

Such was the state of things abroad when the society was established. Correspondence was at once opened with well-known men like Oberlin, Knapp, and Herzog; the society's foreign secretary and agents personally visited the districts, and various subsidiary societies were formed. The highest patronage was often obtained for these, the emperor of Russia, the kings of Prussia, Bavaria, Sweden, and Württemberg, and many others, entering heartily into the work. Some of the societies thus formed were, however, suppressed through the influence of Rome. More than 15,000,000 copies have been printed by them up to the present time.

Of all the foreign Bible societies, by far the most remarkable was that established in Russia, in the year 1812, under the presidency of Prince Galitzin, and with the direct approval and support of the Emperor Alexander I. An imperial ukase was issued, giving formal sanction to the project; all communities joined to speed it on its way; 289 auxiliaries were rapidly formed; the Scriptures were printed in nearly 30 languages, including Modern Russ; 861,000 copies were circulated; and at the time of its suspension in 1826 it had been aided by the British and Foreign Bible Society to the extent of £16,833.

Besides thus encouraging Bible circulation through friendly counsel and pecuniary aid, the British and Foreign Bible Society has done and is doing a direct work on the Continent, some illustration of which may be gathered from the following particulars:—

The first French Bible printed by the society was prepared for the prisoners of war in 1805. After the peace was concluded, measures were taken to form centres of Bible circulation through the country. As a result of these movements, various Bible societies sprang up. Depôts have also been opened in Paris and many other large towns; and special provision has been made for the provincials of the west, by the preparation of Basque and Breton versions. There have been printed by the society, in the French tongue, upwards of seven and a half million copies of the Scriptures.

In 1835, when Mr W. P. Tiddy went out as agent for the society in Belgium, hardly a Bible was to be found in the country, and evangelistic efforts were rare, through the vehement opposition which they encountered. A staff of colporteurs was appointed, and through their efforts a large supply of Scriptures was distributed. This led to the formation of several Protestant communities.

The society's agent in Germany superintends the movements of between 60 and 70 colporteurs, and reports a yearly circulation of about 300,000 copies. The services rendered during the Franco-Prussian war were so signal as to call forth not only the grateful appreciation of the Germans, but a written acknowledgment from the emperor, who is himself an annual subscriber to the society.

Efforts were made by Dr Pinkerton in 1816 to establish a National Bible Society for Austria; but through the influence of the Pope the emperor was induced to reject the proposal. A new beginning was made in 1850, when in less than two years 41,659 copies of the Scriptures, in German, Bohemian, and Hungarian, were put into circulation. Fresh opposition was, however, soon awakened, and the authorities ordered the whole stock on hand to be withdrawn from the country. In compliance with this order, Mr E. Millard, the society's agent, retired to Prussia, where he laboured for several years with marked success. After a while he was permitted to return to Vienna, and to open depôts at such centres as Pesth, Trieste, Klausenburg, and Prague. By these means, and through a large staff of colporteurs, he has issued during the past ten years 1,250,000 copies.

Very little direct work was done in Italy until the Revolution of 1848. Then the society gladly hailed the opportunity of entering the country; but soon the door was again closed. The Pope issued an encyclical in 1849, in which the condemnation of Bible societies was emphatically repeated. As a consequence, 3000 New Testaments, just printed at Florence, were seized, presses were confiscated, paper and type carried off, and the society's agent compelled to retire. All this is now altered. The headquarters of the society's Italian agency are at Rome, and the Scriptures are distributed from depôts and by colporteurs in all parts of the peninsula.

Little could be done in Spain prior to the Revolution of 1868, which threw open the country and established religious liberty. All available means were then adopted for printing and circulating the Spanish Bible. The issues from the Madrid depôt have exceeded half a million copies, but during the recent civil troubles the movements of the colporteurs have been much restricted.

Between 300,000 and 400,000 copies of the Scriptures have been printed in the Portuguese tongue.

Mr Paterson paid a visit to Sweden in 1809 on behalf of the society, and found the poor almost entirely without the Scriptures. Thus in one diocese 10,000 families were discovered without a Bible in their possession. An agency was established in 1831. Special grants have been made to the army and navy, and for the students in the universities. The total issues since 1832 have been over 2,000,000, and that in a population of less than 4,000,000.

To give even an outline of the work done by the British and Foreign Bible Society in the more remote parts of the world would be to write a volume. All the great missionary societies are its

debtors. Its undenominational character has secured what could hardly otherwise have been attained—the use of the same version by missionaries of different churches; and it has often proved a healer and a peace-maker abroad, while it has been a bond of union at home. To the linguist and to the comparative philologist its operations are of intense interest; and the boon conferred on the thought and language of many nations through its versions of the Scriptures is well-nigh inestimable.

The EDINBURGH BIBLE SOCIETY originated in the controversy respecting the circulation of the Apocrypha, and was composed of Protestants professing their belief in the doctrine of the Holy Trinity, and disposed to co-operate in promoting the dissemination of the Scriptures.

The SCOTTISH BIBLE SOCIETY was instituted upwards of forty years ago. At the time of its establishment, the other Bible societies in Scotland employed their funds chiefly in circulating the Scriptures in foreign countries. This association was intended exclusively for the distribution of the Bible at home, and its funds were at first derived from collections made in the parish churches within the Synod of Lothian and Tweeddale.

