

The Library of Robert Hoe



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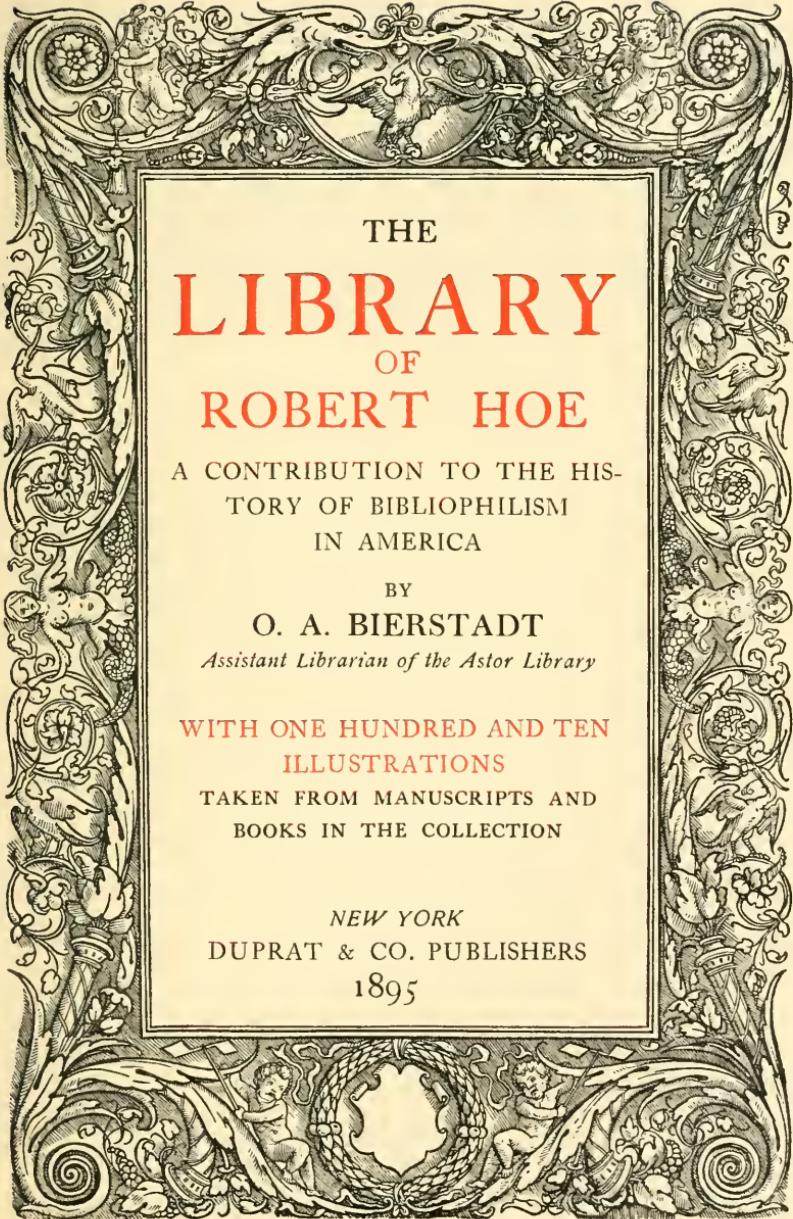
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THE
LIBRARY
OF
ROBERT HOE

A CONTRIBUTION TO THE HISTORY OF BIBLIOPHILISM IN AMERICA

BY

O. A. BIERSTADT

Assistant Librarian of the Astor Library

WITH ONE HUNDRED AND TEN ILLUSTRATIONS

TAKEN FROM MANUSCRIPTS AND BOOKS IN THE COLLECTION

NEW YORK
DUPRAT & CO. PUBLISHERS
1895

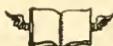
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THE LIBRARY OF ROBERT HOE





INTRODUCTORY

THE history of bibliophilism in America, and especially upon Manhattan Island, will be an interesting book of the future. Thus far such a work has never been attempted, and nothing more has been contributed toward it than a few scattered essays.

Although Diedrich Knickerbocker, and the other possibly more veracious but less entertaining chroniclers of New York, have little to impart concerning the bibliophiles of the past, it may be assumed that the metropolis has never been without its collectors and collections of books. Before Henry Hudson in the *Half Moon* happened upon these shores, the Indians inhabiting them converted the primitive forest into a sort of library by inscribing their rudely pictured writings on the bark of the trees. That these birch-bark books were unappreciated by the old Dutch settlers resulted undoubtedly from their aversion to hieroglyphic literature treating of war-dances,

scalps, and tomahawks. Unmindful of these records, the comfortable burghers of New Amsterdam probably added occasionally to the bliss of their pipes by dipping into vellum-bound folios fresh from old Amsterdam. They do not, however, appear to have been either very ardent readers or collectors of books. The English colonial gentry were more addicted to literature, and eclipsed the Dutchmen in this as in other pursuits.

People struggling for possession and establishment in a new country are like trees planted in fresh soil, which must take root and grow before producing fruit. It is not so very long since English critics were pleased to say that the United States had no literature. Time has changed this, and America has now not only authors, but public collections and private libraries vying with the best of those abroad.

In a series of newspaper articles, Dr. James Wynne undertook to describe some of the noteworthy book collections of his time in this city, and these articles were, in 1860, reprinted in an octavo volume entitled "*Private Libraries of New York.*" It is hardly a generation ago that this book was published, but it reads already like ancient history, so important have been the acquisitions made since then. Many of the collectors enumerated in it have passed away, and their bibliographical possessions been either absorbed by public libraries or dispersed. More remarkable still is the great change which the present generation has seen come over the spirit of the bibliophile's dream. The bookish man of the old time was prone, as is his brother of to-day, to acquire first of all the volumes absolutely demanded by his studies or profession, and then perhaps he indulged in standard works "such as no gentleman's library should be without," in interminable sets of old magazines, or those stately tomes of natural history and the fine arts that present the most imposing appearance on the shelves. Exceptionally, and as a rare luxury, he sometimes allowed himself to be infected with one of the symptoms mentioned by Dibdin in his diagnosis of bibliomania, and succumbed to a passion for large-paper, uncut, illustrated, unique, or vellum copies, for first or true editions, or for books printed

in the black-letter. The bibliophile of the latter part of the nineteenth century is far more painstaking and fastidious, if not more intelligent, than his predecessor, and has a serious view of his mission in life. In the beginning he may seek the latest editions of his favorite authors, naturally supposing them the best. Experience, however, soon teaches him that editions printed under the author's own eyes, and receiving his personal revision, are incomparably more valuable, since they do away with the editor or middle-man, and bring the reader into direct touch with the writer. So the taste for first editions has a logical foundation. And, as infinitely more of genius incarnate lies buried in the earth than walks upon its face, the lover of literature is impelled to revere the past rather than the present, to seek preferably in old books for "the spirit breathed from dead men to their kind."

The study of the book-making arts leads the modern bibliophile also to search for the best those arts have hitherto achieved. Manuscripts, the only species of books during centuries, are peculiarly attractive; incunabula delight him, as the first-born of the press; he loves to gather the works of famous printers, books remarkably illustrated, or clad by masters of bibliopegy, and such precious volumes as have become historic relics from their possession by some dead and gone celebrity. William Blades wrote that "even a millionaire will add a hundred per cent. to his daily pleasures if he becomes a bibliophile," and the assertion seems none too extravagant, considering in what a multitude of ways book-collecting may prove interesting.

Eager to promote the arts entering into the production of books, the amateur of the present is ever ready to extend hearty support to the finest modern work. In a mercantile age, and amid the universal scramble for money, book-making would speedily sink into a slough of cheapness and vileness, if enlightened collectors did not come forward to preach, and pay for, a high standard of literary and artistic excellence.

With a truly reverent spirit the contemporary bibliophile puts his books above himself, and plans for their survival after he shall have done with life. Some he may have rescued like

brands from the burning or the paper-mill, and he regards them as existing not for his temporary satisfaction alone, but rather as a sacred heritage to be handed on to future generations. As the custodian of his treasures, he repairs the ravages of time, and assures their future preservation by robing them in substantial and beautiful bindings. Though they may not be destined to remain together in the same collection, the beautifying care thus bestowed gives them a better chance to pass unscathed through a long period of the future struggle for existence. The kaleidoscope of time may incessantly change the combinations of libraries without harm, if only the individual books are saved in one library or another. The world acknowledges its gratitude to the cloistered monks, and rare literary men, who kept aglow the torch of learning through the dark ages, and will not posterity be thankful to the collector in this utilitarian time for preserving the comparatively few fine old books that still survive?

Studying the book-producing arts of the past, promoting those of the present, and acting as the custodian of literature for the future, the bibliophile of to-day is, therefore, an active and useful member of society. He is likewise enjoying himself in a truly rational and refined manner, showing the measure of his capacity, and advancing on the road to learning. Rightly performed, the gathering of a library will furnish never-ending occupation and pleasure, and its accomplishment will prove an education.

The collector of books is sure to leave the impress of his individuality upon his collection. Back of the library is always the mind that inspired its formation ; the intellectual evolution of the bibliophile is clearly indexed by the volumes he prizes ; and, unconsciously to himself, his mental physiognomy is writ large on the catalogue of his bibliographical possessions. One cannot abide for long amid the wisdom enshrined in books without absorbing from them something of good, and without growing in intellectual stature. Assuredly it is possible to know a man by his books, and his library may justly be regarded as the *speculum mentis suæ*.

If this be so, who would not wish to see himself reflected in such a mental mirror as the splendid library to a very inadequate account of which these pages are devoted? Its chief characteristic is its many-sidedness, and it is as cosmopolitan as the metropolis of America, where it has been coming to maturity during thirty years or more. Unlike many others, this library is not dwarfed to a single specialty, as if its creator were a bibliophilistic mole, burrowing so long through one small section of the world of literature that he is blind to everything else. It is a carefully chosen collection of a large portion of the world's literary masterpieces, in the best editions and the finest possible condition and state of preservation. Although the owner may not have imitated Bacon, and taken all knowledge for his province, he has certainly been an all-round collector to an uncommon degree. No one feature has been allowed to obscure the rest of the collection. It is not a solo upon one bibliographical string or instrument, but it is a complete and harmonious symphony of books—a library so nearly perfect as to make it a heaven upon earth to the bibliophile.

After the pleasure of possessing books, Charles Nodier thought there was hardly anything pleasanter than to talk about them; nevertheless, the satisfactory description of a large library is always a difficult matter. Fascinating enough is a desultory ramble through it, here and there picking out and discoursing upon a literary gem, a rare and beautiful edition, or an artistic binding; but the resulting impression is often misty. An attempt to introduce a little more method is made in the description of this collection.

Without counting each and every book and pamphlet, it may be roughly estimated to comprise about fifteen thousand volumes. Of early manuscripts upon vellum and paper there is an unusually large number, even for so extensive a library, and to these hundred or more rarities the first attention is given.

Then the early typographers of Germany, Italy, France, Switzerland, the Low Countries, and England are represented by some of their choicest productions, and the study of these in-

cunabula traces the diffusion of printing from one country to another, and exemplifies what manner of literature the taste of the times favored. These stately old volumes are neither foxed, cropped, nor wormed, but, sound and perfect as such venerable patriarchs can possibly be, they have been robed by skilful binders in garbs of substantial beauty, which ought to make them endure forever.

A link between the manuscript and the printed book is formed by the Books of Hours issued from the Parisian presses late in the fifteenth and early in the sixteenth century. Often on vellum, and sometimes illuminated in imitation of manuscripts, they are interesting specimens also of early typography and engraving, as is sufficiently manifest by examples of the best of them here preserved.

There is also a remarkable gathering of Aldine editions. Could Aldus Manutius realize the honor done his memory in distant America, he would rest more blissfully conscious that not in vain did he cause the sun of Hellenism to rise in Venice just four hundred years ago.

The choicest work accomplished by the ablest members of the Elzevir family may be studied in this many-sided library almost as satisfactorily as in Holland itself. Small volumes are these precious Elzevirs, exquisitely printed and ornamented, and they have been selected with a fastidious attention to date and size that would content the most exacting Elzeviriomaniac.

Several thousand volumes of the collection are devoted to the brilliant literature of France. Rare and interesting books of the Renaissance epoch, Rabelais, Montaigne, and other authors of that vigorous spring-tide of learning; Molière and his classic brethren of the age of Louis XIV; the dainty vignettists and the witty philosophers who ushered in the French Revolution; the Romanticists with Victor Hugo at their head, and the naturalistic writers of the nineteenth century's end,—they form altogether a long and fascinating procession.

English literature occupies the prominent place in this library due to its merits, and first editions of the best authors abound.

Black-letter Chaucers jostle Shakespeare folios on these crowded shelves ; the Elizabethan worthies hobnob with the dramatists of the Restoration ; and the masters of English thought and speech in the eighteenth century are side by side with the literary luminaries of the Victorian era.

Just as a man occasionally owes his figure in the world to his tailor, some books derive their chief value from the clothes made for them by one famous binder or another. Here are congregated notable bindings of all styles, and the ancient and modern bibliopegistic masters are represented by specimens of their best work.

Outside of the lines enumerated are not a few miscellaneous subjects, and the panorama of art as found in books may be here thoroughly studied.

With such a magnificent private library the bibliophile might well say : “I will bury myself in my books, and the Devil may pipe to his own.” Its charm is as great and exhaustless as that of nature herself.



THE MANUSCRIPTS

N the bibliographical scale of precedence, manuscripts are the nobles of most ancient lineage, entitled to the first place, and to consideration before every other form of books. Mr. Hoe has succeeded in acquiring such a goodly number of old illuminated volumes as to make his library, in this respect, surpass any other private or public collection of America. They must be as dear to the heart of their owner as were "the books, but especially the parchments," which St. Paul charged Timothy to bring unto him.

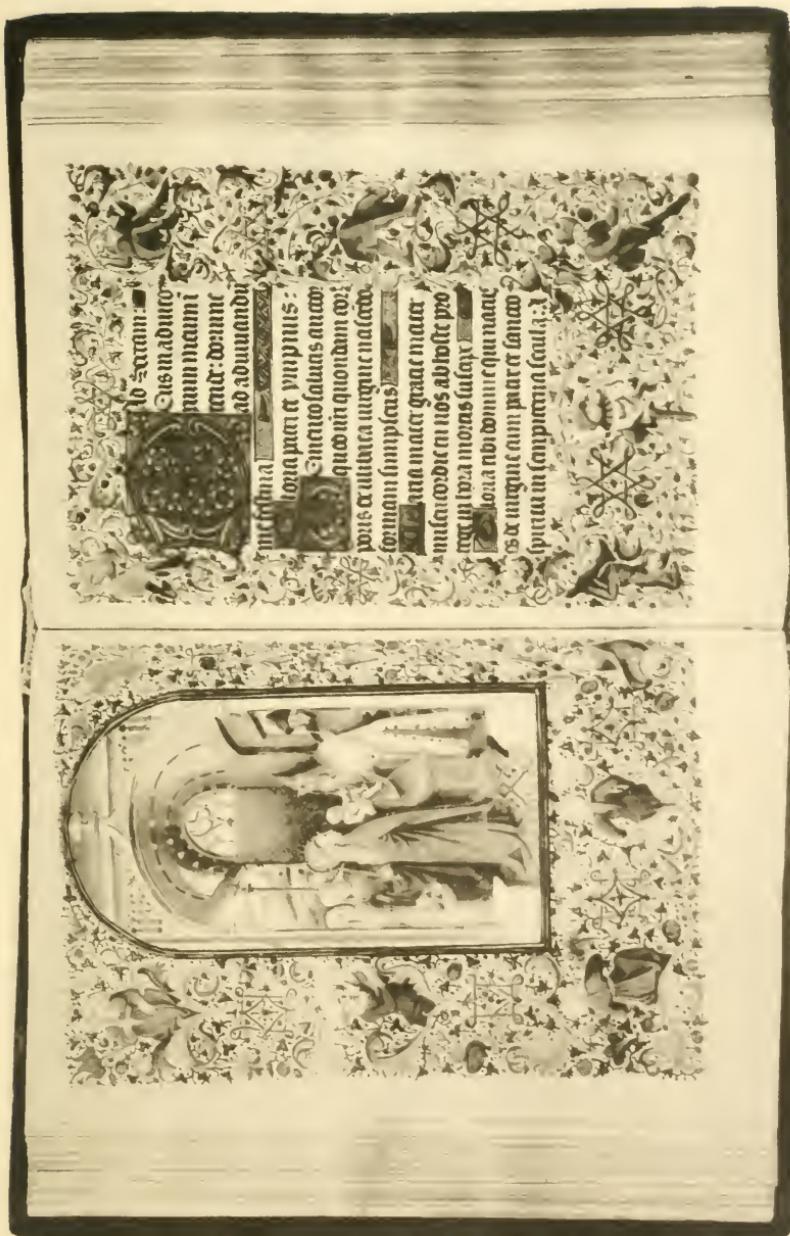
When it is remembered that vellum-written books were almost all produced previous to the year 1500, the perfect preservation of those in this collection seems little short of

wonderful. It was centuries ago, far back in the middle ages, or during the Renaissance, that monkish and lay calligraphers, illuminators, and miniaturists labored together to convert leaves of calf- and sheepskin into these painted manuscript beauties; but they are as fresh and clean to-day as when they left their makers' hands. The pages of some of them, pure and white as driven snow, would not suffer by comparison with that spotless manuscript which a Sorbonne librarian declared must have been written on human vellum, or with that other manuscript miracle believed by a French abbé to be upon the fair skin of a woman.

Not until manuscripts were beautified with illuminations and miniature paintings did they gain their transcendent value as works of art, and as such become prizes to be sought after by the bibliophile. At the beginning of the medieval period the miniatures of oriental and classical manuscripts seemed to have been almost forgotten, and any imitation of them was rarely attempted. There was at first scarcely any other adornment than a simple rubrication of the initial letters with red lead or minium, whence etymologists derive the word *miniature*. In course of time the initials waxed more complex; they grew to be lavishly floriated and historiated; and at last the miniatures burst from their imprisonment within the bounds of the letters, and stood apart as masterpieces of painting. Just when calligraphers, illuminators, and miniaturists appeared to have reached the perfection of their art, the invention of printing sounded its death-knell. But, as the sun sets often in a blaze of glory, so was the art of manuscript-painting most lovely immediately before it died.

