its fascinations! In your Singing Class, and occasional Concerts, you cultivate an acquaintance with that celestial art, which comforts the disconsolate, elevates the depressed, and says to the sea of passion—“Be still!—and immediately there is a great calm!”

Our attention is sometimes drawn to that wondrous combination of mind and matter, the human frame. In the investigation of its structure and functions, we gather the most valuable precepts for the preservation of health—that greatest earthly blessing; without the enjoyment of which all other enjoyments are tasteless; nor can we fail to observe the consummate wisdom and unrivalled skill, displayed in the formation of that “miracle, man”—“half dust, half Deity!”

I must also congratulate the *gentlemen*, on the presence and pleasant companionship of the *ladies*. I once belonged to a *Gothic* Institution, where ladies did *not* form part of the audience; but the managers lived to see the error of their ways, and to amend them; and I had afterwards the pleasure of lecturing at that Institution; surrounded by bright eyes and beaming faces—*—then as now!*

The subject, with the consideration of which we are to be occupied this evening, is the History of Books. Such an inquiry, I hope, will not be devoid of interest to a Literary Society; to the very existence of which, books are highly necessary. I am ready, indeed, to admit, that such an inquiry is not indispensable; the *contents* of books, and not their *history*, is that with which we have most to do. The knowledge of the history of a science, differs essentially from the knowledge of a science itself; and adepts in the former, are sometimes dunces in the latter. It is very possible, for instance, to give a detailed account of the progress of ancient philosophy;—treating your hearers to a fine catalogue of sounding names; without being

able to demonstate the simplest theorem in Euclid. Or, to turn from the *mental* to the *natural* sciences, a man may give a history of Physies, with the discoveries of Sir Isaac Newton, and subsequent experimentalists, and yet not be acquainted with the simplest fact in the science ; such as the relation between the angle of incidence, and the angle of reflection.

Nor is the case without a parallel, in the snbjeet now to be discussed. How many do we meet, who are deeply skilled in the history, and other contingent circumstances of books, who seem to have paid very little attention to their use. Those affected with Bibliomania form a tolerably large class. These will recite, for your edification, the intricate genealogy of a work of ancient extraction ; pointing to some venerable folio, as the aneestor, and to a crowd of spruce little duodecimos, as the progeny ; but they too often neglect to cultivate a nearer acquaintance. Such men are hunters after old editions, and scarce copies. They doat on bad paper, faded ink, and blaek letter ; and will live on an "original edition" for a week. They value books, as we do wine, by their age ; and as the Orientals do slaves, by their ugliness. But although these instances of proficiency in an art, more proper to *dealers* in books, than to *readers* of them, are proofs of attention misdirected, and time misemployed, yet a general knowledge of the changes, which time has wrought, in the form and materials of those implements of learning, is not only unobjectionable, but highly desirable ; and it is with this view that I propose, this evening, to bring the subject under your notice.

As we have mentioned old *books*, we may as well say a word or two on old *titles*. I dare say you have all heard of the book entitled "Crnmbz of Comfort for Zion's Chickens." I have before me a few titles indited in a similar strain. In the reign of Elizabeth, great attention was excited by a series of pamphlets, directed against the ecclesiastical measures of the time, by an author who was never discovered ; but who wrote under the assumed name of Martin Marprelate. They called forth numerous replies ; of which I shall quote three. The first is entitled — "An Almond for a Parrot ; or an Alms for Martin Mar-prelate. By Cuthbert Curry-Knave." The next is a short specimen of a practie very prevalent in old books ; in which it was often attempted to combine title, preface, and table of contents all in one. It runs thus :—"Pasquil's Apology. In the first part whereof he renders a reason of his long silence ; and gallops the field with the treatise on Reformation. Printed where I was, and where I shall be ready, by the help of God and my muse, to send you a May-game of Martinism." The last has no less than four titles, all strung together ;—"Pappe with a hatchet ; alias a Fig for my Godson ; or Craek me this nut ; that is, a sound box of the ears for the idcot Martin, to hold his peace. Written by one that dares call a dog, a dog. Imprinted by John Anoke ; and to be sold at the sign of the Crab-Tree Cudgel, in Thwack-Coat Lane." It is impossible to read these titles without being reminded of the quaint, but deservedly



popular, works of Bunyan ; in which there flourish many gentlemen like Cuthbert Curry-Knave, but with much longer names ; such as the trumpeter, Mr. Take-heed-what-you-hear ; Mr. Penny-wise-and-pound-foolish ; and Mr. Gain-ye-the-hundred-and-lose ye-the-shire. The following is the title of a dramatic work :—“ A very merrie and pithie Comedie ; intituled—‘ The Longer thou livest, the greater fool thou art.’ ” I have a few more titles, which belong to the age of Cromwell ; and have mostly a devotional character. The first is entitled :—“ A most delectable sweet-perfumed Nosegay ; for the Saints to smell at.” The next is—“ High-heeled Shoes for Dwarfs in Holiness.” The third is—“ Salvation’s Vantage-Ground ; or a Leaping-Stand for Heavy Believers.” We then have one of a martial character ; being entitled—“ A Shot aimed at the Devil’s Head-Quarters ; through the tube of a Cannon of the Covenant” ; and then comes one of a more plaintive description ;—“ A Sigh of Sorrow for the Sinners of Zion ; breathed in a hole of the wall in an earthen vessel, known among men by the name of Samuel Fish.” A still sadder tone pervades the next :—“ Seven Sobs of a Sorrowful Soul for Sin ; or Seven Penitential Psalms of the Princely Prophet David ; whereunto also are annexed William Humnis’s Handful of Honey-suckles ; and divers Godly and Pithy Ditties, now newly augmented.” The next is a continued string of allegories, heaped, in merciless profusion, one upon the other :—“ A Reaping-hook well tempered for the Stubborn Fars of the Coming Crop ; or Biscuits baked in the Oven of Charity ; carefully conserved for the Chickens of the Church, the Sparrows of the Spirit, and the sweet Swallows of Salvation.” You will perceive that the authors of those days (who evidently thought there was *a great deal* “ in a name”) resorted to every possible quarter for a taking title. In their search for quaintness, they did not disdain even to visit the kitchen ; so that we have—“ A pair of Bellows, to blow off the Dust east upon John Fry” ;—“ The Snuffers of Love” ;—and an author seems to have reached the acmé of outré-ism, when he gives us the delectable title of “ The Spiritual Mustard-Pot ; to make the Soul sneeze with Devotion.”

The materials most anciently employed for books (if they might then be so called) were pieces of stone, and lumps of burnt clay, or tiles. Syncellus gives us an account of some ancient books, found in a cave near Thebes. They consisted, he says, of lumps of burnt earth, and were two-and-forty in number ; thirty-six relating to historical, and six to medical, science. These were the most ancient fragments of Egyptian learning.