The Scotch Bible societies were amalgamated in 1861, and took the name of the NATIONAL BIBLE SOCIETY OF SCOTLAND. During the year 1874 the society issued 340,908 Bibles, Testaments, and "Portions," its receipts, including the proceeds of sales, amounting to £26,840.

The first Bible society in America is believed to have been established by a few Baptists in New York in 1804; its object was to purchase and lend Bibles for a month at a time. The PHILADELPHIA BIBLE SOCIETY, which was instituted December 12, 1808, was for some years the only association in the country for the gratuitous distribution of the sacred Scriptures. The AMERICAN BIBLE SOCIETY was formed at New York, May 8, 1817. It has numerous auxiliaries throughout the several states of the Union. In 1875 its income amounted to \$577,569. Its issues during that year were 926,900 Bibles and Testaments, and since its formation 31,893,332.

Among other societies may be mentioned the BIBLE TRANSLATION SOCIETY, whose versions embody the views of the Baptists, and the PORTEUSIAN BIBLE SOCIETY (named from Bishop Porteus), for the circulation of Bibles marked so as to show the practical bearing of each chapter.

It is believed that there are altogether about 70 Bible societies in the world. The issues of the 7 leading societies may be summarized as follows:—

The British and Foreign Bible Society.....	73,750,538
The American Bible Society.....	31,893,332
The National Bible Society of Scotland.....	4,563,669
The Prussian Bible Society at Berlin.....	4,083,413
The Hibernian Bible Society.....	3,962,581
The Württemberg Bible Society.....	1,279,966
The Netherlands Bible Society.....	1,258,643

Total.....120,792,142

The monopoly of the right to print the Bible in England is still possessed by the Universities of Oxford and Cambridge, and her Majesty's printer for England. But after a controversy, which was carried on for some time with great warmth (1840-41), the prices of the common Bibles and Testaments were greatly reduced, and they have gradually attained their present remarkable cheapness.

In Scotland, on the expiry of the monopoly in 1839, Parliament refused to renew the patent, and appointed a Bible Board for Scotland, with power to grant licences to print the Authorized Version of the Scriptures. This step produced a great reduction in the price of the sacred volume, and its circulation was considerably increased.

See Owen's *History of the First Ten Years of the British and Foreign Bible Society; Bible Triumphs, a Jubilee Memorial for the British and Foreign Bible Society; Brown's History of the Bible Society, 1859.* (R. B. G.)

## BIBLIOGRAPHY

THE term Bibliography has passed through different meanings. The βιβλιογραφία of the Greeks, like the *librarius* of the Romans, was a mere copyist. When the name *bibliographie* was adopted by the French, it was used, as late as the middle of the last century, to signify skill in deciphering and judging of ancient manuscripts. Its special application to printed books may be said to date from the *Bibliographie Instructive* of De Bure in 1763; not that he appears to have coined the new meaning of the term, but his work first popularized the study which the growth of libraries and the commerce in literature had created.

Bibliography, thus understood, may be defined as the science of books, having regard to their description and proper classification. Viewing books simply as vehicles of learning, it would undoubtedly be correct to extend our inquiry to the period when the only books, so called, were manuscripts. And such is, in fact, the view adopted by bibliographers like Peignot, Namur, and Hartwell Horne. But a survey so extensive is open to practical objections. In the first place, bibliography as a science was unknown until long after printing had laid its first foundations, and indeed made it a necessity, with requirements increasing with the multiplied productions of the press. The materials for comparative study were wanting in an age when books were regarded as isolated treasures, to be bought at prices corresponding with their scarcity. In the second place, the critical study and comparison of ancient manuscripts, their distribution into families deduced from one or more archetypes, and the investigation of ancient systems of writing, embrace a subject so wide in its scope and special in its character, that convenience of treatment, confirmed as it is by the facts of history, would alone suggest the propriety of distinguishing between manuscript and printed bibliography. This distinction it is here proposed to observe, the subject of MSS. being reserved for the article PALÆOGRAPHY, the name which in its maturity it received.

Amid much variety of treatment in detail, two main divisions underlie the general study of bibliography, viz., *material* and *literary*, according as books are regarded with reference to their form or their substance. The former belongs chiefly to the bookseller and book-collector; the latter to the literary man and the scholar. Material bibliography treats of what Savigny terms the "äussere Bücherwesen," or the external characteristics of books, their forms, prices and rarity, the names of the printers, the date and place of publication, and the history of particular copies or editions. It involves a knowledge of typography, not, indeed, as a mechanical process, but in its results, and, in fact, of all the constituent part of books, as a means of identifying particular productions. Its full development is due to the gradual formation of a technical science of books. Considerations of buying and selling, which were first reduced to a system in Holland, and afterwards advanced to their present complete form in France and England, gave an impetus to this branch of bibliography. The growth of private libraries, especially during the last century in France, promoted a passion among rich amateurs for rare and curious books; and literary antiquarians began to study those extrinsic circumstances, apart from the merit of their contents, which went to determine their marketable value, and to reveal the elements of rarity.

