

FINE

Z

121

.R67

CORNELL  
UNIVERSITY  
LIBRARY



FINE ARTS LIBRARY

*Catalogue*  
of an Exhibition  
of the History of the  
*Art of Printing*

1450·1920



*T*<sup>HE</sup> Memorial Art Gallery is open every day from ten o'clock in the morning to five o'clock in the afternoon, excepting on Sundays and Mondays, when it is open from one-thirty to five in the afternoon.

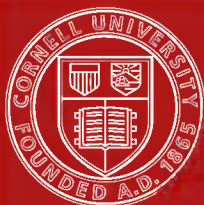
*Free days, Wednesdays, Saturdays and Sundays.  
Other days admission is twenty-five cents.*

*This catalogue is printed for the Memorial Art Gallery by the Typothetae of Rochester under the supervision of a special committee.*

CORNELL UNIVERSITY LIBRARY



3 1924 100 356 546



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://www.archive.org/details/cu31924100356546>

## *Preface*

**P**RINTING, like architecture, is both a useful art and a fine art. It is always useful when it aids in spreading useful information; and it becomes fine when by its clearness, symmetry, and good design it pleases the eye, and satisfies that craving for variety in unity which lies at the basis of all art.

An exhibition of the history of printing in the Memorial Art Gallery, rather than in a library or a museum, is a recognition of the fact that really good printing is itself a beautiful thing. A well printed page is a design in black and white. To this may be added color and illustrations, decorative initials and borders, by methods drawn from the other graphic arts. But this exhibition, though it shows some illustrated books, is primarily an exhibition of printing in the more restricted sense, that is, of typography. The fine art here involved is the proper display of good type printed on good paper; an art of form, of design, without which mere mechanical excellence of impression must fail to attract the discriminating reader.

The exhibition is so arranged as to show by representative examples the history of printing from its beginnings down to the present time. There is, however, no attempt to cover the enormous mechanical improvements which have transformed the practical side of typography during the past century. The intent is rather to trace the rise, the decline, and the revival of good taste among master printers as shown in their work.

All the books and other objects exhibited are owned in Rochester. Had space permitted, much more numerous examples of printing in the sixteenth and

seventeenth centuries could have been displayed without going outside local libraries. Of the fifteenth century books (incunabula) an effort has been made to get together all that could be found in the city, all of which are here catalogued (forty-one titles, forty-one volumes), though some are shelved for lack of room in the cases. Doubtless other incunabula are to be found in Rochester private libraries; and the director of the Gallery will be glad to receive information regarding any such book printed before 1500.

The exhibition has been collected and arranged by Mr. Elmer Adler, with the assistance of librarians and of many others. The catalogue is by John Rothwell Slater, professor of English in the University of Rochester. By the cordial cooperation of the Rochester Typothetae and the generosity of Mr. Joseph T. Alling the printing of this catalogue to be sold at a nominal price has been made possible. The committee has received many suggestions from the admirable catalogue prepared by Mr. Henry Lewis Bullen and issued by the Carteret Book Club, of Newark, New Jersey, for a typographical exhibition held at the Newark Public Library in April, 1920.

Special acknowledgments are due to those who have lent their books for the exhibition. When not otherwise stated the books are the property of the University. Numbers marked EA are from the collection of Mr. Elmer Adler; RTS, from the Rochester Theological Seminary. Other names appear in full.



# *The Evolution of Printing*

## I. THE AGE OF MANUSCRIPT

1. Photograph of Egyptian hieroglyphic inscription.

The oldest writing in the world is stone writing. Carved with mallet and chisel on the stone walls of Egyptian temples and tombs, these picture-writings as deciphered by modern scholars give us authentic records of the history and religion of antiquity. The oldest of them date before 4000 B. C.

RTS

2. a, b. Babylonian baked clay tablets, with cuneiform inscriptions.

These little tablets, cones, and cylinders of clay were impressed while soft with the wedge-shaped ("cuneiform") letters of the Babylonian language and then baked. Whole libraries of such primitive books, both Babylonian and Assyrian, have been discovered in recent years buried under the ruins of ancient Mesopotamian cities. One of the tablets here shown is a contract tablet dated in the reign of Nabonidus (555-538 B. C., toward the close of the Jewish captivity in Babylon). The other is a votive cone or prayer-tablet, perhaps much older.

RTS

3. Papyrus leaf from Egypt with a Coptic manuscript.

Papyrus, the common writing material of the ancient Egyptians, and later of the Greeks and Romans, was made from the stem of a water-plant called by the same name. Thin strips cut from the stem were pasted together at right angles and prepared by suitable methods for use as a writing material. Though manuscripts written on papyrus were very fragile, many fragments of them have been preserved in ancient tombs and beneath the dry sands of Egypt. Our word *paper* is derived from papyrus, and our word *chart* from another name used by the Greeks and Romans for this material. The Coptic writing here shown is probably of the early Christian era. It contains some Greek letters and words.

RTS

4. Ancient Jewish phylacteries from Palestine.

These are little leather cases containing passages from the Hebrew Bible written on parchment, and worn upon the arm and the forehead (see Deuteronomy 6:4-9). They illustrate the early use of parchment, and also the value attached to the written word in ancient rituals as a protection against evil.

*Lent by Professor C. H. Moehlman.*

5. A Papal bull of the twelfth century.

This parchment is a bull or official order of Pope Celestinus III (1191-1198), dated at Rome, April 1, 1197. Note that instead of a signature there is a leaden seal (Latin *bullæ*) bearing on one side the pope's name, and on the other the portraits of St. Peter and St. Paul. The document concerns the parish of Eltvil or Alta Villa, a German village near Mainz. It was at Eltvil that Johann Gutenberg spent his childhood two centuries after this document was written. Note the round Italian handwriting, nearly vertical, with tall ascending strokes, very different from the English cursive hand of No. 6. It was from the small round letters ("minuscules") of this style of writing that Jenson and other early printers developed the lower-case (small letters) of the first Roman type. The Roman capitals ("majuscules") came from the letters used by the ancient Romans in inscriptions on stone.

6. English manuscript written before the invention of printing.

This legal document, written on parchment, is dated at Calais (then under English government), December 9, 1441. It is a certified record of transactions in wool at Calais, prepared for a London wool-dealer. Note the very small and angular legal handwriting.

7. German monastic manuscript book, early fifteenth century.

A devotional work written by two different hands on 177 leaves of paper. A note at the end shows that it was sent from Nuremberg to a monastery at Medingen. The book is in German throughout, rather than in the Latin usual for such works. Note the very early colored woodcut (pasted in some time after the book was written), and the rather crudely executed initial letters.

*Lent by Hiram W. Sibley.*

8. German pocket prayer-book, early fifteenth century.

Written on paper and vellum, pages about 2½ by 4 inches, containing a short life of Christ (*De vita et passione Jesu Christi*), many Latin prayers and meditations, and a few prayers in German. Red ink is used for emphasis and for capital letters. The handwriting, like that of No. 7, is the ordinary German script of the period adapted to a book style—not the angular gothic or black-letter monastic engrossing hand seen in Nos. 9-11.

EA

9. Illuminated French pocket Psalter, fourteenth century.

Although probably earlier in date than Nos. 7 and 8, these examples of the French manuscript books of devotion are placed here—because they

represent a more advanced stage of the art. This little book is written on vellum pages about  $2\frac{3}{4}$  by  $3\frac{3}{4}$  inches, with colored initials and ornaments. Red, blue, and gold were used before other colors. The manuscript is in a small black-letter hand of the sort on which Gutenberg and the other early printers modeled their gothic types. Note that in Nos. 8 and 9, different in every other respect, we have examples of the very small book, intended to be carried in the pocket; while most of the books of the age of manuscript were large, heavy folios of which no example is here shown. The idea of a pocket-size book was not imitated by the earliest printers, but by Aldus and Elzevir.

*Lent by Miss M. Louise Stowell.*

10. a, b, c, d, e. Pages from French breviaries and Books of Hours.

The miniatures and decorative borders show the soft yet brilliant colors and exquisite designs in which the French illuminators excelled. The date is probably the fourteenth century.

*Lent by Miss M. Louise Stowell.*

11. Fine illuminated French Book of Hours (*Horae B. V. M.*)

This beautiful volume of 255 vellum leaves contains fifteen miniatures as charming in effect as the one here shown, and is richly decorated throughout. It is probably of the late fourteenth century. Seven different hands have been detected in the manuscript. This little work of devotion is not only the best example here displayed of fine books produced before the invention of printing; it is superior, considered merely as a book, to any but the finest productions of the modern art of typography. The Dark Ages had their own light—the light of beauty, illuminating the long, hard pathway of the spirit of man.

*Lent by Miss M. Louise Stowell.*

12. Persian manuscript copy of the Koran.

An example of fine oriental illumination. Note the lavish use of gold, and the floral designs resembling those on some of the old Persian rugs. The passage shown is the last part of the Koran, or sacred book of Islam.

*Lent by Miss M. Louise Stowell.*

13. Armenian New Testament, seventeenth century

Nos. 12 and 13 illustrate the survival of the manuscript book in the East long after the invention of printing. Even in Europe many scribes and illuminators continued to practice their art for a generation after Gutenberg's time. Notice in the quaint religious picture here shown the persistence of an archaic Byzantine influence in drawing and color.

*Lent by Miss M. Louise Stowell.*

14. Hebrew parchment roll of the book of Esther.

Probably written in Holland, about the seventeenth century. Notice the miniature figures at the bottom of the pages, in Dutch costume.

The writing begins at the right-hand end of the roll, and the pages read from right to left. The word *volume* comes from rolled manuscript books of this sort (Latin *volumen*, a roll), which were common in antiquity. But the ancients also had books composed of separate leaves sewn together; the word for these was *codex*, our word *code*.

EA

## 15. Spanish manuscript book of 1606 with illuminated initials.

This impressive volume, engrossed on vellum in a round legal hand, illustrates again the continuation of the arts of the engrosser and the illuminator after the invention of printing. It is really only the depositions and other legal records of a Granada lawsuit involving the property interests of one Don Sebastian de Villalobos. The brilliantly colored armorial and religious designs at the beginning of the volume must have made it an interesting heirloom for Don Sebastian's heirs, but they cannot for a moment be compared with the French illuminations of three hundred years before.

*Lent by Mrs. James S. Watson.*

## II. FIFTEENTH CENTURY PRINTING: INCUNABULA

**B**OOKS printed before 1500 are called by bibliographers *incunabula* (from a Latin word meaning "cradle"—printing in its infancy). Printing in its wider sense, that is, multiplication of copies by pressing dampened paper on an inked original cut in relief, began as early as 1430 with illustrated books printed from wooden blocks on which rude pictures and letter-press were cut by hand; an art practiced centuries before in China. It is generally believed that some of these block-books were printed with the use of movable types in Holland before Gutenberg set up his establishment in Mainz in 1450. The name of Lourens Janszoon Koster of Haarlem has long been associated with these earlier experiments, and by some he is called the true inventor of printing. Koster's types seem to have been engraved, not cast; and he did not develop his invention to the point of producing fine work, as did Gutenberg and his associates at Mainz.

Gutenberg in 1450 entered into partnership with Johann Fust, who furnished the capital. By 1455 (some say 1453) he had completed his great Latin Bible (see No. 19). The new art spread rapidly throughout Germany. When Mainz was captured in 1462 by Adolph of Nassau, German printers scattered throughout southern Europe, carrying their craft into Italy (1464), and France (1469). Caxton, who learned printing at Bruges, introduced it into England in 1476.

The rapid development and enormous spread of printing in its infancy have excited the wonder of historians. Considering the difficulties then to be confronted in all the mechanical details of type-founding and of printing, it is nothing short of marvel-

ous that before 1500 more than 30,000 separate works had been printed, many of them in several volumes. While the early editions were small, often less than 300 copies and rarely over 1000, the total number of printed books produced between 1455 and 1500 must have been well up in the millions. Many of these are now excessively rare and costly, to be seen only in the largest libraries. The *Census of Fifteenth Century Books Owned in America* enumerates 6,640 separate titles, or 13,200 volumes of incunabula now in American libraries; but this census was necessarily incomplete. The present exhibition, though of course lacking in examples of the rarest books, provides sufficient material for an informing study of incunabula.

16. The first dated woodcut, 1423. Facsimile.

The subject is St. Christopher. The woodcut is a stage preliminary to typographical printing. Lettered titles and explanatory matter were cut in reverse on the wooden block and thus the mechanical reproduction of words began. The early woodcuts were not printed on a press but were made by placing a sheet of damp paper on the inked block and rubbing the back of it with a soft leather pad or ball stuffed with wool.

17. Page from the earliest dated block-book, 1430. Facsimile.

These block-books, mostly of crude design and execution, represent the second stage in the transition from the woodcut to the printed book. At first each page was printed from a single wooden block on which both pictures and lettering were cut in relief.

18. Page from Koster's *Speculum Humanae Salvationis*, printed from movable types. Facsimile.

As early as 1430, according to Dutch scholars and many English authorities, Koster used movable types in his illustrated religious books. The types were probably engraved one by one, a slow and laborious process abolished by Gutenberg's invention of casting types in a mould.

19. Page from the first Gutenberg Bible, printed at Mainz between 1450 and 1455. Facsimile.

Gutenberg not only introduced the art of typesetting; he also devised the form of printing-press, operated by a vertical wooden screw attached

to the platen, which was used in all early printing until the seventeenth century. The large black-letter types of Gutenberg were modeled closely on the engrossing hand of the best monastic scribes. He tried to make his books look like manuscript; to compete with the scribes on their own ground, and first to equal, then to surpass them.

20. Page from the Fust and Schoeffer Psalter of 1457. Facsimile.

This is the first dated book from the Mainz press. Johann Fust, who loaned money to Gutenberg in 1450 for the development of the invention, sued his partner for debt in 1455 and took over the original plant. With his son-in-law, Peter Schoeffer, he continued the business and printed many magnificent books, of which this Psalter is one of the best. This is the first book in which the initials were printed in color. The art of two-color and three-color printing, requiring great skill to secure perfect register on the presses then in use, was not much practiced by Schoeffer's immediate successors in the fifteenth century. They left blank spaces for the initials to be filled in by rubricators. As for Gutenberg, he established another printing shop and carried on his work with artistic but not commercial success until his death in 1468. Fust died in 1467 but Schoeffer carried on a large and lucrative business until his death in 1502.