Of the pillars of Seth, the son of Adam, Josephus gives the following account :—“ Seth and his descendants were persons of happy temper, and lived in peace ; employing themselves in the study of astronomy, and in other researches after useful knowledge ; and, desirous of transmitting to posterity the information they had acquired, they made two pillars, the one of stone, and the other of brick ; upon which they inscribed their knowledge. The stone-pillar remains, in the land of Seriad, to this day.”\*

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\* “ Antiquities.” Book 1, Chapter 2.

The most diligent search has been made, by the moderns, to discover this interesting relic ; but without success. As the situation of the land of Seriad is not determined, it cannot positively be asserted, that the pillar is no more ; but the probability is that, although it might remain in the days of Josephus, it does not exist in ours.

Many ancient authors refer to a book, said to be written by Enoch ; and there seems to be a quotation from it in the Epistle of Jude.\* Sealiger has handed down to us a work, pretending to be a copy of it ; but, though many of the Fathers were much taken with it, it is now proved to be a forgery.

Of a similar description must have been the "sacred book" recorded, by Syncellus, to have been written by Syphis, king of Memphis, in the time of Abraham. Menecus tells us that Hermes, an early king of Egypt, wrote thirty-six thousand books. This, at first sight, may appear incredible ; but if we consider of what description these writings were, we shall easily credit the performance of this Walter Scott of antiquity. Instead of thirty-six thousand *books*, it would be more proper to say, he wrote thirty-six thousand *bricks*.

Tablets of various kinds—stone, wood, brass, and lead—were of very ancient, and very extensive use. The use of stone has already been alluded to ; and, in a better form, it was much employed by the Greeks. In the University of Oxford are preserved the Arundelian marbles ; which prove the variety of purposes for which inscriptions on stone were employed. The most important of these is the Parian Chronicle. When entire, it comprised a chronological history of Greece, from the reign of Cecrops, 1582 years before Christ, till the year 264, in the same era ;—thus embracing a period of 1318 years. On some of these marbles we find treaties ; on others, biographies of eminent persons ; on others, miscellaneous events ; but on most, sepulchral inscriptions. The latter practice is still followed in our days.

Stone was much employed, by the Greeks, for their legal documents. In the earlier days of their state, indeed, the laws were so few and simple, that they were set to music, and sung about the streets. But this golden age was not of long duration ; for we find that the laws of Solon were engraven on stone. The Athenian mode of legislating, was singular and excellent. Whenever a new law was proposed, it was engraven on a tablet, and hung up at the Statue of Heroes,—the most frequented part of Athens. Here it remained, for some days ; and the people had time to deliberate on its tendency, before it received the sanction of the legislature. When passed, it was engraven on the walls of the royal portico ; in order that no one might be ignorant of its tendency.

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\* "Behold the Lord cometh, with ten thousands of his saints, to execute judgment upon all !" (Verses 14 and 15.) Instead of "saints", the Sinaitic Manuscript reads "holy angels." The authorized version of the rest is so ill-expressed, that I forbear to quote it.

Wooden tablets were in use long before the time of Homer ; and were called in Greek *skedai* ; whence comes our word *schedule*. The wood generally selected was at first box, or citron ; but afterwards beech was preferred. Wood was employed by the Romans for legal enactments, as much as *stone* was by the *Greeks*. The laws of the twelve tables, were engraven on planks of oak. Even so late as the fourth century, the laws of the Emperors were painted on wood, with white lead. The Swedes, also, adopted the same practice ; and in their language, laws are still called *balkar*, from *balkan*, a beam of wood. A law-book, in ancient times, consisted of slices of wood fastened together. This was called *codex*,\* from its resemblance to a tree sawn into planks ; for which *codex* was the Latin term. Hence comes the expression—"a *code* of laws." *Codex*, however, is now a general term for a manuscript ; on what material soever it may be written. Such a mode of registering legal records, might be very proper when laws were not so numerous and complicated as at present ; but a copy on wood of our statute-book would dismantle many a forest. The laws of France, however, were reduced to a very moderate and manageable compass, in Napoleon's celebrated Civil and Criminal Codes.

When the writing was not intended to last very long, instead of marking on the bare wood, they covered it with wax ; which not only afforded greater facility for writing, but, as the characters were readily effaced, might be used repeatedly. On these wax tablets they wrote letters ;—fastening them with thread, and putting a seal upon the knot.

In the library of St. Victor, at Paris, are twelve waxen tablets ; upon which are inscribed the expenses of Philip le Bel ; and the Town Hall of Hanover contains twelve wooden boards, covered with wax ; comprising a register of the householders in that city.

Table-books, or *tablet-books*, were formed by binding a few tablets together, by slips of parchment. They were sometimes of considerable size ; for Plautus represents an overgrown school-boy breaking his master's head with his table-book. They continued to be used for many centuries ; and Chaucer mentions one in his Sumpner's Tale.† The title was adopted by Mr. Hone, in an interesting publication of a miscellaneous character.

The *metals*, as we have before stated, were sometimes employed. *Brass* was used, by the Romans, for treaties, contracts, and public records. Many cabinets still contain copper-plates, on which are written the discharges of soldiers ; and landmarks for estates were of the same metal. Brass was the hardest and most durable substance employed for writing ; and to this Horace refers, in one of his most celebrated odes ("Exegi monumentum") :—"I have finished a record *more du-*

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\* "Piso multos *codices* implevit earum rerum."—CICERO.

† "His fellow had a staf tipped with horn ;  
A pair of *tables*, all of ivory ;  
And a *pointel*, polished fetisly."



*rable* than *brass*; a monument more lofty than the majestic pyramids: which neither the mighty wind, nor the wasting showers; the flight of ages, nor a series of countless years, shall ever be able to destroy."

*Lead*, which (from its softness) was more manageable than *brass*, was frequently used for books. We are told by Pausanias that he saw, in the Temple of the Muses, the works of Hesiod, inscribed on leaden tables. The literary antiquarian, Montfauçon, purchased at Rome, in 1699, a leaden book. It consisted of eight leaves, four inches in length, and three in breadth. They were kept together by means of leaden rings, at the back; through which rings was placed a rod of the same metal.

Other materials were sometimes employed for the same purpose. Thus tablets of *ivory* were used by the wealthy Romans. Being a very costly article, it was reserved for particular occasions; such as the edicts of the senate, the proceedings of the magistrates, and the transactions of the Emperors. These registers were deposited in the grand Roman library, founded by Trajan. The Roman soldiers, in the field of battle, wrote their wills on their bucklers, or their scabbards. In their schools, they made use of the waxen tablets, already described; in which characters were easily traced, and readily obliterated. Their instrument for writing on these, was a large iron needle, or style. This had a point at one end, for making impressions on the wax; and at the other a button for effacing them;—the tablets thus serving the purposes of slates. The very excellent plan (adopted in some schools) of writing on sand, appears to have been copied from the practice just described.