Literary, or, as it is sometimes called, intellectual bibliography treats of books by their contents, and of their connection in a literary point of view. It has been subdivided into *pure* and *applied*, according as its functions

became more complex with the spread of printed books and the increasing requirements of learning. Catalogues expanded into dictionaries, whose object was to acquaint literary men with the most important works in every branch of learning. Books were accordingly classified by their contents, and the compiler had to distinguish between degrees of relative utility, so that students might know what books to select. This duty, which devolved in most cases on men of learning, has led French writers in particular to exaggerate the province of bibliography. "La bibliographie," says Achard, "étant la plus étendue de toutes les sciences, semble devoir les renfermer toutes;" and Peignot describes it under his proposed title of *Bibliologie*, as "la plus vaste et la plus universelle de toutes les connaissances humaines." We know of no excuse for such pretensions beyond this, that books represent, in its transmissible form, the sum total of all kinds of knowledge. The bibliographer has to determine the genuineness, not the authenticity of a book; its identity of authorship or publication, not the correctness of its contents. When he pronounces judgment on its intrinsic merits he usurps the office of the critic. Some works, indeed,—like Baillet's *Jugemens des Savans, sur les Principaux Ouvrages des Auteurs*, augmentés par M. de la Monnoye, 8 vols., Amst., 1724; Blount's *Censura Celebriorum Auctorum*, London, 1690; Morhof's *Polyhistor Literarius, Philosophicus, et Practicus*, the best edition of which is that of Fabricius in 1747; the *Onomasticon Literarium* of Saxius, Utrecht, 7 vols., 1759-90; and the *Censura Literaria* of Sir Egerton Brydges, 10 vols., 1805-9,—are collections of critical bibliography of extreme value to the literary historian; but there is a wide difference in design between compilations even of this kind and works devoted to original criticism. In like manner the proper objects of classification have been neglected by many bibliographers, who have indulged in refinements of method, not as a means of facilitating reference, but for the purpose of illustrating a philosophical system of learning. Pretensions such as these, have, unfortunately, done much to discredit bibliography as a science of practical application, by investing it with a false air of mystery, and exposing it to the charge of empiricism. Its real value, in a literary aspect, depends on the recognition of its purpose as ancillary to the study of literature; not, in short, as an end, but as a means to the attainment of knowledge, by the investigation of its sources.

France must be regarded as the real mother of bibliography.<sup>1</sup> Italy was the field in which book-collections first began on a large scale, and that country can boast of names like Magliabecchi, Apostolo Zeno, Bandini, Audiffredi, Mazzuchelli, and Morelli, besides provincial works like Moreni's *Bibliografia della Toscana*, and Gamba's *Serie di Testi*. But the labours of French bibliographers, especially after Naudé, converted a study, more or less desultory, into a science and a systematic pursuit. In Germany, poor in public and almost destitute of private libraries, bibliography has been studied almost exclusively in its literary aspect. Belgium has shown much recent activity; but neither Holland, Spain, nor Portugal can show any modern work of importance. In England the paucity of bibliographers is the more to be regretted from the wealth of her resources. Richard de Bury, in his *Philobiblion*, had descanted on the charms of book-collecting as early as the 14th century; but Blount's *Censura*, published in 1690, was the only regular

<sup>1</sup> The term *bibliognoste* originated with the Abbé Rive; words similarly compounded, and involving fanciful niceties of distinction, are common among French writers on this subject (Peignot).

treatise on bibliography up to that date. Oldys, whose *British Librarian* first appeared in 1737 but was never completed, was among the first in this country to divert the public taste from an exclusive attention to new books, by making the merit of old ones the subject of critical discussion; and Maittaire, who was second master of Westminster School, and who died in 1747, first established the study of bibliography in England on a solid basis. The labours of Dibdin we shall have occasion frequently to refer to; they mark a new phase of bibliography in England which followed the opening up of the Continent after the great war with France. The science in America has been cultivated only recently; but the names of Cogswell, Ticknor, and Jewett are already well-known to bibliographers.

### I The Constituent Parts of Books, and Differences of Editions.

The history of the materials used for early manuscripts—a subject fruitful in research—lies outside the limits we have proposed for bibliography as the study of printed literature. Fortunately for the spread of books, in the modern sense of the term, the invention of printing was preceded by the important discovery of the art of making paper from linen rags. The precise date of this discovery is not known, nor are writers agreed as to the country in which it was made; but it seems to be ascertained that this kind of paper was in general use in Europe before the end of the 14th century. Caxton and the other early English printers appear to have used paper of foreign manufacture. Such questions, among others, as the relative priority of different editions, or the productions of different presses, are frequently to be determined by a comparison of the constituent elements of the books themselves; but the subject is too technical to be noticed in detail. The question as to the origin of printing belongs strictly to a consideration of that art; but as its history and its progress are illustrated by the productions of different presses, the bibliographer will find much matter of interest in the principal works devoted to the subject. Prominent among these are the *Monumenta Typographica* of Wolfius, Hamburg, 1740; Meerman's *Origines Typographicae*; Prosper Marchand's *Histoire de l'origine et des premiers progrès de l'Imprimerie*, 1740,—a valuable supplement to which was published by M. Mercier, Abbé de Saint Leger, in 1773, and republished in 1775; and Lambinet's *Recherches historiques, littéraires, et critiques sur l'origine de l'Imprimerie*, first published at Brussels in 1799.