21. The first book printed at Paris. *Gasparini Epistolae*, printed at the Sorbonne, 1470. Facsimile page.

A press was established at the Sorbonne in 1469 at the invitation of two of its professors, in charge of three German printers. This was their first book, as handsomely illuminated by the expert illuminators of the university library.

22. French illumination of early printing. A facsimile page from the *Valerius Maximus*, Paris, 1476.

This and the preceding facsimile are from Claudin's magnificent history of French printing in the fifteenth and sixteenth centuries, published in three volumes by the French government in 1900.

*Presented to the Memorial Art Gallery by Mrs. Ernest R. Willard.*

23. The oldest dated book in Rochester. *Summae theologiae secundae partis pars secunda*, by Thomas Aquinas. Printed at Esslingen, southern Germany, by Conrad Fyner, 1472.

A theological work celebrated in the Middle Ages. This fine folio shows the beautiful presswork which the early printers soon achieved with their rude hand presses. The ink is as black, the impression as clear,

the paper as firm as they were 448 years ago. No book printed today can last half as long in good condition, because of the deterioration in materials used for paper. Paper like that in these best incunabula, hand-made from linen rags without the use of chemicals, may last a thousand years. Much of the wood-pulp and clay-loaded paper of our time will be dust in a century or two.

24. An undated book probably printed before 1468. *De fide et legibus*, by Wilhelmus Lugdunensis (Guillermus). Printed by Gunther Zainer at Augsburg.

Although this book has no date or printer's name, it is fully described in Hain's *Repertorium Bibliographicum* (No. 8317). By comparison of the type and other indications Hain has identified it as being from the press of Zainer at Augsburg. Zainer began to date his books in 1468; hence it is likely that this volume is earlier than that. Hain states that in a copy in the Munich library an early owner has written, in a contemporary hand, the date 1469. At any rate it is a very old book, older than No. 23, but in some respects not so interesting; both because it lacks a date, and because Zainer's first font of type is rude in the extreme, and his paper and presswork are inferior to Conrad Fyner's. Yet its irregular letters have a curious interest as carrying us back to the infancy of the art. It is a true incunabulum, a book right out of the cradle, printed during Gutenberg's lifetime, and only five or six years after the capture of Mainz scattered his apprentices and journeymen throughout the empire.

RTS

25. *Sermones aurei de sanctis*, by Leonardo de Utino. Printed at Venice by Franciscus de Hailbrun and Nicholas de Frankfort, 1473.

The miniature on the first page is a portrait of the author. The type of this beautifully printed book is an interesting transition between gothic and roman—black-letter in its color effect, roman in its rounded forms. The pages are numbered by hand. Two leaves are in manuscript closely imitating the printed text, presumably supplied to replace lost pages.

EA

26. *Epistolae in Pontificatu editae*, by Aeneas Sylvius Piccolomini, Pope Pius II. Printed at Milan by Antonius de Zarotus of Parma, 1473.

Notwithstanding its small size this is a folio, as is shown (though there are no signatures) by the fact that the watermark in the paper, a crown, occurs on every alternate leaf near the fold. A folio is any book printed on sheets folded but once, giving two leaves or four pages to the sheet; just as a quarto is printed on sheets folded twice (eight pages), and an octavo has eight leaves (sixteen pages). Ordinary volumes of this size



would be quartos. Notice the interesting roman type, the earliest shown in this exhibition. It is not unlike that of Jenson, but different in minor respects, such as the lower-case h. Roman soon superseded the black-letter in southern Europe, but not in Germany, where it was rarely used at first.

*Lent by St. Bernard's Seminary*

27. *Constitutiones* of Clement V. Printed at Basel by Michael Wenssler, 1476.

Basel, which was a German city until 1501, was one of the typographical centers of Europe from 1468. When it entered the Swiss Confederacy at the beginning of the sixteenth century it became even more famous as the home of the great press of Johann Froben. The text of the book here shown is in large type near the top of the page, surrounded by the comments of Joannes Andreas. The volume is bound in boards covered with an old vellum manuscript of the Middle Ages. Many manuscripts were destroyed by the early binders, most of them having lost their value after printing was invented. Valuable fragments are sometimes recovered when old bindings fall apart.

28. *Secunda pars lecturae super vi decretalium*, by Dominicus de Sancto Geminiano. Printed at Venice by John of Cologne and John Manthen de Gherretzem, 1477.

All these incunabula, except those mutilated by some binder's ruthless trimming, show that fine proportion of the margins around the type which has become traditional in the best printing. The widest margin is at the bottom, the narrowest at the inner edge. The outer margin is about twice the inner, so that when the book is opened the double column of white space down the middle of the back is equal to each of the single columns at right and left. The top margin is slightly wider than the inner. Any well printed book, except one in which symmetry has been sacrificed to compactness or economy, will show these proportions.

*Lent by St. Bernard's Seminary.*

29. A decorative border and initial by Erhard Ratdolt, Venice, 1477. Facsimile.

From *Romanarum historiarum libri iv*, by Appianus Alexandrinus. This facsimile is introduced to show the work of the great designer and illustrator Erhard Ratdolt, whose decorative work soon raised Venetian printing above that of his native Germany. Ratdolt was the first to emancipate printing from bondage to the rubricators and illuminators. Instead of leaving blanks for them to fill in by hand, he designed woodcut initials and borders which could be printed with the type. The beauty of Ratdolt's designs has caused them to be imitated by type-founders from his day down to our own.

EA

30. *Speculum morale*, by Vincentius Bellovacensis. Printed at Cologne by Conrad Winters, 1477.

This badly damaged binding of an otherwise well preserved book is exhibited in order to show the inside of a fifteenth century binding. The sheets were sewn together with a heavy cord like shoemaker's thread, passed around four double and two single bands of leather which show on the back of the book. The ends of these bands were fastened to the wooden boards, covered with pigskin, which formed the covers. The back was lined with two pieces of vellum manuscript, one Latin, the other Hebrew. Such books were kept lying on their sides when not in use; hence the title is often to be seen written across the outer edges of the pages, and sometimes the name of the library to which they belonged was stamped there as well.

31. The oldest English printed page in Rochester. From William Caxton's first edition of the *Canterbury Tales* of Chaucer. London, 1478.

This genuine leaf from one of Caxton's earliest books is of unusual interest. Caxton learned the art from Colard Mansion in Bruges, where he published several books before setting up his press at Westminster near the Abbey in 1476. Between that date and his death in 1491 he printed about one hundred separate works, not including new editions—and for each new edition all the type had to be reset.

*Lent by Miss Margaret L. Sterling*

32. A book on chess printed by Caxton. Facsimile page from *The Game and Playe of the Chesse*, printed at Bruges before 1476.

The book was really a sort of moral treatise using the game as a basis for illustrations. Caxton was a scholar and humanist as well as a printer. It is noteworthy that whereas all the other early printers specialized in either religious or classical books, Caxton devoted much of his time and money to the printing of poetry and mediaeval romances, such as Chaucer's works and Malory's *Morte d'Arthur*.

33. Wynkyn de Worde, Caxton's associate and successor in London: facsimile page from his edition of the *Golden Legend*, 1493.

De Worde was a native of Lorraine, who was Caxton's foreman at Bruges and London, and succeeded to the business after Caxton's death in 1491. He was a most industrious publisher, issuing from his press more than four hundred separate works, but was not, like his master, a scholarly editor and translator.

34. A fine example of early Venetian illumination.

*Divinae institutiones*, by Lactantius. Printed at Venice by Andreas de Paltasichis and Boninus de Boninis, 1478.

The initial M in pure gold with a design in white on a blue background shows how the more important books were enriched by the art of the illuminator, even after printers like Ratdolt began to apply decoration to typography.

EA

35. *Expositio super dominicam orationem*, by Heinrich de Hassia. Printed at Basel by Michael Wenssler.

Like many of the earliest printed books this has neither date nor printer's name. That it was from Wenssler's press is inferred by bibliographers from a study of the type and other features. The date is before 1480. Only the first of the five chapters has its red initial; the other four are left blank.

RTS

36. *Mammotrectus super Bibliam*. Printed at Venice by Nicolas Jenson, 1479.

This commentary on the Bible, although not a particularly fine example of Jenson's work, and printed in black-letter rather than in the roman type which made his name famous, is of great interest because of the printer's importance in the history of typography. Jenson was a Frenchman who established a press at Venice in 1470. He designed and used in many of his books a roman type which has been the model ever since of typesetters for elegance and beauty.

*Lent by Miss M. Louise Stowell.*

37. A page from a Dutch press of the fifteenth century. From *Fasciculus Temporum* by Kolenwinck. Printed at Utrecht by Jan Veldemar, 1480. Shown among wall exhibits.

EA

38. A finely preserved poetical anthology. *Flores poetarum de virtutibus et vitiis ac donis Sancti Spiritus*.

In the absence of a colophon it may be inferred by a comparison of similar editions listed in Hain's *Repertorium Bibliographicum* that this book was printed at Cologne shortly after 1480. It is a classified collection of quotations from the Latin poets. The form is a small octavo, margins somewhat reduced.

EA

39. a. An elaborately rubricated book. *Summae theologiae prima pars*, by Alexander de Ales. Printed at Nuremberg by Antonius Koberger, 1482.

Koberger was the most important printer and publisher of Germany during the last quarter of the fifteenth century. His books were known and sold all over Europe. In this book all the initials are filled in-by hand, alternately in red and blue; the capitals in the body of the text are marked with a vertical stroke in red; and the paragraph marks are alternately red and blue.

RTS

39. b, c, d. The second, third, and fourth volumes of the work previously noted. Printed at Nuremberg by Antonius Koberger, 1481-1482. Shelved in the wall-cases.

RTS

40. Colophon and printer's device of Peter Drach of Speyer. *Homiliarius doctorum*, by Paulus Diaconus, 1482.

Early printed books had no title-pages. At the end of many though not all of them appears the so-called colophon (a Greek word meaning "a finishing touch"), a paragraph containing the printer's name, the place and date of publication, and sometimes other particulars. Nearly every printer had a mark or device, which sometimes follows the colophon. In the following century these trademarks were transferred to the title-page, where they remain to-day.

41. *Compilatio decretalium Gregorii ix.* Printed at Venice by the firm of John of Cologne and Nicolas Jenson in 1481, the year after Jenson's death.

The colophon of this book claims most of the credit for Johann Selgenstat, a German, who cut a new set of punches for the font of gothic type used in it. Jenson's name was still retained in the firm name, but his punches and matrices had passed out of the possession of the house by the terms of his will.

42. Latin Bible printed at Strasburg by Marcus Reinhard and Nicolas Philip de Benssheim, 1482.

For the hand-drawn initials to be added by the rubricator the printer inserted a small printed letter as a guide to the penman, who was often too ignorant of Latin to know from the rest of the word what the first letter should be.

RTS

43. An early edition of Livy's history of Rome. Printed at Treviso by Joannes Vercellius, 1482.

Note the clear, beautiful roman type, and the marginal notes in a contemporary handwriting.

44. *Arbor consanguinitatis*, by Johannes Andreas. Printed at Nuremberg by Friedrich Creussner, 1483.

A work on blood-relationship in its relation to the prohibited degrees in the ecclesiastical marriage laws. The branching tree in the hand-colored woodcut shows the different degrees of consanguinity.

RTS

45. *Scriptum in primum librum sententiarum*, by William of Ockam. Printed in 1483, probably at Strasburg.

Woodcut initials supplant the blank spaces previously left by the printer for the rubricator. This represents an advance in Germany of the same kind as the much more elaborate woodcut designs of Ratdolt at Venice (see No. 29.)

RTS

46. *Modus legendi abbreviaturas in utroque jure*. Printed at Basel by a university printer, name unknown, 1484. Bound with No. 44.

RTS

47. *Dialogues of Pope Gregory*, in Italian. Printed at Venice, 1487.

*Lent by President Rush Rhees.*

48. The Golden Legend. *Lombardica Historia quae a plerisque Aurea Legenda Sanctorum appellatur*, by Jacobus de Voragine. Printed at Strasburg, 1485.

A popular collection of lives of the saints, printed in innumerable editions

during the fifteenth century. Caxton printed his English translation of it at Westminster in 1484.

RTS

49. Printer's mark of Martinus Landsberg of Leipzig. *Expositio misteriorum missae*, by Guilhelmus de Gouda.

This edition can be identified only by the printer's mark, since it contains no colophon. Landsberg was a native of Wurzburg who began printing at Leipzig not long after the introduction of printing there in 1481.

RTS

50. *Scriptum primi sententiarum*, by Franciscus Maro. Printed at Basel by Nicholas Kesler, 1489. Bound with No. 44.

51. *Scriptum super quarto sententiarum*, by Ricardus de Media Villa. Printed at Venice by Dionysius of Bologna, 1489. Bound with No. 44.

52. An early illustrated textbook of astronomy. *Liber introductorius in astronomiam*, by Albumasar. Printed at Augsburg by Erhard Ratdolt, 1489.

The woodcut illustrations are curious rather than beautiful, and show Ratdolt's work not at his best after his return from Venice to Augsburg.

53. A crude example of early color printing. *Sphaera mundi*, by John Holywood (Sacrobusto). Printed at Venice by Gulielmus de Tridino, 1491.

This is said to be a pirated edition of one printed in 1485 by Ratdolt, containing woodcuts printed in red, yellow, and black. In the present edition the printer seems to have colored his cuts not by the use of tint-blocks, running the sheet three times through the press for the black, the red, and the yellow, but rather by hand stenciling after the sheets were printed.

EA

54. A fifteenth century textbook of psychology. *Tractatus de anima*, by Petrus de Ailliaco. Printed at Strasburg, 1490.

The work is based of course on Aristotle. The printer had no font of braces, as is shown by the diagram on the left-hand page, where the lines are written in by some early owner. A manuscript entry at the beginning of the book, written in Latin, states that "This book belongs to the Monastery of St. Egidius in Nuremberg. Bought by the reverend father John Rotenecker, abbot of the monastery, in the year 1490."

RTS

55. a, b. St. Jerome's commentary on the Bible. *Biblia Sacra*. Probably printed at Strasburg about 1490. No colophon.

A study in fine presswork on wonderful paper. Many different styles can be traced in the rubrication. Compare it with No. 80.

RTS

56. a, b, c, d. An exceptional title-page, from the *Prima pars summae*, by Antoninus, archbishop of Florence.