We are now to notice materials of another, and more flexible description; and, as such, possessing a greater resemblance to those used in our own times. The first in order of these are the skins of animals; such as the ass, the calf, and the goat. They were made into soft leather, and dyed red or yellow. Their first employment is attributed, by Herodotus, to the inhabitants of *Asia Minor*. One skin was joined to another; till the page sometimes reached the inconvenient length of a hundred feet. Several such books are in the Vatican Library, at Rome; and the *Bibliothèque du Roi*, at Paris. They were much used by the Asiatics, and particularly the Jews;—the copies of the Mosaic law, found in their synagogues, being generally of this description. Dr. Buchanan informs us that, in the synagogue of *Malayala*, there is a very ancient copy of the law; written on a roll of leather, about 15 feet long, formed of skins sewed together. M. Santander possessed a beautiful copy of the writings of Moses; on a roll of 57 skins. The most ancient manuscripts we possess, are some copies of the Pentateuch, on rolls of leather.

The skin was not the only material taken from animals, for the purpose of writing. The library of Ptolemy Philadelphus contained a copy of Homer's works; written, in letters of gold, on the intestines of a serpent. The roll was 120 feet long. It was removed to the grand library at Constantinople; where, in the sixth century, it was destroyed by fire.



A great improvement on tanned skins, was parchment, or *charta Pergamena*,—paper of Pergamus. Varro and Pliny inform us, that it was invented by Eumenes, king of Pergamus; after a quarrel with Ptolemy, king of Egypt. The latter, in consequence of this dispute, prohibited the exportation of papyrns; and the former invented parchment, in order to supply its place. But this account does not appear correct; for Josephus, Diodorus Siculus, and other authors, mention parchment, as having been used before the reign of the Ptolemies. Herodotus and Ctesias mention it, as having been in use from time immemorial. Pergamus was the place where its manufacture was most improved, and carried to the greatest extent; and to this, no doubt, it owes its name. There were three kinds: the first, the most common, was of the natural colour; the second, yellow on one side, and white on the other (thence called by Persius "*membrana bicolor*"); and the third, tinged with purple; only used when the characters were to be in silver or gold. The greater part of the writings extant, of a period earlier than the sixth century (as well as those of a later date, on which much pains were bestowed), are on parchment: for, though the gradual introduction of less expensive materials led to its relinquishment on ordinary occasions, it was still retained in those cases in which *durability* was required; and for such purposes, as in many legal documents, it is in use to this day.

On particular occasions they made use of vellum, a finer kind of parchment, prepared from the skins of young calves. In the University of Upsal, there is a splendid manuscript of this kind, called the *Codex Argenteus*, or silver-book. It is a Gothic translation of the gospels; written by Uphilas, in the fourth century; and is remarkable as the only specimen extant of the tongue, from which sprang the languages of Norway, Sweden, Denmark, Iceland, the Netherlands, Germany, and Great Britain. The colour of the vellum is violet; the body of the text is in silver; and the initials are in gold. So beautifully are the letters formed, that they were long supposed to have been stamped, with hot metal types; in the same way as binders now letter books: thus exhibiting a very near approach to the art of printing, a thousand years before its discovery. Upon being minutely examined, however, by Mr. Coxe, it was discovered, that each letter was drawn and painted, like the initial letters in the best missals.

Parchment of the best kind was always very dear, and sometimes very scarce. Thus in the year 1120, we find the following notice:—"One Martin Hugh, being appointed by the convent of St. Edmonbury to write and illuminate a grand copy of the Bible, for their library, could procure no parchment for this purpose in England." Indeed, the constant objection to parchment was its expense; and this led to the adoption of cheaper, though less convenient substitutes. A custom, a relic of which still remains in the East, prevailed from the remotest ages, of writing on the leaves of trees;—those of the mallow, or the palm, being generally preferred. The Latin for leaf, is *folium*;

whence comes our word *folio*; and the folds of our paper-sheets are still called leaves. But the fragile nature of this material renders it available only for the common purposes of letters, schools, &c. In this form, as I need not remind you, were the oracles of the Sybils delivered.

In Greece and Italy, the inner bark of the linden, or teal tree, was much employed. This bark is called, in Greek, *biblos*; and in Latin, *liber*; and so general was its use, that it has given its name to *book*, in both languages;—*biblos* being the word for *book* in Greek; and *liber*, in Latin. “*Liber*” (as my botanical hearers will recollect) is the name now given to the inner layer of the bark, contiguous to the alburnum, or outer layer of wood. The practice was not confined to these countries; but seems to have been common to every age and quarter of the globe. It prevailed among the Scandinavians; and some letters, and even *love*-letters of this description, have survived the lapse of time.

A curious library of bark-books, was discovered among the Calmucs. The leaves were thick, long, and narrow; covered with black varnish. The letters were white. Our Saxon ancestors made use of beech-tree-bark, for the same purpose; and, the Saxon for *beech-tree* being *boe*, our word “*book*” is thence derived.

The Egyptians, in writings which they designed to last a long while, made choice of linen, on which the characters were painted with a small brush. The mummies often contained writing of this kind; and specimens taken from them are deposited in the British Museum. The Romans, also, occasionally used “*libri lintei*” (Livy)—linen books.

We are now to notice a material, which made the nearest approach to the paper of modern times; and from which, indeed, our paper derives its name. I allude to the papyrus, or vegetable paper of Egypt.\* This material was cheaper, and more convenient, though less durable, than those we have described; and, for common purposes, was more generally used than any of them. The Egyptians, whose skill in the arts and sciences placed them in a very eminent situation among the ancient nations, acquired much celebrity, and no little wealth, by the manufacture of papyrus. The inundations of the Nile, as is well known, left behind them a great number of stagnant pools and marshes, in which grew vast quantities of papyrns. It was a plant resembling a rush; having a tall fibrous stem, which sometimes reached the height of from 15 to 18 feet. Its species is described by Linnæus, under the name *cyperus papyrus*. Its growth is not confined to the borders of the Nile; as it is found on the banks of other Eastern rivers, and also in Trinidad. Its manufacture, however, was confined to Egypt; where, besides furnishing paper, the plant served a variety of useful purposes. The pith furnished a sweet, nutritious food; the root was an

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\* We find the following reference to this paper by Juvenal:—“*Pagina cressit multâ damnosa papyro.*”

excellent material for cups, and other domestic utensils ; of the stem they made staves, or ribs of boats ; and of the bark, cloth, sails, ropes, string, shoes, baskets, wicks for lamps, and especially paper. Of the mode of preparing the last article, Pliny gives the following account. The fibrous coats of the stem were peeled off ; and one layer was placed upon another, with the fibres at right angles. The water of the Nile was used to glue them together. The sheet, thus formed, was well pressed ; and after being dried in the sun, was beaten with a mallet, and the process was completed by polishing with a shell. The paper was then cut into various sizes ; from three inches square to thirteen. The celebrated modern traveller, Bruce, paid much attention to the subject, and gives a very interesting account of it. He succeeded in manufacturing papyrus, both in Egypt and in Abyssinia ; but differs, in one particular, from the account given by Pliny. The water of the Nile, he affirms, has no glutinous property ; and must have been used, by the ancients, only to dissolve the saccharine matter of the plant ; which is alone, he says, a cement sufficiently strong to give the layers coherence ; but I doubt whether this glutinous matter is really saccharine.