An accurate knowledge of the different forms of books is necessary to the bibliographer, as without it no book can be correctly described; and however easy such knowledge may appear, it is yet certain that errors in this respect have been committed even by experienced bibliographers, and that doubts have been entertained as to the existence of editions, owing to their forms having been inaccurately described.<sup>1</sup> These mistakes generally proceed from this, that there are different sizes of paper comprehended under the same name. But the water-lines in the sheets afford a test, as they are uniformly perpendicular in the folio and octavo, and horizontal in the quarto and duodecimo sizes. In the infancy of printing the sizes were generally folio and quarto, and some have supposed that no books were printed in the smaller forms till after 1480; but M. Peignot instances many editions in the smallest forms of an earlier date; as may be seen in the article "Format" of the supplement to his *Dictionnaire de Bibliologie*. The subject of water-marks is treated at length in Sotheby's *Principia Typographica*.

See Boulard, *Traité Élémentaire de Bibliographie*, pp. 38, 39.

The respective merits of different editions can be ascertained often only by minute inquiries. It is a principal object of the bibliographical dictionaries, to be afterwards mentioned, to point out those editions of important works which such inquiries have discovered to be the best. There are many particulars in which one edition may differ from or excel another. There may be differences of grounds of preference in size, in paper, and in printing. Later revision by the author may give his work, when it comes to be reprinted, a complexion differing largely from what it had at the first; while the first edition exhibits his original thoughts as they came fresh from his pen. One edition may derive its superiority from being furnished with notes, an index, or a table of contents. Plates make great differences in the value of editions, and even in the value of copies of the same edition. In the beautifully engraved edition of *Horace* by Pine, a small error in the first impressions serves as a test whether any copy contains the best engravings of those elegant vignettes which illustrate that edition. The medal of Augustus, on page 108 of the second volume, has in the first copies the incorrect reading *Post Est* instead of *Potest*; this was rectified in the after impressions; but as the plates had meanwhile sustained some injury, the copies which show the incorrect reading are of course esteemed the best. Dibdin, in his *Bibliomania*, points out this as an instance of preference founded on a defect; but the real ground of preference is the superiority of the impressions, ascertained by the presence of this trifling defect. There are sometimes differences between copies of the same edition of a work.<sup>2</sup> Walton's *Polyglot Bible* is a celebrated instance. The printing of that great work, for which Cromwell liberally allowed paper to be imported free of duty, was begun in 1653 and completed in 1657, and the preface to it in some copies contains a respectful acknowledgement of this piece of patronage on the part of the Protector; but in other copies the compliment is expunged, and replaced by some invectives against the republicans,—Walton having on the Restoration printed another preface to the copies which had not by that time been disposed of.<sup>3</sup>

### II. Early Printed Books.

The first productions to which the name of *Books* has been applied, were printed, not with movable types, but from solid wooden blocks. These consisted of a few leaves only, on which were impressed images of saints and other historical pictures, with a text or a few explanatory lines. The ink was of a brownish hue, and glutinous quality, to prevent it from spreading. These are known by the name of *Image Books*, or *Block Books*, and are generally supposed to have succeeded the earlier impressions for playing cards, which are dated back to the end of the 14th century. Strictly speaking, they were the immediate precursors, rather than the first specimens of typography; in fact, they mark the transition to that art from engraving.<sup>4</sup> Peignot puts their number at seven or eight, but others have extended it to ten. They belong chiefly to the Low Countries, and were often reprinted, as is generally thought, during the first half of the 15th century, and, indeed, after

<sup>1</sup> The *Voyage to Cadix* is sometimes wanting in Hakluyt's *Navigations*, 1598–1600. A reprint is often inserted to supply this want, which may be known from the original by its having only seven paragraphs in p. 607, vol. i., whereas the original has eight. The original ends on p. 619, the reprint on p. 620.

<sup>2</sup> See vol. i. of Dr Clarke's *Bibliographical Dictionary* for some curious details on this point.

<sup>3</sup> Mr Holt, who contends that printing preceded engraving, ascribes the date of 1423 on the *St. Christopher* to a forgery for 1493, and asserts that no copy of the *Biblia Pauperum* was known before 1485. See *Notes and Queries*, 4th series, ii. 265.

the discovery of printing, properly so called. One of the most celebrated is the *Biblia Pauperum*,<sup>1</sup> consisting of forty leaves, printed on one side, so as to make twenty when pasted together, on which passages from Scripture are represented by means of figures, with inscriptions. It appears to have been originally intended for the use of those poor persons who could not afford to buy complete copies of the Bible. Some fugitive sheets still attest the primitive attempts at printing, in the modern sense of the word. *The Letters of Indulgence* of Pope Nicholas V., two editions of which, on a small sheet of parchment, were printed in 1454, fix the earliest period of the impression of metal types, with a date subjoined.<sup>2</sup> The earliest known book, however, of any magnitude, and probably the first thus printed, was the undated *editio princeps* of the Bible, commonly known as the Mazarin Bible, from a copy having been found by De Bure in the library of the Cardinal. It is undated, but authorities generally concur in ascribing it to a period between 1450 and 1455. The work is usually divided into two volumes, the first containing 324, and the second 317 pages, each page consisting of two columns. The characters, which are Gothic, are large and handsome, and resemble manuscript. No fewer than twenty copies are known to be extant.<sup>3</sup> The first printed book with a date is the *Psalter* of Fust and Schöffer, printed at Mentz in 1457, as a somewhat pompous colophon announces. It was found, in 1665, in the Castle of Ambras, near Innsbruck, where the Archduke Francis Sigismund had collected a quantity of MSS. and printed books, taken chiefly from the library of Corvinus. A few other copies are in existence, one of which was bought under Louis XVIII for the Royal Library at Paris for the sum of 12,000 francs. Whether the types employed were wooden or metallic has been disputed between Van Praet and Didot. As a specimen of early printing the work is magnificent; it contains richly embellished capitals in blue, red, and purple.