The large woodcut here shown appears also in the fourth part of the same work, (56d), which as its colophon indicates was printed at Basel in 1501 or 1502 by the firm of Johann Amorbach, Peter and Froben. The present volume has no colophon, but since it is similar in every way except that to the third part (56c) of this same work of Antoninus we may perhaps infer that like that volume it was printed by Johann Gruninger. He announces himself as an inhabitant of Strasburg, but does not state whether the volume was printed there or elsewhere. If the cut is Gruninger's device, he may have imitated it from one already in use at Basel. Pirating of trademarks was a common thing in the early days of printing, though not among reputable printers. In any case, the interesting thing is that the cut, being made the full width of the page, gives the effect of a sort of frontispiece. The second part of Antoninus's textbook of theology (not shown in the case) was printed at Venice by Leon de Wild, 1485; the third and fourth by Gruninger of Strasburg (1496) and Amorbach at Basel (1501) as above stated. The complicated problem presented by the typographical history of these four volumes of a single work is typical of the puzzles which confront the bibliographer of incunabula.

RTS

57. Typical binding of a fifteenth century book. *Sermones de tempore*, by Vincentius de Valentia. Printed at Strasburg, 1493.

A well preserved specimen of contemporary binding. The book, sewn as shown in No. 30, is bound in wooden boards a quarter of an inch thick, covered with stamped pigskin. The sides are protected against wear by leaden bosses fastened through the boards, the corners by brass shields. The clasps are of leather and brass. The back is lined with vellum cut from an old manuscript book of church music. Notes on the title page

show that this book belonged at one time to a convent called Porta Caeli (gate of heaven), and at another to a monastery of St. Mary near Halberstadt.

RTS

58. *Quotlibeta septem una cum tractatu de sacramento altaris*, by William of Ockam. Printed at Strasburg, 1491. Bound with No. 57.

RTS

59. The famous Nuremberg Chronicle. *Chronicarum liber Norimbergae*, by Hartman Schedel. Printed at Nuremberg by Antonius Koberger, 1493.

Because of its profuse and quaint woodcuts (more than 2000 in number) drawn by Michael Wohlgemut and Wilhelm Pleydenwurff, this is perhaps the most interesting book in the whole exhibition from the point of view of its subject matter. It is a history of the world, gazetteer, and collection of curious material of all sorts. On two pages, for example, we have a view of Noah building the ark, a diagram of the first rainbow with the signs of the zodiac floating in mid-air, and a few of the patriarchs.

*Lent by Miss M. Louise Stowell.*

60. A finely decorated copy of Gregory's *Moralia super Job*. Printed at Venice by Reynaldus of Nimeguen, 1494.

The printer's surname shows that he was not German like so many of the early Venetian printers, but Dutch.

*Lent by Hiram W. Sibley.*

61. *Ecclesiasticae tripartitae historiae . . . libri duodecim*, by Cassiodorus. Printed at Strasburg by Martin Flach, 1495.

Note the fine proportion of the margins, which have not been mutilated by improper trimming on the part of the binder.

EA

62. *Epistolae familiares*, by Aeneas Silvius Piccolomini (Pius II). Printed at Nuremberg by Antonius Koberger, 1496. Shelved in wall cases.

RTS

63. *Opera Aristotelis*. Printed at Venice by Gregor-



ius de Gregoriis for Benedictus Fontana, 1496.

The publisher's device supplants the printer's. Benedictus Fontana's name means "a fountain"; therefore he uses a fountain for his trademark.  
RTS

64. Use of large gothic type in a small book. *Expositio canonis sacratissimae missae*, by Balthasar. Printed at Leipzig by Conrad Kachelofen, 1497.

The text of the canon of the mass is in a large gothic letter not unlike that of the 1457 Psalter, with the comment in smaller type.

EA

65. *Summa angelica de casibus conscientiae*, by Angelus Carletus de Clavasio. Printed at Strasburg by Martin Flach, 1498. Shelved in wall cases.

*Lent by St. Bernard's Seminary.*

66. Death in the printing-office. A facsimile page from the *Danse Macabre* (Dance of Death) printed at Lyons in 1499.

Death is here shown dancing into the printing-office and the book-shop summoning compositor, pressman, and bookseller from their tasks. Note the nearly horizontal type-case resting on trestles and the compositor sitting down to his job. The pressmen seem to be making ready a form on the press.

67. Printer's mark of Bernardinus Venetus de Vitalibus. From the *Historiarum Initium* of Orosius. Printed at Venice, 1500.

Combinations of the cross and the circle are found in many of the Italian printer's marks, but usually the design is in white on a black ground.

### III. SIXTEENTH CENTURY PRINTING: THE GOLDEN AGE

**D**URING the last decade of the fifteenth century three printers set up in business for themselves whose work was destined to transform the new art. Their names were Aldus Manutius, Johann Froben, and Henri Estienne, or Stephanus. The history of fine printing in the first half of the sixteenth century is the history of the Aldine press at Venice, of Froben's at Basel, and of the press of Henri and his son Robert Estienne at Paris.

Neither in Germany nor in England was the printing of this period worthy of the noble beginnings of Koberger and of Caxton. In both countries the presses were busy with controversial theology and vernacular versions of the Bible, historically important but for the most part typographically inferior. But the age of Aldus and of the Paris printers of the early sixteenth century was the golden age of printing. Never again for more than three hundred years were such beautiful books produced as adorn that fortunate era.

Yet if that was a golden time, surely a silver age was the following generation, when supremacy passed from Venice and Paris to the low countries, first to the Plantin press of Antwerp, and later to the Elzevir press of Leyden and Amsterdam. The history of the Plantins and the Elzevirs carries over into the seventeenth century some of the best traditions of the sixteenth. About that time the decline long evident in Germany and England spread so as to bring about a general deterioration of printing throughout Europe, which lasted, with some noble exceptions, until the nineteenth century.

In this exhibition it has not been possible to show

in every case the finest specimens of the work of these early printers; the attempt is rather to indicate in the notes what they accomplished, and to illustrate rather than to demonstrate the excellence of their work, which often comes out in better preserved or rarer examples than are here available. The course of sixteenth century and early seventeenth century printing is here traced successively in Italy, Switzerland, France, Germany, Flanders, England, and Spain.

#### THE PRINTERS OF ITALY

68. The beginning at the Aldine press of the modern small book. *Gli Asolani*, by Pietro Bembo. Printed at Venice by Aldus Manutius, 1516.

The name of Aldus is one of the noblest and most distinguished in the whole history of printing. His two distinctive contributions to the art of the book are (1) the invention of italic type, and (2) the reduction in the size of books from the large folios and quartos of the fifteenth century to small octavos (corresponding to the modern 16 mos). These pocket editions of the classics and of current literature were sold at popular prices and were widely circulated.

*Lent by Miss M. Louise Stowell.*

69. Italic used as a body type by Aldus. Priscian's Latin grammar, Aldus, 1527.

Aldus is said to have copied the letters of his italic type from the handwriting of Petrarch. It is very compact, and while less used in later times as a body type than the ordinary roman, has always held its ground not only for emphatic words and titles, but also for prefaces, headnotes, and special display purposes.

70. Aldus's most famous illustrated book, the *Hypnerotomachia* of Francesco Colonna. Facsimile pages from the edition of 1499.

Aldus did much more for printing than to introduce italic and small octavos. He printed quartos and folios in fine roman type, beautifully illustrated with wood-cuts. The book is an antiquarian romance full of mythological symbolism, a typical product of the Renaissance.

EA

71. The Aldine device, the anchor and dolphin, on

the title-page of a Greek grammar by Urbanus Bolzanus. Venice, 1566.

The anchor stands for stability, the dolphin for speed—*Festina lente*, "make haste slowly," a good motto for printers.

72. Another form of the Aldine device, from the *Anthologia Diaphoron Epigrammaton*, a collection of Greek epigrams, 1550.

To the original anchor the sons of Aldus added a decorative border.

73. The small book idea imitated by other presses. *Policraticus de nugis curialium*, by John of Salisbury. Printed for Constantinus Fradin, bookseller, 1513.

The city is not given, nor the printer's name; probably Italian. A clear, sharply cut type, agreeable to the eye. The slight irregularities of form give it a pleasant effect like fine hand-lettering. Tame mechanical regularity is not always an excellence in type.

*Lent by Scrantom, Wetmore & Company.*

74. Vitruvius's celebrated book on architecture, translated from the Latin into Italian, with a commentary by Cesare Cesariano of Milan. Printed at Como by Gotardo da Ponte, 1521.

With the commentary this ancient Roman treatise forms a complete survey of architecture and building not only of the classical but also of the Renaissance era. The woodcut illustrations are numerous and beautifully executed.

*Lent by Claude Bragdon.*

75. A collection of sermons preached before the Council of Trent (*Orationes Tridentinae*). Various Italian printers, 1562-1563.

This volume affords many examples of late sixteenth century commercial printing in Italy, good, bad, and indifferent. The pages exhibited, from a pamphlet printed at Brescia by Joannes Baptista Bozola in 1563, show a good type of the Jenson family, with good presswork and well-proportioned margins.

RTS

76. A small Italian missal with hand-colored woodcuts. Probably from the press of Lucantonio

## Giunta of Venice, sixteenth century.

The date is missing. The crude coloring of the woodcuts is curious rather than beautiful, and may be contrasted with the infinitely superior illumination of the manuscript missals in the first case. As one art grows, another declines.

RTS

77. A larger missal printed at Venice by Varisco and Faletti, 1571.

Gothic type continued to be used for missals long after it ceased to be used in other works. The lavish use of red ink necessary in printing the rubrics of the mass was a test of good printing. In this instance the presswork of the black text is excellent; the red is not so good, either in sharpness of impression or in register

*Lent by Scrantom, Wetmore & Company.*

78. Ariosto's *Orlando Furioso*, printed at Venice by Francesco Senese, 1583.

Italic used as a body type with head notes in roman. The copperplate engravings are by Girolamo Porro. Engravings began to supersede woodcuts in book illustration about this time.

EA

### THE PRINTERS OF SWITZERLAND

79. Johann Froben, of Basel: *Platonis Opera*, Basel, 1532.

The Froben press was the most distinguished center of fine printing in Switzerland. Froben, like Aldus and Robert Estienne, was a great scholar and patron of learning as well as a good printer. He was at once the publisher and the friend of the two great Renaissance scholars Erasmus and Sir Thomas More. He began printing in 1491.

80. The Froben edition of St. Jerome's commentaries on the Bible. Basel, 1553.

With the biblical text in large type surrounded by Jerome's notes in smaller type. Notice that the small superior letters in the text referring to corresponding letters at the beginning of each note appear directly over a vowel of the word commented on, instead of at the end of the word as in modern printing. The printer must have had a special font of these small letters cast on the same body with the vowels of the larger type. Compare this book with No. 55.

*Lent by Hiram W. Sibley.*

81. Laurentius Valla's notes on the New Testa-

ment, with an introduction by Erasmus. Basel, 1526.

The quaint inappropriateness of the designs used for initial letters is characteristic of Renaissance printing. In this book the capital M beginning the notes on Matthew's gospel seems to represent small boys throwing dice on a drum-head.

RTS

82. First edition of Polydore Vergil's history of England: *Polydori Vergilii Urbinatis Anglicae Historiae Libri xxvi*. Printed by John Bebel, Basel, 1534.

The author was an Italian by birth, a naturalized citizen of England. His history extends from the earliest times down to the end of Henry VII's reign. It is a finely printed book, though the paper and ink are not equal to those of the preceding generation. Note the quaint border by Holbein, representing at the top of the page a group of peasants chasing a fox which has stolen a goose, and at the bottom the same peasants dancing their way home. If they did not catch the fox, they probably made him drop the goose. The border often appears in Basel books of this period.

83. A Swiss book of martyrs: *Actiones et Monumenta Martyrum*, by Joannes Crispinus, Geneva, 1560.

The body type is a handsome italic. Notice the bold yet graceful page, with its heading in large Jenson, and the light tone of the initial Q, in keeping with the tone of the page.

RTS

84. A Zurich press: Heinrich Bullinger's *Wider die Widertouffer*, an attack on the Anabaptists, printed by Christoffel Froschower, 1561.

German and Swiss printing deteriorated rapidly after the middle of the sixteenth century.

RTS

85. Second edition of Copernicus's book on the revolution of the heavenly bodies. Basel, 1566.

This was the book that turned the world upside down, and began a new chapter in the conflict between conservative theologians and men of science.

*Lent by Mr. Ludwig Silberstein.*

86. The press of Badius Ascensius, the great scholar-printer of Paris: Lucan's *Pharsalia*, 1506

This is the oldest book printed in France shown in this exhibition. It contains the text in large type with comments in a smaller type by Joannes Sulpitius and Ascensius himself; for like Aldus and Froben he was a scholar who edited many of the books that he printed. The colophon states that the last type of the last page was set on Christmas Eve, 1506. The title page shows the device not of Ascensius but of a bookseller named Jehan Petit. Gradually the publishers' and booksellers' marks supersede those of the printers.

87. The Stephanus press, Paris, 1504-1659. Aristotle's *Logic*, printed by Henri Estienne, 1519.

The family of the Estiennes, or Stephani, represents the best French printing of the sixteenth century. Henri Estienne and his son Robert were followed later by their descendants, and the work of the press continued in their hands more than a century and a half.

RTS

88. Another Stephanus edition of Aristotle's *Logic*, 1520.

The initial letters of the Estiennes have been used as models by many modern typefounders.

EA

89. The press of Simon Colines: *Frossardi Historia*, Paris, 1537.

Colines married the widow of Henry Estienne the elder, and for a time was at the head of the Stephanus press; then, when Robert Estienne succeeded to the management, he set up a press of his own. On some of his best books he had the assistance of Geoffroy Tory, an artist-printer whose illustrated and decorated books arouse the admiration of all connoisseurs. See No. 212.

RTS

90. The Greek Testament of Robert Estienne, Paris, 1546.

Estienne was the first to introduce, two years after this edition appeared, the division of the chapters of the text into verses as they have been printed ever since.