For many centuries, papyrus formed the principal commerce of the Mediterranean. Of the wealth acquired by its manufacture, the following is an example. In the middle of the third century, Firmus, a paper merchant at Alexandria, gained over the multitude by his wealth, and assumed the imperial power. He coined money, issued edicts, and raised an army ; all which he maintained from the profits of his trade.

The place of its first manufacture was Memphis ; but it was afterward removed to Alexandria. At the time the Romans conquered Egypt, its quality was very inferior ; but Roman artists, being sent to Alexandria, very much improved it ; as they did everything else which fell into their hands. By dint of repeated beating, sizing, pressing, and polishing, its quality was greatly improved ; and by their continued care it attained, in later ages, to perfect whiteness of colour, and smoothness of surface. It always remained, however, very friable ; and, in the manufacture of books, a leaf of parchment was inserted between every six of papyrus ; that the fragility of the one substance might be counterbalanced by the durability of the other. We still possess manuscripts of this kind, of as early a date as the fourth century, but none later than the ninth.

When Alexandria was taken by the Saracens (who burned its famous library of 700 thousand volumes), A.D. 640, the exportation of papyrus was much impeded, and to a great extent suppressed. Parchment, from its high price, could but imperfectly supply the deficiency. The gloomy shade of the dark ages overspread the world ; science drooped ; the arts languished ; learning retired to a monastery ; till, in the ninth century, a material for books, more convenient than any of its predecessors, came to the relief of expiring literature.

Charta Bombycina, or cotton-paper, was invented in Asia ; but whether in China, Persia, or Bucharia, is not known. The



name given to it does not appear appropriate ;—the meaning of the word “bombycina” being *silken*. Hence it has been improperly called “*silk-paper*.” It was introduced into Europe by the Arabians ; who established manufactures in Spain, which they had conquered. While, however, it continued in their hands, it was of a very inferior description ; for, in order to reduce the cotton to a pulp, they used at first mortars, and afterward hand-mills. But, after a time, their Christian labourers got possession of the manufactories ; and, by the use of water-mills, improved methods of grinding, and the invention of moulds, much improved its quality. Still, while it continued to be made from new cotton, its expense was an obstacle to its employment ; but its sale was much increased by the substitution of old cotton rags for the raw material. Paper, of a beautiful texture, manufactured in the ancient mode, is still to be met with in the East. After a while, cotton gave way to linen, in those countries which produced flax but not cotton ; and it was thus rendered still more plentiful. The oldest English manuscripts, on linen paper, are dated A.D. 1340 ; and the first paper-maker in England, was John Tate, of Hertford. By succeeding ages, successive improvements have been introduced ; till its manufacture has reached the state of perfection which it now exhibits.

A cheap and abundant paper being thus supplied, the way was prepared for the introduction of printing ; which was discovered by John Guttenberg, of Mayence, in 1438 ; and introduced into England, by William Caxton, in 1472.

The ancient form of books, was that of a roll ; being wound round a cylinder. This was called, in Latin, *volumen* ; from *volvo*, to *roll* ; which is the origin of our word *volume*. A king of Pergamus is said to have invented the mode of folding sheets, and making square books. Nevertheless the ancient practice continued in use till after the time of Augustus ; and Julius Cæsar was the first of the Emperors who, in writing to the Senate, adopted the square form. The art of binding, in a very rude form, was invented by the Greeks ; and the materials they employed were linen, silk, and leather. Three or four sheets were stitched together ; and then the different parcels connected, in a way somewhat resembling the mode at present adopted.

The ink employed by the ancients, was of various colours ;—black, red, blue, purple, and green. The black ink was of a deeper colour, and more encaustic, than ours. The black liquor of the cuttle-fish, is said to have been used for this purpose ; but the foundation on which this opinion rests, is rather unsubstantial ; being only a metaphorical expression of Persius, the Latin poet. According to Pliny, it was formed from lamp-black, and burnt ivory ; and chemical analysis favours this opinion. In an inkstand found in Herculaneum, the ink appears like a thick oil ; hence it was not so well calculated for quick writing as that used at present. On this account Quintilian preferred wax tablets.

In general, manuscripts were highly embellished with coloured ink. The purple was obtained from a shell-fish, called

*murex*; and the red from cinnabar; so called from *sinoper*, or *dragon's blood*, the Indian name for sulphuret of mercury; which, when found in the earth, they supposed to be formed of the blood of elephants and dragons. The art of inscribing the titles, and capitals of books, was a distinct employment. The titles of chapters were frequently written in red and blue alternately; and books of a later date have all the capitals green. Ink of gold, or of silver, was much used; and the art of preparing it was a separate business. A particular kind of purple ink, called the imperial encaustic, was appropriated to the sole use of the Emperors;—the sanction of law, then as now, being sometimes employed on occasions unworthy of its dignity. But it was the fashion to put in purple ink, at the end of every manuscript, the name of the writer; and the year, month, day, and sometimes hour, of completing his performance; and so imperiously did fashion, in those days as well as the present, maintain her sway, that either the mandate was disregarded, and the imperial ink employed, or there was substituted a counterfeit, the spuriousness of which cannot now be determined.

Having dwelt so long on the *materials*, let us now glance at the *instruments*, of writing. These, of course, varied; according to the nature of the substance on which characters were to be traced. For stone and wood, the mallet and chisel were employed; and for wax, ivory, and metal tablets, styles were used. These were rather formidable instruments; as they sometimes served the purpose of weapons. When Cæsar was attacked by the conspirators, he wounded one of the assassins, with his style; and a Christian school-master, Cassianus, was killed by his scholars with their writing implements. Other instances, of a similar description, are on record; and the Roman Government prohibited the use of *iron-styles*. They were afterward formed of ivory, bone, or wood. We still retain the word *style*; but it is now employed to express the general cast of expression, or character of the composition. Our common phrase—"changing the style"—is evidently taken from the custom of reversing the instrument, to erase what was written; in order to substitute something different.

As the style was not adapted for holding liquids, or for writing on parchment and papyrus, a calamus became necessary. It was made of a reed; its shape resembled that of a pen; but it had a larger and coarser nib. It was mended with a rough stone. The particular species of the reed, has never been ascertained. All the places where reeds grow, have been explored by naturalists, and many scientific conjectures have been hazarded on the subject; but, in spite of all their endeavours, it has not found a place in the botanical system of Linneus.

Reed-pens continued in use so late as the eighth century. Ancient authors give us the following list of the apparatus on the desk of a writer, or copyist; and it may all be seen in the figures which adorn ancient manuscripts:—Sponge, to cleanse the reed, and to rub out errors; a knife for making the pen; pumice-stone for mending it; compasses for measuring the dis-

tances of lines ; a ruler for drawing them ; a puncher to mark where the line was to begin and end ; scissors for cutting the parchment ; an inkstand ; a glass of water to mix with the ink ; and another glass containing sand. Persons of distinction used a *silver-calamus*.