Besides these monuments of infant typography, a special interest attaches to the productions of the 15th century. They are usually known as *Incunabula*, a term applied to them by modern German writers. Brunet, following Santander, estimates their number at 18,000 or 20,000; but it is probable that many duplicates are included in this reckoning. They came into demand chiefly at the beginning of the last century, and especially about 1740, at the third centenary of printing. The passion for them at first was indiscriminate, but preference afterwards was given to the presses of Mayence, Bamberg, Cologne, Strasburg, Rome, and Venice.

As regards these early printed books, a knowledge of typography is necessary to the bibliographer, to enable him to verify their identity. A brief reference to some of their leading peculiarities must suffice here. The printer's name,

<sup>1</sup> So called first by Heineken, *Idee générale d'une collection complète d'Estampes*, 8vo., 1771. Dibdin, in his *Bibl. Spenceriana*, and Otley, in his *History of Engraving*, have given fac-similes of the figures in several of the block-books. See also Falkenstein's *Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung*, 4to, 1840; Schelhorn's *Amen. Lit.*; the works of Maittaire, D. Clement, Fournier, Meermann, Papillon, and De Bure; and J. P. Berjeau's *Catalogue illustré des livres typographiques*, 1865. Heineken was the chief authority until recently, when his views, especially on the chronology of the block-books, have been much contested. Sotheby's *Principia Typographica*, 3 vols., 1858, is the most important work on this subject in late years. The author has also attempted to elucidate the character of the water-marks of the period.

<sup>2</sup> Dibdin's *Bibl. Spencer.*, i. xiv.

<sup>3</sup> Before the discovery of the Mazarin Bible, the Bamberg Bible of Pfister generally passed for the first printed book. Schelhorn has written a treatise maintaining its priority of age. As to the Mazarin Bible, see an article by Dibdin in Valpy's *Classical Journal*, No. 8. The kind of types employed upon it has been the subject of much dispute.

and the date<sup>4</sup> and place of printing were at first omitted, the printer imitating the reticence of the copyist, and the book being a mere fac-simile of the manuscript. In Germany and the Low Countries few dated books are found before 1476 or 1480. Title-pages appear to have come in a few years later; none of Caxton's works, with one doubtful exception, have any. Titles to chapters were first used in the *Epistles of Cicero*, 1470. According to Palmer, the use of signatures, or letters at the bottom of the page to guide the bookbinder in the arrangement of the sheets, began with Zarot in a Terence printed by him at Milan in 1470. Marolles ascribes them to John of Cologne, who printed at Venice in 1474, and the Abbé Rive to John Koelhof, a printer of Cologne. They were in use in that city in 1475, and at Paris the next year, but were not employed by Caxton until 1480. Catch-words, which, like signatures, preceded the numbering of pages; are found in MSS. of the 11th century, and were first applied to printing by Vindelin de Spira at Venice. Their purpose, to direct the binder, had been previously supplied by *Registers*, or alphabetical tables of the first word of chapters, which were introduced about 1469. The earliest system of numbering was applied, not to pages, but to leaves, a large Roman figure being placed at the top of the *recto* in each leaf. The characters were uniformly Gothic—the foundation of our Black-letter—until 1467, when Gothic was supplanted by the Roman type, introduced in that year at Rome, and improved on by Jenson at Venice. It was first used in England by Pynson. *Italics* were first used by Aldus in his *Virgil* of 1501; they are said to have been suggested to him by Petrarch's writing, and were employed to compress matter into his small octavos without the inconvenience of abbreviations. Hebrew characters began at Soncino, in the duchy of Milan, in 1482, and at Naples in 1487. The only points first used were the colon and full stop; but Aldus improved punctuation by giving a better shape to the comma and adding the semicolon. With Caxton oblique strokes took the place of commas and periods. The form of the earliest books was chiefly folio and quarto. Almost every page abounded in abbreviations or contractions. Blank spaces were left for capitals and the first letters of periods, which were afterwards filled up by the illuminator. The Basel press was noted for its ornamental initials; and Calliergus at Rome and the Paris printers excelled in decorative printing of this kind. The taste for embellishment led to ornamental title-pages about 1490, the usual ornament at first being the "author at his desk." The custom of coloured frontispieces appears to have prevailed until the end of last century. Decorated borders appear in the first page of some of Sweynheim and Pannartz's productions; few ornaments, however, were introduced into the body of the text before the first Hebrew publications.<sup>5</sup> The *Aulus Gellius* of 1469 by the same printers is cited as the first book with a preface; and their *Apuleius* of the same year contains the earliest marginal notes. For further information on the characteristics of early printed books the reader will do well to consult Palmer's *General History of Printing* (a work ascribed chiefly to George Psalmanazar); Jungendres, *De Notis Characteristicis Librorum a Typographia Incunabulis ad annum 1500 impressorum*; and Marolle's *Recherches sur l'Origine des Signatures et des Chiffres de Page*.