The more beautiful manuscripts of the Renaissance have been chiefly favored by Mr. Hoe, and he has secured some extremely choice examples. Notable among them is a volume of over nine hundred pages, containing St. Jerome's Latin version of the Bible. Its black-letter text was apparently written by one hand, soon after the year 1200, and is upon remarkably fine Italian vellum. There are two columns to each page, and the ink is still brilliantly black, in striking contrast to the whiteness of

Fifteenth-century Manuscript on Vellum, open, showing
Miniature, Borders, Text, and Initial Letters.



the vellum. The manuscript is ornamented throughout with hundreds of initial letters, painted in gold and colors, many of them embodying small but exquisite miniatures with backgrounds of burnished gold. The capital I at the beginning of Genesis extends the whole length of the page; at the top God is represented creating the world, and below are shown Adam and Eve clad in primeval innocence and clasping hands. Exodus opens with the initial H, embracing a picture of the infant Moses being saved from the waters of the Nile. As the artist depicted the oldest of sacred authors taken from "the flags by the river's brink," forming what the "Vulgata" calls a *papyrio*, was he perhaps reminded of the product made from some such flags or reeds,—the *papyrus*,—upon which so many calligraphers had worked before him? This precious manuscript is bound in old French red morocco, and came from the library of P. Desq. Historically it is a relic of great interest, since there is some reason to believe that this identical Bible was in the possession of St. Louis at Aigues-Mortes in 1248, just before he departed for Egypt and the Holy Land on his first unfortunate crusade. The pious monarch had a library arranged in the treasury of the Sainte-Chapelle at Paris, and he caused manuscripts to be copied rather than buy them already made—thus multiplying, as he said, the number of good books.

Another Latin Bible was written at Cremona by Viviani Sani about 1275. This ancient quarto bears its six hundred years and over very jauntily, and no signs of senile decrepitude are yet visible in its Gothic calligraphy or ornamented letters. Of the latter, half a hundred are historiated initials with figures, and there are many others illuminated in gold and colors. The miniatures have mostly gold backgrounds and look Byzantine in style, a characteristic of those early manuscripts, illuminated when art was more hieratic than naturalistic in tendency. The amount of toil embodied in such a transcription of the entire Scriptures is wonderful, and quite beyond modern patience. The scribe would have been justified in following the example of the venerable saint who lessened his fatigue by having his body and arms sup-

ported by ropes, attached to the vaulted ceiling, while engaged in writing a long and learned book.

A third manuscript Latin Bible is a work of the fifteenth century. The text is a Gothic minuscule; every verse has its first letter rubricated; and the 1334 chapters have each a colored initial. An illuminated title-page of a later date is prefixed, and in addition the volume contains 112 miniatures. The initial letter of Genesis is elaborate; seven medallions depict the work of each day of creation, and the crucifixion figures below as a second creation by redemption. This manuscript was executed for one of the famous Visconti family, who ruled over Milan during a couple of centuries, and it bears their arms with the strange device of a coiled serpent devouring a child. A crusading ancestor of the family is said to have struck down a Saracen warrior, and from him to have adopted these armorial bearings. Dante alludes to them as "the viper which leads as lief the Milanese," and Tasso's masterpiece speaks of "that shield whereon the snake devours a naked child."

Here is also a large quarto vellum manuscript of the books of Joshua, Judges, Samuel, and Kings, in Hebrew. It was probably written about 1460, and a century or two later some former owner had made for it a magnificent silver binding. The silversmith or his patron was assuredly fond of sanguinary scenes. On the covers two *repoussé* designs illustrate stirring incidents related in Judges. One shows the Canaanitish king Adoni-bezek having his thumbs and great toes cut off, and the other pictures the killing of Sisera—Jael, hammer in hand, and her victim with his head nailed fast on the inhospitable threshold. Borders of flowers and ornaments are sculptured around these elaborate designs, and on the back of the book four panels contain smaller representations of scenes from Joshua: Rahab letting down the spies from the town wall; the ark of the Lord compassing the city of Jericho; the hanging of the five combined kings; and Joshua commanding the sun and moon to stand still. None but a consummate artist could have executed in silver such masterpieces of pictorial art, but his work is unsigned.



“The Nine Muses.”
Miniature from the folio Fifteenth-century
Vellum Manuscript of Juvenal.



O de la ville en rerez e d'assente
L'air ne era de rame le d'assente
et ce louthi que nare bane au por
Qui eur oures rase tu ans estre a mor
Li donques ma leste per laquelle je vrie
dix d'eus que tost sur les estre cuerte
Qui mon cuer ne me fante ne balet
Qui le tenu tenz vng fes bim de denten
Pourront doncques as in dergeonne e honore
De re eton ma leste qui voi monte
Pourront sans tu non escriptz e deuis
Come tu faz quat au temple te vez

From Ovid's "Epistres,"
Manuscript on Vellum, about 1500.

An interesting manuscript is a folio on vellum, dating certainly as far back as the fourteenth century. It comprises the Venerable Bede's work on the "Acts of the Apostles," and his commentary on the seven Canonical Epistles of the New Testament, all in Latin. The *Incipits* and *Explicits* are in red ink, a few initials elaborated in red and blue; otherwise the book is austerely devoid of ornament. Its script, however, is singularly black and distinct, considering that it has been exposed to the ravages of half a thousand years. The book is picturesquely bound in oaken boards with a leather covering. Upon this leather some of the animal's hair still remains, and, to judge from its color, the skin may have been that of a deer, which perhaps roamed through the forest surrounding the convent where the manuscript was produced. Occasionally it was the custom for a monastic community to exact a tax of a portion of the game killed within its domains, in order to secure the skins for binding. The original brass bosses and a fastening-strap are yet attached to the volume. Manuscripts such as this may be safely attributed to the medieval monks, whose patience was schooled by listening to stories like that recorded in the pages of Ordericus Vitalis. He says that an abbot scribe of France used to warn his novices against idleness by telling them of a brother who repeatedly transgressed the monastic rule, but wrote diligently enough to copy a bulky volume of the Holy Scriptures. After death his soul was brought up for judgment. While the evil spirits recalled his misdeeds, the good angels counted letter for letter of the enormous volume against his sins. The letters having a majority of one, the devils relinquished their prey, and the Judge allowed the erring soul to return to the body and work out its salvation.

Of the thirteenth century is a venerable "Psalterium," rather a small volume, rebound by Rivière in red and black morocco. It is beautified by sixteen miniatures in medallions, and by nine historiated initials on raised backgrounds of burnished gold. Time has not dimmed the luster of the gold, or the blackness of the letters, and the miniature of the psalmist playing his harp, and

other figures, have a quaint fascination. This manuscript is a specimen of old English workmanship.

Another antique manuscript is embodied in a thick little volume of over a thousand pages. It comprises the Psalms of David, a Roman Breviary, Feasts and Offices of the Saints, Prayers for various Festivals, and St. Jerome's Psalter. Each page has two columns, written in a beautiful hand, and the initial letters are illuminated. This Breviary is a remarkably perfect example. The work was executed at some period of the fourteenth century, before the gilds and the writing and illuminating laymen had encroached to any extent upon the monopoly of manuscript-making enjoyed by the monastic orders. In the *scriptorium* of some quiet monastery, remote from the wars and tumults of the feudal world outside, day after day saw this manuscript laboriously advanced from beginning to end—from its *Incipit* to its *Explicit*. A spacious apartment it was, perhaps, with groined and fretted ceiling and ogival windows, and doubtless it had been solemnly consecrated to literature by the benediction to be found in the glossary of medieval Latinity and thus phrased: “Be pleased to bless, O Lord, this *scriptorium* of thy servants and all those abiding therein, so that whatsoever shall be read or written by them from the Holy Scriptures, they may take it into their understanding and bring their work to a happy ending.” This conventional study was generally the library as well, and the walls were lined with cases and shelves full of manuscripts. Hither came every working-day a band of cowled and tonsured brethren: the dignitaries of the establishment, including the *armarius*, or librarian, and the monks most expert in the writing and decoration of books. After a brief orison, the workers sat down upon rude stools before their tables or desks, listened to the instructions of the *armarius*, and then, with pen in one hand and eraser in the other, just as many a medieval miniature depicts them, they began to toil, patiently persevering until their task was done. It is no wonder that the monk occasionally gave expression to his feelings, like a common mortal, when he came to the *Explicit*—the last few words announcing the end. In an *Ex-*

Il ne vaut d'ouatre fors la vuelle auou
Sane nul effect tu n'as autre deuo
Pour nul autre maie faire plus les foyers
La ou nul autre relance du serment dece
T'as d'ouatre rompus et nul end
rop nement n'as pretende
et bien cest chose a souhait blanche
Et au hame le son e en ta force
Et fuit lespur d'auant d'ouatre :



Tr'oume lespur d'auant d'ouatre
Derniere et finale d'est ouatre
Cest leste prescriter a ta force
Na elle pas d'auant d'este caprice

From Ovid's "Epistles,"
Manuscript on Vellum, about 1500.



plicit quoted by M. Léopold Delisle, the monastic scribe remarks : “Oh, what a heavy burden is writing ! It curves the back, makes the eyes dim, breaks the stomach and ribs.” And another thus expresses himself : “Friendly reader, keep your fingers off, lest you suddenly rub out the letters, for the man who knows not how to write can have no idea what a labor it is, since, just as the harbor is sweet to the mariners, so is the last line to the writer. The reed is held with three fingers ; the whole body works.” But for the *scriptorium*, ancient learning might have been extinguished by the medieval barbarians, and the modern bibliophile could collect nothing earlier than Gutenberg.

Ancient learning is represented in this library by several manuscripts of classical authors. A folio Horace, which was written on vellum in the fifteenth century, is an example of the best Italian work. The text is as plain as modern print, and the ornamentation consists of colored and gold headings, five illuminated borders, and historiated initial letters painted in that monochromatic manner known as camaieu, and brightened with gold. The original owner has left his arms at the bottom of the first page.

Here is another copy of Horace in the original Latin. It was penned by some Italian scribe early in the fifteenth century upon vellum. The frontispiece is painted after the antique style of Mantegna, and shows in camaieu a faun and satyr extracting music from flutes, and standing beside a monument, on which an inscription in golden letters imports that the book was of old the property of the Venetian patrician Marc Antonio Morosini. This nobleman was the friend of Aldus Manutius, and to him, as an *equiti clarissimo*, the printer dedicated his edition of Lucan in 1502, having used in its preparation a manuscript obtained from him. The Morosini arms appear on the second leaf. At the beginning of each division of Horace’s poems occur fine borders and capitalized titles. The text is in Roman letters with explanatory notes between the lines, and the wide margins contain the commentary of the scholiast Acron. There is at the end a brief life of Horace.

A folio Latin manuscript of Suetonius is on paper, differing in this respect from most of its companions here, which are written upon vellum. This fifteenth-century transcription of the "Lives of the Twelve Cæsars" is in a half-cursive sort of handwriting, and has its first page surrounded by a beautifully ornamented border with subjects painted in medallions. At the bottom of the page is a coat of arms surmounted by a miter, proving that some departed bishop once possessed the volume and found amusement in the Cæsarana of the old Roman gossip.

In another folio there is a superb fifteenth-century vellum manuscript of Juvenal in the original Latin. Besides numerous illuminated letters there is a large miniature, of exquisite conception and finish, representing the Nine Muses. The volume is resplendent in a modern binding by Mercier of dark-blue morocco, inlaid with other colors, and beautifully tooled, and doubled with vellum.

The works of the epigrammatist Martial are here in the original Latin, the vellum manuscript containing them having been executed in Italy toward the end of the fifteenth century. This membranaceous treasure seems to have been much coveted by the clergy, for it was executed for an archbishop of the Magalotti family, bears the arms of a cardinal, and once belonged to a bishop of Rouen. On the first page is represented a sort of temple, with letters in gold and colors above, and in the center the initial S is painted as a miniature, with Cupids, and a female playing a musical instrument. The capital letters at the beginning of the different books are ornamented in exquisite taste, and the small folio has been bound by F. Bedford in red morocco with interlaced tooling.

"Les XXI. Epistres des Dames Illustres, traduicttes d'Ovide par le Réverend Pere en Dieu Monseig. l'Evesque de Angoulesme" is the title of a most fascinating vellum manuscript. This French poetical version of Ovid's "Heroides, or Epistles of the Heroines," was made by Octavian de Saint-Gelais, Bishop of Angoulême, and the first printed edition of it appeared in 1500. The versifier was excessively devoted to pleasure and poetry,



Miniature from Fifteenth-century
Vellum Manuscript of Petrarch.

despite his being a prelate, and, besides this work, he translated Virgil's "Æneid," and indited considerable original verse. During the middle ages the "Heroides" enjoyed repute as a work of edification, a character not entirely unmerited when it is compared with Ovid's other writings. These supposed letters of famous women to their absent husbands and lovers offer appropriate subjects for illustration, and, in addition to a bust picture of the Roman poet, the volume contains a score of large portraits, three of men and the remainder of the fairer sex. It is rare to find anything but books of devotion so lavishly enriched with miniatures. Several of the heroines are portrayed in the act of writing, with a knife at hand to sharpen the quill; one weeps by the side of water, where floats a swan; another mourns behind a barred window; and Leander is shown disrobing for his historic swim. These charming portraiture are painted in the best style of the French Renaissance, but, instead of attempting vainly to reproduce the men and women of classical antiquity, the artists have wisely chosen to represent their own contemporaries, so thoroughly individualized and true to life, that they cannot be mistaken for mere imaginary creations. Some of these lovely women were probably maids of honor at the French court. As the royal persons of Louis XII and Anne of Brittany appear among the likenesses, it may be inferred that the manuscript was made especially for them, and after their marriage in January of 1499, so that, in execution and in *provenance*, it is indeed a royal volume. The National Library of Paris possesses at least four manuscripts of this translation of Ovid's "Heroides," and one of them belonged to Louis XII, but they must all yield in interest to the sumptuous book prepared for the king and queen. When the reserved portion of the Libri collection was sold at London in 1862, this manuscript brought £530, and its acquisition for America should be a source of satisfaction to every patriotic bibliophile. The portrait of the queen bears a very close resemblance to that painted in the renowned "Hours of Anne of Brittany," now preserved in the great library of Paris and justly regarded as the finest example of expiring French miniature art. It would

be pleasant to know which proved the more enjoyable reading to this famous consort of two kings of France—her Ovid or her Book of Hours.

Another manuscript of Ovid forms a dainty vellum duodecimo, and contains his love-poems. In compact but distinct Roman handwriting, some Italian scribe of the early fifteenth century has copied in Latin the "Art of Love," "Remedies of Love," "Heroïdes, or Epistles of the Heroines," "Amours," and a few other genuine and doubtful *opuscula*. Such a collection of Ovid's most characteristic works is not often encountered in manuscript. It was executed with great care; several pages have illuminated borders; and there are many small gold initials on colored backgrounds.

"To be able to show a Corvinian book is a triumph even to collections rich in treasures," writes the best English historian of libraries, and here, almost as a matter of course, is a superb folio manuscript that once graced the noble library of King Matthias Corvinus of Hungary. It includes Theodorus Gaza's Latin translation of the Greek work by Ælian, entitled "De Instrumentis Aciebus," and Onosander's treatise "De Optimo Imperatore," turned from Greek into Latin by Nicolaus Secundinus (Saguntinus). Perhaps these two authors are more familiar to the professional student of military science than to the classical scholar. This fifteenth-century vellum manuscript is written as plainly as print, and adorned with miniatures, borders introducing children and birds, initial and capital letters, and numerous diagrams in gold, silver, and colors, showing the arrangement of soldiers in ranks. It is bound in dark morocco, covering oak boards, and impressed with Medicean blind tooling. Certainly no modern military book was ever so sumptuously accoutred. Sumptuous, luxurious throughout, however, were all the volumes collected by Matthias Corvinus, and he was as enlightened a bibliophile as any of his contemporaries, the art-loving Italian princes of the Renaissance. Elected to the throne at the early age of fifteen, he manfully held his own through a constant succession of wars, plots, and rebellions. In time this great



onita maria uirgo
uirtutum mater xp̄i
tefina celorum noli
me in seruū propter peccata mea

From Book of Hours,
Manuscript on Vellum, Fifteenth Century.

ruler of little Hungary became one of the wealthiest monarchs of Europe, enjoying an annual income of from one to two million florins, and spending over thirty thousand florins of it—now equivalent to more than fifteen times as much—upon his books. He is said to have employed as many as thirty transcribers and illuminators at his court, and others in Florence and Venice. His royal library was kept in the castle of Budapest, the entrance to which commanded a beautiful view of the blue Danube. Two large halls contained the books on richly carved shelves behind curtains of purple velvet tapestry interwoven with gold. A historian of the Magyars quaintly observes that learned men entering the library imagined themselves in the lap of Jupiter. The number of manuscripts in this remarkable collection has often been stated at fifty thousand, but a more reasonable estimate places it at three or four thousand besides printed books. The Corvinian library was sadly neglected after its creator's death in 1490, and when at length the Turks captured the city in 1526, with characteristic ferocity they doomed its innocent books to destruction. About 150 of those precious manuscripts have luckily survived, but they are mostly in public institutions, and seldom reach private collections. Matthias Corvinus was an able soldier and leader of armies, and his "black troop" was the earliest standing army of Europe after that of the French. From his father—John Hunyadi, the champion of Christianity against the Turks—he had lessons in strategy, and he studied assiduously the art of war as waged by the ancients. At times he is asserted to have shown a knowledge of military science worthy of a modern tactician. This manuscript of Ælian and Onosander, therefore, is interesting not only as a waif from a famous old library, but also as one of the very volumes that helped to make the bibliophile into a successful warrior.

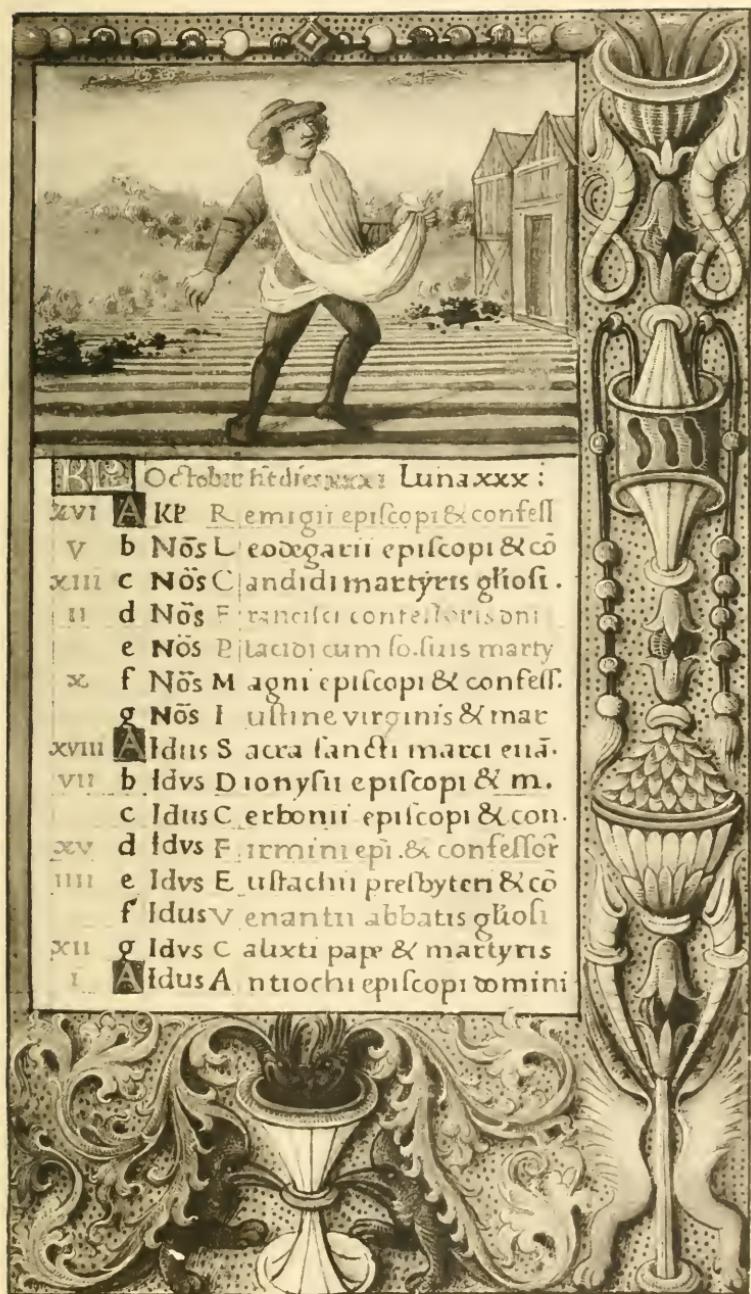
In folio form there is a vellum manuscript of Cicero's "Letters to Several of his Friends" in Latin. It was written in Roman letters by some Italian scribe of the fifteenth century. The ornamentation is elegant, but not elaborate. At the bottom of the first page are the quartered arms of the kings of Aragon-Naples,

whose superb collection of manuscripts was sold about 1501 by King Frederic III to Cardinal Georges d'Amboise, the minister of Louis XII and a most successful bibliophile. By some chance this volume of Cicero's "Epistole" escaped incorporation with the Amboisian collection of the National Library at Paris and came to the United States. No classical author should be more congenial to the modern collector than Cicero, for he was a thorough-paced bibliophile, as is proved by several passages from his writings. In one of his numerous letters to Atticus, the great Roman orator says: "But since Tyrannio has arranged my books, a new spirit seems to animate my house," a sentiment that has doubtless been echoed by many an Earl Spencer of later times on beholding the work of his Dibdin.