Quills were brought into use for pens, in the middle of the seventh century. Isidorus, who lived at that time, is the first who uses the Latin word *penna* for a writing pen ; and at the close of that century, a Latin sonnet to a pen, was written by one of our Anglo-Saxon ancestors. So great, however, was the force of habit, that reeds still continued to be used ; and quills gained ground but very slowly. In the year 1433, a monk in Venice sent to a friend in England, as a grand present, a bundle of quills. In the letter which accompanied this munificent gift, he says :—"Shew the bundle to Brother Nicholas, that he may choose a quill."

In taking a view of the destructible nature of the materials of which books are composed, we cannot fail to be surprised, that they should so successfully resist the attacks of time. Emblem of the knowledge which their pages enfold, they seem to defy the power, which lays its destructive hand on everything but mind and its emanations. A philosopher is mortal ; but philosophy is eternal ; and of this immortality, the *records* of philosophy seem to partake. We see the massive battlements of a castle prostrate in the dust ; its walls, once of rocky hardness, fast crumbling into atoms ; while manuscripts, penned when its stones were in the quarry, are still perfect in our libraries ; their embellishments of gold, silver, and cerulean, still glittering with the freshness of yesterday !

But it may be observed, that although books are formed of very destructible materials, yet if carefully shielded from injury, they suffer very little from any intrinsic principle of decay. In the Vatican there is a copy of Virgil, as old as the fourth century ; and many others, equally ancient, might be mentioned.

That books should have survived the long period of mental darkness, which followed the subversion of the Roman Empire, may perhaps occasion surprise ; but we are indebted for their preservation to the monks. At the commencement of the intellectual night to which we have referred, in the seventh century, they easily bought up all the books, now become a commodity, the *intrinsic* value of which remained very great ; while its *commercial* value had become very small. To copy these books was the business of their lives ; and, as they attached no small degree of merit to the task, they were proportionably zealous in its performance. Many of the manuscripts of the middle ages, have appended to them some such subscription as the following :—"This book, copied by Jacob Suidas, for the benefit of his soul, was finished in the year 950. May the Lord think upon him !" The religious houses were the conservatories of learning ; and, had it not been for them, few of the justly prized relics of antiquity would have remained to us. Every



monastery had its *scriptorium*, or writing room ; where a number of monks were constantly employed in the work of transcription. It is true that bigotry sometimes interfered ;—causing the writers to prefer the monastic inanities of their own order, to all other books ; and, the classics being considered profane, men of more liberal views and refined taste, were obliged to resort to plausible pretences, in order to have them copied. Generally, however, the writers followed a more indiscriminate mode ;—observing only the very easy rule, of taking the next book upon the shelf. This carelessness was a most fortunate circumstance. It is better that some rubbish should have been preserved, and a few gems lost, than to have been dependant on the bigoted selection of the monkish copyists.

The principal libraries of antiquity, were those of Pergamus, Alexandria, Constantinople, Rome, and Milan. These were all destroyed by the ruthless barbarity of their respective conquerors ; and thus many works, of which there were no duplicates, entirely perished. To this must be added a very fruitful source of dilapidation, from which literature has to mourn the loss of many a valuable gem. Parchment being at all times very expensive, and particularly after the conquest of Egypt by the Saracens, copyists were induced to erase the writing from old manuscripts, in order to substitute works more in demand. These re-written manuscripts, were called palimpsests ; from the Greek, *palimpsestos* ; compounded of *palin* “again”, and *psao*, “to expunge.” This practice, unhappily, became general through all Europe ; and prevailed for a long time, and to a ruinous extent. Not unfrequently have the most valuable remains of antiquity been sacrificed, to make room for the superstitious legends of the monks ; and the relics of the ancients given place to the relics of saints. In some instances, the previous writing is not wholly obliterated ; and successful attempts have been made to decipher it. Many works have thus been recovered ; among the most valuable of which may be mentioned a part of “ Cicero de Republicâ ” ; which had given place to the Commentaries of Saint Augustin.

If, to these general sources of destruction, we add the numerous accidental dangers to which books were exposed, we shall have reason to consider ourselves fortunate, that our stock of ancient works is still so considerable. Happily for literature, the cloister of a monk was a place of far greater security, than the fortress of a conqueror, or the palace of a king ; for, while the latter were exposed to all the dangers of political convulsions, the former was respected by the fiercest invader.

The excursion which we have made, this evening, into the fields of antiquity, cannot fail (I think) to furnish reason for congratulation, that we live in more enlightened, in happier days. Knowledge is not only power, it is happiness ; for knowledge and power, as well as all other things, are desirable only as they contribute to happiness. Who can tell the sum of gratification, which the invention of printing has produced ? It is a remark, trite indeed, but not the less true, that those advantages

which we daily enjoy, and the want of which we never felt, are not properly valued. They can only be duly estimated, by a comparison of our state with the situation of those, to whom such advantages were unknown. What would our ancestors have said if, after having attended a lengthy debate in the House of Commons, they had read, a few hours afterward, a full detail of the speeches, of which thousands of copies were then circulating? The art of printing has done this! What would they have said, when books were found only in the cabinets of the curious, and the mansions of the wealthy, had they been told, that those precious jewels would, one day, be met with in the cottage of the peasant, and the hovel of the pauper? The art of printing has done this! What would they have said, when there was but one Bible in a parish, chained to a desk in the church, that people might resort thither to peruse it, had they been told, that Societies would be formed for distributing it gratuitously; and that the hallowed stream would find its way to the meanest door? The art of printing has enabled us to do this!

When all our books were in manuscript, there could be but very few copies of a work at the same time in existence; and, independently of the obstacles thus opposed to a general acquaintance with its contents, it was constantly in danger of being wholly lost; but a work may now defy such casualties, when once it has been committed to the immortal custody of the press!

But I shall not attempt a further enumeration of the benefits, we derive from this invaluable art. I shall only remark, in conclusion, that to the press we are chiefly indebted for those discoveries and improvements, which characterize the age in which we live; and for that general state of intellectual progression, known by the hackneyed, but not less excellent designation—the March of Intellect! And to the press we must look, as our most efficient auxiliary, in the future progress and triumphs of science; for to the advancement of knowledge, no limits can be ascribed. Far as we think ourselves to have advanced, we may yet be only at the commencement. The wisest philosophers, of the present day, are those who confess their ignorance; for our knowledge is calculated rather to make us ashamed of our deficiencies, than vain of our acquirements. There are depths in science, yet unexplored, of which our present means of investigation only serve to shew the profundity. We have busied ourselves with the surface; but have failed to penetrate the interior: we have attentively examined the operations of Nature's stupendous machinery; but of its complicated structure we know little: in fine, to adopt the language of the most enlightened, but yet most modest of philosophers, "We have been picking up pebbles on the sea-shore; while the great ocean of truth lies before us unexplored!"



## APPENDIX.

## EXETER CATHEDRAL.

Copy of a Letter to the Very Rev. the Dean of Exeter, Viscount Midleton.