RTS

91. Fifth edition of Estienne's Latin Bible. Paris, 1545.

This was the edition which, even more than the preceding four, brought the editor and publisher under the condemnation of the orthodox divines of the Sorbonne. They objected to many of his marginal comments. The present copy of the book, though the page is of course spoiled by the closely trimmed margins, is worth looking at, because it shows the fine, clear type used by him in the smallest size then employed. There are twelve lines to the inch—about the equivalent in body of modern six-point, but considerably smaller in face. In these days of the linotype and the monotype we can hardly realize what it meant 375 years ago to set up such a book as this in so minute a letter, to correct errors, and—in those days of no stereotypes or electrotypes—to set the whole job over again every time a new edition was called for. Those old printers knew their business.

*Lent by St. Bernard's Seminary*

92. A title-page by Robert Estienne showing his device and motto, from his *Ad Censuras Theologum Parisiensium*, 1552.

This is Estienne's own defence against the attacks on his orthodoxy by the divines of the Sorbonne.

RTS

93. Specimens of the types of Claude Garamond.

Garamond was a type-designer and type-founder of Paris, the excellence of whose work has never been surpassed. His name belongs with those of Jenson and Caslon. The Garamond types were used by the Estiennes and other Parisian printers in their finest books. Garamond was the first type-founder to sell his types without restriction to the trade. Before his day printers either made their own types or had them designed and cast especially for them; though of course there was much second-hand type sold, and borrowing back and forth among firms. Modern imitations of Garamond's types are still used.

94. A Lyons press: a page from the Decretals of Boniface VIII, printed by Jacques Maillet, 1522.

The printers of Lyons did much fine work. They were quick to take up new ideas, and some of them were rather too fond of pirating the costly editions of the scholar-printers of Venice and Paris.

EA

95. A Latin Bible printed at Lyons by Guilielmus Rovillius, 1566.



Beautifully printed in two volumes with many small woodcuts. The illustrations here shown represent incidents in the life of Elijah.

Lent by Mr. Joseph T. Alling.

#### THE PRINTERS OF GERMANY

96. A curious anagrammatic work from an early German press. *De Laudibus Sanctae Crucis*, by Rabanus Maurus. Printed at Pforzheim by Thomas Anshelmus, 1503.

There are twenty-seven Latin poems on the Holy Cross, each printed on the right-hand page in ordinary form, and on the opposite page with letters so arranged as to display a sort of anagram or cipher in the form of a cross or some other mystical figure. The Latinist may marvel at the misguided ingenuity of the poet; the printer will pause to appreciate the difficulties of composition and of register involved in putting the verses into type.

RTS

97. A Greek grammar from the press of Thomas Anshelmus, then of Tübingen. *Observationes de Arte Grammatica*, by George Simler, 1512.

The Greek type, like Aldus's and most then in use, is modeled after the cursive hand of mediæval Greek scribes with its many ligatures, rather than after the book hand of the best manuscripts. Compare it with the far clearer and more beautiful Greek of the Complutensian Polyglot (No. 118).

98. Small-town printing in Germany in the early sixteenth century. *Sermones Fratris Gabrielis Barelete*, Hagenau, 1514.

The rude border of the title-page shows at the bottom the device of the printer, Heinrich Gran. A note states that he was employed to print the book by Johann Rynman, who boasts the proud title of *archibibliopola* (principal bookseller) of Hagenau.

RTS

99. An early German example of pocket-size books: *Trostlicher underricht in Haimsuchung der Krancken und sterbenden*, by Michael Keller, printed at Augsburg, 1531.

Religious counsel for visitation of the sick, the mournful nature of which would almost put a well man to bed. A pocket manual in good clear type well printed with good ink, though on poor paper with narrow margins.

RTS

100. The press of Peter Quentell of Cologne: *Johannis Fabri Opera*, 1539.

In the initial F of this sermon one small boy is cutting grain with a sickle, and another is sitting on the ground drinking out of a stein nearly as big as himself.

RTS

101. Luther's *Vermanung zum Sacrament*, first edition, printed by Nicholas Wolraub at Leipzig, 1542.

Bound in the same volume are several Latin tracts of contemporary date by others printers.

RTS

102. Luther's sermons on Genesis, printed at Nuremberg, 1550-1552.

Effective use of large type and of white space between paragraphs. The printers were Joannes Montanus and Ulricus Neuber.

EA

103. German woodcuts of 1561. A collection of portraits, with verses by Johannes Agricola. Printed at Wittenberg by Gabriel Schnellboltz, 1561.

This most curious volume, like many in the exhibition, is a medley of various material. It begins with a series of sermons on the life of Luther, printed at Nuremberg in 1567. Then comes an account of Melancthon's death, printed by Hans Krafft at Wittenberg, 1560, followed by a memorial sermon on the same reformer. Next come funeral sermons on a duke and duchess of Saxony deceased in 1554. These are followed by portraits of the apostles, one of which is here shown, with accompanying verses. The volume ends with two collections of woodcut portraits of some forty-five German scholars, nobles, and public men of the Reformation period, each accompanied by a page of verses—a sort of illustrated *Who's Who* of the Lutheran Reformation. The portraits are superior to the borders and the letterpress. Some are rude, others bold and full of vigor.

Lent by Hiram W. Sibley.

104. Late sixteenth century small title-page showing good spacing. *Somnium de Luthero Redivivo*. Heidelberg, 1593.

The woodcut border is poorly printed, and some binder's bad trimming has spoiled the margins, but the composition inside the border is good, the

lines well placed. This Heidelberg printer knew what the seventeenth century makers of title-pages ignored—that the whites are part of the picture.

RTS

#### THE PRINTERS OF FLANDERS

105. The works of Sir Thomas More, printed at Louvain by Petrus Zangrius Tiletanus, 1566.

Open to the first page of the *Utopia*, More's most popular work. Many continental editions in the original Latin were printed during the sixteenth century, beginning with the first edition by Froben at Basel in 1516. As for the printing of this Louvain edition, it is dignified but rather dull; rather like commonplace modern printing of the last century.

RTS

106. This is a *rara avis*—an illustrated lawbook. *Praxis Rerum Civilium*, by Jodocus Damhouderius, of Bruges. Printed at Antwerp by Joannes Bellerus, 1569.

The book has to do with civil suits, judgments, executions, imprisonment for debt, etc. The enterprising publisher has sought to help his sales by luring the unwary customer with pictures. The woodcuts represent various scenes in court and elsewhere, all bearing on the hard lot of unlucky debtors who fall into the clutches of the lawyers. The artist shows an auction, for example, wherein goods seized in an execution of judgment are hawked abroad in the public square, with a court crier blowing a horn to attract the crowd. Or he shows a prison, with the poor victim coming out rather than going in—to give a better impression of the mercy that tempers the sternness of the law. The illustration exhibited is a court scene in which the debtor faces his creditors, accompanied by his wife and children. If his aim is to work upon the sympathies of the court he is likely to fail, for the court loungers looking in at the windows are paying more attention to the dispute than are the judges on the bench. The debtor's poor little boy lifts his hand in mute appeal to the avaricious creditor, but all in vain. Such a book might tempt almost anybody to study law, if only to learn how to keep out of it.

EA

107. The Plantin press of Antwerp: 1555-1867. *Theatrum Conversionis Gentium*, by F. Arnoldus Mermannius Alostanus. Printed by Christophe Plantin, Antwerp, 1573.

This little tract happens to be the earliest example in the exhibition of the smaller books of Plantin. Though in rather poor condition, it shows the clear Plantin type and the modern appearance of the small page.

RTS

108. The great Plantin Polyglot Bible (1569-1573).

This edition of the Bible in several languages is one of the finest of its sort ever printed (See the Complutensian Polyglot, No. 118). Its publication nearly bankrupted Plantin.

RTS

109. The Plantin printer's device, on the title-page of a commentary by Joannes Stadius on the *Historiarum Libri iv* of L. Julius Florus. Antwerp, 1584.

The device showing a pair of dividers, standing for accuracy, and the motto *Labore et constantia*—"work hard and stick to it"—reveal the methods and ideals by which this great printing business was built up.

Lent by Miss M. Louise Stowell.

110. The Plantin press in charge of John Moretus: *Iusti Lipsii De Cruce*, 1597.

Moretus was the son-in-law and successor of Christophe Plantin, who died in 1589. Moretus and his descendants continued the business until 1867, when the establishment was purchased by the city of Antwerp for the Plantin-Moretus Museum of printing.

RTS

111. A Plantin Missal of 1624.

This may be compared with the Venetian missal of 1571 (No. 77).

RTS

112. Another piece of church printing from the Plantin press of the following century. *Officium Beatae Mariae Virginis*, 1759.

EA

THE PRINTERS OF ENGLAND

113. a, b, c, d. Single leaves from four of the earliest English Bibles. Shown in a frame on the wall.

These are respectively Tyndale's New Testament, in the edition of 1546, Matthew's Bible (a pseudonym for John Rogers), edition of 1547, Coverdale's Bible, edition of 1550, and the Geneva Version. These, with the Bishops' Bible, were the principal English versions in use during the reign of Elizabeth, and formed the basis on which the version of 1611 was made. So far as printing is concerned, these pages, making all due allowance for their sadly mutilated condition, still show clearly the inferiority of English typography at this period.

EA

113. e. The press of John Daye, of London. Latimer's *Sermons*, 1549.

John Daye was the leading London printer of the middle and latter part of the sixteenth century. Although this little book does not show his work to the best advantage, he printed many creditable books. Some of his folios, such as the first edition of Foxe's *Book of Martyrs*, are equal to all but the best of continental printing during that period.

*Lent by Miss M. Louise Stowell.*

114. *A Perambulation of Kent*, by William Lombard. Printed by Ralph Newberie, London, 1576.

A most interesting guidebook to the county of Kent, with much historical and antiquarian information. The page shown is the beginning of the description of the English city of Rochester.

EA

115. An English Bible of 1581. Printed at London by Christopher Barker.

Christopher and Robert Barker printed many editions of the Bible during this and the following century. Bound up with this Bible is a concordance from the same press, and a prayer-book and psalter of later date.

*Lent by St. Bernard's Seminary.*

116. An English Bible of 1588.

A much better looking and better preserved book than most Bibles of the period. There is one significant thing about old English Bibles of the sixteenth and seventeenth centuries—they are mostly worn out with constant use. In this they differ from some more recent editions.

EA

117. *A Summarie of the Chronicles of England*, by John Stow. Printed at London by Richard Bradocke, 1598.

This little book, though very poorly printed, is shown because of its great historical interest. The latter portion of it, dealing with affairs in England during Stow's own lifetime, is the most important, and is a well-known source-book for that period. Stow had a morbid interest in murder and sudden death, as well as other horrors. He specializes in public executions. On the page shown is an entry narrating what happened to an unlucky London printer in 1583:

"On the x. of January William Carter of the Citie of London, was there arraigned and condemned of high treason for printing a seditious and traitorous booke, intituled, A Treatise of Scisme, and was for the same on the next morow drawn from Newgate to Tyburne, and there hanged,

bowelled, and quartered, and forthwith a booke was published, intituled  
A declaration of the favorable dealing of her Majesties Commissioners."

Lent by Miss M. Louise Stowell,

THE PRINTERS OF SPAIN

118. The Complutensian Polyglot Bible, printed at Alcala, (Latin name *Complutum*), near Madrid in 1514.

This great work, a monument at once of biblical scholarship and of early printing in many languages, was published at the expense of Cardinal Ximenez. The printer was, as this colophon informs us, Arnaldus Guilelmus de Brocario. The Greek type cast for this work far surpasses in clearness both those of Aldus and of Garamond.

RTS

119. Spanish printing of the mid-century. *Monte Calvario*, by Don Antonio de Guenara, a devotional work printed at Valladolid, 1548.

This old yellow book must have had an interesting history, for it was apparently brought to Mexico or California for the library of one of the old missions, and finally turned up in a Los Angeles bookshop. The gothic type is rounder and more legible than that of the German and early Italian printers.

EA

120. *Commentarii de Censibus*, by Feliciano de Solis, printed at Alcala, Spain, by the heirs of Joannes Gratianus, 1594.

A lawbook, showing the deterioration of Spanish printing towards the close of the sixteenth century.

EA

#### IV. THE DECLINE OF PRINTING : SEVENTEENTH AND EIGHTEENTH CENTURIES

**B**Y the end of the sixteenth century supremacy in printing had passed to the low countries, to the printers of Antwerp, Louvain, Leyden, and Amsterdam. As the name of Plantin first became illustrious toward the close of the sixteenth, so the name of the family of Louis Elzevir stands for the most distinctive contribution of the seventeenth century to good printing.

The remainder of this exhibition has mainly to do with English and American printing, with a few representative selections from the leading presses of the continent of Europe. In England very little really good printing was done from the days of Caxton down to the eighteenth century. The exceptions were learned works issued from the university presses of Oxford and Cambridge and similar establishments; and even those were often disfigured by crowded and tasteless title-pages. Not until the days of Caslon and Baskerville did English printers begin to employ on small books for ordinary circulation the care and good workmanship which the best printers of Holland bestowed on every product of their presses. It is evident, therefore, that most of the English books shown in this division of the history illustrate a decline both in taste and in execution. They are shown both because it is necessary to represent the decline in order to bring out the later revival of printing, and also because many of these works have an intrinsic interest arising from their associations which makes them more alluring to the historical student than to the admirer of elegant typography.

CONTINENTAL PRINTING, SEVENTEENTH CENTURY

121. The Elzevir press: A pocket Greek dictionary (*Manuale Vocum Novi Testamenti*), Leyden, 1611.

Although Louis Elzevir, founder of the press, printed his first book at Leyden in 1592, it was not until early in the seventeenth century that the name became famous throughout Europe. Louis died in 1617, and the concern passed into the hands of two of his sons, Matthew and Bonaventure. Other members of the family later took up the work, and another publishing house was founded at Amsterdam. The last Elzevir book bears the date 1680.

RTS

122. An Elzevir Greek Testament, Leyden, 1624.

The small 16mos of the Elzevir press, made to sell at popular prices, are among the most interesting examples of seventeenth century printing of the less sumptuous sort. The fashion set by Aldus of Venice a century before was revived with much success. The Greek type in this Testament, like that in the edition of Robert Estienne of Paris, is the ordinary cursive style of the time, doubtless clearer to classical students of that age than to ours.

RTS

123. A larger book from the press of Bonaventure and Abraham Elzevir. Daniel Heinsius's *Panegyricus Gustavo Magno*. Leyden, 1632.

A tribute to Gustavus Adolphus, king of Sweden.

*Lent by Miss M. Louise Stowell*

124. An Elzevir guidebook: *Portugalliae Descriptio*. Leyden, 1641.

The Elzevir roman type, even in these miniature books, is always clear and excellent. It was designed by Christopher Van Dyck.