From Cicero to Petrarch is a leap of centuries, but more links than one bind the modern Italian to the ancient. The genius of Cicero was devoutly admired by Petrarch. In his youth the latter preferred reading Latin to the law that was his destined profession; his father visited him, learned the cause of his legal backwardness, sought out the hidden books, and threw them into the fire; but, by his son's passionate entreaties, was persuaded to rescue two authors—Virgil and Cicero. There was never a more zealous collector of classical manuscripts than Petrarch, the first of the humanists of the Renaissance, and to him belongs the honor of having discovered the oldest existing codex of Cicero's "Epistolæ ad Familiares," the collection of letters just mentioned. Singularly enough, the epistles of Cicero were near being the death of Petrarch. He had a huge volume of them which he had transcribed with his own hand. As he was going into his library, his gown got entangled with the large book and brought it tumbling down upon his left leg a little above the heel. Neglecting the hurt until mortification set in, the physicians then summoned feared at first that amputation would be necessary, but succeeded at last by milder medication in healing the afflicted member. When death did come to Petrarch, it was the euthanasia of a bibliophile, for he was found sitting lifeless in his library with his head reclining upon a book.



Painting of the Nativity in the Horae from the Library
of the Duke of Sussex,
Manuscript on Vellum, Fifteenth Century.



Page of Calendar from Fifteenth-century
Manuscript on Vellum.

Before the birth of printing, Petrarch's own works circulated in manuscript, and this library contains no less than five vellum transcripts of them in Italian. The binding of one has been executed by Chambolle-Duru in light-brown morocco, lined with elegantly tooled vellum. After the "Tabula" comes a beautifully decorated page, with a historiated border containing men's heads, birds, baby angels, and other interesting details. In golden letters, on a blue and pink background, a Latin inscription informs the reader that the book of the sonnets of the most illustrious poet, Francesco Petrarca, is happily begun, and the initial V of the "Voi ch' ascoltate" embraces a half-length portrait of the poet. Other small but charmingly illuminated capitals adorn the "Triumphs," and the volume ends with a life of Petrarch by Leonardo Aretino.

Another manuscript of Petrarch's "Rime" is a work of the fifteenth century, written in italic letters, which may perhaps be an imitation of the poet's own script, just as the italic type first used by Aldus is said to be a close copy of the handwriting of Petrarch. The book has gold capitals on a blue ground, and is also embellished with five full-page designs and miniatures after the manner of Mantegna. The frontispiece is on a page of saffron vellum, and in the elaborate entablature at the top appear the portraits of Petrarch and "Madonna" Laura, recalling the fateful day when the poet, in the church at Avignon, was smitten with undying love at the first sight of that lady in a green mantle sprinkled with violets, upon which fell the plaited tresses of her golden hair. At the beginning of the "Trionfi," the miniature is painted in gold and silver upon a leaf of purple vellum. The octavo volume is in an old Medicean stamped binding with medallions on the sides.

Wonderfully well preserved is a folio manuscript of Petrarch's works, which experts believe to have been written early in the fifteenth century, within fifty years of the poet's death. It is on vellum as white as milk, has two painted borders and a host of initials, and is still enfolded in the original vellum binding.

The "Triumphs" of Petrarch are comprised in a manuscript

executed later in the same century for Lorenzo de' Medici, whose arms appear in it several times. Magnificent as the patron are the illuminated letters and six miniatures ascribed to the famous Attavante, the initials M. A. being painted beneath one of the medallions. The work is superbly decorative, as in the many manuscripts executed by him for Matthias Corvinus of Hungary. This precious relic of the Renaissance has been arrayed in red morocco by Trautz-Bauzonnet.

The last of the Petrarchs is also a fifteenth-century manuscript, an octavo in italics, and still wears its original Venetian binding. The first page is in uncial letters, gold, azure, and red, and is framed in a magnificent border. On another is a finely painted miniature, representing a stag with a woman's face, pursued by two hounds. This is an allegorical illustration of the *canzone* in which the poet prays God to guide his frail bark to a safe haven. The ship of life is figured by a sort of caravel lying at anchor, and a sarcophagus indicates the last harbor of mortality. In voyaging through life the vessel of humanity is beset by a thousand dangerous rocks, by troubles from within and without, and the woman-faced stag typifies the poetical soul harassed by opposing instincts—the white hound and the black hound. Another fine miniature pictures the “Trionfo d'Amore.” On a triumphal chariot Cupid appears bending his bow, and after him follow his victims, amorous couples with hands bound behind them, while a poet looks upon the scene from the top of a hill. A great triumph for love is the fame that, during five centuries, Petrarch's poetry of passion has won from the most refined lovers of woman and of literature.

Less celebrated than Petrarch is another medieval author of Italy, Pietro de' Crescenzi, or, in the Latinized form of his name, Petrus de Crescentiis. He is known as the restorer of agriculture in the thirteenth century, and his work on the subject found such favor in manuscript form that it was deemed worthy of printing as early as 1471. Here is a fine manuscript of this book, “Ruralium Commodorum Libri XII,” executed early in the fifteenth century. Its folio vellum pages have double columns, and



From Hours of Anne de Beaujeu,
Manuscript on Vellum, Fifteenth Century.

there are a few interlaced capitals and ornaments. The red morocco binding is richly tooled, and bears the arms of the Italian family of Salviati surmounted by the papal tiara. In memory of this old authority on agriculture, Linnæus bestowed upon a genus of tropical trees or shrubs of America the name of *Crescentia*.

A decided curiosity in the collection is the manuscript facsimile of the most celebrated of the block-books, the "Biblia Pauperum." It was made in the eighteenth century by the French calligrapher, Jacques Fucien Leclabart, and the forty pages of the xylographic original are reproduced with marvelous fidelity. Before it was cut upon wood and printed, this collection of quaint images and scrolls of medieval Latin, illustrating with many anachronisms the Old and New Testaments, existed for centuries in various manuscripts, which must have involved such a terrible amount of labor with the pen that one wonders printing was not earlier invented and called in to help. The binding of this folio volume was executed by Derome in red morocco most elaborately tooled with gold.

The "Arte de lo ben morire" is an Italian translation by Juniano Maio of the block-book "Ars Moriendi." A dozen *gri-saille* miniatures are in the style of xylographic illustrations—fantastic deathbed scenes abounding in angels and devils. A Latin inscription at the end of this fifteenth-century manuscript says: "Joannes Marcus Cynicus, servant of Christ and honesty, wrote this in fifty-three hours." Though not precisely a short-hand writer, he was clever with the pen. The old binding of the book wears the arms of Cardinal Barberini.

A folio in ancient vellum binding contains another curiosity of calligraphy. It is a sample book of the art of illumination as practised during the Renaissance. On leaves of vellum appear elegantly painted letters, some oft-recurring words, borders, and other designs, and in the circular form of one ornament the master confesses himself—stating that the work was done in 1450 by Guinifortus de Vicomerchato of Milan. Assuredly this is an interesting relic, since it takes the modern amateur behind the ancient scenes, and gives him a glimpse of the preparatory

study which every illuminating artist must have gone through before venturing to touch his brush to the vellum of costly manuscripts.

The crowning charm of this as well as of every other extensive collection of medieval illuminated manuscripts must ever remain in its lovely Missals, Psalters, and Books of Hours—the liturgies, hymn- and prayer-books that inspired the artists to put forth their supreme efforts. The middle ages were nothing if not ecclesiastical; consequently all the art of the epoch formed one grand aureola around the church. It is rare to find secular manuscripts very richly illustrated, but upon the spotless vellum pages of the religious books the painters, whether monks or laymen, lavished the resources of their beautiful art, just as Raphael and the other masters of the Renaissance gave the sublimest proof of their genius in depicting sacred subjects. Take away the religious element from medieval manuscripts and Renaissance art, and the secular residuum is comparatively small.

Here, for example, is a quarto Book of Hours in Latin, a fine specimen of fifteenth-century Flemish art. It is on the whitest of abortive vellum, causing the letters and illuminations to stand out with remarkable brilliancy. Each page has its border of flowers and fruits and scroll-work, and there are also twenty-nine large miniatures and hundreds of initial letters in gold and colors. The worthy gentleman portrayed before the Virgin and her nursing child was doubtless the miniaturist's patron, since it was a common practice for the owner of a manuscript thus to have himself pictorially immortalized and to put a sort of consecrated book-plate in his precious volume. The picture of the Crucifixion represents a whole Flemish army witnessing the spectacle. Among the miniatures of the saints is the martyrdom or deliverance of St. Catherine. The legend relates that when the saint was bound between the wheels, which were to revolve in opposite directions and tear her tender body to pieces with their sharp points and blades, God's destroying angel sent down fire from heaven, broke the wheels, and, with the flying fragments, killed the executioners and some three thousand people.



From Hours of Anne de Beaujeu,
Manuscript on Vellum, Fifteenth Century.



From Hours of Anne de Beaujeu,
Manuscript on Vellum, Fifteenth Century.

Such an episode naturally caused the wheel to be regarded as the artistic attribute of St. Catherine.

A splendid volume of Latin offices and prayers has been called of French and Flemish execution by differing experts. As it contains prayers to English saints, its present owner is perhaps nearer right in thinking it made in England by artists from abroad. It is a quarto vellum manuscript of the fifteenth century, with twenty-three large miniatures and twenty smaller. As in the richest examples, the calendar is adorned with pictures emblematic of the occupations of each month, and with the twelve signs of the zodiac. Christ's Passion is illustrated, and the hagiological miniatures are interesting, especially St. George on a white horse spearing the dragon, St. Christopher bearing his divine burden over the water, and St. Margaret and the monster. According to the legend, Satan in the form of a hideous dragon visited St. Margaret's dungeon and tried to terrify her, but she held up the cross and sent him flying away. The more popular version phrases it, that he swallowed her alive, but immediately burst, so that she emerged unscathed. Thus the power of the cross over sin is allegorically brought home to the most illiterate intelligence. To some extent these old devotional manuscripts are a miniature edition of the "Acta Sanctorum" of the Bollandists, the dainty vellum books being a thousand times more fascinating than the ponderous tomes of monastic tradition. Lortic has clothed this volume in brown morocco, with mosaics in colors on the sides, and with a *doublure* of red morocco.

All the adjectives of admiration would fail to do justice to the "Horæ Beatæ Mariæ Virginis," the fifteenth-century manuscript on 210 quarto vellum leaves, which was once in the Duke of Sussex's library. The librarian of the "Bibliotheca Sussexciana" writes: "This book of offices is the most exquisite of all the illuminated works of the kind I have ever seen." The contents of the velvet-covered and silver-clasped volume may be enumerated to show what sometimes constitutes a Book of Hours. It begins with a calendar for the ecclesiastical year, each month illuminated with its sign of the zodiac and some subject illustrative of the

season, such as feasting, hawking, haymaking, reaping, threshing, wine-pressing, sowing, and boar-hunting. Then come four readings or lessons from the gospels, with miniatures of the four evangelists writing their books; and two prayers to the Virgin follow. The first service is the office of the Virgin: to the matins, there is a miniature of the Annunciation; to the lauds, the Salutation; to the prime, the Nativity; to the tierce, the Nativity of Christ made known to the Shepherds; to the sext, the Adoration of the Magi; to the nones, the Presentation in the Temple; to the vespers, the Flight of Joseph, Mary, and the infant Jesus into Egypt; and to the compline, the Virgin Mary, attended by angels, kneeling before God and receiving a crown of glory. Next are the seven penitential Psalms and the litany of the saints, with a miniature of King David worshiping the Deity. The office of the Holy Cross follows, with a picture of the Crucifixion, and the ensuing office of the Holy Spirit has an illumination of the Descent of the Holy Ghost. Next comes the office for the dead, with a particularly interesting miniature of a burial-scene. Sir Henry Ellis of the British Museum asserted that his institution had no such full and able illumination of the subject. In the foreground the body is being entombed, priests recite the service, and mourners show their grief, while the background is enlivened by a struggle between good and evil powers for the spirit of the dead, the archangel Michael with the end of his long cross giving a decisive rap to a hideous black devil. It was a curious fancy that moved some old-time worthies to have their own interment painted in their Hours. The following section contains the fifteen joys of Our Lady, in French, with a picture of the Virgin and Child attended by angels. Then there comes the service of the five wounds of Christ, also in French, with an illumination of the Entombment. The last division is the service of the Holy Trinity, having a miniature of the Trinity prefixed and, in the margin throughout, paintings of the saints with appropriate emblems. The manuscript is written in a beautiful Gothic character; every capital letter is illuminated in gold and colors; and each page has a border of leaves executed in gold with black outlines, a second



From Hours of Anne de Beaujeu,
Manuscript on Vellum, Fifteenth Century.

border of flowers, leaves, fruit, birds, angels, and other accessories being added to the pages with paintings. There are nineteen large miniatures, twenty-four smaller ones, and thirty-two figures of saints, forming a total of seventy-five miniatures. This superb Book of Hours brought £235 at the Sussex sale in 1844. One such elaborate and beautiful manuscript would make any library notable.

Here is a vellum Book of Hours written entirely in Flemish, a manuscript of rare beauty. Besides very many rich borders and historiated initials, it contains fourteen large miniatures and numerous smaller ones. Apparently these paintings were the work of various Flemish artists belonging to the school of the Van Eycks, but, as the volume was created about 1485, and the brothers Van Eyck were then dead, they could only posthumously have inspired its production. The first miniature represents the Annunciation, with the Virgin kneeling and the angel approaching from behind, all under an architectural canopy, and with a border showing pinks, pansies, strawberries, birds, and insects upon a golden background. The lower portion of another border evidently pictures hell vividly enough to make the hair stand up on the beholder's head; flames of gold light up the black scene, and hideous imps dance around weirdly. A full-page miniature, a veritable masterpiece, depicts Our Lady of Dolors, standing meekly with crossed hands, and with a long sword transfixing her bosom, framed by an inner border of scenes from the Passion painted in gold camaieu, and by an outer floriated border. The quarto volume has its original red velvet binding, with antique gilt clasps, upon which are the letters C and H, the initials of the Christian names of its quondam possessors, whose arms are also emblazoned within a border. The book is supposed to have been executed for Cornelis Croesink, lord of Benthuizen and Zoetermeer and in his day Lieutenant-Forester of Holland, and his beloved second wife, Hillegond van Alkemade, called van der Woude. This worthy Dutch gentleman was knighted by the emperor Maximilian in 1486, but his family died out some two hundred years ago, otherwise this lovely manu-

script might never have migrated in the footsteps of the Knickerbockers to Manhattan Island.

The art of illuminating manuscripts has a long history in France, for so ancient an author as Dante refers to it in the oft-quoted lines from the "Purgatorio":

. . . l'onor di quell' arte,
Ch' alluminare è chiamata in Parisi.

Of French extraction there is a charming little volume of "Preces Piæ." The most notable one among its five full-page miniatures depicts three female saints being raised to the rank of martyrs by fire, rod, and sword, a sort of triptych of stirring scenes worthy of Fox's "Book of Martyrs." Much of the text is accompanied by music in the antique style of notation.

A larger volume of "Preces Piæ" is a beautiful quarto manuscript of the early sixteenth century, as proved by the almanac prefixed for the years from 1513 to 1530, and its miniatures number one hundred and eighty-three, thirty-eight of them filling each a page. The last and most important extends across the verso of one leaf and the recto of the following, and shows Christ bearing the cross with the aid of eleven persons. The personification of Death appears on four pages; in one scene he holds a coffin under his left arm, a spear in his right hand, and, astride a black bull, rides over a king, pope, bishop, and other prostrate victims. A lively representation of the entrance to hell is calculated to impress the reader, with its demons casting sinners into the yawning mouth of a huge monster; and another graphic picture displays some doomed mortals simmering in an immense caldron and stirred up by attendant devils. A book thus sumptuously illustrated might well be called a portable museum; the happy possessor of it had a picture-gallery, a small-sized Louvre, in his house.

If books could tell tales about their former owners, what a flood of historical gossip might spring from this one collection! Here, burdened perhaps with the secret of a woman's influence over a king, is an unpretentious octavo manuscript of the six-

teenth century, the calendar adorned with the traditional zodiacal signs and the occupations of the months, and a dozen larger miniatures being scattered through the volume. It is in its original vellum binding, elaborately tooled with figures of leaf-sprays, acorns, carnations, daisies, and with monograms uniting in a close embrace the letters H and D, the initials of Henry II of France and Diane de Poitiers. Though nearly twenty years older than Henry II, the Gallic Diana long reigned supreme over the monarch's heart, and Brantôme declares the people of France ought to pray that there might never come a worse favorite of a king. As she was *fort dévote et incline à Dieu*, one is not surprised to find her manuscript Horae somewhat worn by use.