My Lord,—The inscription on the mural tablet to the memory of James Bell, at the western extremity of the nave (north aisle), has become so faded by time as to be illegible at a short distance, and is a blot on the wall.\* If the authorities will allow that inscription to be repainted, I shall be happy to pay the expense; in token of good will, and as a memento of my visit to your beautiful Cathedral. In my way to Torquay for the benefit of health, I was tempted to stay in Exeter for the winter months, and enjoy the daily services in a building comfortably warmed; and I am thankful indeed for being permitted to spend part of the interval in a temperature (56°) suited to air-passages affected by chronic irritation, which might be seriously aggravated by prolonged exposure to the ungenial atmosphere without. Please to return the enclosed printed slip, with your reply, when the Chapter shall have come to a determination.—Yours respectfully, N. ROGERS. (January 15, 1866.)

Copy of printed slip, enclosed in the above, and taken from the *Middlesex County Times* for December 30, 1865:—Washington Irving, in his "Sketch Book", mentions, more than once, the Pulteney Monument at the south-east angle of the cloisters at Westminster Abbey. By time and neglect this stately monument, of different coloured marble, had become so encrusted with smoke and dirt, that its beauties were hidden under an imperious veil;—its recumbent statue, originally white, presenting the appearance of a blackamoor. With permission of the Dean and Chapter, the whole has just been scraped and cleaned, the surrounding rails and other unsightly obstructions removed, and the inscription repainted, at the expense (£20) of Dr. Rogers; who is favourably known to our readers by his restorations of the ancient mural brass, and Thornoy's Conduit, at Acton. He is also the contributor of a coloured window at Poets' Corner, in Westminster Abbey. The Pulteney Monument is not only handsome in itself, but a great ornament to the locality.†

Copy of the Dean's Reply:—Lord Midleton begs to return enclosed (printed slip) to Dr. Rogers, and to say that he laid his liberal offer before the Chapter this day. While appreciating Dr. R.'s kind offer, they feel that whatever is done in the Cathedral, in the way of renovation, should be done by themselves. With respect to the spending [of] time within the building, except during the hours of divine service, the Chapter are obliged to act upon a general principle; and that principle would not allow of their [allow their‡] giving the permission requested by Dr. Rogers, in his or any particular case. (Exeter, January 19, 1866.)

Copy of Reply to the Dean:—My Lord,—Of course I bow to the authority of the Chapter, though regretting their decision. Accept my respectful thanks for the courtesy of all your communications, personal or epistolary. I wish I could extend the compliment to your irritable friend, whose rude behaviour was unbecoming a clergyman and a gentleman. Unmindful of the maxim—"Audi alteram partem!"—he expressed his conviction, beforehand,

\* Sacred to the memory of James Bell, third son of James Bell, Esq., of Borwick-upon-Tweed; who died, in the vicinity of this city, on the second day of April, 1805, aged twenty-three years.

† The celebrated Dr. Croft, formerly organist of Westminster Abbey, lies interred in the north aisle of the Choir there. The inscription on the stone covering his grave was, from the frequent tread of passers, in great danger of being effaced; but, with a feeling which does credit to the name he bears, it has recently been restored by Dr. Nathaniel Rogers.—*Musical Times*.

‡ "Allow", being an active verb, does not require the assistance of the preposition "of."



that nothing I could urge would alter his opinion; and when I promised to leave the Cathedral, he insolently observed—"You seem preparing to stop!"—as though my word were not to be depended on. The New Testament says:—"Be courteous!"—a text he has much need to study. He should endeavour to blend—as they are happily combined by your lordship—the "suaviter in modo" with the "fortiter in re."—Yours, my lord, very respectfully, N. ROGERS. (January 23, 1866.)

How long will the people of Exeter submit to be locked out of their own Cathedral? At present, it maintains an unenviable notoriety among the Cathedrals of England, all of which I have visited; and do not remember one that is wholly closed between services, except on the payment of a fee. They are not the private property of the respective Deans and Chapters, to whose care they are committed; and public opinion will not long tolerate their being turned into ecclesiastical preserves. With respect to "renovations", it amounts to this:—The authorities either cannot or will not provide the necessary funds themselves; nor, jealous of interference, will they accept extraneous assistance. Exeter Cathedral requires many thousands of pounds for its completion, restoration, and improvement. The polishing of its marble pillars, for instance, would absorb several hundreds; when they would rival in beauty the central pillar in the Chapter House at Salisbury. The Dean and Chapter permitting, I shall be happy to pay for the polishing of one, either in the nave or choir, if others will provide for the rest; and the same with the circle of statuettes, required for completing the exquisitely chiselled font.

Some time after the above was written, Mr. Stephens (mason) obtained leave from the authorities to restore Bell's mural monument at my expense; and it is now an ornament instead of a blot. Let us not despair: in time, as Dickens observes, even Deans and Chapters may be brought to reason!

The same author; after describing (in very favourable terms) the guide at the Bologna Cemetery, remarks:—"They would no more have such a man for a verger in Westminster Abbey, than they would let people in (as they do at Bologna) to see the monuments for nothing." ("Pictures from Italy.") In the edition for 1869, is inserted the following note to this passage:—"A far more liberal and just recognition of the public has arisen in Westminster Abbey, since this was written." When will the same be said of Exeter Cathedral?

I may here mention that, having been refused (at the Lodge) permission to inspect the Bishop's Palace, I addressed the following note to the venerable non-resident tenant for life (Dr. Phillpotts):—"My Lord,—Perhaps your lordship will kindly favour me with an order for seeing the interior of your palace here.—Yours respectfully, N. ROGERS. (Exeter, September 24, 1866.)" To this communication I received no reply.

To the Very Rev. Dr. Boyd, Dean of Exeter.—Rev. Sir,—You have taken a very great and laudable interest in the Workmen of Exeter. Will you, in conjunction with the other authorities, allow competent hands, from among the unemployed, to repaint the inscriptions and armorial bearings on such of the mural tablets, in the Cathedral, as require it? This will beautify the building, and relieve the distressed. Should the Chapter object to the expense, I shall be happy to defray it.—Yours respectfully, N. ROGERS. (March 2, 1870.)

The Dean's Reply.—Dear Sir,—I shall direct the attention of the Chapter to your suggestion.—Yours truly, A. BOYD, (March 4, 1870.)

The Chapter Clerk to Dr. Rogers.—Sir,—Your letter of the 2nd instant, offering to defray the expense of repainting the tablets, &c., in Exeter Cathedral, was considered by the Chapter at their meeting held this day. I am directed to convey to you their thanks for the offer; and to inform you, that they are unable to comply with your wish.—Yours faithfully, EDWIN FORCE. (March 12, 1870.)\*

\* If the Cathedral authorities have (as alleged) "ample funds" at their command, the shabby state of many monuments, especially in the transept,—with inscriptions unreadable and arms unblazoned, is not to their credit: if, on the other hand, money cannot be spared from more important objects, the refusal of aid is still more reprehensible.