EA

125. Other printers' imitation of the Elzevir style. An edition of the poems of Ausonius printed at Amsterdam by John Blaeu, 1669.

This printer's father made the first material improvements in the printing-press since the days of Gutenberg.

RTS

126. A Swiss press of the seventeenth century. *De Emendatione Temporum*, by Joseph Scaliger. Printed at Geneva by Roverianus, 1629.



A handsome folio worthy of the better typographical traditions of the preceding century.

RTS

127. French printing under Louis XIV. The poems of Cardinal Barberini, later Pope Urban VIII. Printed at Paris at the royal printing establishment, 1642.

Such works as this, examples of which could be multiplied indefinitely, show that the best French printers had lost none of their skill since the days of Estienne and Garamond.

EA

128. German printing of the seventeenth century. An early German treatise on gunnery and artillery practice. Printed at Augsburg by Johann Schulte, 1643.

A showy but crowded title-page. The contrast of black and red is good of its kind, but the lack of white space prevents a really artistic effect. The text of the book is well printed, with many curious copperplate illustrations.

*Lent by Mr. Simon L. Adler*

129. A German pocket-size book of the Elzevir style. *Argonauticon Americanorum*, by John Bissell. Printed at Munich by Lucas Straub, 1647.

An account of the travels of Jesuit missionaries in Central and South America.

EA

ENGLISH PRINTING, SEVENTEENTH CENTURY

130. Title-page of the first edition of Shakespeare's *Sonnets*, 1609. Facsimile, from the collotype facsimile edition of Shakespeare's lyric poems edited by Sidney Lee, printed at the Clarendon Press, 1905.

The publisher of this pirated edition of the sonnets was Thomas Thorpe, whose impudent dedication of the volume to the mysterious "Mr. W. H." has been the subject of a whole library of Shakespearean controversy. His printer, G. Eld, was not quite so bad a craftsman as the rude title-page would indicate; but poor enough to make one muse upon the perverse destiny that has so often married immortal works of genius to

wretched type and paper, while the vaporings of high-born poetasters are enshrined in the wasted beauty of a perfect book. Shakespeare himself might have written a sonnet on this theme; he came near it in his sixty-sixth.

*Lent by Mr. Simon N. Stein.*

131. First English version of Luther's commentary on Paul's Epistle to the Galatians. Printed at London by Richard Field, 1616.

Field, who printed *Lucrece* for Shakespeare in 1594, was a better hand at his trade than many of his contemporaries. The type in this volume, both black letter and roman, is clear and well printed. The trimmed and distorted margins are due to the careless hand of some binder.

EA

132. A preface from a cheap reprint of John Lyly's *Euphues and His England*, a celebrated Elizabethan romance, 1631.

The book is one that influenced Shakespeare and all of his contemporaries. The very badness of the printing shows that English printers of the commoner sort had lost the skill and the pride in their work which marked the books of Caxton and Wynkyn de Worde long before. It is singular that the golden age of English literature was so barren of typographical taste. One might suppose that this was due to the early date, if one had not seen the beautiful work of Italian, French, and Dutch printers of the previous century.

EA

133. A poetical folio volume: Works of Josuah Sylvester, printed by Robert Young, London, 1641.

Includes Sylvester's translation of Du Bartas's *Divine Weekes and Workes*, a poem on the creation which may have influenced Milton. The typography is less careless than in the other works shown of this period, but has a straining for variety and display, not restrained by good taste, which contrasts unfavorably with the French and Dutch printing of that age.

RTS

134. A collection of sermons preached before the Puritan Parliament during Cromwell's time. London, 1643.

The pamphlets here bound together are from various presses. The printing is about as bad as it could be, and is shown as an example of the decline in printing at this time. The sermons are full of interesting historical references.

EA

135. *Eikon Basilike*, King Charles I's famous defence against his enemies. 1648.

The first edition, third issue, printed the year before the king was executed at Whitehall. A book widely circulated among the Royalists both before and after Charles's death.

*Lent by Miss M. Louise Stowell.*

136. A map of Saxon England, from *Archaionomia sive de priscis Anglorum Legibus*, edited by William Lambard. Printed at Cambridge by Roger Daniel, university printer, 1644.

This is an interesting edition of the laws of the early English kings from the earliest Saxon times, in parallel columns, the original Anglo-Saxon and a Latin version. The map is inserted to show the Saxon place-names. Notice the ships and the dolphins, or porpoises, relieving the bareness of the North and Irish Seas.

137. Peter Heylin's *Cosmography in Four Books containing the Chorography and History of the Whole World*. London, 1674.

An ambitious book, purporting to contain nearly everything from the creation down to date, like the Nuremberg Chronicle. The passages referring to America are of special interest.

EA

138. Abraham Cowley's works. London, 1688.

Cowley was one of the favorite poets of the Restoration period. This is the first complete edition of his works, published shortly after his death. The printer, who appears on the title-page merely as J. M., has lavished his largest capitals and his italics on this volume, achieving an effect which was doubtless greatly admired in a pretentious and artificial age.

*Lent by Mr. Simon N. Stein.*

139. Title-page of the first English edition of La Salle's travels in America. London, 1698.

Tonson, one of the printers named, was a well-known man. This page is fairly typical of the printing to be found in English books at the end of the seventeenth century. Comment is superfluous.

EA

140. A typographical crime. Title-page of an otherwise respectable edition of Euripides, printed at the Cambridge University press, 1694.

The crowded pages, mixture of incongruous types, indiscriminate use of italics, employment of large head-letters without sufficient white space to set them off, all mark the decadent taste of the period. Nevertheless the book is otherwise a fine piece of classical printing, so far as accuracy and good presswork are concerned.

#### CONTINENTAL PRINTING, EIGHTEENTH CENTURY

141. Second Italian edition of the astronomical dialogues of Galileo, printed at Florence, 1710.

Not so interesting as a piece of printing, but significant in the history of science. At the end of the volume, after all Galileo's elaborate demonstrations of the modern theory of the solar system appears the sentence of the court of seven cardinals which tried and condemned him for heresy, and finally Galileo's own abjuration in which he formally declared his earlier teachings to be false doctrine and contrary to the scriptures. "I Galileo have abjured as above with my own hand." He wrote this in his seventieth year, at the command of the church. That he ever said *E pur si muove*—"and yet the earth does move"—is denied by historians; but the legend is *ben trovato*.

*Lent by Mr. Ludwig Silberstein.*

142. A French printer at Amsterdam. Grotius's treatise on international law in a French translation, printed by Pierre de Coup, 1724.

The translation is dedicated to George I of England.

143. Scientific printing in Switzerland. Works of Bernoulli, physical and mathematical studies. Lausanne and Geneva, 1742.

Handsome and thoroughly competent typography of a difficult sort, with many plates and diagrams.

*Lent by Mr. Loyd A. Jones.*

144. Scientific printing in France. The *Mechanique Analytique* of La Grange, Paris, 1787.

*Lent by Mr. Loyd A. Jones.*

145. Bodoni, a great Italian typefounder. Bodoni type, shown in a page from a missal.

Giambattista Bodoni, of Parma, an Italian designer and founder of type, accomplished on the continent what Baskerville did in England: the submergence for half a century of the old-style faces by the so-called modern roman. He exaggerated the thickness of the thick strokes and the thin-

ness of the thin; these heavy lines and hair lines taken together giving to his type a brilliant effect when properly displayed. Modern adaptations of his types are used to-day for good commercial printing. The ordinary modern roman face commonly employed in newspaper and much other printing is in a sense the descendant of his work and that of his followers. See No. 155.

#### ENGLISH PRINTING, EIGHTEENTH CENTURY

146. *Meditations of Marcus Aurelius*, translated by Jeremy Collier. Printed by Richard Sare, London, 1701.

A typical eighteenth century English book of the poorer sort of printing, made to sell at a popular price. Paper and ink are inferior, presswork is none too good. Italics are freely and indiscriminately used, giving the pages a spotty appearance.

EA

147. A curious book on witchcraft. *An Historical Essay Concerning Witchcraft*, by Francis Hutchinson, London, 1720.

Containing a history of alleged outbreaks of witchcraft in Europe and America. The chapter dealing with the Salem witches is particularly interesting in its details. On the page shown is a brief account of how Giles Corey was pressed to death at Salem for refusing to testify.

EA

148. Cotton Mather's *Three Letters from New-England relating to the Controversy of the Present Time*, London, 1721.

The works of Cotton Mather and his father Increase Mather, president of Harvard College at the end of the seventeenth century, are a mine of information for the student of Massachusetts history and the history of the churches in New England. Cotton Mather's most celebrated work was the *Magnalia Christi Americana*.

EA

149. First edition of Isaac Newton's treatise on optics. London, 1704.

*Lent by Mr. Loyd A. Jones.*

150. Another textbook of optics, by Robert Smith. Cambridge, 1738.

Nos. 149 and 150 give an idea of the dignified and impressive though heavy appearance of scientific books from English presses of this period.

*Lent by Mr. Loyd A. Jones.*

151. Second edition of Fielding's *Tom Jones*, Volume I, London, 1749.

This takes us back nearly to the beginnings of the English novel, a form of literature which has occupied an increasing share of attention from publishers and readers ever since. The first English novelist (if we except Defoe) was Samuel Richardson, himself a printer, who wrote his first novel, *Pamela* (1740) in response to a suggestion that additional interest might be given to a collection of letters by introducing a thread of narrative. Fielding parodied this book in his *Joseph Andrews* (1742); and from that day to this the merry war between the sentimentalist and the realist has provided grist for the printer's mill. Early novels generally appeared in several small volumes

EA

152. *The Faerie Queene*, by Edmund Spenser. London, 1751.

These large-type editions of the classics, with wide margins and copper-plate engravings, continued to be well done by the better English printers throughout the period of decadence; though they seldom equaled the elegance of contemporary French and Dutch printers in works of the same class.

EA

153. *The Culture of Silk, or an Essay on Its Rational Practice and Improvement*, by Samuel Pullein. Printed by A. Millar, London, 1758.

An example of a well-printed book on a new branch of industry, a class of books in which the English printers did creditable work.

EA

154. Specimens of the types of William Caslon.

William Caslon (1692-1766) was the first English typefounder to lead a movement against the decadence of English printing. His roman types, cast about 1722, return to the simplicity and elegance of the old Italian and French types and those of the Elzevirs. Until his time many English printers had no good type except what they imported from Holland. Caslon's roman, known to-day as Caslon old-style, was widely used for a generation in England, until largely supplanted by the so-called modern roman of Baskerville and Bodoni and their imitators. The specimen pages here shown are from P. Luckombe's *The History and Art of Printing*, London, 1770, a manual of practical printing as it was in the later eighteenth century, when better methods were beginning to prevail.

EA

155. Caslon old-style and modern roman types contrasted.

The alphabet of Caslon, based upon those of the early printers from Jenson's time down to the middle of the sixteenth century, has less difference between the heavy and the light lines than is seen in the modern roman. The serifs, or little finishing strokes, of the small letters are angular, while those of the modern are horizontal. The general effect of old-style as a body type is light and graceful; that of modern roman presents greater contrast of heavy and light strokes and tends to be harder on the eyes and less attractive for book-printing. Each style has its value for special purposes; but most fine book printing at present tends toward the old-style. It was revived in 1844 by Charles Whittingham after many years of disuse. This catalogue is set in Caslon old-style. The specimens shown are from the volume on *Plain Printing Types*, in *The Practice of Typography*, by Theodore De Vinne, founder of the De Vinne Press of New York, one of the best authorities upon fine printing that America has produced.

155a. Caslon type contrasted with Bodoni.

From Benjamin Sherbow's *Type Charts*. The first specimen on Chart 221 is Caslon; the first two on Chart 222 are Bodoni and Bodoni Book—all modern adaptations of the original faces. The other types shown on these charts are recent styles commonly used in printing of the present day.

EA

156. A title-page by John Baskerville: the return to simplicity. (1706-1775).

John Baskerville (1706-1775) a printer of Birmingham and later of the Cambridge University Press, led the way toward elegant simplicity and restraint in the appearance of the printed page, the avoidance of crowding and of incongruous types. His spaced capitals may not please the modern printer; but by contrast with most of the English printing of the previous two centuries his work deserves great praise.

157. A prayer-book printed by Baskerville. Cambridge, 1762.

Baskerville favored the modern as against the old-style roman, and it was his example as much as anything else that led to its almost universal use, superseding Caslon's, for a long period.

158. *The Fables of Aesop*, with 112 plates. Printed by John Stockdale, London, 1793.

A typical example of many eighteenth century books in which the plates were the main thing. The letterpress is handsomely done, though the widely led lines do not show off the type to the best advantage.

There is such a thing as too much white space in printing, when injudiciously applied whether between lines, between words, or between letters. Note how the art of printing, like most other arts, has progressed by jumping from one extreme to another for a while and then settling down to a judicious mean. First the page is too crowded with type; then, by a natural reaction, spacing is over-done. First a light, even effect in type is adopted for a time until the jaded taste of the public demands a change; then suddenly a heavy face appears and carries everything before it. Really good printing never goes to extremes, and is never out of fashion.

EA

159. A book from the press of William Bulmer (1756-1830), founder of the Shakespeare Press: *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China*, London, 1797.

Bulmer was a friend and associate of Thomas Bewick, the man who revived wood-engraving in England. He did much fine printing early in the nineteenth century. This book shows the modern face of type popularized by Baskerville and Bodoni.



## V. EARLY AMERICAN PRINTING

**T**HE first printing-press in North America was really not that of Stephen Daye, established in Cambridge in 1639, but rather that set up a century earlier in Mexico by John Cromberger (1540).

However, the history of American printing is commonly identified with printing within the present territorial limits of the United States. No special effort has been made to bring together here any representative selection of early books printed in this country, the interest of which is almost wholly antiquarian rather than typographical. A few are shown, merely to illustrate what might be taken for granted, that during the colonial and early national period that decadence of English printing which existed in the mother country prevailed here, not as a decadence but as an inheritance.

160. Printing in Mexico, eighteenth century. *El Año Sanctificado*, by Padre Ignacio Thomai, Mexico City, 1757.

EA

161. Another Mexican imprint. *Dolorosos Desagravios de Maria*, by Padre Juan de Abreu. Mexico City, 1784.

EA

162. Title-page of the first English book printed in America. Stephen Daye's Psalter, printed at Cambridge, 1640.

The facsimile is from *The Art and Practice of Typography*, by Edmund G. Gress, New York, 1917.