<sup>4</sup> The date was sometimes computed by Olympiads, as in the *Ausonii Epigrammata*, printed at Venice in 1472. Middleton, who has written to prove that the Oxford *Expositio S. Jeronimi* of 1468 contains a falsified date, quotes, as an example, the *Decor Puellarum* of Jenson, at Venice, which is dated 1461, instead of 1471, in order, he says, to give priority to the printer over John de Spira, whose first work appeared in 1469 (*Works*, iii. 236).

<sup>5</sup> For this class of books see De Rossi's *Annales Hebraeo-Typographici*, 1795–99.

The devices of the early printers are of importance to the bibliographer, since questions occur as to the early editions which can only be ascertained by discovering the printer's name. The invention of marks or vignettes is ascribed by Laire (*Index Librorum Sæc. XV.*, ii. 146) to Aldus; he traces them to a Greek Psalter of 1495. A device, however, consisting of two shields occurs in Fust and Schöffer's Bible of 1462. They were not used by Ulric Zell, the first printer at Cologne, nor by the fathers of the Paris or Venetian presses. Monograms or ciphers were frequently employed, with initial letters of names or other devices curiously interwoven, and these furnish a trustworthy clue to identity. The monograms of the Early English printers are explained in Ames's *Typographical Antiquities*. Of the devices of different presses the best fac-similes are given in Dibdin's *Bibliographical Decameron*, vol. ii. Orlandi's *Origine e Progressi della Stampa*, Bologna, 4to, 1722, is a work of indifferent merit. The *Thesaurus Symbolorum ac Emblematum* of Scholtz, published at Nuremberg in 1730, and Spoerli's *Introductio in Notitiam insignium Typographorum*, of the same year, are the best and most interesting authorities on this subject.

The *incunabula* of the various early presses have been treated separately by different writers. Schwarz in 1740 and Wurdwein in 1787 reviewed the productions of the Mentz press. Those of Nuremberg were noticed by Röder in 1742; and a catalogue of them, in the library of that town, was compiled by Saubert in 1643. In Italy, the Romani press is represented by Michael Canensio, in 1740, and more particularly by Audiffredi in 1783, who afterwards extended his researches to all early Italian productions. The books issued from Milan between 1465 and 1500 have been noticed by Saxius; the Parmese editions by Affo in 1791; those of the Spiras at Venice by Pellegrini in 1794; those of Friuli by Bartolini in 1798; and those of Ferrara by Antonelli in 1830. The early Paris press has been copiously treated by Chevillier, and that of Lyons by Péricaud, 1840. For Spain there is Caballero in 1793; and the works printed in the Low Countries are reviewed at length in Meermann's *Uitvinding den Boek-druk-konst*, Amsterdam, 1767. Herbert, Ames, and Dibdin well-nigh exhaust the subject of early English bibliography. The different collections of *incunabula* in public or private libraries have been noticed in more or less detail. Seemiller in 1785 catalogued upwards of 1800 editions of the 15th century at Ingolstadt. Those in the Magliabecchiana library at Florence have been described by Fossi (or rather Follini) in 1793-95. The collection of Lomenie de Brienne is known through the labours of the elder De Bure and his continuator, Laire; and the treasures of Count Boutourlin were catalogued by Audin de Rians. Lambeth library contains many specimens, which have been noticed by Maitland; and the splendid collection of Earl Spencer at Althorp has met with a worthy exponent in Dibdin.<sup>1</sup>

For more general information on this subject the reader may consult the following works:—*Index Librorum ab inventa Typographia ad annum 1500, cum notis*, 2 vols. 1791. This work, by Laire, is one of the most useful of its kind, and it has the advantage of four indexes, which furnish a ready reference to its contents. De Bure, in the seventh volume of his *Bibliographie Instructive*, has given a list of 15th century books, classed in the order of the different towns. M. La Serna Santander's *Dictionnaire Bibliographique choisi du quinzième siècle*, 3 vols., 1805, is a very learned and exact work, and, like Laire's *Index* above mentioned, embraces only the rarest and most interesting publications of the 15th century. See also the *Lettres de l'Abbé de St. L.* (Mercier de St.

<sup>1</sup> *Bibliotheca Spenceriana*. To this were afterwards added his *Edes Althorpiæ*, with a supplement, 1822, and the volume on the *Cassano Library*, with a general index, 1823. The beauty of the fac-similes alone would entitle these works to the front rank of books on bibliography.

Leger), au Baron de H. (Teiss), Paris, 1785. Maittaire's *Annales Typographici ab artis inventa origine* is a mine of learning and research. The first volume, published in 1719, embraces the period from the origin of printing to 1500, but his researches into printed literature extended in the third volume to 1557; and there is an appendix which affords a partial continuation to 1664. A supplement to this elaborate work, by Denis, in 2 vols. 4to, appeared at Vienna in 1789, and contains 6311 articles omitted by Maittaire. Panzer's *Annales Typographici* was founded on the preceding work, and consisted of eleven volumes, which were published at Nuremberg between 1793 and 1803. It was intended to be limited to the 15th century, but, after the appearance of the fifth volume, the period was extended to the year 1536. German publications were reserved for a separate work, which bears the title of *Annalen der älteren deutschen Literatur*. The *Repertorium Bibliographicum* of Lud. Hain, 4 vols. 1826-38, contains an alphabetical list of no less than 16,299 books printed during the 15th century, which are described with rare minuteness and accuracy. The author's labours were terminated by death, when he had advanced as far as UG. The addition of bibliographical notices, pointing out first editions and books of remarkable rarity and price, would have much enhanced its interest and value. The *Literatur d. ersten 100 Jahre nach d. Erfindung d. Typographie*, by Chr. F. Harless, was published at Leipsic in 1840. Its object differs from that of the preceding works, in making the notice of early editions subordinate to his purpose of illustrating thereby the transition and progress of contemporary learning.