## SCRIPTURE CRITICISM.

On a Sunday afternoon, in the autumn of 1869, I listened (in Exeter Cathedral) to a Sermon which adopted a very prevalent and popular interpretation of I. Corinthians xv., : 41 —“One star differeth from another star in glory”, or brightness. This text is frequently quoted as implying different degrees of happiness in heaven, to the utter neglect or misapprehension of the Apostle’s argument; which (very plain and simple, if looked at simply) is, that as “one star” is brighter than another, while they are all stars, so the “body” raised may differ from the “body” buried, and yet be a “body” still; just as the “grain” sown differs from the plant which springs from it; and as different kinds of “grain” are grain still, and different kinds of “flesh” are flesh still, and as “*celestial bodies*” differ from “*terrestrial bodies*” (as a star from a diamond, or the moon from a mountain); while still they are all “bodies”, and have all a “glory”, but of a different kind. To give “star” a metaphorical meaning here, as indicating a glorified saint, is to make nonsense of the Apostle’s reasoning, in answer to the question at verse 35:—“How are the dead raised up, and with what body do they come?” (How can dead bodies be raised, when we know that they moulder into dust?) Too frequently, I may observe, the Bible does not obtain fair play. Its meaning often lies on the surface, while we are digging and delving after something reccondite. We are too apt to take isolated texts, and to give them an interpretation not warranted by the connected chain in which they form links; and we are so ready to form glesses, that we overlook the obvious import of a passage. I may, perhaps, be permitted to mention another instance of a text misquoted and misapplied. Nothing is more common, especially at Missionary Services, than to hear of “the promise that a nation shall be born in a day.” But where is this “promise” to be found? Not in the Bible, which intimates the contrary; namely that a certain event could no more be anticipated, than that “a nation” should “be born at once” (not “in a day”); instead of being made up (as we know) of individuals, in a long series of years; or that “the earth” should “bring forth in one day”; instead of many days, of sunshine and of shade, intervening between the easting in of the seed and the coming forth of the crop. See Isaiah lxi., 8:—“Shall the earth be made to bring forth in one day? or shall a nation be born at once?” The answer is, obviously, “No.”

“The wicked shall be turned into *hell*.” On a recent Sunday afternoon, in Exeter Cathedral, this text was quoted as though it referred to the “hell” of lost sinners, instead of to *hades*, or “the separate state”; as in the well-known passage:—“He descended into *hell*.” The meaning of the Psalmist, as evident from the context, is that heathen nations, opposed to the Jews, should be destroyed.

## SOUTHERNHAY CONGREGATIONAL CHURCH.

Letter to Dr. Rogers.—Dear Sir,—The Committee met, last evening; and unanimously resolved—“That the best thanks of the Committee be tendered to Dr. Rogers, for the handsome Window presented by him to the Church.” I have much pleasure in presenting the Resolution to you. The window is very much and generally approved; and is a most effective addition to the building. Wishing you abundance of health, I am, dear Sir, yours respectfully, H. HODGE, Chairman. (Exeter, January 7, 1870.)

The subject of the design is the Sermon on the Mount.

## DEVONSHIRE ROGERSES.

The Rogerses of Devonshire, raised to the baronetage in 1698, trace their descent from John Rogers, the first Protestant Martyr in the reign of Queen Mary; though one of the links in the genealogical chain is conjectural. William Betham, in his “Baronetage of England”, has the following:—“Rogers, of Wisdome, Devonshiro.—The Rev. John Rogers, the first

martyr in the reign of Queen Mary, is the first we find of this family. He is supposed to have been the father of Vincent Rogers, Minister of Stratford-lo-bow, Middlesex; who married Dorcas Young, a widow; by whom he had Nehemiah Rogers, Probondary of Ely and Rector of St. Botolph, Bishopgate; who was buried at Mossing, in Essex, in 1660." He is called "Nathaniel Rogers" in a subsequent page; but that appears to be a mistake. Sir John Leman Rogers, the sixth baronet, was an accomplished composer of music: his Church Services are often performed in Exeter Cathedral, Westminster Abbey, and other "places where they sing." His distinguished ancestor was a Prebendary of St. Paul's Cathedral; for which a coloured-glass window, with the following inscription, is being prepared:—"Nathaniel Rogers, M.D., gave this window, 1868, in memory of John Rogers, February 14, 1555. The noble Army of Martyrs praise thee!"

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MURAL TABLET IN DAGENHAM CHURCH.

S A C R E D  
 TO THE MEMORY OF  
 NATHANIEL AND JAMES ROGERS,  
 SONS OF JAMES AND MARY ROGERS,  
 AND DESCENDANTS OF JOHN ROGERS,  
 THE FIRST PROTESTANT MARTYR  
 IN THE REIGN OF QUEEN MARY.

THEY WERE BORN IN THIS PARISH,  
 JULY 19, 1738, AND NOVEMBER 6, 1741, RESPECTIVELY;  
 AND DIED IN LONDON;  
 THE FORMER FEBRUARY 10, 1810, AGED 72;  
 AND THE LATTER AUGUST 16, 1811, AGED 70.

NATHANIEL ROGERS, M.D.,  
 GRANDSON OF JAMES, CAUSED THIS TABLET TO BE  
 ERECTED.

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MURAL TABLET IN ACTON CHAPEL.

S A C R E D  
 TO THE MEMORY OF  
 MARY WHITEHEAD,  
 WHO GAVE THE GROUND  
 ON WHICH THIS CHAPEL IS ERECTED.  
 THE LAST SURVIVOR OF A FAMILY LONG INHABITING  
 THIS PARISH,

SHE WAS BORN AT EAST ACTON, OCTOBER 27, 1784;  
 DIED IN LONDON, MARCH 4, 1831, AGED 46;  
 AND SLEEPS WITH HER ANCESTORS IN THE  
 NEIGHBOURING CHURCHYARD.

SHE WAS TRULY WISE, FOR SHE HAD THE FEAR OF THE LORD:  
 SHE WAS TRULY RICH, FOR SHE HAD TREASURES IN HEAVEN.

THIS TABLET WAS ERECTED BY HER NEPHEW,  
 NATHANIEL ROGERS, M.D.



DR. ROGERS'S  
SEFULCHRAL MONUMENT,  
IN ABNEY PARK CEMETERY.

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EPITAPHS  
ON HIS MOTHER AND SISTER INTERRED THEREIN.

SARAH ROGERS,

(WIFE OF NATHANIEL ROGERS,)

BORN AT ACTON, OCTOBER 20, 1789: DIED AT BRIGHTON,  
NOVEMBER 26, 1866;

AGED 77 YEARS.

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HER "LIFE" WAS THE "WALK OF FAITH": HER DEATH WAS  
ITS "TRIUMPH."

EMMA ROGERS,

(YOUNGEST DAUGHTER OF NATHANIEL AND SARAH ROGERS,)

DIED JUNE 27, 1864;

AGED 32 YEARS.

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YOUNG IN YEARS, OLD IN WISDOM: POOR IN SPIRIT, RICH  
IN FAITH.

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CHARITY.