EA

163. A book from Benjamin Franklin's press. Thomas Chalkley's *Journal*. Philadelphia. 1749.

EA

164. American printing at the beginning of the Revolution. *A Declaration by the Representatives of the United Colonies of North America*. Philadelphia, William and Thomas Bradford, 1775.  
EA
165. The first American novel. *Wieland, or the Transformation*, by Charles Brockden Brown. First edition, New York, 1798.  
EA
166. Example of small-town printing early in the nineteenth century. Washington's Farewell Address, printed at Windsor, Vermont, by T. M. Pomroy, 1812.  
EA
167. Another ambitious village printer: *The Vicar of Wakefield*, printed at Bellows Falls, Vermont, by James I. Cutler, 1825.  
EA
168. Isaiah Thomas's admirable *History of Printing in America*, printed at Worcester, Massachusetts, 1810.

Thomas was himself a printer, and a good one, as this book shows. It is a good illustration of the beginning in this country of that same improvement in typography which has been noted in the English work of Baskerville and others.

*Lent by the Reynolds Library.*

## VI. NINETEENTH CENTURY PRINTING THE AGE OF MACHINERY

**A**BOUT 1800 revolutionary improvements were made in the platen press used for book-printing, the rotary press operated by steam came into use for newspaper printing, and stereotyping was introduced. Many mechanical improvements in printing made necessary by the enormous development of the newspaper gradually affected book printing as well. Later in the century came electrotyping and the various photographic process methods of illustration, largely supplanting wood and steel engraving. Last of all came the typesetting machines and the linotype and monotype, by which the use of hand composition has been greatly reduced. Commercial printing, including not only newspaper and job printing but a large proportion of ordinary book printing, became for a time so largely mechanical that it is difficult to conceive it in terms of art.

The effect of all this mechanical progress upon typographical excellence has been by no means altogether beneficial. The ordinary printer who in such an age would educate himself in standards of good taste must do so by studying the principles of the art as it was practiced before the age of the machine. In each generation since the old screw-press was superseded there have been a few leaders who have followed this path back to the masters of the old, slow, patient, laborious days. But for the most part, the period between 1800 and the revival of fine printing which began about 1890 at the Kelmscott Press of William Morris is not a specially interesting one for such an exhibition as this. Any library will furnish abundant material for an examination of all the kinds of book printing, many of them excellent in their way, which

prevailed in England and America during this age of machinery. There have been collected here only a few books showing in one way or another interesting stages in the development of the art, especially in its aspect of book illustration. From this point the exhibition ceases almost entirely to illustrate the development of printing on the continent of Europe—here again for lack of space, not for lack of material.

169. French printing: The celebrated Didot press, of Paris. Volume III of Voltaire's *Dictionnaire Philosophique*, 1813.

Typical French printing of the later period as applied to small volumes. In large quartos and folios the French retained the sumptuous style of the preceding age.

*Lent by Mr. Loyd A. Jones.*

170. Engraved title-page of a Spanish book, early nineteenth century. *Origen, Epocas, y Progresos del Teatro Espanol*, by Manuel Garcia de Villanueva Hugaldo y Parra. Printed at Madrid by Gabriel de Sancha, 1802.

The book is competently printed in an old-style type with wide margins.  
EA

171. An edition of Butler's *Hudibras* printed by Thomas Bensley, London, 1801.

Bensley was one of the leading English printers at the beginning of the century. This book is illustrated with engravings from designs by Hogarth.

*Lent by Scrantom, Wetmore and Company.*

172. Revival of wood-engraving by Thomas Bewick. Bewick wood engravings, from Jackson's *Treatise on Wood Engraving*, London, 1839.

These diminutive head-pieces and tail-pieces by Thomas Bewick (1753-1828) are important as marking an epoch in the history of book illustration. After a long period during which engravings on copper and steel were regarded as the only suitable method of illustration, Bewick recreated the art of engraving on wood. His great contribution is known as the white line. For a long period the two methods were carried along side by side, until both were finally abolished by the introduction of photo-etching processes.

EA

173. One of the *Tom, Jerry and Logic* illustrated books, entitled *Pierce Egan's Finish*, with plates by Robert and George Cruikshank. London, 1821.

EA

174. Lithographs by Rowlandson in *The Tour of Doctor Syntax*, London, 1815.

EA

175. Colored plates applied to scientific illustrations: *The Microscopic Cabinet*, by Andrew Pritchard, 1832.

*Lent by Mr. Loyd A. Jones.*

176. Use of photographs to illustrate books. From *Holland House*, by Princess Liechtenstein, London, 1874.

Photographic prints mounted in the book were necessarily applicable only to costly editions. The invention of the half-tone process soon rendered this method obsolete.

177. A celebrated book about books: *The Bibliographical Decameron*, by T. F. Dibdin. Printed at the Shakespeare Press, London, by William Bulmer, 1817.

Dibdin was a booklover who traveled all through western Europe in quest of rare manuscripts and early printed books in public and private collections. His work is profusely illustrated with excellent plates showing initials, decorations, tailpieces, and other typographical designs.

EA

178. A book from the press of James Ballantyne, of Edinburgh, whose silent partner was Sir Walter Scott. *Sir Dudley North's Discourses on Free Trade*, 1822.

Ballantyne was an excellent printer, who bankrupted himself and Sir Walter by his too ambitious and costly projects. This book, privately printed in a small edition for Lord Murray, shows in its old-style type and its fine presswork the return to sound principles in typography; though the inner margins are too wide in proportion to the outer.

## VII. THE REVIVAL OF FINE PRINTING

1890-1920

MANY forces besides the idealistic dreams of the socialist poet William Morris conspired to bring about a typographical renaissance near the close of the nineteenth century. Yet Morris's bold utopian schemes, culminating near the close of his picturesque career in the establishment of the Kelmscott Press at Hammersmith, near London, afford a suitable background for the beginning of this latest chapter in the history of the printed book.

Morris, a thorough-going mediaevalist and romanticist, would have been wild if he had known that his securely cloistered printer's heaven by the Thames would presently come to be the Mecca, first of newly rich Philistines coveting his books on a rising market, and then of frankly commercial type-designers and printers of advertising booklets in materialistic America. Yet that is what has happened. His own types—the Golden, the Chaucer, and the Troy—have not been widely imitated. Neither has his special predilection for very close spacing between words, which to many eyes makes a rather illegible page. But his general ideas in decoration, and especially his insistence upon honest craftsmanship, sincerity and symmetry, his reverence for the old masters, his faith in the ultimate good sense and appreciation of the public, have animated since his death in 1896 many new typographical enterprises on both sides of the Atlantic.

Americans may well be proud that in such men as Rogers and Updike and Goudy we have leaders of our own, who owe less to Morris and his group than to those old Italian and French printers of the golden age, with whom in this exhibition it has been possible

to pass more than one revealing and enlightening hour. To those who have not yet learned to love a book these new leaders of a latter day may still show how much it has cost, during these four hundred and seventy years, how much of labor and thought and skill and unrealized ambition, how much of life and death and strange un hoped for immortality it has cost, to make a good book a beautiful thing.

#### THE REVIVAL IN ENGLAND

179. First page of William Morris's edition of Chaucer's works. Facsimile from *The Art of the Book*, edited by Charles Holme, 1914.

In order to understand what Morris undertook to do when he founded the Kelmscott Press in 1890, one ought to read his own explanation, entitled *Note by William Morris on his aims in founding the Kelmscott Press*, which there is no room to quote here. Morris owed much to Emery Walker in the designing of his type and the lay-out of his pages. The type used in the *Canterbury Tales* was called by Morris the Chaucer type. He had another black-letter font which he called the Troy, and a roman font, like Jenson's but heavier, which he called Golden. EA

180. A Kelmscott Press book printed by William Morris. *The Nature of Gothic*, by John Ruskin, 1892.

This is the Golden type, so-called from its use in an edition of the *Golden Legend*. The general effect of Morris's pages is regarded as heavy by some students of typography. His love of the antique black-face letters led to a considerable vogue of such styles in the body type of fine books printed for connoisseurs. In general those who tried to copy Morris vulgarized his methods; but his example inspired gifted English and American designers to strike out along new lines for themselves. EA

- 181 a, b. Pages from another Kelmscott Press book: *Child Christopher and Goldilind the Fair*, by William Morris, 1895.

Printed in the Chaucer type.

*Lent by Miss M. Louise Stowell.*

182. Pages designed by William Morris for a projected edition of Froissart. Facsimile.

These pages show Morris's Troy type, and the border of armorial designs suited to a chronicle of feudalism.

183. Morris's influence surviving directly at the Chiswick Press: An edition of his *Art and Its Producers* printed at the Chiswick Press with Morris's Golden type, 1901. EA
184. A Psalter, in Cranmer's version, designed by C. R. Ashbee and printed at the Essex House Press, London, 1902. EA
185. The Caradoc Press, Chiswick, England. *The Vicar of Wakefield*, printed in a type similar to Morris's Golden type. 1903. EA
186. Another Caradoc Press book. *The King's Quair*, by James I of Scotland. 1906. EA
187. *A Defense of the Revival of Printing*, by Charles Ricketts. Ballantyne Press, 1899.  
A defence of Ricketts's Vale type and his ideas as to artistic bookmaking; written, decorated, and printed by himself. EA
188. The Vale type of Charles Ricketts, seen in a Ballantyne edition of *The Merchant of Venice*, 1902. EA
189. Charles Ricketts's edition of Coleridge's *Ancient Mariner*, Ballantyne Press, 1899.
190. The Doves Press, Hammersmith. An edition of Emerson's *Essays*, printed in Mr. T. J. Cobden-Sanderson's beautiful type, a most successful adaptation of Jenson's to modern needs. EA
191. The Brook Press, Hammersmith. Ronsard's *Sonnets*, in Old French, Designed and printed by Lucien and Esther Pissarro, 1902. EA



192. The Elston Press of Clarke Conwell, New Rochelle, New York. Thomas Lodge's *Rosalynde*, 1902.

EA

193. Thomas B. Mosher's press at Portland, Maine. *Circum Praecordia*, by Thomas William Parsons, 1906.

Mr. Mosher was one of the earliest American publishers to issue small books printed in small but good type in small editions for booklovers with small incomes. Though there has been no striking novelty in his typographical methods, his service to the cause of literature and of printing has been not inconsiderable.

EA

194. Initials and borders by Bertram Grosvenor Goodhue. *Latter Day Love Sonnets*, published by Small, Maynard and Company, 1907.

Mr. Goodhue, an architect of distinction, whose devotion to French Gothic has extended to a deep interest in mediaeval illumination, has contributed much to recent American typography. Not only has he designed such special decorations as those seen in this volume, but several of the finest type series of the past twenty years are his. Among these are the Merrymount type used by Mr. D. Berkeley Updike at the Merrymount Press and the familiar Cheltenham series known to every printer.

EA

195. The work of Frederic W. Goudy. *The Door in the Wall*, by H. G. Wells, published by Mitchell Kennerley, 1911.

A limited edition, printed from type designed by Mr. Goudy, and printed under his supervision by Norman T. A. Munder and Company, Baltimore. Mr. Goudy's contribution to American printing is known to all students of the subject. The Kennerley series of types, the Cloister initials and ornaments, the Forum capitals, are examples of his many contributions to fine printing.

EA

196. Frederic W. Goudy's *The Alphabet*, published by Mitchell Kennerley, 1918.

A study of the principles of lettering and type-design from the earliest times, showing how thorough and scholarly is the author's background for the exercise of his art and the practice of his craft.

EA

197. The Merrymount Press, Mr. D. Berkeley Updike. *Newark*, by Walter Prichard Eaton, with engravings by Rudolph Ruzicka. Printed for the Carteret Book Club of Newark, 1917.

Mr. Updike's work is always refined and beautiful. The utter absence of affectation and freakishness shows that the revival of good printing is no passing phase or fad, but a real return to the permanent principles of sound typography.

EA

198. A Merrymount book in a French style. *The Private Life of Marie Antoinette*, by Madame Campan, printed by Updike for Brentano's, 1917.

The choice of type and of decorations befits the subject, as it always should in good book-printing.

EA

199. *Parochial Libraries in Scotland*, by James Kirkwood. Printed at the Merrymount Press, Boston, for A. C. McClurg and Company, 1906.

EA

200. *The Life of Sir Thomas Bodley*, another Updike book. McClurg, Chicago, 1906.

EA

201. Daniel Vierge's illustrations to *Don Quixote*, printed at the Gillis Press for Charles Scribner's Sons, 1906.

EA

202. A book printed by Edwin and Robert Grabhorn, formerly of Indianapolis, now of San Francisco. *A Defense of the Dilettante*, by George Chambers Calvert, 1919.

EA

203. A book printed by Dard Hunter at Marlborough-on-the-Hudson. *The Etching of Contemporary Life*, by Frank Weitenkamp.

Mr. Hunter made the paper by hand, cut the punches for the type, struck the matrices and cast the type, "all done in the manner of the sixteenth century."

EA

## VIII. A SPECIAL EXHIBITION OF THE WORK OF BRUCE ROGERS

MR. ALFRED W. POLLARD, in an essay on *Modern Fine Printing in England and Mr. Bruce Rogers*, printed for the Carteret Book Club of Newark, says that Rogers is "the most vital force in modern typography." "It has been his good luck indeed to find himself in special sympathy rather with the sixteenth century than with the fifteenth. He has studied the fifteenth century and understood it, . . . but his natural affinities are with Tory and the Estiennes, and like Tory, a certain austerity in his touch raises him above the mere elegance of the Renaissance, so that he sometimes attains, sometimes only just falls short of, classical beauty."

Such a judgment by so severe though generous a critic may explain why this exhibition of the revival of fine printing closes with seventeen examples of Mr. Rogers's work. Most of these come from the period before 1915 when he was associated with the Riverside Press in the production of their fine editions. In that year he went to England at the invitation of Mr. Emery Walker, and there spent two years working at the Doves Press and at Cambridge. Since his return he has been associated with the Harvard University Press. Mr. Rogers's work on these books has been in the whole design or lay-out, the choice of the type, the size and form of the book, the decoration, and everything else that has contributed to the subtly beautiful effect. Men like him will some day make, if they have not already begun to make, American printing the best printing in the world.