With a French lady of royal lineage is associated a beautiful manuscript transferred from the library of M. Ambroise Firmin-Didot to that of Mr. Hoe. It is the Book of Hours of Anne de Beaujeu, the regent of France during the eight years following the accession to the throne of her young brother, Charles VIII. Her father, Louis XI, said of his daughter that "she was the least foolish woman in the world, for there are no wise women," and so capably did she wield the scepter that her contemporaries styled her *Madame la Grande*. This precious volume is a small quarto of 334 vellum leaves in a red morocco binding, evidently by Le Gascon. It is very rich in miniatures, with twenty-four small ones adorning the calendar, and one hundred and seven, the full size of the page, scattered through the book. The variety of subjects is remarkable, for scenes from the Bible are intermingled with episodes of the public and private life of the time. Apparently several artists collaborated upon the work, and one of them at least was a master. In the composition of the paintings great originality appears, and a perfect wealth of detail saturates the beholder with the local color of the middle ages. While every miniature deserves extended notice, but a few can be mentioned. The Annunciation to the Virgin occupies two pages, and behind the messenger from heaven a young and richly dressed princess is kneeling. Adam and Eve in Paradise form the theme of two pictures. A striking compo-

sition depicts the universe giving thanks, and St. Louis, king of France, among the kneeling multitude. In a miniature of a battle there is a castle in the background, and a host of mailed warriors are fighting. Three characteristic pictures of medieval life represent bonfires and banquets in a street, dancing on a public square, and a procession arriving at the entrance of a flamboyant Gothic church. Of high merit is the death of the Virgin, with God appearing in all his glory and holding in his arms the Virgin's soul, symbolized by the figure of a little girl. The subject of the Ascension is admirably treated. A charming genre painting is that of a princess and her train on the way to church. In a miniature illustrating the parable of the good Samaritan the victim is assailed by four thieves in armor. David is depicted praying in golden armor, with the abyss of hell in the foreground. An interesting page shows the beheading of John the Baptist, and the last illumination in the book portrays the torments of hell and purgatory. Plainly such masterpieces of painting could only have proceeded from the Touranian school, and from the time of its greatest master — Jehan Foucquet. Many traces of his style appear in the composition, the lavish introduction of architecture, the use of gold in the draperies, and the fondness for blue dresses and gilt armor, and one or two of the miniatures bear a striking resemblance to some known to be from the brush of Foucquet. In a picture representing St. Luke painting the Virgin, the saint is evidently a portrait, and has a family likeness to Foucquet's features, as immortalized on an enamel in the Louvre. The master had two sons, who were painters like himself, and possibly here may be the work and portrait of one of them. In the miniatures of the Annunciation and the company going to church, the princess has been identified with an authentic portrait of Anne de Beaujeu, and her face is reproduced also in figures of the Madonna and of Bathsheba. The castle that was her favorite residence occurs in several landscapes, and St. Peter is thrice portrayed — out of compliment, it is presumed, to his namesake, Peter of Bourbon, lord of Beaujeu, and husband of Anne. So without doubt this lovely manuscript



From Flemish Book of Devotion,
Manuscript on Vellum, Fifteenth Century.

was executed for that princess. As Foucquet was the court painter, and Louis XI had once commissioned him to illuminate a Book of Hours for Marie de Clèves, duchess of Orleans and mother of the future Louis XII, it is natural to suppose that the king applied to the same artist, when he desired to give a similar volume to his favorite daughter. The princess is represented about sixteen, which age she reached around 1477. Foucquet being then well on in years, and unable rapidly to accomplish so long a work, he may have distributed it among his disciples and sons, the result being a great variety of execution. The book is perfectly well preserved, as might also be said of the historic renown, and even of the mortal frame, of its former possessor. When the Duchess of Angoulême visited in 1830 the burial-place of the dukes of Bourbon, she had the vaults opened in order to see the noble dead in their coffins. But they were nearly all dust and ashes, and their very bones had crumbled away. One form alone had resisted the ravages of time, and still kept its long auburn hair. It was that of Anne de Beaujeu.

A small folio, bound in red velvet, embodies a splendid manuscript of Hours in Latin and French. Each page has a broad border in gold and colors, representing a bewildering variety of fruits, flowers, birds, insects, quadrupeds, and grotesque subjects. The miniatures are all executed with consummate skill, and number sixty-six, of which twenty-nine are the full size of the page. As gems of special beauty may be mentioned a large pastoral picture, and a smaller portrait of the Madonna holding in her lap the sleeping infant Jesus, who is covered with a transparent veil. Emblazoned in the book are the armorial bearings of the Habert family of Berry, originally of Artois, impaled with those of the Péricards of Champagne, and formerly from the Netherlands. During the sixteenth century the Habert family swarmed with poets. François Habert translated Ovid and Horace, wrote original verse, and some fables that were made over by La Fontaine; his brother Pierre was the author of prose and poetry; Isaac, the son of Pierre, also dabbled in poetry; and his sister Suzanne, early made a widow, studied languages, phi-

losophy, and theology, and betook herself to a nunnery, there to die and leave many unpublished manuscripts, chiefly ascetic. These Hours are written in long lines like prose, but they are really in French verse, forming a poetical translation or paraphrase of the Latin. As the manuscript assuredly belonged to the Haberts, and antedates the known poets of the name, it may be an original and inedited work by the first progenitor of the poetical talent hereditary in the family.

Of Flemish origin is a small quarto manuscript of the "Hours of the Virgin," illuminated with thirteen large and thirty-eight small miniatures. The occupations of the different months of the calendar seem realistic bits of the ancient life of Flanders. Numerous borders contain flowers, insects, and birds upon a gold ground. Supremely lovely is a full-page miniature of the Virgin and Child, which expert critics have judged to be from the brush of no less a genius than Hans Memling. The book has an antique binding of red morocco, elaborately tooled in gold after the manner of Le Gascon.

Written entirely in Flemish, there is a book of devotion containing mostly prayers instead of the services commonly forming the Books of Hours. The numerous bright miniatures differ from the usual subjects, and in some of them Christ is seen receiving charitable treatment from mortals.

"Infinite riches in a little room" might well be said of the exquisite Horæ supposedly executed for the emperor Maximilian I as a present to his more illustrious grandson Charles V, whose motto—"Plus ultra"—is inscribed upon the diminutive but precious volume. The delicate beauty of its miniatures caused a former owner to attribute them to Hans Memling, but as that master died five years before Charles V was born, they may with greater probability be laid at the door of some of his followers and imitators. Doubtless the skilful miniaturist was Gheerardt David, who earlier in his career had been in Bruges, when the turbulent Flemings rose in rebellion, and for several days imprisoned Maximilian of Austria in a house overlooking the market-place. The book begins with some excellent advice



From Flemish Book of Devotion,
Manuscript on Vellum, Fifteenth Century.



Fifteenth-century Horae on Vellum,
Sanctioned by the Inquisition.

to royalty,—in Latin, like the rest of the text,—which may be thus Anglicized: “Fear God. Help the poor. Remember thy end.” The calendar is illuminated with the zodiacal signs and the occupations of the months, reproducing with almost microscopic fineness the characteristic life and landscape of the Low Countries. The ancient games of ball, golf, and skittles are depicted, and one border includes a view of Antwerp Cathedral. The inventory of the possessions of Charles V, drawn up after his death at the Spanish monastery of Yuste, mentions “several Missals and Books of Hours with illuminations.” Among them, perhaps, was this very volume, which may have accompanied the great emperor in his retreat from the throne to a cloister.

Bound in crimson velvet there is a quarto Book of Hours, dating probably from the fourteenth century. It is an interesting specimen of early English art, and once belonged to Lord Somers, whose arms still decorate it. Noteworthy among its fifty-one brilliant miniatures are those of the murder of St. Thomas of Canterbury, and of St. George spearing a green dragon. The execution of such a manuscript required no small amount of labor upon the part of the scribe and the painter. They were worthy of their hire, or, as Austin Dobson has expressed it,

Well the worker earned his wage,
Bending o'er the blazoned page!
Tired the hand and tired the wit,
Ere the final *Explicit*!

To France must be attributed a beautiful manuscript of Horæ executed in the first half of the fifteenth century. The twenty-six full-page miniatures have preserved their brilliant coloring in a wonderful manner, and where each is worthy of hours of study, the subjects of all may certainly be enumerated. They depict: Christ in the Garden of Olives, the Flagellation, the Bearing of the Cross, the Entombment, the Resurrection, Christ delivering Souls from Purgatory, St. John, St. Luke, St. Matthew, St. Mark, the Virgin and Child, the Annunciation, the Visitation,

the Nativity, the Annunciation to the Shepherds, the Presentation in the Temple, the Adoration of the Magi, the Flight into Egypt, the Crowning of the Virgin, King David, the Burial Service, the Virgin and Child with an Angel, St. Anna, St. Catherine, St. Mary Magdalene, and St. Susanna. This lovely work somehow found its way into Spain, for upon a fly-leaf Friar Juan Perez of the Order of Preachers, or Dominicans, has written in Spanish that, commissioned by the officials of the Inquisition, he examined and corrected these Hours, so that they might be read, affixing the date of 1575. In the text a few obnoxious words have been inked over and made illegible. It is something to be thankful for, that the Inquisition did not burn the book in an *auto-da-fe*, as it did so many unfortunate heretics.

Another interesting French manuscript is the "Heures de Nostre Dame," written in 1549 by F. Wydon, and dedicated to Claude d'Urfé, ambassador from France to the Holy See. It is a vellum folio in round letters, with twenty-five miniatures mostly in a *grisaille* style. The calendar is a curious mixture of paganism and Christianity, the Greek and Roman festivals being noted as well as the days of the Christian saints. Mythological and sacred scenes are painted in the book, which proceeds from the libraries of the Duke de la Vallière and the Baron de la Roche Lacarelle.

Exquisitely painted is a quarto manuscript of the "Horæ Beatae Mariae Virginis," with twenty-four small miniatures in the calendar, and fifty-one of larger size scattered through the volume. It was executed for some noble lady, who is portrayed kneeling before the standing Virgin and Child, and this lady is supposed to be Margaret of Anjou, the wife of Henry VI of England. Of her presence in England, Michelet writes, "It was like a sunbeam from Provence in the thick fog"; and the same might be said of this lovely manuscript from France, which sojourned for a time in the library of an Oxford professor. "Saint-seducing gold" is lavished upon the floriated borders framing every page, and how much more beautiful are such infinitely varied frames than the monotonous gilt around modern paintings! Among the saints,



Eus,in adiutorium meum
intende. Domine,ad adiu-
uandum me festina. Glori-
patri,et filio,et spiritui san-
cto. Sicut erat in princip. &
Ileluya. Ant. Assumpta.

From Heures de Nostre Dame,
Manuscript on Vellum, Sixteenth Century.

St. Denis is interesting with his head in his hand, and another page illustrates the miracle ascribed to St. Nicholas. According to the legend, that good bishop was traveling in a time of famine through his diocese, and tarried at the house of a wicked man who was in the habit of murdering children and serving them up for food to his guests. St. Nicholas saw through the fraud as soon as the meat was set before him, reproached the host, went to the tub containing the salted remains, made over them the sign of the cross, and thus brought back to life the three murdered sons of a poor widow.

Italian work is charmingly represented by a small Book of Hours, which, according to a French inscription at the end, was written in 1537 at the abbey of St. Amand for François du Guelin. Its eleven full-page miniatures are of the school of Giulio Clovio, perhaps the most famous of all miniaturists, the painter who so imbibed the force of Michael Angelo and the grace of Raphael as to obtain the name of each master “in little.” So perfectly preserved are these pictures that their possessor would be justified in following the example of the late Baron Rothschild, who requested a lady to hold a handkerchief to her face, lest her breath should tarnish a beautiful manuscript before her.

St. Bonaventura’s “Psalter of the Blessed Virgin Mary,” a manuscript of the sixteenth century, in Roman letters, has eight exquisite miniatures by Federigo Baroccio of Urbino. It was given by Pope Alexander VII to Queen Christina of Sweden. That eccentric daughter of Gustavus Adolphus wrote to the Pope soon after her abdication and conversion to Catholicism, and when she reached Rome, he lodged her in the Palazzo Farnese and showered presents upon her. Perhaps this book may have accompanied the royal wanderer, and been with her when she gave orders at the palace of Fontainebleau for her favorite Monaldeschi to be put to death for revealing her secrets. Before her own death she presented the volume to her chaplain.

In the seventeenth century the famous Nicolas Jarry proved himself a consummate master of the pen, and almost effected a revival of manuscripts. His work in the much-praised “Guir-

lande de Julie" can hardly be superior to what may be noted here in a small volume of "Prières devotes," signed with his name and the date of 1649. The title is in letters of gold; golden lines surround each page; and the Roman text shines out upon the vellum like a vision of beauty. Its nine admirable miniatures were painted by Du Guernier. The book is a dainty marvel.

An exquisite production of the eighteenth century is entitled "Les Prières du Salut pour la Chapelle du Roy." It is a charming little manuscript of Latin prayers, offered "as an eternal pledge of the most profound respect" by Prevost to Queen Marie Leczinska, the wife of Louis XV. The calligrapher was a worthy emulator of Nicolas Jarry; his Roman script is simply perfect; and five small landscapes under golden initials are delicious bits of painting. The arms of the queen are also painted within the volume, and are impressed in gold upon the blue morocco sides of the binding by Padeloup. These two modern manuscripts are interesting from the contrast to their medieval predecessors.

The largest manuscript of the library is a folio Antiphonal written on vellum in Flanders. It is still incased in its original binding of oak boards covered with stamped leather, and further protected by brass bosses, corners, clasps, and feet. Specially intended for use in church, the book is huge enough to be seen upon a lectern and sung from by a whole choir. A multitude of pen-drawings of heads and masks enliven the text and music, and there are also eighteen miniatures of different sizes. In one of the borders is inscribed the date 1541, when the work was doubtless produced.

More beautiful than words can describe is the Touranian Missal, a splendid folio manuscript on one hundred and seventy leaves of the finest vellum with two columns to the page. Executed early in the sixteenth century, a glorious creation of the Renaissance in France, its Gothic Latin text is flawless, and its illustrations are masterpieces of art, numbering six very large and eighteen smaller miniatures, to say nothing of many illuminated borders and hundreds of ornamental letters. The first large painting represents the Nativity, and it is a pictorial poem. The infant Jesus lies in



Legend of St. Nicholas,
From Fifteenth-century Manuscript Horae.

ANTIENNE DE S. JEAN BAPTISTE.

Prenez nature et tenu
que je suis Prophète au
monde qu'ennuie le peuple. Sul-
tut de tout l'ordre humain
et de tout l'ordre des élémens Bap-
tistes.

Inventez toujours à ram Dau-
mier R. N. un certain ordre de
cette nature et

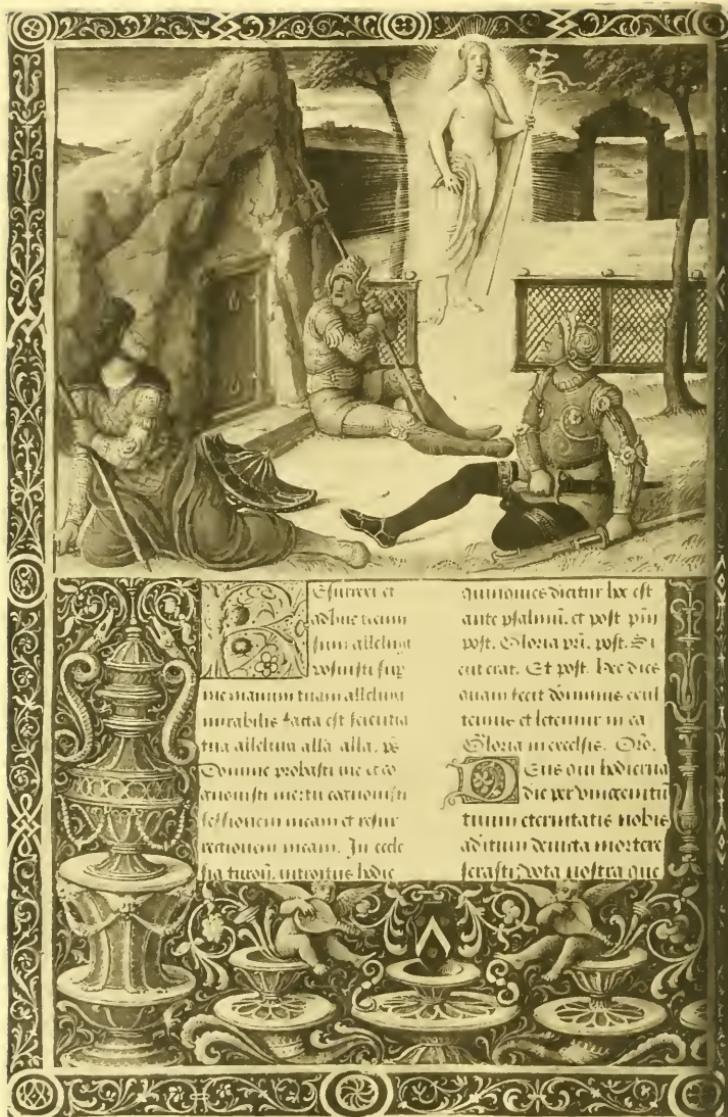


Minature and Text from Manuscript by Nicolas Jarry.

a manger upon the ground, surrounded by six kneeling angels with blue wings and robes, while, above, six other angels hover rosy-winged and robed. On either side the Virgin and St. Joseph are absorbed in seraphic contemplation. The traditional ox and ass stand in a grotto in the middle distance, and through the half-ruined stable there is visible a background of charming landscape, with shepherds and the angel announcing to them the glad tidings. The second of the larger miniatures portrays the Resurrection—Christ appearing in a golden aureola, and astonishing the three guards in rich armor who watch at the sealed door of his tomb. The next large picture has for its subject the Descent of the Holy Spirit. Then follow upon opposite pages two large miniatures, glowing in a blaze of color, of scenes from the tragedy of Calvary. In the middle of the first, depicting the preparations for the Crucifixion, Christ sits on a rock, stripped, his hands bound, and the crown of thorns causing the blood to trickle down his face. Beside him a man is boring holes in the cross. The background shows the two thieves standing against their crosses with mounted officers and guards on foot as interested spectators. In the foreground soldiers armed with lances and crossbows precede St. John and the three Maries. A solemn and impressive rendering of the Crucifixion is the other picture. High upon the cross Jesus is dying between the crucified malefactors. The holy women are grouped in the foreground on the left, the Virgin fainting on the knees of one, and St. John grasping her hand. At the right two soldiers are throwing dice for Christ's raiment, and so taken up are they by their game that they seem quite unmindful of the mournful spectacle. Back of the crosses are numerous horsemen and foot-soldiers, and Jerusalem is seen still further away surrounded by mountains. Upon the sixth illuminated page the instruments and accessories of the Passion are painted in the margin around the text. The smaller miniatures are fresh and highly finished productions, and have Renaissance borders only a little less elaborate than those framing the large pictures, Italian influence being manifest in all the borders. Some music is contained in the book. While the collaboration of sev-

eral hands is evident, the artists' names are unknown. As the two patron saints of Tours are portrayed among the small miniatures, and as the rubrics comprise directions specially intended for the church of Tours, the work is assuredly of Touranian origin. Its art has many of the best characteristics of the Touranian school of miniaturists, and in all probability the brilliant pages were painted by some of the disciples of the famous Jehan Fouquet. A coat of arms appears in several borders, so the manuscript was created not for a church, but for a private individual, perhaps for some ecclesiastical dignitary of Tours. This superb volume is bound in old crimson velvet, and comes from the Didot library.