### III. Rare and Curious Books.

This branch of what Ebert terms "restricted" bibliography belongs peculiarly to the book-collector and bookseller, if regard be had especially to the inclinations of purchasers, the actual demand, and the marketable value of books. Rarity and price depend very much on each other; rarity makes them dear, and dearness makes them rare. Hallam asserts that the price of books was reduced four-fifths by the inventing of printing. From a letter of Andreas, bishop of Aleria, to the pope, in his preface to the *Epistles of Jerome*, it would seem that 100 golden crowns was the maximum demanded for a valuable MS., and that the first printed books were sold for about 4 golden crowns a volume. At any rate, one natural effect of printing was to restrict the number of rare books to a separate class. Cailleau, who has been followed by most other writers on this subject, distinguishes between *absolute* and *relative* rarity. The former term is applied to those books or editions of which only a small number has been printed. Such for the most part are works printed for private circulation, as those of the Strawberry Hill Press, which are very scarce and enormously dear. This class of English books is treated in the *Bibliographical Catalogue of Books, privately printed*, by John Martin, 1834, republished, with additions, in 1854, 8vo. Much of the value attached to editions of the 15th century arises from the limited number of impressions. They were seldom more than 300; John of Spira printed only 100 copies of his *Pliny* and *Cicero*; and printers had the example of Sweynheim and Pannartz, who were reduced to poverty by their surplus copies, to avoid exceeding the current demand. Suppressed works belong to the same category, in proportion to the success of prohibition. Others owe their scarcity to accidental destruction; as, for instance, the second volume of Hevelius's *Machina Cælestis*, 1679, which would have shared the fate of the remainder of his works, on the burning of his house, had the author not previously given some copies to his friends. At the great fire of London in 1666 there were some works of Dugdale, among other writers, as well as the first volume of Prynne's *Records of the Tower*, of which only a few copies escaped; but their value has been reduced by subsequent impressions. The same kind of rarity attaches to *Éditions de luxe*, chiefly made for rich amateurs; to large paper copies and tall copies, i.e. copies of a work published on paper of ordinary size and barely cut down by the binder; and to books printed on coloured paper. A list of the last-named is given by Duclos and Cailleau, and reprinted by Horne in his

*Introduction to Bibliography*. It includes an edition of Sterne's *Sentimental Journey*, three copies only of which were printed at Paris in 1802, on rose-coloured paper, and the complete *Works of Voltaire*, edited by Beaumarchais (Kehl, 1785), twenty-five copies of which were struck off on blue paper, after some had been requested by Frederick the Great for his own use, on account of the weakness of his eyesight. Vellum copies, again, have been much prized by collectors. They belong to the early days of printing, especially to the Aldine, Verard, and Giunti presses, and to those of the first English printers. Few were made between the latter half of the 16th and the beginning of the last century; but the art was revived in France by Didot and Bodoni, and the folio *Horace* of 1799 by the former is a *chef d'œuvre* of its kind. The Royal Library at Paris has a sumptuous collection of vellum copies, which have been elaborately described by Van Praet.<sup>1</sup> At the sale of the M'Carthy library, the *Psalter* of Fust and Schöffer on vellum was bought by Louis XVIII. for 12,000 francs. The libraries of Earl Spencer and the duke of Devonshire contain the finest specimens in this country. The relative rarity of books is due to a variety of causes, chiefly connected with the peculiar nature of their contents. Among works of this kind, generally speaking, are local histories, lives of learned men, books of antiquities, or of curious arts, those written in languages little known, macaronic treatises, and catalogues of private libraries. Works like the *Acta Sanctorum*, in 53 volumes, however accessible in public though not in private libraries, are rare in this sense of the term. The class of publications known as *Ana*, containing the sayings and doings of men great in their day, has become comparatively scarce. The first of these was the *Scaligerana* of 1666. The public fastened upon them at first with avidity, but the number of such productions created in time a distaste for them (see *ANA*, vol. i., pp. 784-5). Burton's *Anatomy of Melancholy*, which fascinated Dr Johnson, is an instance of undeserved neglect. For a long time it fell into disuse, and from being a waste-paper book, became extremely rare, until reprinted in recent times. Fugitive pieces, like political broadsides, share the penalties of an ephemeral interest. The *King's Pamphlets*, so called from having been presented by George III. to the British Museum, are the largest collection of this kind in England. It owes its origin to the industry of the bookseller Thomason.<sup>2</sup>

In a literary sense, a book, to deserve the title of rare, should be a work of some merit, and not one whose obscurity is due to its worthlessness. Curious books, however, depend very much on the pleasure of the curious; and the follies and caprice of collectors are summed up in the word *Bibliomania*. Some copies of Tuberville's *Book of Hunting*, 1611, were bound in deer-skin; Mr Jeffery, the bookseller, enclosed Mr Fox's historical work in fox-skin; and a story is told of Dr Askew having caused a book to be bound in human skin, for the payment of which he was prosecuted by the binder. German bibliographers reproach us with an undue passion for book curiosities. *Bibliomania* forms the title of an amusing work by Dr Dibdin, who, though accused of a leaning to this weakness, knew well how to value the intelligent study of books. The practice was satirized as early as the time of Brandt,

<sup>1</sup> *Catalogue des livres imprimés sur Velin de la Bibliothèque du Roi*, 1822-23, 6 vols. See his supplemental catalogue of similar books in other libraries, 1824, 4 vols. royal 8vo. Panzer, as he informs us in his *Essai sur l'Histoire du Parchemin et du Velin*, 1812, intended, but did not execute, a comprehensive work on vellum curiosities. See also Schelhorn's *Amen. Litter.*, vol. i.