204. *Essays of Michel, Lord of Montaigne*, Florio's translation, three volumes. This has been

- called the finest edition of Montaigne ever printed. Montaigne type, 1902-4.
205. *Pan, Sive Natura*. By Francis Bacon. Montaigne type, 1902.
206. *The History of Oliver and Arthur*. Translated by William Leighton and Eliza Barrett. Priory text type, 1903.
207. *My Cookery Books*. By Elizabeth Robins Pennell. Modern Face type, 1903.
208. *Instructions Concerning Erecting a Library*. By Gabriel Naudeus. Translated by John Evelyn. Brimmer type, 1903.
209. *Plutarch's Consolatorie letter or Discourse*. Translated by Philemon Holland. Brimmer type, 1905.
210. *Sonnets of Henry Wadsworth Longfellow*. Caslon type, 1907.
211. *Urne-Buriall*. By Sir Thomas Browne. Brimmer type, 1907.
212. *Geofroy Tory*. By Auguste Bernard. Translated by George B. Ives. Riverside Caslon type, 1909.
213. *LXXV Sonnets*. By William Wordsworth. Oxford type, 1910.
214. *Ecclesiastes: or the Preacher*. Riverside Caslon type, 1911.
215. *The Constitution of the United States of America*. Montaigne type, 1911.

216. *The Diamond Necklace*. By Thomas Carlyle. Caslon type, 1913.
217. *The Centaur*. By Maurice de Guerin. Translated by George B. Ives. Centaur type, 1915.
218. *Montaigne's Essay on Friendship and XXIX Sonnets*. By Estienne de La Boetie. Translated into English by Louis How. Riverside Caslon type, 1915.
219. *Of the Just Shaping of Letters: From the Applied Geometry of Albrecht Durer, Book III*. Montaigne type, 1917.
220. *Picture Show*. By Siegfried Sassoon. Bodoni type, 1919.

## Oddities in Books

221. The ravages of the book-worm well shown in a sixteenth century book. Only two or three instances have been recorded of the finding of live insects in books in America.  
EA
222. Reading stand with chained Bible, in miniature. It was well into the sixteenth century before books were available for public reference. Then, a public library with twenty-five or thirty books was an important institution.  
EA
223. *Stories from the Bible*, a little book printed in 1750, in Holland. The fad for small books has a distinct place in the history of printing. 1 $\frac{5}{8}$ x1 in.  
EA
224. Torah scroll in miniature. Even today the religious books used in Jewish synagogues are in the form of scrolls. See exhibit No. 14.  
EA
225. *Little Poems for Little Readers*, a little book printed in New York, 1816.  
EA
226. Phylactery, companion piece to No. 4.  
*Lent by Dr. C. H. Moehlman.*
227. The smallest book in the exhibition. The *Rubaiyat* printed on pages  $\frac{5}{8}$  inch square. It is number 19 of 57 copies printed from photo-mechanically-engraved plates, in Cleveland, Ohio, 1900.

228. *Almanach* for the year 1809, a little book with case, printed in Paris in 1809.  $1\frac{1}{16} \times 3\frac{3}{4}$  in. EA
229. Book of Hours, entirely engraved, printed in Paris, 1659. EA
230. Book entirely printed from engraved plates in Paris, shortly after the first application of engraved plates to the illustration and decoration of books in the sixteenth century.
231. English engraved book, *Cupid's Address to the Ladies*, printed in London in 1683: This book bears the autograph of Charles the Prince.  
*Lent by Miss M. Louise Stowell.*
232. English engraved book printed in London, 1721. The fad for engraved books did not grow to any great extent.  
*Lent by Miss M. Louise Stowell.*
233. Remarkable example of penmanship. This very beautiful book was made entirely by pen by a German workman in 1709.  
*Lent by Miss M. Louise Stowell.*

## *Early Rochester in Print*

ROCHESTERIANA LENT BY  
· MR. ELMER ADLER

234. "A Map of the Genesee Lands in the County of Ontario and State of New York, according to an accurate survey which was made of the same." Engraved by R. H. Pease, Albany, 1790.
235. "Map of the State of New York." Engraved by A. Doolittle, Boston, 1796.
236. "Western New York in 1890." Engraved by R. H. Pease, Albany, 1809.
237. "A Farm House in the Genesee Country"—Hand-colored engraving to illustrate *Travels in Some Parts of North America, 1804, 5 and 6*, by Robert Sutcliff.
- Engravings made after sketches by the author. This is one of the first views of the Genesee country appearing in a book.
238. Copy of Henry O'Reilly's *Sketches of Rochester*.  
Published by William Alling in 1838 and printed by Harper Brothers (See exhibit No. 336). Wood-engravings made by Alexander Anderson. The illustration exhibited shows Miss Seward's Female Seminary, of which the middle part only remains. It stands in Alexander Street next to the Homeopathic Hospital on the north.
239. Main Street: First authentic view of the settlement of Rochester.  
Made with a camera lucida by Captain Basil Hall, R. N. in 1826. The little office building shown in front of the Court House is in existence today. It was moved to the east side of Fitzhugh Street two doors south of the Erie Canal, and is at present occupied by the Bradshaw Coal Office. The church in the center is the First Presbyterian Church, and the tower on the extreme right is that of St. Luke's Church, still standing.
240. Copy of the first directory of Rochester, with map.



241. Facsimile of the first newspaper of Western New York, a weekly published in Bath in 1797.
242. Earliest Rochester imprint.  
In *A Circumstantial Narrative of the Campaign in Russia*, by Eugene LaBaume, published in Hartford in 1817.
243. The first view of the Genesee Falls appearing in a book. Engraved for John Maude's *Visit to the Falls of Niagara*, in 1800 by John Cousen after a drawing by the author.
244. *A Narrative of the Life of Mrs. Mary Jemison*. Printed by Miller and Butterfield in Rochester in 1840.  
This book, known as the fifth edition of the story of Mary Jemison, is perhaps the most rare and valuable example of early printing in Rochester. Only three copies of this edition have been recorded.
245. *Every Man his own Gardener*, a book from the library of Nathaniel Rochester, purchased in Hagerstown, Maryland, and brought to Rochester in 1815. Autographed by Nathaniel Rochester.
246. Copy of the original first number of the "Rochester Daily Advertiser". First daily paper published west of the Hudson. Henry O'Reilly, the writer of the first history of Rochester, was the editor.

*Lent by the Rochester Times-Union.*

## *Title-Pages, Portraits and Other Prints*

247. The Virgin shown illuminating a manuscript. Madonna of the Magnificat, by Sandro Botticelli, ca. 1490.
248. Interior of the Piccolomini Library, Siena Cathedral. The choir-books are decorated by Sano di Pietro and other miniaturists of the fourteenth century. Note the way books lie on sides.
249. Interior of a Scriptorium, showing table, tools, etc. St. Jerome in his Study, by Domenico Ghirlandaio, in the Church of the Ognissanti, Florence.
250. St. Augustine working on a missal, by Sandro Botticelli, in the Church of the Ognissanti, Florence.
251. St. Jerome in his Study, by Carpaccio: in the Church of S. Giorgio da Schiavoni, Venice.
252. The Architect W. Van de Helm of Leyden with Wife and Child. Painted in 1655 by Barent Fabritius. The architect is holding a book on architecture, perhaps a copy of Vitruvius. (No. 74.)
253. A scribe working with a quill pen. Engraved about 1700.
254. Interior of a studio devoted to etching and engraving. An engraving made by Baquot in 1806.

255. Laurentius Costerus (Laurent Jean surnomme Le Coustre): plate engraved by De Larmessin.
256. Called "The true effigies of Laurenz Jans Koster. Delineated from his Monumentall Stone. Statue erected at Harlem" ca. 1430. See exhibit No. 18.
257. Jean Gutenberg: engraving by Francois Couche. See exhibit No. 19.
258. Jean Guttemberg: Inventeur de l'Art de l'Imprimerie a Mayence: engraving by L. Boudan.
259. Jean Guttemberg: wood-cut showing a statue erected in Mainz, August 14, 1837. See exhibit No. 19.
260. Gutenberg's First Proof: from a painting by F. Reichert.
261. Invention of Printing, Gutenberg Taking the First Proof.
262. The First Impression: Gutenberg showing his daughter the first proof sheet of his Bible printed from movable type. Mainz ca. 1453.
263. Gutenberg, Schoeffer and Fust: a statue in Frankfort. See exhibit No. 20.
264. Three supposed likenesses of William Caxton, the first English printer. See exhibit No. 31.
265. William Caxton at his Press: in a bas-relief from the entablature, Jerusalem Chamber, Westminster.

266. Wynken de Worde, the second English printer. First assistant and successor to William Caxton. See exhibit No. 33.
267. Title-page printed in London by Wynken de Worde: facsimile, bearing the printer's mark of the Caxton press.
268. Facsimile of what is said to be the earliest print on copper published in England, printed by John Siberch in 1521. From Joseph Ames, *Typographical Antiquities*.
269. A printed fragment with the autograph of John Bugenhagenius, a Wittenberg clergyman of Luther's time.
270. English title-page, printed by Henry Smythe in London in 1546: the earliest printed English title-page in this exhibition.
271. John Day, an English printer, ca. 1562.
272. Collection of old English printers' marks and devices: Published in *Typographical Antiquities*.
273. Christopher Plantin, 1514-1589, the founder of the famous Plantin Press in Antwerp. See exhibit Nos. 107, 112.  
Plantin Printing Establishment, founded in Antwerp in 1555 and now a museum.
274. Court of the Musee Plantin.
275. XVI Century Room.

276. Covered Gallery, north side of the Court.
277. Salon II, on the ground floor.
278. Room of Juste Lipse.
279. XVI Century presses.
280. Gallery of Engravings.
281. Small Library.
282. Hall of Engravings.
283. Shop.
284. Room on the Ground Floor.
285. The Library.
286. Court and Bust of Balthasar Moretus III.
287. Gallery of Engravings and balustrade window.
288. Covered Gallery, north side of the Court.
289. Gallery of Engravings.
290. Press Room.
291. Foundry Workroom with the ancient tools.
292. Proof-reading Room.
293. The Foundry.
294. Title-page from the Plantin Press, Antwerp, 1623. See Nos. 107-112.

295. Title-page from the Plantin Press, Antwerp, 1617. Engraved by Cornelius Galle le vieux from a painting by Peter Paul Rubens.
296. Etched title-page by N. de Clerc of Delft, for a book printed at The Hague, 1616.
297. Title-page etched by Joannes Velde and printed by Roberto Baudous in Amsterdam, 1616.
298. Title-page engraved by Regnier de Persyn, Amsterdam, 1650, for a book printed in Leyden in 1649.
299. Title-page engraved by Theodore Matham and printed by Gisberti and Theodore Zyll in Utrecht, 1656.
300. Title-page printed by Louis and Daniel Elzevir in Amsterdam, 1661.
301. Aldus Manutius, 1450-1515, founder of the famous Aldine Press. See exhibit Nos. 68-71. A stipple engraving by Moses Haughton.
302. Two engravings of Paulus Manutius, son and successor of Aldus Manutius. See exhibit No. 72.
303. Title-page printed in Venice by Gabriel Giolito de Ferrari and Brothers in 1553. The printer's mark is exceptionally elaborate.
304. Title-page printed in Basil by Peter Perna in 1573: with a wood-cut border design.
305. Title-page printed in Cologne by John Gymnicus in 1575.

306. Title-page engraved by Vincenzo Vittoria in Rome about 1703 for a book written in defense of Raphael and his art.
307. Broadside printed by the Bodoni press, showing the printing of music. See exhibit No. 145.
308. Modern use of 12 point Bodoni type, the extreme in modern roman type design, which, after 1785 supplanted oldstyle roman types. As a printer Bodoni set off his types by "fields of white paper", and ample margins are still used with Bodoni types.
309. Title-page engraved and published by Mathew Merian in collaboration with his sons, Mathew and Caspar, in Frankfurt, 1642.
310. Title-page engraved by Lucas Kilian at Ulm and printed by John Klocker at Augsburg, 1627.
311. Title-page engraved and published by Mathew Merian in Frankfurt, 1649.
312. Title-page engraved by Mathew Merian II and printed by Caspar Merian, Frankfurt, ca. 1675.
313. Title-page printed by Richard Tottell in London, 1565.
314. Title-page printed by Richard Tottell in London, 1575.
315. Title-page printed by Richard Tottell in London, 1577.
316. Facsimile of the title-page of the first edition of John Bunyan's *Pilgrim's Progress*, printed in London, 1678.

317. Facsimile of the title-page of the first edition of *The Complete Angler* by Isaac Walton, printed in London, 1653.
318. Facsimile of the title-page of the first edition of *The Temple* by George Herbert, printed in Cambridge by Thomas Buck and Roger Daniel.
319. William Caslon, an English printer, 1692-1766. See exhibit No. 154.
320. Reduced facsimile broadside of the earliest specimen of types issued by William Caslon I. The only copy known to be in existence is owned by the American Type Founders Company.
321. Title-page with wood-cut border, printed in London in 1596 by Jane Yetsweirt, widow of Charles Yetsweirt.
322. Title-page with wood-cut border design, printed by Thomas Wight in London, 1600.
323. Title-page engraved by Reginald Elstracke, and printed in London in 1616 by Robert Barker, special printer to King James I.
324. Title-page engraved by Laurence Johnson and printed by Adam Islip in London, 1638.
325. Engraved title-page printed in London in 1624 by Adam Islip.
326. Title-page of a book printed by Edward Griffin in London, 1619.
327. Engraved title-page printed by Felix Kingston, London, 1624.



328. Title-page printed in 1604 by John Tornasius, a French printer.
329. Title-page with wood-cut printer's mark, printed by John Dawson in London, 1639.
330. Title-page engraved by Reginald Elstracke and printed by Robert Young, London, 1641.
331. Title-page of a book printed in London in 1642 by Miles Flesher and Robert Young.
332. Title-page printed in London in 1647.
333. English title-page, Seventeenth century. Engraved by John Goddard.
334. Title-page printed by Roger Norton in London, 1659: an interesting example of Oxford ruling done by hand.
335. Title-page engraved by David Loggan who was born in Danzig about 1630. It was printed in London in 1662 by His Majesty's Printers.
336. Title-page with engraved illustration for a book printed in London in 1675.
337. Title-page printed by Miles Flesher, London, 1687.
338. Title-page engraved by John Sturt for *The Book of Common Prayer*, printed by Richard Ware in London, 1717. The engraving was made on a silver plate.
339. Philip H. Andre, "the First Polyautographic Printer in England," 1801. Polyautography is

the original English name for lithography, a process invented in Germany in 1798 by Alois Senefelder.