One of the most celebrated manuscripts of the collection is the "Horæ Pembrochianæ," or "Pembroke Hours." This splendid folio of the "Hours of the Blessed Virgin Mary" was written probably about 1440 for William Herbert, first Earl of Pembroke, and is enriched with no less than two hundred and sixty-seven miniatures. Many decorated borders, and a vast number of initial letters in gold and colors, also adorn its one hundred and ninety-five vellum leaves. The sumptuous volume is appropriately bound in old crimson Renaissance velvet upon wooden boards, and has clasps and corner-pieces of silver engraved with scriptural subjects after the manner of the Italian niello work, the binding dating evidently from the end of the sixteenth or beginning of the seventeenth century. At some time this book appears to have migrated to Italy, whence Mr. F. S. Ellis took it to London, and there printed in 1880 an account of it with descriptions of each miniature and facsimiles of several. Mr. Ellis bought it from Signor Alessandro Castellani, and this well-known Roman antiquary procured it from the famous Villa Borghese at Rome. As Mark Antony, Prince of Sulmona, afterward Prince Borghese, married in 1835 Gwendaline Catherine Talbot, daughter of the Earl of Shrewsbury, perhaps the "Pembroke Hours" accompanied this noble lady from England to Italy. Into her possession the volume might have come as a consequence of the matrimonial alliances contracted in the course of centuries between the Talbot



From the Touranian Missal,
Manuscript on Vellum, Sixteenth Century.

or Shrewsbury and the Herbert or Pembroke families, several Earls of Pembroke, including the first of the existing lineage, having taken to wife daughters of the Earls of Shrewsbury. So this noble book may have a truly noble pedigree, entitling it to a high rank in the peerage of bibliography. About the middle of the sixteenth century the manuscript was the property of William Herbert, the first Earl of Pembroke of the second creation or the present line, a courtier who played a distinguished part in the reigns of Henry VIII, Edward VI, Bloody Mary, and Queen Elizabeth. That he prized it highly is plain from the additions he made to it. Twenty leaves of vellum are inserted at the beginning : on the first is emblazoned his coat of arms ; the second bears a full-length portrait of him in silver armor kneeling at a *prie-dieu* before an altar ; and then follow prayers in Latin. Fifteen leaves added at the end contain in a bold Gothic handwriting the English prayers, which were printed in 1545 as the work of Queen Catherine Parr, the last wife of Henry VIII. As her sister was the Earl of Pembroke's first wife, it is possible that the queen wrote these prayers specially for him, her brother-in-law. This earl was the son of the natural son of William Herbert, the first Earl of Pembroke, and there is every reason to believe that the "Pembroke Hours" were executed for the latter nobleman. A zealous Yorkist, he was sent in command of an army of Welshmen to suppress a Lancastrian insurrection, but had the misfortune to be defeated and taken prisoner in the Battle of Danesmoor, and two days later, July 27, 1469, he was put to death, tradition says, by a follower of the Earl of Warwick, as is recounted by Wordsworth in "The White Doe of Rylstone":

—John de Clapham, that fierce Esquire,
A valiant man, and a name of dread
In the ruthless wars of the White and Red ;
Who dragged Earl Pembroke from Banbury church
And smote off his head on the stones of the porch !

It would require a volume to do scant justice to this remarkable manuscript. The most competent experts declare it to have been

made wholly in England, but traces of foreign influence are so evident, that its present possessor believes, with reason, that the artists either numbered some waifs from France and Flanders among them or had assiduously studied the miniature art of those countries. English manuscripts of its date are excessively rare, and so important a one can hardly be looked for outside of the greatest public libraries. Its Gothic calligraphy is perfection ; the ink is undimmed ; and the colors retain their pristine brilliancy, both in the broad and masterly large miniatures and in the delicately beautiful and finely finished small ones. The calendar at the beginning of the Hours has a Latin verse for each day of the month with the names of the saints and festivals introduced, and the accompanying illustrations present the zodiacal signs and rural occupations. In the margins of this calendar there are several historical entries concerning the house of York or Yorkist victories, and the scribe must have been particularly interested in Richard, Duke of Gloucester (afterward Richard III), for he chronicles his birth and marriage and the birth of his eldest son. Such an extensive gallery of miniatures can be admired but not described. The full-page representation of the Last Judgment is very curious, with saints and angels over Christ, who sits upon a rainbow and dooms the dead, rising from their graves, either to be cast by devils into the yawning mouth of hell, or to be admitted by St. Peter into the gate of heaven. The medieval miniaturist had a vivid conception of what was to come after death ; his eschatology was all cut and dried. A miniature of Asaph writing is the frontispiece of the Book of Psalms, which is here transcribed in full, with one or more illustrations to each of the one hundred and fifty Psalms. The career of David is delineated very completely, and the smaller pictures are exquisitely fine. A large miniature of the Siege of Jerusalem shows armored soldiers firing a cannon at the walls of a city of the middle ages. One of the most beautiful pages in the volume gives a conventional view of Jerusalem, with three scenes from the Passion : Christ blindfolded and buffeted in one room, Christ before Pilate in another, and above all the Crucifixion. Another large painting is replete



From the Pembroke Hours,
English Manuscript on Vellum, Fifteenth Century.

with the local color of medieval days, depicting Asaph beating time for three singers, the children of Israel gathering manna, a man and woman working in a vineyard, and priest and people before an altar, all ingeniously combined in one miniature. This abundantly illuminated Psalter is a prominent feature of the volume. Numerous saints are elsewhere portrayed in charming little miniatures, and events from the life of Christ are pictorially presented upon many pages glowing with a wealth of color. The "Pembroke Hours" may well be called magnificent.

Oriental manuscripts are rare in America, but this library contains some interesting examples. In a folio bound in red morocco there are twenty-eight old Persian paintings of various subjects. The complete works in Persian of the poet Hâfiz of Shiraz are in a large octavo volume, written within golden lines on bluish paper powdered with gold. A smaller manuscript of the same author's "Divan" has an exquisite oriental binding, enameled inside and out with flowers. A similarly painted binding enshrines a still smaller manuscript of the same work. The writings of this sensual mystic of the fourteenth century are by himself thus characterized :

By me as by none else are secrets sung,
No pearls of poesy like mine are strung.

Mysticism and poetry form the substance of another Persian manuscript, entitled "Rissalihi-Nourich," copied in the year of the Hejira 1234 by Mohammed Ismael al Schirazi. Thirteen quaint miniatures adorn the book, and its enameled binding is charmingly painted with birds and flowers.

The "Book of the Kings of Persia" is an old Persian folio, in an enameled binding, and contains sixty-four paintings.

A "Persian Romance" is an eighteenth-century manuscript with two columns to each page and numerous brilliant miniatures, affording some fascinating glimpses of life in the East.

Most fortunate it is for the interest of oriental art that the Shiites of Persia were privileged to draw and to paint the human figure, a privilege rigorously denied to the Sunnites or more

orthodox Mohammedans of other countries. The different types of Persians, male and female, are represented by a number of large miniatures bound in a folio volume with painted oriental figures on the sides.

Another splendid folio, entitled “*Tashrih ul Akwam*,” contains one hundred and twenty-two full-page miniatures showing the various castes of Hindostan, with explanatory text in Persian. The manuscript was composed in 1825, and presented to Sir John Malcolm, the historian of Persia and India.

Of the seventeenth century is a folio Persian manuscript, “*Akbur Nammeh*,” written in Arabic, and containing many strangely interesting miniatures, the binding having on the sides striking pictures of girls dancing before the court.

There are of course several transcripts of the Koran, and other oriental manuscripts, which must be omitted.

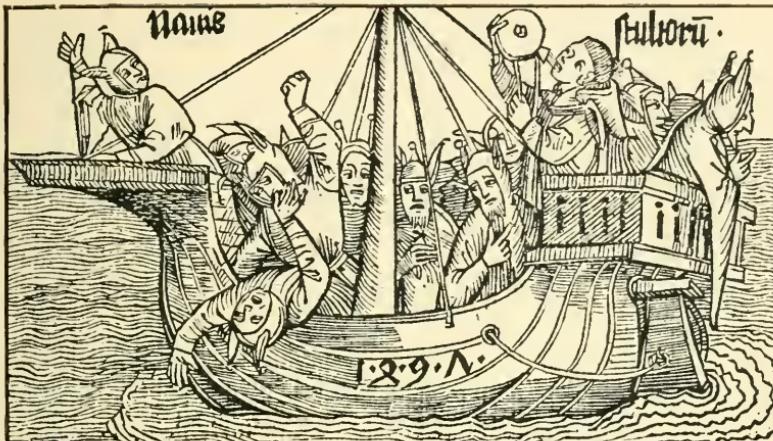
Close upon one hundred and fifty manuscripts have been gathered into this library, and, as they are without exception un mutilated and immaculately perfect, they certainly form a magnificent collection, unmatched in the western hemisphere. Here it has been possible to note only a select number of them. None of these specimens is as ancient as the golden Gospels which, according to an old authority, were held by the dead Charlemagne sitting upright in his imperial tomb. But the later manuscripts are artistically more beautiful. Some here show such perfect calligraphy that they might well have been penned by that famous scribe of the Renaissance, Angelus Vergecius, whose handwriting caused a play upon his name in the saying, almost proverbial in French, “to write like an angel.” Their illuminations are lovely enough to have suggested to Joinville, the friend and historian of St. Louis, his comparison between the illuminator’s work and the saintly French monarch’s illumination of his kingdom with abbeys and hospitals and convents. Several of these vellum volumes are not unworthy of those two monks mentioned by Vasari as having their right hands preserved in a tabernacle at an Italian monastery long after their death, to commemorate the splendid manuscripts they had written and painted.



From Persian Manuscript of the Eighteenth Century.

The sight of such rare relics of the past kindles sympathy with Richard de Bury, who warns in his "Philobiblon" against allowing a crying child to admire the pictures in the capital letters, lest it defile the parchment with its wet hand, and further writes : " Let the clerk see to this also that no dirty scullion greasy from his pots and yet unwashed shall touch the lilies of the book ; but he that walketh without blemish shall minister to the precious volumes." The middle ages can best be made to live again in the mind's eye by these old painted books, and on their pages survive the manners and customs of centuries. They throw almost the only light upon the dark ages. The printed book has revolutionized the world, but for unique interest and beauty it must assuredly yield the palm to the medieval illuminated manuscript.





INCUNABULA

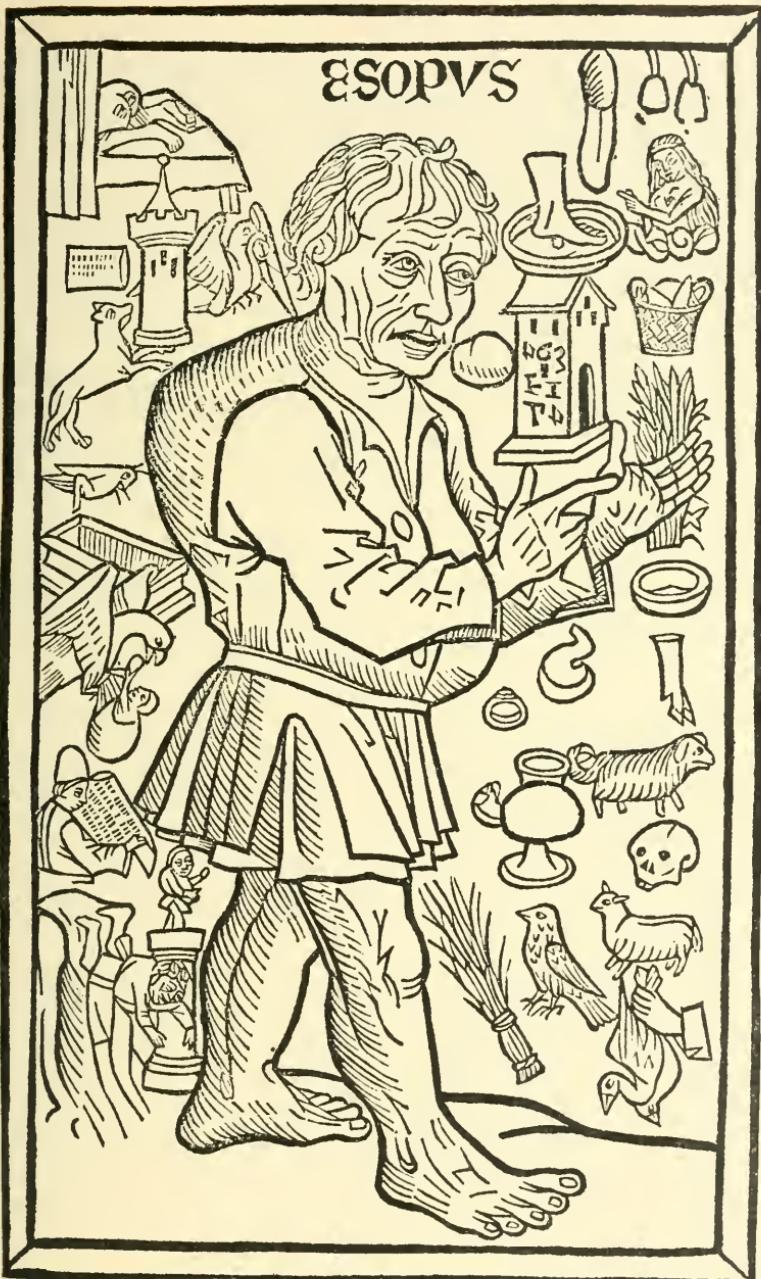
FROM the invention of printing to the year 1500 there were issued perhaps twenty thousand different editions of books and pamphlets. At the low average of two hundred and fifty volumes to each edition, not less than five million volumes must have been printed in the fifteenth century. All these incunabula have not perished, and all of the survivors are certainly not worthy of being contended for by the bibliophile. But American collectors might wisely give more attention to early books than has hitherto been done in this country, and if they cannot rival the Sunderland, Spencer, and a few other foreign collections, a judicious selection may at least be accumulated. A rare specimen of ancient typography, or the *editio princeps* of some great author, is a prize. The Gutenberg Bible will never sell for a song. This many-sided library contains a considerable number of "fifteeners," including some of the rare and precious first editions of the Greek and Latin classics, and here may well be studied how from the city of its birth printing spread over Germany, Italy, and other countries.

Very interesting is St. Augustine's "De arte predicandi." This fourth book of his work "On Christian Doctrine" was published separately in a thin, black-letter folio, without any indication of the year of its appearance. But the unknown author of the introductory canon or preface remarks that he persuaded the "discreet man, John Fust, a resident of Mentz, master of the art of printing," to undertake the multiplication of the book. As Fust is supposed to have died at Paris in 1466, the work probably came from his press in Mentz early in the same year. Two undated and very similar editions of the book were printed at Strasburg by John Mentelin, but while Dibdin places them first, Brunet and later bibliographers do not so readily make John Fust a pirate. Although Fust's name only is mentioned, the printing was really done by his associate, Peter Schoeffer.

Other specimens of this famous prototypographer's work are here. The first dated edition of the "Books of Memorable Deeds and Utterances," by Valerius Maximus, is a Latin folio from the same Gothic type that printed the Bible of 1462, the first with a date. In the colophon the reader is informed that the book was printed at Mentz in 1471 by Peter Schoeffer of Gernsheim, and then follows Schoeffer's well-known device with the double shields.

A child of the same press and the same year is the "Prima secundæ" of the "Summa Theologiæ" by St. Thomas Aquinas. The Angelic Doctor's "Sum of Theology" has by some enthusiastic critics been considered the greatest work of the middle ages, and, in its summary of all science from a scholastic point of view, this first portion of the second part takes up generally the virtues and their opposites. Each large folio page has two columns of black-letter text; the first page is adorned with an illuminated initial and borders; and the book is rubricated throughout. Its original binding still clings to it, stamped leather covering wood, with corners and clasps.

From Mentz the art of printing early migrated to Strasburg, and among the typographers of this city was Johannes Grüninger, unenviably distinguished as one of the three most careless printers of the fifteenth century. His annotated edition of Terence's



From “Æsop,” printed by Koburger, about 1476.

"Comedies" in this collection was published in 1496 in a folio volume, whose Latin text is enlivened by a profusion of woodcuts, some of them curious and amusing, and all interesting as among the first attempts to picture dramatic characters.

Down the Rhine also typography wandered in its childhood to Cologne, where that worthy disciple of Schoeffer, Ulrich Zell, was the first apostle of the printing-press. Among his productions, and undated like most of them, is the work of St. Augustine, entitled "Enchiridion; or, On Faith, Hope, and Love," which was probably printed about 1470. It is a Latin quarto in a Gothic character, with the capitals and chapter numbers added by hand in red, as may often be noted in incunabula, the illuminator brightening the printed pages, when, for want of manuscripts, his ordinary occupation was gone.

The "Horologium Devotionis circa Vitam Christi," by the thirteenth-century German monk Bertold, although without imprint, is presumed to have come from the press in Cologne toward the end of the fifteenth century. A small black-letter octavo, it has many cuts quaintly illustrating the life of Jesus.

From Augsburg there is the *editio princeps* of the "History" of Orosius, that Latin chronicle of calamities suggested by St. Augustine and intended to prove the world had not grown worse after the introduction of Christianity, and which King Alfred the Great translated into Anglo-Saxon. The colophon of this Gothic folio says that it was printed by Johannes Schüssler in the year 1471.

The most famous printer of Nuremberg, and one of the most enterprising publishers of his century, was Anton Koburger. He employed twenty-four presses and over a hundred men, had books printed in other cities, and maintained many agencies for the sale of his publications. Otherwise blessed, his two wives presented him with no less than twenty-five children. Some of his typographical offspring here claim attention. A fine specimen is the first of his twelve editions of the Latin Bible, two folio volumes with double columns of a half-Gothic text and capitals in red and blue, printed in 1475. Another Koburger Vulgate

AEMILII PROBI VIRI CLARISSIMI DE VITA
EXCELLENTIVM LIBER INCIPIT FELICITER.

ON DVBITO FORE PLerosque
Artice q̄ hoc genus scripture leue : &
nō satis dignum summorum uiroū
personis iudicent: cum relati legent
qui musicam docuerit. Si p̄ ammada:
aut in eius uirtutibus commemorati
saltasse eum commode scienterque tibis cantasse. Sed
hi erunt fere qui expertes litterarum græcarum nihil
rectum nisi quod ipsorum moribus cōueniat putabūt.
Hi si didicerint non eidem omnibus esse honesta atq;
turpia: sed omnia maritum instituti iudicat. noi. a
mirabunt nos in graionum uirtutibus exponimus
mores eorum secutus. Neq; enim Cimoni fuit triape
atheniensium summo uiro sororem germanam habere
in matrimonio: quippe cum ciues eius eodem aetate
instituto. At id quid m̄ nostris moribus nefas habet.
Laudi in grecia dicit ir ad dilecti nulis q̄p utimes
bēre amatores. Nalla laudemonti est nobilis uincula
qua nō ad scānū eat mercede conducta. Magnis in laudib⁹
tota fuit grecia uictori olympie citari. In scānā
uero prodire & populo esse spectaculo nemini in eisē
gentibus fuit turpidini: qua omnia iput nos parsi
infamia: partim humilia atq; ab honestate remota po-
nuntur. Contra ea pleraq; nostri moribus sit delecta:
qua apud illos turpia putantur. Quā m̄ enī romanorū
pudet uxore in coniūniū? Aut eunus non ma-
terfamilias primum locum tenet adiūm atque in cele-
britate uerat? Quid multo sit aliter in greci uis neq;
in coniūniū adhibetur nisi propinquorū: neq; sed &



From the Latin "Lives," by Cornelius Nepos,
Printed by Jenson in 1471.

is one of the two editions published in 1478, a huge folio of 468 leaves in its original binding of leather-covered wood.