I have been favoured, through the post, with the following—"Extract from an Old Book":—"Let not thy *left* hand know what thy *right* hand doeth!" Permit me, in return, to direct my Correspondent's attention to another "extract" or two, from the same venerable and venerated record:—"Let your light so *shine* before men that they may see your good works", &c. "*Provoke one another to good works.*" No doubt, as we learn from the same infallible authority, "it is more blessed to *give* than to *receive*";—a text chiefly quoted by would-be *recipients*; but I find that those who get the money *want more*, while those who do *not* get it think they *ought to have it*. Peabody himself could not *fully satisfy* the applications and "appeals", of all kinds, and from all quarters; but people are apt to think that what is not given to *them* is not given *at all*. Hence, while giving away two-thirds of my income, I was stigmatized (by disappointed cupidity) as "an avaricious hoarder", and a "gold-grubber"; so that I have been driven to publicity in self-defence.

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REMARKS ON THE LONDON PHARMACOPOEIA.

Two or three passages, in this national work, appear to have been mistaken by its numerous translators. The first occurs at page 33 of the smaller edition:—"Medicamentorum, quam desideramus, sinceritas." Dr. Collier, though so excellent a classical scholar, has gone wrong here; probably from the haste with which his translation was executed. He has rendered it—"The purity of the medicines we require";—making the *quam* relate to *medicamentorum*, instead of to *sinceritas*. Dr. Casto translates it

—"the purity of the medicines we order"; Mr. Phillips—"the purity of the medicines required"; and Mr. Futvoye—"the purity of mixtures which we desire." Mr. Haselden has it—"when we desire the genuineness of medicinal substances", which would be correct if it were *quum* instead of *quam*. Dr. Spillan seems to have hit the true sense; for he translates it—"the purity of the several medicines, about which we are so anxious." The comma after "medicines" seems to indicate that "which" relates to "purity." It is certainly for the *purity* or *genuineness* of the medicines that the compilers of the work express their anxiety. Another passage in which the meaning of those compilers (the College of Physicians) appears to have been mistaken, is that in which they give their reasons for adopting an alphabetical arrangement:—"seiat nos medentium commodis, non placetis philosophorum, neque otiosorum delectationi, servire." (Page 33 of the smaller edition.) The word *otiosorum* has been translated *indolent* (Collier and Spillan), *idle* (Futvoye), *unconcerned* (Haselden), and *theorists* (Phillips). All these imply a censure, which (I am persuaded) the College did not intend; for it is not easy to see how a *scientific* arrangement would favour indolence more than an *alphabetical* one;—rather the reverse. They evidently intend to designate those who have more time than medical men in the hurry of practice, to attend to scientific arrangements. Dr. Castle has come nearer to the true meaning, in rendering it *amateurs*. The phrase—"medicamentorum que opifex doctique, vel indoeti"—in the last paragraph of the preface, Mr. Phillips (followed by Dr. Castle and Mr. Haselden) has translated—"the compounders of medicine, whether learned or unlearned"—overlooking the *copulative* conjunction *que* after *doeti*; though the translation is perhaps an improvement on the original. Drs. Collier and Spillan, as well as Mr. Futvoye, have given the correct rendering.\*

\* Originally published in the *London Medical Gazette*.

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## DR. ROGERS'S MEDICAL WORKS.

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### 1.—Elliotson's Lectures on Medicine. (Edited, with Notes, by Dr. Rogers.)

"The best work for the study of diseases."—*Lancet*.

"Dr. Rogers has acquitted himself in a very admirable manner. We think it unnecessary to recommend the work; because it will recommend itself, and command success by its own intrinsic merits."—*Medico-Chirurgical Review*.

"We have the highest opinion of its merits; and cordially award Dr. Rogers our meed of praise for his skill, diligence, and fidelity. Such a work ought to be in the hands of every practitioner who desires to fulfil the grand purpose of his vocation."—*Medical Press*.

"We strenuously recommend the work to all who feel interested in the advancement of Practical Medicine."—*Medical Gazette*.

"The medical world is under great obligations to Dr. Rogers. We cannot doubt that this work will be welcomed by all classes of the Profession."—*Dublin Journal*.

### 2.—Blundell's Lectures on Midwifery. (Edited, with Notes, by Dr. Rogers.)

"It has rarely fallen to our lot to meet with a work so full of sound practical instruction."—*Medical Gazette*.

"The work is highly creditable, and will have an extensive circulation."—*Dublin Journal*.

3.—Elements of Practical Midwifery. (Founded on Denman's "Aphorisms.")

"Calculated to be very useful. Dr. Rogers is one of the most indofatigable editors we know: the zeal he has displayed is extremely praiseworthy; and we wish him all success."—*Dublin Journal*.

4.—Tubercles in the Lungs. (Decline or Consumption.)

"Dr. Rogers has treated this subject with his usual ability."—*Medical Journal*.

5.—Addresses from the Chair of the Hunterian Society of Edinburgh.

"Purely Attic and elegant."—*Dr. Chalmers*.

"We cannot do better than quote a passage from the Inaugural Address, recently delivered by the Senior President, at the Hunterian Medical Society of Edinburgh. We regret that we cannot find room for the whole."—*Lancet*.

"Elegant and impressive."—*Edinburgh Literary Journal*.

"The Valedictory Address delivered from the chair, by the Senior President, was one of the most splendid ever delivered in the Society; and was received with the most marked demonstrations of approbation."—*Edinburgh Observer*.

"Characterized by chaste composition and dignified sentiments. Of the effect produced by the introductory and concluding remarks, it would be difficult for one not present to form an adequate idea."—*Medical Gazette*.

6.—Chart of Cullen's Nosology.

7.—Physiological Nosology.

8.—Classification of Poisons.

9.—Diseases of the Skin.

10.—Companion to the Medicine-Chest.

11.—Medical Essays and Reviews.

12.—Edinburgh Prize-Essay.



## THE CRUCIFIXION.

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On Calvary's Mount a loud wailing is heard !  
 In Golgotha's garden a grave is prepared !  
 " I have finish'd the work that my Father required !"  
 The Saviour exclaim'd, bowed his head and expired.

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Fulfill'd is the promise, in Paradise given,  
 When our parents, by sin, lost their title to heaven ;—  
 That Messiah's just vengeance the Tempter should feel ;  
 While the serpent, recoiling, should wound but his heel.

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See ! Nature, affrighted, grows pale at the sight !  
 The sun shrouds his beams in the darkness of night !  
 The shock rends the veil of the temple in twain ;  
 And the dead, from their graves, meet the living again.

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The victim shall cease on the altar to bleed ;  
 From the daily oblation the priest shall be freed ;  
 And the Urim and Thummim, the ephod and gold,  
 Shall soon pass away " as a tale that is told !"

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To Baal no more shall devotion be paid ;  
 Fell Moloeh adored, or Ashtaroth obey'd ;  
 For on nations benighted, both near and afar,  
 Hath arisen the light of fair Bethlehem's star.

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In the light of that star shall the nations rejoice,  
 And list to the sound of its life-giving voice :  
 'Tis a herald of mercy, to point us above ;—  
 The gospel's glad tidings—a message of love.

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From age unto age shall it's brightness increase :—  
 It's radiance diffusing salvation and peace ;  
 Till the Saviour shall come, with the heavenly host,  
 And it shall in the blaze of his glory be lost !