340. William Bulmer, English printer who died in 1830: a lithograph by James Ramsay.
341. William Morris, who revived the art of printing in England in 1890. See Nos. 179-182.
342. Home of the Kelmscott Press, Hammersmith.
343. Letter written by William Morris to Dante Gabriel Rossetti.
344. Title-page engraved by Picquet and printed in Paris by Sebastian Gramois in 1632. Note the elaborately engraved printer's mark.
345. Title-page etched by Wencelaus Hollar, in Prague, 1646, and printed by Malboure in Paris.
346. Title-page printed by Antoine Estienne in Paris, 1648.
347. Title-page engraved by Abraham Bosse, in 1650. Bosse wrote an authoritative book on etching and engraving.
348. Engraving by Claude Mellan, Paris, 1578-1688. Mellan was the first of the French school of portrait engravers.
349. Louis Jacques Mande Daguerre, France, 1789-1851: inventor with Niepce in 1839 of the art of photography on metal, the well-known daguerreotype process.

350. Benjamin Franklin. See exhibit No. 163.  
Engraved by T. Phillibrown from a painting by  
Alonzo Chappell.
351. Benjamin Franklin at the Court of France, 1776.  
Copper plate engraving by W. O. Geller, from a  
painting by Baron Jolly, Brussels. Colored by  
hand.
352. Copy of a letter written by Benjamin Franklin  
to the Honorable Cadwallader Colden. En-  
graved on metal by Alexander Anderson.
353. Colonel William Bradford, the first printer of  
the middle American colonies.
354. Alexander Anderson, the pioneer engraver on  
wood in America, disciple of Thomas Bewick.  
See exhibit No. 172.
355. James Rivington, printer of New York city.  
In 1762 he founded a Royalist paper, "Gazet-  
teer", in New York.
356. Harper Brothers: James, John, Joseph Wesley,  
and Fletcher: Group of four copper-plate en-  
gravings.  
All were practical printers. James and John worked in New York as  
apprentices and journeymen until, in 1816, they opened a printing-office  
of their own. They took Fletcher and Joseph in as apprentices. In  
time the four brothers became the leading publishers of America, with  
a great printing establishment.
357. A lithograph done by Bass Otis, the first Ameri-  
can lithographer. Published in Philadelphia in  
1819.
358. Isaiah Thomas, American printer and writer on  
printing. A stipple engraving by J. R. Smith.

359. Theodore Low De Vinne, New York, the most advanced American master printer of the last half of the nineteenth century. He wrote several authoritative books relating to the art and history of printing.
360. Henry Lewis Bullen, Curator of the Typographic Library and Museum, American Type Founders Company, Jersey City.
361. Printed article written and designed by Henry Lewis Bullen.
362. Designed by Frederic W. Goudy.
363. Dedicated to Jean Grolier, famous bibliophile of France, after whom the Grolier Club of New York is named.
364. Standardized marks most generally used in proof-reading and endorsed by the Boston Proofreaders Association.
365. Broadside designed by Frederic W. Goudy.
366. Designed by Frederic W. Goudy, 1920.
367. The Evolution of the Book, by John W. Alexander: six reproductions of lunettes in the Congressional Library, Washington.
- |                 |                     |
|-----------------|---------------------|
| Oral Tradition  | Picture Writing     |
| The Cairn       | The Manuscript Book |
| The Hieroglyphs | The Printing Art    |

# *Bibliography and History of Printing*

## BOOKS OF REFERENCE AVAILABLE TO ROCHESTER STUDENTS OF TYPOGRAPHY

- |                          |  |
|--------------------------|--|
| ALDIS, H. G.             | The printed book. 1916.  |
| ARNOLD, W. H.            | First report of a book-collector. 1897.  |
| ASHLEY, F. W.            | Catalogue of the John Boyd Thacher collection of incunabula. 1915.   |
| AUNGERVILLE, RICH.       | (Richard de Bury) Philobiblon. 1861.   |
| JOS. BAER & Co.<br>..... | Frankfort. Incunabula, xylographica et typographica.<br>..... Same: Supplementum tertium.                        |
| BARTLETT-ORR PR.         | Printers' marks.   |
| BEWICK                   | Select fables. 1871.   |
| BIGMORE & WYMAN          | Bibliography of Printing. 1880. 3v.  |
| BIRCH, WALTER            | History, art and palaeography of the Utrecht psalter.<br>1876.   |
| BLADES, WILLIAM<br>..... | Account of the German morality play "Depositio Cornuti Typographici." 1885.<br>The Pentateuch of printing. 1891. |
| BODLEY, SIR THOS.        | Sir Thomas Bodley's life & Statutes of library. ed. by<br>John Cotton Dana and Henry W. Kent. 1906.              |
| BOUCHOT, HENRI           | The printed book. 1887.  |
| BROWN, HORATIO           | The Venetian printing-press. 1891.   |
| BURCH, R. M.             | Colour printing and colour printers. 1910.   |
| BURTON, J. H.            | The book-hunter.   |
| CARVALHO, D. N.          | Forty centuries of ink. 1904.  |
| CHRISTIAN, M. A.         | Origines de l'imprimerie en France. 1901.  |
| CLELAND, T. M.           | Giambattista Bodoni of Parma. 1916.  |
| CLARK, J. W.             | Care of books. 1902.   |
| CLAUDIN, A.              | Histoire de l'imprimerie en France au XV <sup>e</sup> et au XVI <sup>e</sup><br>siecle. 1901. 2v.                |
| COCKERELL, D.            | Bookbinding and the care of books. 1906.   |
| COUTTS, H. T.            | Manual of library bookbinding. 1911.   |
| CRANE, W. J. E.          | Bookbinding for amateurs. 1903.  |
| CRANE, WALTER            | Of the decorative illustration of books old and new.<br>1905.  |
| CURRIER, E. R.           | Type spacing. 1912.  |
| CURTISS PRESS            | The Curtis school of printing for apprentices. 1913.   |
| J. S. CUSHING & Co.      | Specimens of book-types. 1886.   |

- DANA, J. & H. KENT Literature of libraries in the 17th and 18th centuries. 1906.
- DAVENPORT, C. J. H. The book, its history and development. 1907.
- DAY, L. F. Alphabets old and new. 1910.  
Lettering in ornament. 1914.
- DE VINNE, T. L. Practice of typography: correct composition. 1901.  
Practice of typography: modern methods of book composition.  
Practice of typography: plain printing types. 1900.  
Practice of typography: a treatise on title pages. 1902.
- DIBDIN, T. F. A bibliographical antiquarian. 1829. 3v.  
A bibliographical Decameron. 1817. 3v.  
Introduction to Greek and Latin classics. 1827. 2v.
- DUFF, E. GORDON Early English Printing. 1896.
- FALKENSTEIN, C. Geschichte der Buchdruckerkunst. 1856.
- FORD, P. L., ed. The journals of Hugh Gaine, printer. 1902.
- FRANKLIN PR. CO. Plate engravings.
- GERDES Florilegium historico-criticum librorum rariorum. 1766.
- GERLACH, MARTIN Das alte Buch.
- GOTTSCHALK, PAUL Die Buchkunst Gutenbergs u. Schöffers. 1918.
- GOUDY, F. W. The alphabet. 1918.  
Typographia. 1916.
- GRABHORN, PR. A chapter from the lives of some noted French typographers.
- GRESS, EDMUNDO S. The art and practice of typography. 1917.
- GROLIER CLUB Catalogue of an exhibition of illuminated and painted mss. 1892.
- HAIN, L. Repertorium bibliographicum. 1826-38. 2v.
- HAWKINS, RUSH O. Titles of First Books. 1884.
- HENKELS, S. V. comp. Catalogue of the library of C. H. Clark.
- HITCHCOCK, F. H. Building of a Book.
- HOLME, CHARLES, ed. The art of the book. 1914.
- HORNE, T. H. Introduction to the study of bibliography. 1814. 2v.
- HUMPHREYS, H. N. History of the art of printing. 1868.  
Masterpieces of the early printers and engravers.
- ICAZBALCETA, J. G. Bibliografía Mexicana de siglo xvi. 1886.
- JACKSON & CHATTO History of wood engraving. 1866.
- JACOBI, C. T. On the making and issuing of books. 1891.
- JOHN CARTER BROWN Library. Catalogue. 1919.
- JOHNSON, JO. Typographia, or the Printer's instructor. 1824. 2v.

- KIRKWOOD, JAMES Two tracts on the founding and maintaining of parochial libraries in Scotland. 1906.
- KOOPMAN, H. L. The booklover and his books. 1917.
- LANG, ANDREW The library. 1892.
- LIBRARY ASSOC. Sound leather com. Leather for libraries. 1905.
- LOCKWOOD The American dictionary of printing and bookmaking. 1894.
- LUCKOMBE, P. Concise history of the origin and progress of printing. 1770.
- LUIGI LUBRANO libraio, Naples. Manoscritti, incunabuli, legature e libri rari 1920.
- MACKELLAR, TH. The American printer. 1870.
- MAGGS BROS. London Manuscripts, incunables, woodcut books and books from early presses.
- MIDDLETON, C. Dissertation concerning the origin of printing in England. 1735.
- MIDDLETON, J. H. Illuminated manuscripts in classical and mediaeval times. 1892.
- PLOMER, H. R. Short history of English printing, 1476-1900. 1916.
- POLLARD, A. W. Fine books. 1912.
- ..... Modern fine printing in England and Mr. Bruce Rogers. 1916.
- ..... Early illustrated books. 1917.
- POZZO, ANDREA Perspectiva pictorum et architectorum. 1706.
- PRIDEAUX, S. T. Bookbinders and their craft. 1903.
- PUTNAM, G. H. Authors and their public in ancient times. 1908.
- PUTNAM, G. H. Books and their makers. 1896.
- QUARITCH, BERNARD Lond. Catalogue of rare and valuable books. 1914.
- RAWLINGS, G. B. British museum library. 1916.
- RODEN, ROBERT The Cambridge press, 1638-1692. 1905.
- SAINT BRIDE FOUNDATION. Catalogue of technical reference library of works on printing. 1919.
- SAUNDERS, FRED Story of some famous books. 1887.
- SAVAGE, E.A. Old English libraries. 1911.
- ..... Story of libraries and book-collecting
- SCHOTTENLOHER Das alte Buch. 1919.
- SHAW, F. L. The printing trades. 1916.
- SHELLEY, H. C. British Museum. 1911.
- SLATER, J. H. How to collect books. 1905.
- SMITH, A. M. Printing and writing materials. 1901.

- SMITH, D. E. Rara arithmetica: catalogue of the arithmetics written before the year 1601. 1908. 2v.
- SOTHEBY, S. L. The block books. 1858.  
 ..... Memoranda relating to the block books preserved in the Bibliotheque imperiale, Paris. 1857.
- STEELE, ROBT. The earliest English music printing. 1903.
- TAYLOR, ISAAC History of the transmission of ancient books to modern times. 1859.
- THOMAS, ISAIAH History of printing in America. 1810. 2v.
- THOYTS, E. E. How to decipher and study old documents. 1903.
- TIMPERLEY, C. H. Dictionary of printers and printing. 1839.
- TYMMS, W. R. Art of illuminating. 1860.
- WALLACE, J. W. Address on Mr. William Bradford who introduced the art of printing into the middle colonies. 1863.
- WARREN Warren's library text. 1920.
- WEALE, JAMES Bookbindings. 1898.
- WATTENBACH, W. Das Schriftwesen im Mittelalter. 1896.
- WEISE, OSKAR Schrift- und Buchwesen in alter u. neuer Zeit. 1899.
- WESTWOOD, J. O. Illuminated illustrations of the Bible. 1846.
- WILLEMS, ALPHONSE Les Elzevir—Histoire et annales typographiques. 188.
- A dynasty of printers: a visit to the Plantin-Moretus Museum in Antwerp.
- Ars typographica, ed. by F. W. Goudy. Nos. 1-2. 1918
- Bibliographica. 1895-97. 3v.
- Bibliographical Society of America. Census of 15th century books owned in America. 1919.
- Catalogue of an exhibition illustrative of a centenary of artistic lithography, 1796-1896. 1856.
- Description of the Merrymount press.
- Handbook of manuscript, missal and ornamental alphabets.
- Specimen des caracteres employes dans l'imprimerie Plantinienne. 1905.











## *General Announcements*

THE object of the Memorial Art Gallery is to further the interest of fine art in the city of Rochester by maintaining exhibitions of pictures and statuary, an art library, and a collection of photographs and prints, which shall be a means both of pleasure and of education for all citizens of Rochester.

In order that a large number of lovers of art may share in making the Gallery useful and enjoyable for all the citizens, provision has been made in the By-Laws for membership in various classes.

### CLASSES OF MEMBERSHIP

1. **SUPPORTERS.** Persons who shall contribute two hundred and fifty dollars a year toward the maintenance of the Art Gallery.

2. **SUSTAINING MEMBERS.** Persons who shall contribute one hundred dollars a year, or more, but less than two hundred and fifty dollars.

3. **CONTRIBUTING MEMBERS.** Persons who shall contribute twenty-five dollars a year, or more, but less than one hundred dollars.

4. **ANNUAL MEMBERS.** Persons who shall contribute ten dollars a year, or more, but less than twenty-five dollars.

5. **ASSOCIATE MEMBERS.** Any artist, school teacher, or art craftsman actively practicing his profession, may become an Associate Member of the Art Gallery upon payment of five dollars a year.

### PRIVILEGES OF MEMBERS

All members are entitled to free admission to the Gallery at all times that it is open to the public, and to all lectures, receptions and private views that may be conducted by the Directors. They are entitled also to the privilege of drawing books from the library of the Art Gallery.

Supporters and Sustaining Members have the privilege of free admission for members of their families and for visiting friends.

Each Contributing Member shall have the privilege of free admissions for himself and one other member of his family.

### CLUBS AND SOCIETIES

Societies, study clubs, and similar organizations are cordially invited to make full use of the Gallery at all times. No charge will be made for admission to organizations visiting the Gallery in a body. Appointments for such visits should be made in advance.