A remarkably clean copy of the "Rationale divinorum officiorum" by Wilhelmus Durandus was produced by Koburger in 1480. Its folio pages have double columns of black-letter text, and the red painted initials fairly glisten. This thirteenth-century book of liturgical philosophy seems to have been as popular as a modern novel, for before 1500 more than forty editions followed the first printed by Fust and Schoeffer.

The medieval Latin texts of *Æsop* are contained in a small Gothic-letter folio that may have been printed by Koburger about 1476. Two copies only are said to be known of this rare edition, and to read it is to be distracted by the 193 woodcuts that vivify its pages.

But Koburger's monumental work is the "Nuremberg Chronicle," which in folio Latin and German editions appeared in 1493, the year after Columbus discovered America. The compiler of the original Latin was Dr. Hartmann Schedel, and he chronicled the seven ages of the world's history in a manner that the English antiquarian Thomas Hearne pronounced "pleasant, useful, and curious." Of the German translation by Georg Alt, which is more rare but less sought after than the Latin, this library possesses a superb copy in perfect condition and of extraordinary size, measuring 13½ by 18½ inches. It was bound for the owner by F. Bedford in brown morocco with blind and gold tooling. Never probably was any one volume so superabundantly illustrated as this, with its two thousand and more woodcuts, designed by Michael Wolgemut (the master of Albert Dürer) and Wilhelm Pleydenwurff. With such lavishness, the economy is pardonable that caused the same head to be several times repeated to portray different personages, and the same group of houses to represent a city in Europe or one in Asia. Photographic accuracy being unattainable, a mere type was given, and the artist felt privileged to plagiarize from himself. On the fine frontispiece of God in Glory the two escutcheons are emblazoned with the arms of some former owner of the book.

It is not always easy to locate incunabula ; to ascertain when, where, and by whom they were printed in that period which first saw typography wandering over the face of the earth like a German journeyman in search of work. Thus the black-letter folio entitled “*Insignis duarum Passionum Domini Jesu Christi*” is of unknown lineage, though certainly produced in Germany, the fatherland of printing.

German likewise is an undated edition of Albrecht von Eyb's “*Margarita Poetica*,” a sort of Latin introduction to rhetoric with many examples, of which the *editio princeps* appeared in 1472. It is incased in an antique binding of calf-covered wood with brass trimmings.

Another folio embodies the “*Sermones*” of Jacobus Carthusiensis, or Jacobus de Clusa, or Jacob Junterbuck, a Carthusian of Erfurt, whose many aliases have led some authorities to metamorphose him wrongly into five different persons, and appended are the “*Collecta et prædicata*” of the Augustinian monk Nicolaus Dinckelspiel, both works having been printed somewhere in Germany about 1470.

Of German execution also is the curiously illustrated quarto in Gothic type — “*De Laniis et phitonicis mulieribus*.” This disquisition on witches and sorceresses was written by the Swiss lawyer Ulrich Molitor, and while he does not put entire faith in the crimes and confessions of witches, he believes them in league with the devil and deserving death.

Printing was born in Germany, but the full flower of its development was reached first in Italy. The early German books are typographical curiosities, while those of Italy are literary masterpieces as well. As the greatest scholars and the most precious manuscripts of classic authors sojourned in Italy at the time of the Renaissance, only the printing-press was needed to give the widest possible extension to the revival of learning. Erudite Italians appreciated their opportunities of doing good and winning fame, and hastened to aid in the publication of their treasures. The very first printers of Italy were two migrant Germans — Conrad Sweynheym and Arnold Pannartz — who set up their

LEONARDI ARETINI DE BELLO ITALICO
ADVERSVS GOTTHOS.

TSI LONGE IVCVNDIVS MI
hi fuiss& Italæ felicitatem q̄ clades
referre:tamen quia tépora sic tulerūt
sequemur & nos fortuna: mutabilita:
tem Gotthosq; inuasionem:& bellū
quo Italia tota pene euersa fuit: in
his libris describemus. Dolorosam pfecto materiam:
sed pro cognitione illoꝝ temporum necessariam. Necq;
enim Xenophontem atheniensem sumo ingenio uitū
cum obsidionem & famem ac diruta mœnia athenarū
descripsit non dolenter id fecisse reor: Scripsit tamen
quia utile putabat illaꝝ rerū memoriam non deperire.
Necq; Liuius noster cum urbem romanā a Gallis captā
& incendiis conflagratam refert minorē meretur laudē:
q̄ cū.P. Aemiliū triūphū illū præclāū de Macedonibus
aut. P. Africani uiتورias enarrat. Historiꝝ quippe est:
tāꝝ p̄speras q̄ aduersas res monumentis litteraꝝ mādare.
Itaque optanda quidem meliora sunt: scribenda uero
quæcunq; cōtigerint. Me certe hæc ipsa scribentem q̄q;
multa pro singulari amore meo erga patriam cōturbat:
tamen illa ratio consolatur:q; et si res tunc maxime ad
uersas Italia perpessa fuit:ad extreum tamē supatrix
externarū gentium nostrarū ad usq; ætatē terra mariq;
potentissima remansit. Cuiatesque in ea ornatissime
magnis opibus magnaꝝ auctoritate uiguerūt hactenus:
hodieq; uigent: quarum gloria & ipenum longe lateq;
extenditur:ut non tam igemiscendum sit pro his quæ
tunc acciderunt q̄ latadū. Ceu Herculē magni labores
celebratiōnē fecere q̄ si nunq; tam periculose laborass&.

From Aretino's "Italian War against the Goths,"
Jenson, 1471.

Preclarissimus liber elementorum Euclidis perspicacissimi: in artem Geometrie incipi quodocilimes:

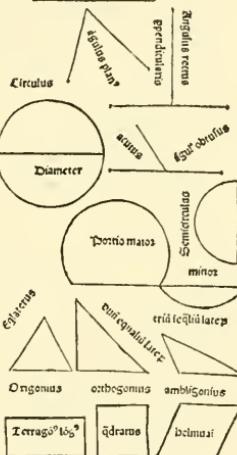
Lineas est cuius ps. nō est. **L**inea est lōgimdo linc latitudine cuiusquidē ex tremitates ut due pūcta. **L**inea recta ē ab uno pūcto ad alium brevissima et recta in extremitates suas virtutēs recipit plena. **S**upficie ē q̄ lōgitudine latitudine tñ h̄z; ut termi quidē sūt lince. **S**upficie plana ē ab una lince ad alia extēllo ut extremitates suas recipit. **A**ngulus planus ē duarū lincarū alterius applicatioq̄ nō directa. **C**onuido aut angulum penit due lince recte recutineq̄ angulus neias. **C**on recta linea sup rectā heteri dnoq̄ anguli utrobiq̄ fuerit cōles. cox vterq̄ rectent. **C**on recta lince insitās ei euūq̄ sitās perpendicularia vocat. **C**angulus vñ qui recto maior ē obnūlio dicit. **A**ngulū vñ minor recto acutus appellat. **C**ontrariū vñ inveniuntur hinc ē. **F**igura ē q̄ timu vñ terminis princi. **C**on trinū ē figura plana vna qdēm linea pīta; q̄ circūferentia notata; cuiusmedio pīctū: a quo dōcēt line recte ad circūferentia exētūt libitūtēs lītēs equales. Et bīc quidē pīctū cōtrū circuli vñ. **D**iameter circuli ē linea recta que sup ei cōtēntū trahitēs extremitatesq̄ suas circūferētē applicans circulū i uno media diuidit. **C**onemicirculus ē figura plana dia metro circuli s medietate circūferentia pīta. **C**on pīctū circuli ē figura plana recta linea; s parte circūferentia pīta; lemīcirculo quidē aut maior aut minor. **R**ectilīnei figure sūt q̄ rectis lincis cōtēntūt quārū quēdā trahitēs q̄ rībū rectis lincis; quidā quadrilaterē q̄ quārū rectis lincis. qdā mītūlētē que pluribus q̄s quārū rectis lincis contīnēt. **F**igurā triū trahitērū; alta est triangulus his tria latera equalia. **B**ilia triangulus vno his cōlia latera. **B**ilia triangulus triū inequalitatē laterū. **M**az terū alta est orthogonū: vñ. s. rectam angulum habens. **B**ilia ē am bligonū aliquem obtūlum angulum habens. **B**ilia ē trigonū um: in qua tres anguli sunt acuti. **F**igurā autē quadrilateraz **B**ilia ē q̄drātū quod est equilaterū atq̄ rectangulū. **B**ilia ē tētragonū longū: q̄ est figura rectangula: sed equilatera non est. **B**ilia ē belmuyam: que est equilatera: sed rectangula non est.

De principijs p se nosis pīno de diffini tēnibus carondem.

Linea

Diametru

fugitūs plana.



1482

From the First Edition of "Euclid," Venice, 1482.

press at the monastery of Subiaco. From that typographical cradle came in 1465 the first dated book printed in Italy, the *princeps* edition of the "Divine Institutions," and other works of Lactantius, the Christian Cicero. Mr. Hoe has secured a fine copy of this beautiful folio in its original binding with straps for clasps. The noted Giovanni Andrea, Bishop of Aleria, acted as editor for the earliest Italian printers. With an epistle of his appended, here is the first edition of Cæsar, printed in Latin, at Rome, by Sweynheym and Pannartz in 1469, two years after they had removed from the monastery of Subiaco. This folio is a rare acquisition to any library.

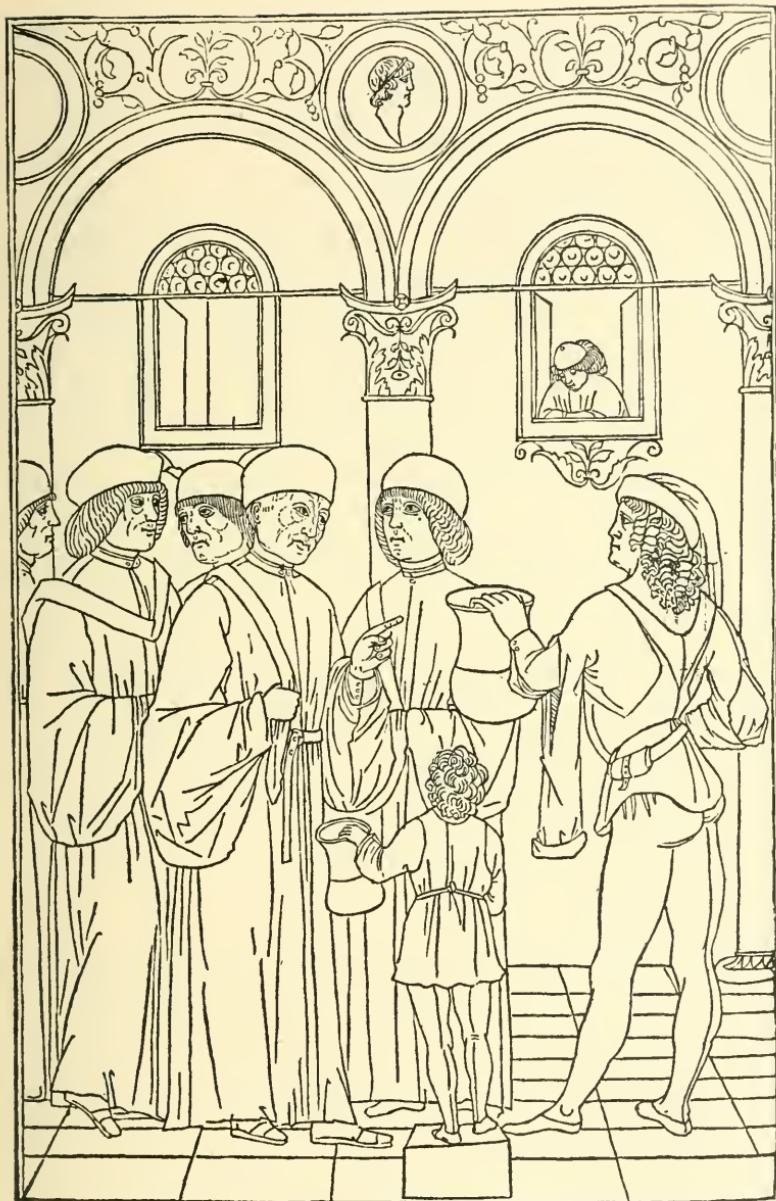
Such is also the *editio princeps* of Cicero's "Epistolæ ad Atticum," which the colophon affirms to have been printed at Rome in the house of Peter and Francis de Maximis by Sweynheym and Pannartz in 1470. Finely bound in red morocco by Trautz-Bauzonnet, this folio is in splendid condition with its wide margins and beautiful print, and has an initial letter and scrolled border in gold and colors, besides many red and blue large initials. Sumptuous as the book appears, the preface says it was produced at the lowest possible price "for the convenience of the poor." In comparison the popular literature of to-day looks cheap as dust.

By some Ulrich Hahn is honored as the first printer of Rome. Cicero's "Tusculan Questions" came from his press in 1469, is a first edition and a folio in Roman characters. For want of Greek type, space was left for the Greek words to be written in with the pen.

A folio of extraordinary rarity in this library is a vellum copy of Quintilian's "Institutes of Oratory" in the original Latin, printed at Rome in 1470. Some authorities consider Ulrich Hahn as the typographer; others ascribe it to P. de Lignamine.

At the monastery of St. Eusebius in Rome, and probably by G. Lauer, was printed in 1470 the first edition, here preserved, of St. Chrysostom's "Homilies on the Gospel of St. John" translated into Latin.

Another first edition is the Vitruvius "De Architectura," to-



From Ketham's "Fasciculus," Venice, 1493.

gether with the work of Frontinus on the Roman aqueducts, printed in a single folio volume at Rome by George Herolt about 1486. This edition of the first Latin writer on the subject of architecture is so rare, that a bibliographical cardinal was unreasonable enough to doubt its existence.

Although following after Subiaco and Rome in the order of time, Venice certainly surpassed all the cities of Italy and Europe in the extent of its development of typography. Its two hundred and sixty-eight printers of the fifteenth century created many beautiful books amid the multitude of their productions. The brief career of the first Venetian printer, John of Speyer, ended with his death while engaged upon an edition of St. Augustine's "De Civitate Dei," but his brother Windelin finished the folio volume in 1470. Of this book here is a magnificent copy printed on vellum, with a painted border of interlaced ornament around the first page and with some illuminated initials, and it is bound in brown morocco by Marius Michel. A fine specimen of Windelin of Speyer's work is Boccaccio's "Genealogia deorum gentilium," a folio of 1472, that vast compend of mythological knowledge which displays much deeper learning than would be expected from the author of the Decameron. The first edition of Plautus was printed at Venice in 1472 by John of Cologne and Windelin of Speyer, and in the preface the editor, Merula, compares his work to the labors of Hercules. The error noted by Brunet is here, too, a page of the comedy of "Stichus" being reprinted wrongly in the "Persa." This copy is from the Syston Park and Sir M. M. Sykes libraries.

The most renowned of the early Venetian printers is Nicolas Jenson. Master of the mint at Tours, this clever Frenchman was sent by his sovereign to Mentz to learn the secrets of the newly discovered art of printing, and he accomplished his mission most thoroughly, as is proved by the surpassing excellence of the work which he subsequently executed, not in France but in Italy. Some memorable examples are included in this library from the one hundred and fifty-five or more editions that issued from his presses during his ten years of activity in Venice.

choses. Meliadice lui commence a dire Cleriadus mon amy iay ouy dire q
vous deuez auoir a femme la seur au royn despaigne. Et celi disoit elle des
le mesmes. Car pour lassance qui estoit faict entre le royn & la seur de cleri
adus elle auoit paour que on ne fist lassance ; le mariage des deug. Car
on dit tousiours que bonne amour ne fut onques sans ialousie : Se elle
auoit paour de perdre cleriadus elle nauoit pas tort. Car a grant piece ney
eut reconuert vng tel quil estoit. Quant elle eut ce dit, il lui respondist en
soustant. Ma dame quant vous aurez espouse le royn de behaigne sil vous
plaist vous me ditz comme on fait il en mariage. Et lors le serap ce quil
plaist a moy commander.

Comment cleriadus et meliadice
estat sonjent a
deux mantes
et commerelle
sur lause la du
sever peurieu
ste



Or le royn de behaigne sauoit fait demander pieca auoit Et quat
il eut cela dit, meliadice commença fort a tirer & dit ha o dy vous
dous gabelz de moy. Ma dame sauve vostre grace. Car dous fai
vez bien que parolles en ont este grant piece. Et ainsi ses deuo amans se
iouoient & esbatoient ensemble par si grande lessse, que on ne sauroit dire
ne penser la nuit estoit courte. Car cestoit un temps destre. donc meliadice &
cleriadus estoient courroux. Cleriadus commenca a dire. Ma dame iay
entrepris de faire armes tous les iours vng mois entier a tous cheualiers
qui voudront venir mais que iaye le congie de vous. Elle respondit mon
amy tout ce quil vous plaira me plaire, & i prie au benoist filz de dieu qui
vous le doint bien aacheuer. Ma dame grant merci, mais vire chose pa.
Car la couleur vermeille que vous me donnastes a porter se ie la porte en
core ie feroy ogneu de toz les espaignols de la court grans & petis et porcne le
bo^s suplie ma dame donnez moy autre conseil sil vous plaira Je bo^dirap
dit meliadice ie vous prasse de porter gris, mais porcne q ie soy porte touz
ours depuis que vous partistes ce seroit trop grant appareil si me semble

From the unique copy on Vellum of "Cleriadus et Meliadice,"
Vérard, 1495.

Among the four books of the first year, 1470, was the *princeps* edition of Cicero's "Rhetorica" and "De inventione," of which folio here is a precious copy printed upon vellum. A vellum Jenson is a rarity of the first water, and a thing of such beauty that it ought to be a joy forever. The illuminator has embellished it with painted borders and initials, a somewhat superfluous gilding of the lily; and it is in an old red morocco binding. The dark ages began with a Teutonic invasion of the Roman Empire, and when the Renaissance came, another Teutonic invasion, that of a few printers from Germany, brought eternal light instead of barbarism to Italy and to all the world. These early typographers cast aside their rude Gothic types to adopt the Roman character, closely imitating the beautiful script of Italian manuscripts and more suited to the home of art. The first types of Italy were Roman tinged with Gothic, but it was reserved for Nicolas Jenson, the former engraver of a French mint, to bring the Roman lettering to perfection. The book-lover of the present time owes no small debt of gratitude to Jenson for the limpid beauty of print which he that runs may read. And it is in the Ciceronian "Rhetic" of 1470, says M. Ambroise Firmin-Didot, that Jenson gave the type of the beautiful Roman character, to deviate from which is to fall into oddity or bad taste. So perhaps thinks William Morris, who has equipped his private press with type modeled after that of Jenson.