<sup>2</sup> See Oldys's *Dissertation on Pamphlets*, and the *Icon Libellorum* of Myles Davis, a résumé of which is given in Disraeli's *Amenities of Literature*. Aungervyle de Bury admitted *Pamphlets exiguus* into his library.

(see his *Ship of Fools*.) It prevailed in England chiefly during last century, and reached its height at the sale of the duke of Roxburghe's library in 1812.<sup>3</sup> The time, however, has passed away when the passion for collecting rare and curious books, without regard to their usefulness, merit, or beauty, was too often a failing with well-educated persons. The love of uncut and large-paper copies of vellum and first editions, and of illustrated books, has been better regulated since book-madness was attacked by the Abbé Rive, Dibdin, Dr Ferrier, and the Rev. James Beresford; and modern book-clubs like the Roxburghe (1812), the Bannatyne (1823), the Maitland (1823), and the Surtees (1834) Societies, the Abbotsford Club (1834), and the Early English Text Society, have done important service to bibliography by reprinting scarce old books.

Detached notices of rare and curious books are to be found in the catalogues of private libraries, especially those compiled by French writers during the last century. Beloe's *Anecdotes of Literature* contains much interesting matter on scarce books and their prices. The following, however, are the chief works on this subject:—Hallervord's *Bibliotheca curiosa*, Frankfort, 1687; Beyer's *Memorie historico-critica librorum rariorum*, Dresden and Leipsic, 1734; Vogt's *Catalogus historico-criticus librorum rariorum*, the best edition of which appeared at Frankfort in 1793. The author applies the epithet *rare* with more judgment than his predecessors. A supplement to his work was the *Florilegium historico-criticum librorum rariorum* of Gerdiesius, first published in 1740, and again in 1763. The *Bibliothèque curieuse, ou Catalogue raisonné des livres rares et difficiles à trouver*, by D. Clement, Göttingen, 1750-60, is compiled on a more extensive plan than any of the preceding. Although consisting of 9 volumes 4to, it only extends to the letter H, terminating there in consequence of the author's death. Clement is generally blamed for a very profuse and inaccurate application of his own nomenclature; his notes, moreover, are crammed with citations, and tediously minute, but they abound with curious morsels of literary history, and it is to be regretted that the work was not completed. S. Engel, *Bibliotheca Selectissima*, Bern, 8vo, 1743; T. Sinceri, *Notitia historico-critica librorum rariorum*, Frankfurt, 1763; *Bibliographie Instructive, ou Traité de la connaissance des livres rares et singuliers*, by W. F. De Bure, Paris, 1763-68, 7 vols. This work did much to popularize bibliography in France. The author criticizes parts of Clement's dictionary, but recognizes the general merit of that work. De Bure published a supplement in 1769, containing a catalogue of rare and curious books in the library of Gaignat. *Dictionnaire typographique, historique, et critique, des livres rares, estimés, et recherches en tous genres*, par J. B. L. Osmont, 2 vols. 8vo, Paris, 1768. This work contains a fuller account of Italian books than the preceding. *Dictionnaire bibliographique, historique, et critique, des livres rares, précieux, singuliers, etc.*, by André Charles Cailleau, 3 vols. 8vo, Paris, 1790. This work was compiled, according to M. Barbier and others, by the Abbé Duclos, and was republished in 1800, with a supplementary volume, by M. Brunet. Notes are affixed to unpriced books, stating their value. *Bibliotheca Librorum rariorum Universalis*, by Jo. Jac. Bauer, 7 vols. 8vo., 1770-91. Peignot in his *Répertoire des Bibliographies spéciales, curieuses, et instructives*, 8vo, Paris, 1810, has written on the elements of rarity, and the different classes of rare books.

### IV. The Classics.

Fortunately for the preservation of ancient literature, the discovery of printing coincided very closely with the full development of that zeal for classical learning, which had begun with the 15th century.<sup>4</sup> To Italy belongs the chief glory of first embodying, in an imperishable form, those materials which the industry of Poggio and others had rescued from the dust of monastic libraries. In rapid succession the first editions of the classics issued from Italian presses; no less than fifty of these are enumerated by Panzer. *Apuleius*, *Aulus Gellius*, *Cæsar*, *Livy*, *Lucan*, *Virgil*, and portions of *Cicero*, were printed by Sweynheim and Pannartz at Rome before 1470; while the rival press of the Spiras at Venice boasted of *Plautus*, *Tacitus*,

<sup>3</sup> At this sale the Valdarfer Boccaccio of 1471 fell to the Marquis of Blandford, after a spirited competition with Earl Spencer, for £2260.

<sup>4</sup> Hallam's *Lit. of Europe*, i. 146; Roscoe's *Lorenzo de Medici*.