A Jenson production of 1471 is the first edition of the Latin "Lives" by Cornelius Nepos, but here ascribed to Æmilius Probus. The first page has an illuminated Italian border, with a picture of an ancient naval battle, and the quarto volume was bound in green morocco by Roger Payne. Dibdin remarks of the work—"It is a very scarce and curious edition, and has always been treasured in the libraries of the learned."

Another 1471 Jenson is the Latin work, "On the Italian War against the Goths," by Leonardo Bruni, surnamed Aretino, largely taken from Procopius. It is a folio with painted borders and initials, and a red-morocco binding executed by P. Bozérian *jeune*, and it figured in the Beckford Library from Hamilton Palace.

A great treasure is the Latin folio, on vellum, of Cicero's "Tusculan Disputations," with initial letters painted in gold and colors, printed by Jenson in 1472. Four vellum copies only are known of this book, the British Museum and the Magliabechi Library of Florence each possessing one. Mr. Theo. L. De Vinne gives high praise to Jenson, and declares that "none of his competitors showed so much taste and skill in the details of book-making." That this verdict of one artistic printer upon another is merited, is shown by a glance at the *editio princeps* of the Latin works of Macrobius, issued by Jenson in 1472. The broadly marginated folio is a luxurious print of the "Commentaries on the Dream of Scipio" from Cicero and the "Saturnalia." A third Jenson creation of 1472 is Pliny's "Natural History," in a huge folio of 355 leaves *printed upon vellum*. Such a long Latin work thus splendidly reproduced is a monumental masterpiece, and would place the printer in the front rank of his profession, if he had done nothing else. It is a printed giant that makes the books of to-day seem dwarfish by comparison. Great as is the work, the enterprise of the early Italian printers was greater, and twice before this they published editions of the same ponderous tome. The first edition with a date of the Latin version of the "Lives of the Philosophers" by Diogenes Laertius was printed by Jenson in 1475. The translator, Ambrosius Traversarius, a Camaldolite monk, has been severely criticized, and probably he was not so fond of his Greek original as was Montaigne, who remarks: "I am very sorry that we have not a dozen Laertiuses!" In this copy spaces are left with small letters printed in to indicate the illuminations that were intended but never executed. Brunet observes that the water-lines are horizontal on some of the leaves of this book and perpendicular upon others, proving this method of determining the size to be rather equivocal. In the editor's address to his patrons, there are words of praise for Jenson and his skill. Although Jenson died in 1480, his name continued to appear in books until the end of the following year, as in the "Liber super sententia," by John Duns Scotus, the Subtle Doctor, four black-letter quarto volumes here bound in two, and said to be printed



Anc aman et exquisiti a mireuse mea et questui
eam sponsam michi assumeret. ¶ Le sont les pa-
rolles de salomon en son livre de sapience ou d'ui
chapitre qui dit. Jay ayme sapience et lay quise des maieus-
nesse pour en faire mon espouse. ¶ Jadis fut Eng leme ho-
me qui en la fleur de son aage se donna fort a la solueete za

From "Lorloge de Sapience," Vérard, 1493.

by John of Cologne, Nicolas Jenson, and Company in 1481, John of Selgenstat being doubtless the actual printer.

Some unknown Venetian typographer is responsible for the “Opus quadragesimale et sermones” of Roberto Caraccioli, Bishop of Aquino, a quarto volume that appeared in 1479. This particular copy is rendered more interesting by the manuscript marginal notes of Melanchthon, full of references to the classics and the fathers, and with occasional marks of dissent from the author.

A fine example of mathematical incunabula is the first printed edition of the work that for twenty centuries has been used as the introduction to geometry, Euclid’s “Elements.” Every school-boy sympathizes with King Ptolemy, who asked for an easier method, and heard Euclid answer: “There is no royal road to geometry.” This Latin translation was made from an Arabic version of the Greek obtained from the Moors of Spain in the twelfth century. Among the earliest books with mathematical diagrams, it was printed at Venice in 1482 by Erhard Ratdolt, the first printer of an ornamental title-page.

Another scientific book of interest is the Italian translation of the “Fasciculus medicinæ,” medical treatises collected by Joannes Ketham, and printed at Venice in 1493 by the brothers Joannes and Gregorius de Gregoriis. In this folio are the earliest anatomical woodcuts known, and they are supposed to be after Andrea Mantegna’s designs. One full-page illustration was colored by some mechanical process at the time of printing, and shows a subject on the dissecting-table with spectators, being a prototype of Rembrandt’s famous “School of Anatomy.” These cuts were the best done in Venice before the Aldine Polifilo.

The “Fioretto della Bibbia” is a small quarto, with many quaint woodcuts illustrating the Bible, and was printed at Venice in 1494 by Matheo di Co de ca.

A very rare and precious quarto is the first edition of the first book ever printed in the Greek language, the Greek Grammar of Constantinus Lascaris, which came from the press of Dionysius Paravisinus at Milan in January, 1476. Prefaces in Greek

and Latin are by Demetrius of Crete, and Didot supposes him to have designed and cast the type that made the work possible. A fine copy is this, with illuminated initials, border, and arms of the Barbaro family. Its red morocco binding was executed by C. Lewis. Dr. Charles Burney esteemed his copy as the most valuable volume of his collection, and after his death the British Museum acquired it for £600.

Milan and Venice had reason to be proud of producing the first Greek books, but Florence made up for delay by surpassing everything before achieved in Greek typography with the splendid *editio princeps* of Homer in 1488. De Bure says : “The execution of it is magnificent, and neither care nor expense has been spared to make it equally recommendable, both with regard to the type and to the paper employed in it.” Gibbon declares “the Florence Homer of 1488 displays all the luxury of the typographical art.” And Didot writes : “Some rare copies of this beautiful literary and typographical monument, preserved to this day, are the most precious ornament of a library.” Demetrius of Crete again was intrusted with the printing ; the editor was Demetrius Chalcondylas ; and the work was executed at the expense of the brothers Bernardus and Nerius Nerli. A copy of this edition in the British Museum is said to have been purchased by George III’s librarian for seven shillings, but the bibliophile of the present might live to the age of Methuselah without ever finding such a bargain. The copy in this library is of uncommon size, measuring $13\frac{3}{8}$ by $9\frac{1}{4}$ inches, very nearly as large as the uncut one of the Paris Library noted by Dibdin. The Iliad occupies one volume ; the other contains the Odyssey, Batrachomyomachia, and Hymns ; and the two folios are in an old red morocco binding. An enviable possession is this first Homer.

From Naples there is a beautiful folio edition of the “Letters” of Pliny the Younger in the original Latin, printed by Mathias Moravus in 1476. This copy of the polite Roman letter-writer is large paper, and rejoices in an olive morocco binding executed by Roger Payne.

When types came to France, Paris began and has since con-

tinued to be the sun of the French typographical system. "La Fleur des commandemens de dieu" is the title of a finely printed old French religious book that dates back to the end of the fifteenth century, the earliest edition mentioned by Brunet having been published in 1496. It is a black-letter folio with a few quaint cuts, and Joly has bound it in brown lined with salmon morocco. This is the work that was translated into English by Andrew Chertsey, and printed by Wynkyn de Worde in 1521.

The rarest of all things bibliographical is an absolutely unique book, and when the unique tome is a membranaceous incunabulum from the most famous of early Parisian publishers, it becomes a treasure worthy of being enshrined in a reliquary only to be shown at stated seasons to book-worshiping pilgrims. Such a possession is the "Cleriadus et Meliadice," printed on vellum for Antoine Vérard in 1495, and now reposing in this library. This black-letter folio in old French is one of those medieval romances that found readers until the satire of Cervantes pricked the literary bubble of chivalry. It is not only a first edition, but the only copy known to exist in any form of that edition, the next having been issued in 1514. The initial letters of the chapters are executed in gold and colors, and within illuminated borders are thirty-five miniatures painted by some artist of the time. Discovered in 1850, the book was sold to M. Yemeniz for 1250 francs, as the Bibliothèque Nationale would offer for it only 1025 francs, and later it entered the Didot collection. In 1867 it brought 10,000 francs, and in 1878, 19,100 francs. Its Trautz-Bauzonnet binding of idealized hogskin, with blind tooling, and corners and clasps in oxidized silver, was executed for M. Yemeniz.

Another Vérard is "Lorloge de sapience," a splendid folio, bound by Trautz-Bauzonnet, printed on vellum in 1493, and enriched with sixteen large and small miniatures. One of them shows the publisher presenting the book to a lady; and in another the author, accompanied by Wisdom with her clock, is reading his work to five of his brother monks. Six other vellum copies are known of this book, which is the first edition of the French translation of a once celebrated mystical work by Heinrich Suso.

a fourteenth-century Dominican of Suabia. This German mystic was a disciple of Master Eckhart, and tradition relates that, two centuries and a half after his death, his body and monastic garb were found to be perfectly preserved and to emit a pleasant odor.

The first city of Switzerland to print books was Basel, and from there came a work that made a sensation all over Europe, because it told with word and picture "what fools these mortals be!" Sebastian Brant's "Ship of Fools" began sailing to foreign countries, when, three years after its appearance in the original German, it was translated into the more widely understood Latin by Jacob Locher, and printed in 1497 by J. Bergman de Olpe. Of the earliest Latin edition, a rare octavo or small quarto, published in March, 1497, here is an unblemished copy, and there is also the quarto edition of August, 1497, bound by Trautz-Bauzonnet in red morocco. An edition of March, 1498, is also in quarto. Wise must be the man who does not find some weakness of his satirized in the striking cuts of the "Stultifera Navis," and the folly of bibliomania is the first to receive attention.

Chief among the early typographers of the Low Countries was Gerard Leeu, and a copy of his first illustrated book, the "Dialogus creaturarum moralisatus," was printed at Gouda in 1482, being the third edition. This black-letter folio was bound by Trautz-Bauzonnet, and its numerous cuts tell the story of the talking animals simply but admirably. Leeu moved later to Antwerp, where he was struck on the head by one of his workmen in a quarrel, and died from the effects of the blow. At the time of his death he was printing an English book, the colophon of which speaks of him as "a man of grete wysedom in all manner of kunningyng: whych nowe is come from lyfe unto the deth, which is grete harme for many a poure man."

The work of Boethius, "On the Consolation of Philosophy," is called by Gibbon "a golden volume not unworthy of the leisure of Plato or Tully, but which claims incomparable merit from the barbarism of the times and the situation of the author." Intellectually Boethius was the last of the Romans, a light amid thickening darkness, and the world would be the worse without the

ye your scappes that ye goo hens / I see
wel that lyckedenesse shal make an
ende of it / Hys was soo thenne after
the dede of hys moder Thobye wente
unto Nyngue with hys lyf and hys so-
nes and the sonnes of hys sonnes / and
returned unto hys lyues fader and
moder whom they sond in good heilthe
and good age / Andt tolke the cure &
charge of them / Andt were with them
Unto their dede and closyn ther eyen /
Andt thobye receyued alle ther heritage
of the houles of Raquel andt salte the
sonnes of hys sonnes unto the fyfthe gene-
racion / Andt whan he had compleysshed
lynggryng per se deye in the dede of
god / andt with joye they bered hym

Ale hys cognacion andt alle hys ge-
netacion abode in goddes lyf andt in hys
conuersacion / in sucht wyse as ther life
re acceptable as wel to god as to men
andt to alle dwellyng on the erthe /

**Thus ende th the hystorpe of
Thobye tholder and of hys lone
Thobye the yonger**

**Here begynneth thystorpe of
Judith whiche is redde the last
londay of Octobre**



Aapharat kynghe of
the medes subdued unto
his empire many peoples /
Andt edefyd a myghty
citt whiche he named Eg-
yptiam andt made hym
with stones sauarely & polifshed them
the walles therof were of leight ege
cubitum andt of brede vyy cubitum / andt
the walles therof were an hundred cu s
cubitum hie / Andt gloriypedy hym self
as he that was myghty in puissance

andt in the glorie of hys hoste andt of
hys charies / Nabugodonosor thenne in
the viij yere of hys Regne / Whiche was
kynghe of assyriens andt regned in
the cit of Nyngue fought agayn A-
pharatz and tolke hym in the felde / whic
of Nabugodonosor was exalted andt
enhauised hym self / Andt sent unto all
Regionis aboute / Andt unto Iherusa-
lem vnt the mountes of ethyope for to
kepe and holde of hym whiche all gayns
said hym with one wille and without

From Caxton's "Golden Legends," printed at Westminister.

book which he wrote in prison. Sweet though the uses of adversity may be, he had need of all his philosophy to meet his horrible end, for history relates that a rope was tightened around his neck until his eyes almost started out, and then he was beaten to death with clubs. Besides King Alfred and Chaucer, this prison book has had translators in every civilized country. A large black-letter folio in Mr. Hoe's collection contains the Latin original with a translation and copious commentary in the Flemish language. It was printed at Ghent in 1485 by Arend de Keysere. The illuminator has enriched the volume with historiated borders and with several pages of superb miniatures, depicting an aged man deriving consolation from sweet converse with the young woman—Philosophy. Altogether, this is a magnificent specimen of the art of creating books as it was practised in Flanders.

The prototypographer of England is so honored in his own land that his productions seldom emigrate. But here are two Caxtons. The “*Polycronicon*” is an undated folio of 1482, a superb example, with broad margins, perfectly preserved, and in elaborately tooled brown morocco by Francis Bedford. This compilation seems to have originated with the monk Roger of St. Werberg in Chester. Amplified by Ralph Higden, of the same monastery, it was Englished in 1387 by Trevisa, the Earl of Berkeley's chaplain, and almost a century later Caxton modernized this version, and added a continuation that is remarkable as the only original work of any extent from his pen. The other Caxton is a fragment, forty-four leaves, of the “*Golden Legend*,” from the Stowe Library. As no perfect copy is known of the book, even a fragment becomes precious. This portion of the first edition was acquired by the present owner in 1883, exactly four hundred years after it came from the press in the Almonry at Westminster. It is a black-letter folio upon larger paper than Caxton ever used for any other work, with two columns to the page and a number of quaint woodcuts. The source of the book is of course the “*Legenda Aurea*” of Jacobus de Voragine, the thirteenth-century archbishop of Genoa, and from previous

Latin, French, and English copies Caxton put together what is justly regarded as the most extensive of his literary and typographical efforts.

Another early English typographer, the schoolmaster of the Abbey of St. Albans, created but eight books, all excessively rare, and one of them is here — “The Croniclis of Englōde with the Frute of Timis.” As no perfect copy is believed to have survived, this necessarily has a few leaves in facsimile. The St. Albans Chronicle resembles that printed by Caxton and derived from the old “Chronicle of Brute.”

America is too young to have produced any incunabula, but the discovery of the New World was made known to the Old World in an early little tract that is now worth more than its weight in gold. The letter of Columbus announcing the success of his undertaking may have been published first in Spanish, but the news spread over civilized Europe in the Latin version of this letter by Leander de Cosco, of which four editions were issued at Rome in 1493. Never was a grand event so modestly heralded. The Latin copy in this library is of the edition put first by Harrisse, the most profound of Columbian scholars, and it has been twice published in facsimile, by Mr. S. L. M. Barlow and by the Boston Public Library. It consists of four small quarto leaves only, is addressed to Raphael Sanchez, the Crown Treasurer of Spain, mentions Ferdinand and not Isabella, and is supposed to have been printed by Stephen Plannck. Hardly more than six other copies of this edition are known to exist.

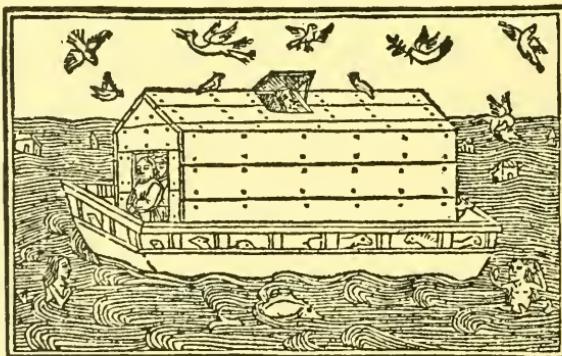
Incunabula came out in an age when, as Waller phrases it,

Poets that lasting marble seek,
Must carve in Latin or in Greek.

So these first-born books of the press are mostly in the dead languages. Not only by right of primogeniture, but as noble specimens of printing, they merit the bibliophile’s fondness, and well may he exclaim :

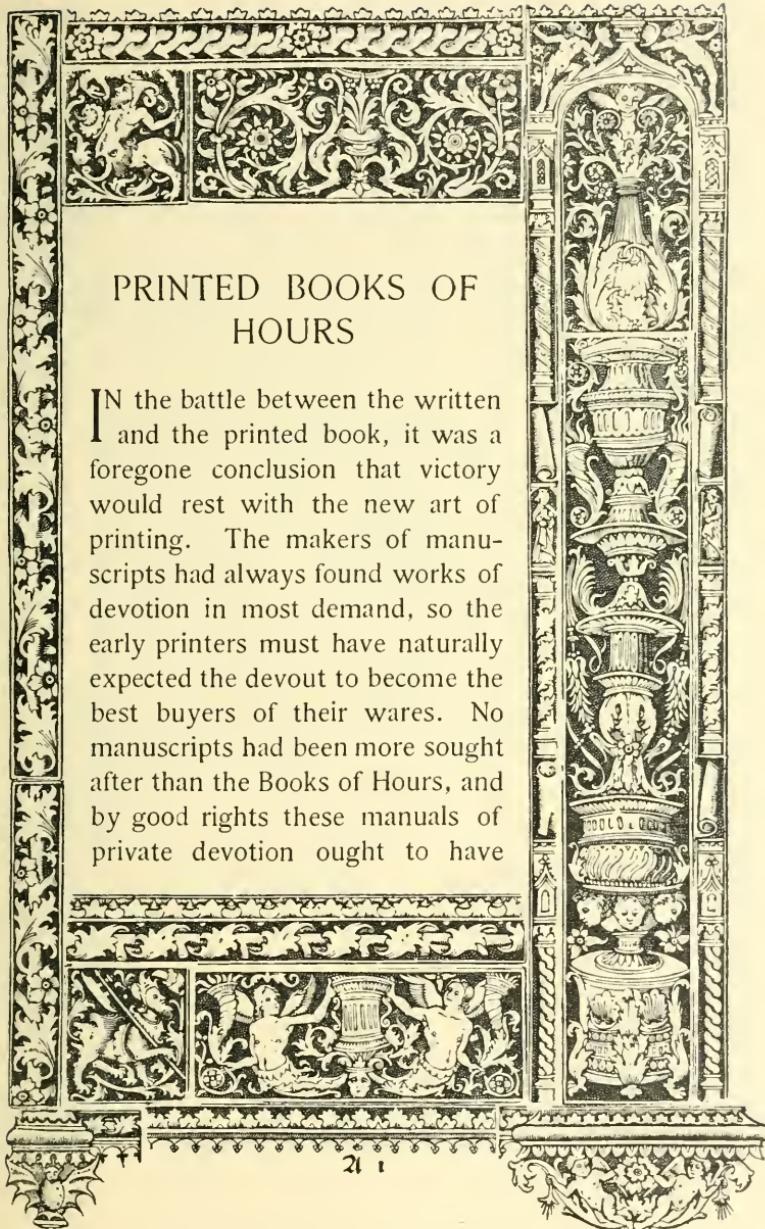
View my *fifteeners* in their rugged line :
What ink ! what linen ! only known long syne :

Of imposing size, with ample margins, in the blackest of ink, on vellum, or paper almost equal to vellum, and with artistically molded letters and brilliant illuminations, the earliest volumes printed were well fitted to compete with their only rivals—manuscripts. Nothing about the oldest books is suggestive of that cheapness which is too often demanded by the commercial spirit of modern times. Thus splendidly executed appeared the *editiones principes* of the classics and medieval authors, as manuscripts long exposed to destruction, but rescued from all such danger by printing. However much the labors of successive scholars may have improved the ancient texts, the form of their first issue from the press must ever be peculiarly valuable. As a return to first principles and first editions is occasionally advisable, so the bibliophile may be pardoned for wishing a few books of the present to be created with some of the artistic splendor of the incunabula.

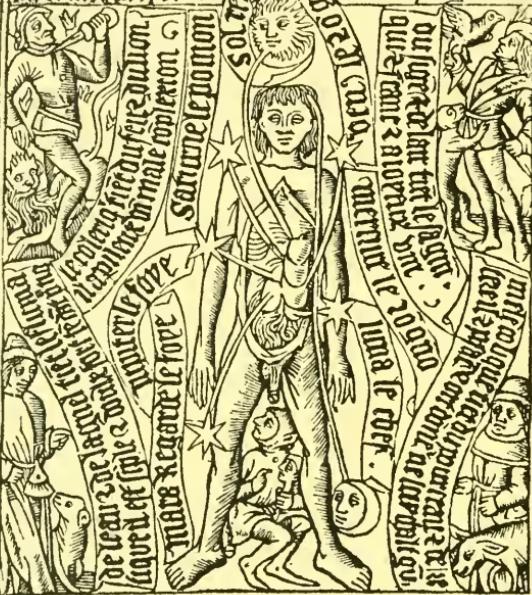


PRINTED BOOKS OF HOURS

IN the battle between the written and the printed book, it was a foregone conclusion that victory would rest with the new art of printing. The makers of manuscripts had always found works of devotion in most demand, so the early printers must have naturally expected the devout to become the best buyers of their wares. No manuscripts had been more sought after than the Books of Hours, and by good rights these manuals of private devotion ought to have



Quant la lune est en
bries leo & aquarius
il fait bon saigner
au colerique, feu.



Quant la lune est en can-
cer scorpio & pisces il fait
bon saigner au fleumati-
que. Eau.

Quant la lune est en rau-
tue virgo & capricornus:
il fait bon saigner au me-
fencolique. Terre

From Book of Hours printed for Simon Vostre, about 1500.

been among the first incunabula. But the people of the fifteenth century were accustomed to Prayer-books in manuscript resplendent with illuminations and miniatures, and they would scarcely have been content with the unadorned beauty of simple printing. The typographer, therefore, had perforce to wait for some improvement in the art of illustrating books before attempting to rival the manuscript Hours.

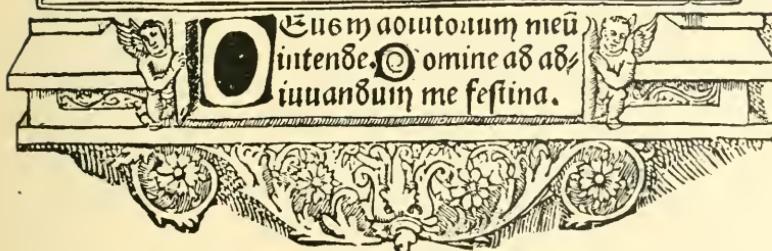
Almost a score of years after Ulrich Gering and his two associates established the first printing-press in Paris at the Sorbonne, Philippe Pigouchet began to print Books of Hours in the same city. A queer device was that which he put upon some of his title-pages—a savage man and woman on either side of a tree supporting a shield with his monogram. Probably he soon found it more profitable to work for others than entirely on his own account, and his chief patron became the enterprising publisher, Simon Vostre. From 1488 to 1520 Vostre had his shop in the Rue Neuve Notre-Dame at the sign of St. John the Evangelist. John was the patron saint of the booksellers in France, because tradition related that near the Latin Gate of Rome he had been martyred (happily without injury !) by being plunged into a caldron of boiling oil, one of the ingredients of printing-ink, such puerile allusions determining old-time allegories. The one hundred and more different editions of Hours published by Simon Vostre placed him in this field ahead of his rivals. Almost all of his early editions were printed by Pigouchet, and their ornamentation is more thoroughly French than that of later issues, which suffered from the influence of German and Italian art.

About forty printed Books of Hours, mostly upon vellum, enrich this library, and one fourth of them were put forth by Vostre. Some particulars regarding an early specimen will give an idea of these delightful books. The first page bears Pigouchet's device, and a few lines telling when "these present Hours for the use of Rome" were finished. On the next is an almanac with the movable feasts for twenty-one years, from 1488 to 1508. Great confusion has arisen in the bibliography of these productions by supposing undated books to be printed just be-

fore the first year of the almanac, whereas the same almanac was retained in issues many years later, because that was easier than calculating a new one. The recto of the second leaf contains the curious anatomical man, the figure of a man standing erect with his body open so as to show the viscera. The seven planets are placed around with fillets connecting them with the different parts of the body, and with these inscriptions in French :

Sun regards the stomach,
Saturn the lungs,
Jupiter the liver,
Mars regards the liver,
Venus the kidney,
Mercury the kidney,
Moon the head.

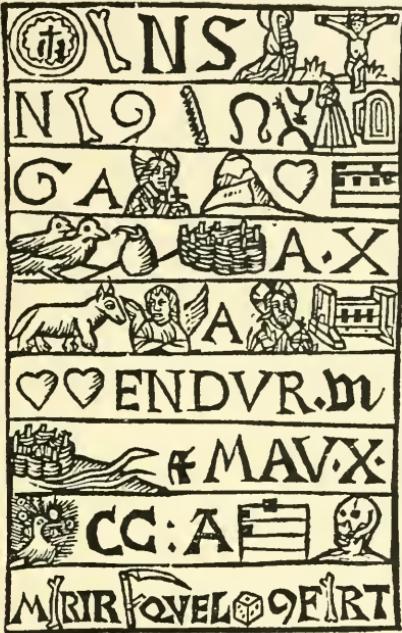
This is the representation of an ancient doctrine of the astrologers, Arabic physicians, and Spanish Priscillianists, that the human body in all its parts is subject to the influence of the heavenly bodies, a superstition that still survives despite the endeavors of Roman emperors, church fathers, and modern scientists to kill it. In the corners of the picture are small figures of the four principal temperaments with couplets comparing the choleric to fire, the sanguine to air, the phlegmatic to water, and the melancholic to earth. Other legends advise that "when the moon is in Aries, Leo, and Sagittarius, it is well to bleed the choleric," and similar phlebotomic prescriptions that would have met with the cordial approval of Doctor Sangrado. Between the legs of the anatomical man sits a fool, who may be supposed to symbolize the folly of humanity in general. The verso of the second leaf has a picture of the Holy Grail, sustained by two angels, with the measure of Christ's wound figured upon it, and with a pious gentleman cap in hand kneeling in the foreground. Then follows the calendar giving the saints' days. Prefixed to the lessons from the gospels is a large picture of the Martyrdom of St. John. The Kiss of Judas precedes the Passion. The Annunciation is placed at the beginning of the Hours of the Blessed Vir-



Design by Geofroy Tory from Book of Hours, printed upon vellum for Simon Vostre.

gin Mary ; the Visitation illustrates the lauds ; the Crucifixion, the matins of the Cross ; Pentecost, the matins of the Holy Ghost ; the Nativity, the prime ; the Annunciation to the Shepherds, the tierce ; the Adoration of the Magi, the sext ; the Presentation in the Temple, the nones ; the Flight into Egypt, the vespers ; and the Death of the Virgin, the completorium. The Seven Penitential Psalms begin with a quaint representation of Bathsheba's Bath. Lazarus in the Rich Man's House stands before the Vigils of the Dead. The Trinity prefaces the Suffrages of several Saints, and the Mass or Vision of St. Gregory, to accompany his seven prayers, is the sixteenth and last of the large subjects of illustration. But each page has borders, in compartments that may be shifted about, embodying smaller illustrations of flowers, natural and grotesque animals, sibyls, scenes from the life of Christ and the Virgin, the Dance of Death as a marginal accompaniment to the Vigils of the Dead, and other themes. Small figures of the evangelists and the principal saints are also inserted in appropriate sections of the Latin text, which is printed in the usual Gothic character.

Some of the Books of Hours published by Simon Vostre were executed by other printers than Pigouchet, and have often on the title-page the publisher's mark, an escutcheon with his monogram hanging to a tree and upheld by two rampant leopards. In these the anatomical man is commonly replaced by a skeleton. The calendar is bordered by small cuts of the signs of the zodiac, the occupations and pleasures of the months, the legends of the saints, and amusing grotesques. The other borders unroll a panorama of such new series of subjects as the History of Joseph, the Virtues personified, the Apocalypse, Susanna and the Elders, the Prodigal Son, the Fifteen Signs of the End of the World, the Triumph of Cæsar, the Miracles of Our Lady, with brief explanations in Latin or French. The new large illustrations include the Tree of Jesse, Job and his Friends, the Bearing of the Cross, the Massacre of the Innocents, the Coronation of the Virgin, David and Uriah, and the Raising of Lazarus. In most of Vostre's Hours the Dance of Death is an interesting series. Perhaps death was symbolized by a dramatic dance in



Saluons Marie priant iesus
 en croix:
 En nos consciences esperons sa
 piac.
 Jay a dieu mon cuer mis:
 Jespoire paradis.
 Louenge a dieu soit. Amen.
 Lueurs endurcis peruers & mau-
 ditz. Denses a la mort:
 Mourir fault. Quel deconfort.

Rebus from the Book of Hours printed for
Guillaume Godard.

the mystery and morality period of the middle ages; then the subject was painted and sculptured in churches; and finally, after appearing in manuscripts, it was pictured in books, beginning with Guyot Marchant's work in 1485, gaining admittance to the printed Hours, and reaching the most artistic expression in Holbein. The grinning effigy of death in these Hours is occasionally lighted up by a touch of Gallic humor, as he seizes upon every rank of society in contemporary costumes, and these pictorial sermons are the medieval version of Horace's "Pale death knocks at the cottages of the poor, and the palaces of kings, with an impartial foot."

One of the Vostre Hours has the large cuts painted over by a skilful miniaturist, the opaque colors hiding the details of the engraving. Another is printed on paper, an exception to the general rule of vellum. Still another is in Spanish, for the publication of Hours grew to be such a specialty that all the world went for liturgies to Paris, where naturalism rather than religion would now be sought in books. A late but rare Vostre edition contains three engravings, the earliest known, by Geofroy Tory.

Besides the chronicles, romances of chivalry, and poems now cherished by bibliophiles, Antoine Vérard issued not a few Hours, three of them being here. A copy of his large quarto edition on paper is a mine of illustration, with three to six cuts on each page, all painted in primitive fashion. A vellum Horæ of 1506 has forty-seven large and small illuminated pictures. Another of 1510 once belonged to Rachel, and bears her *ex-libris* with the motto, "Tout ou rien."

From 1497 Thielman Kerver printed and published liturgical books for a quarter of a century, and his widow, Yolande Bonhomme, continued the business more than thirty years after his death. A tendency to satire, to emphasis of the comical element, has been noted in the Kerver Hours, which may be considered of the romantic school as distinguished from Vostre's classic ornamentation. Among several examples in this library the edition printed by Kerver in 1500 is curious, because appended is a little treatise, "Examen de conscience," by Jehan

Quentin, penitentiary of Paris, dealing with some delicate questions. Hours of 1503, 1507, and 1510 are profusely illustrated. The paper edition of September 10, 1522, is probably the last issued by Kerver himself, as he died some two months later. Its illustrations show German influence and imitation of Vostre's designs. Striking pages are formed by *Les trois morts et les trois vifs*, three corpses in a graveyard meeting three cavaliers coming out of a wood, and by a deathbed scene with demons, priests, and angels interesting themselves in the moribund, whose grave is being dug before the breath has left his body. The Horæ published by the widow Kerver include one in Flemish. She followed faithfully the traditions of her departed spouse, and retained his device with its pair of unicorns. A small octavo volume of Hours, printed by her in 1552, contains fine woodcuts and borders that may, perhaps, be attributed to Tory. Its rich old binding has compartments in the Grolier style. The book was presented to the beautiful Marie Des Marquets by her devoted friend, the poet Ronsard, and two stanzas in his own handwriting are inscribed upon a fly-leaf, while the lady's autograph appears four times. Although Nodier has published these verses, such a declaration of love, written in a book of prayers by the "Prince of Poets," will bear repetition :

Maugré lenuye ie suis du tout a elle,
 Mais ie vouldrois dans son cuer avoir leu
 Quelle ne veult et quelle na esleu
 Autre que moy pour bien estre aymé delle.

Bien elle scet que ie luy suis fidelle
 Et quant a moy iestime en son endroict
 Ce qui en est, car elle ne vouldroict
 Autre que moy pour bien estre aymé delle.

The Hours published by Gillet and Germain Hardouyn are inferior in artistic conception to the creations of Vostre and Kerver, for the borders lack variety and the subjects illustrated have not the simple dignity of the earlier productions. But most of the nine vellum Hardouyn Hours of this library are made



From Horæ engraved by Geofroy Tory, 1549.

brilliantly interesting by their illuminations, and it is hard to imagine a more sumptuous book than one of their folios transfigured by the brush of a skilful miniaturist.

A Book of Hours here on vellum is printed in such close imitation of a manuscript as to amply prove that the early typographers might have palmed off their wares as the work of the scribes. The capitals and borders are done by hand, and the larger illustrations are engraved only in outline, and painted over, so that the result is very deceptive. A specimen of the Hours published by Guillaume Eustace is worthy of notice, as well as one by Guillaume Godard with a rebus on its last page, and another by Jehan Pychore and Remy de Laistre. Extremely rare is the 1522 edition of Hours printed for Jehan de Brie, in rich contemporary binding, from the Didot library, and unmentioned by Brunet in his long but incomplete list of "Heures Gothiques."

Last but not least come the productions of that interesting man, Geofroy Tory, and his successors. The edition of his Hours of October 22, 1527, is on paper, and has his famous device of the *pot cassé*. Another edition of 1531, once the property of M. Ambroise Firmin-Didot, is in its ancient binding. The Horæ of 1541 was issued by Tory's successor, Olivier Mallard, that of 1543 by Simon de Colines, and the 1549 edition by Chaudière. All the Books of Hours inspired by Tory have an elegance of design peculiarly their own, and their borders harmonize admirably with the larger illustrations, which are executed in the delicate and original style that places the artist among the important masters of the sixteenth-century French school.

Not one of the Books of Hours preserved in this collection is the worse for the wear and tear of the centuries of its existence. They are all in a condition of exquisite perfection without stain or blemish, and many of them are quite unique for the brilliancy of their impression and the purity of their vellum.

The vogue of the Parisian Books of Hours endured, like the life of man, hardly more than threescore years and ten. Then they went out of use and fashion, until the modern bibliophiles began to collect them as works of art. Justly they may be con-

sidered as the successors of the medieval manuscripts, whence their inspiration is directly drawn. It is now generally assumed that their illustrations were printed both from wood-blocks and metal-plates, and in mechanical execution these volumes leave nothing to be desired. Whether the subjects depicted belong to pagan times, sacred history, or contemporary life, the art is unconventional and permeated with the charm of sweet simplicity. The middle ages live again in these old books, whose pictured pages perhaps beguiled mostly the eyes of the women through the long hours of service in ancient churches.





ALDINES

ARINTING and Aldus, the art and one of its greatest disciples, are supposed to have been born most appropriately in the same year—1450. Aldus Pius Manutius Romanus, to give Aldo Manuzio the full name by which he is immortalized in typographical annals, devoted the first forty years of life to acquiring an education and to teaching. Then he became inspired with the ambition of opening the gates of learning wider to all the world. Having himself felt the need of books, he determined to provide books in abundance for other scholars. Only four classic authors—Æsop, Theocritus, Homer, and Isocrates—had been printed in the original Greek, and his earliest aim was to rescue the masterpieces of Greek literature from the destruction

ever impending over a few scattered manuscripts. The times seemed out of joint for such an enterprise. Europe was in the midst of the agitation that gave society its modern form, and wars and rumors of wars never ceased, so that, as Aldus writes, arms were more handled than books. His noble purpose was thus voiced in the preface to his first dated book : "We have resolved to spend our whole life for the good of mankind. God is my witness that I desire nothing more than to be of use to men." Indomitable perseverance enabled the man to overcome almost superhuman difficulties and accomplish his self-appointed mission, but how hard he struggled is manifest from the words penned seven years after beginning his work : "I can affirm under oath, that I have not enjoyed all these years one hour of peaceful rest." Venice, free, enlightened, already a center of printing, a commercial metropolis, the home of learned Greek refugees, and the repository of unpublished manuscripts, had appeared to him the place most suitable for the establishment of his press, and from Venice streamed the Aldine editions that have always been prized by book-lovers.

This multiform library is not lacking in Aldines. The first of them all is here, a quarto of ten leaves containing the poem of "Hero and Leander," by Musæus, in Greek, with prefaces in the same language by Aldus and his learned helper, Marcus Musurus, who made the Latin translation sometimes bound with the original. Undated, but probably printed in 1494, and announced as the precursor of greater things, this little book is one of the most precious of the primitive Aldines.

Aristotle had appeared only in Latin translations, until Aldus, from 1495 to 1498, published the Greek, with the works of Theophrastus, in five folio volumes, here bound in six, assuredly the monumental production of the Aldine press. Each volume has its dedicatory epistle to Prince Alberto Pio of Carpi, the former pupil of Aldus and the patron who enabled him to realize his ambition. At the end of one volume the register or collation is given in Greek, proving that Aldus must have surrounded himself with Greek workmen. The book is said to be "copied

at Venice with a hand of tin," which may signify that Aldus's early types were of tin, or had more tin than lead in their composition. The Greek text swarms with ligatures, doubtless imitating the hand of such calligraphers as Musurus, and Didot regrets that this *luxe de ligatures* is no longer seen in Greek books. In the last volume Aldus says he waited vainly six months for manuscripts to make his Aristotle more complete, and adds: "But the world has always been ungrateful to its benefactors." A separate copy of the volume containing Theophrastus bears on its binding the insignia of Henry II and Diane de Poitiers.

Απολούθια ἐργάτης φίλος
προθίνεις Μαρείας Καστελός φίλος ρώμαικος αὐλῆς.
Εἰς τὸν ὄρθον. Σπίχρος.

Γ' ειτε τὰ χείλη μις αἵοις
ζεψά πόκεσσας. Κ αἱ
γρόσιμα μις αναιγέλει την σύντοσίν
σου. Σπίχρος. Ο θεός εἰς τὰς έγκιν
θεασίμους πρόσοξες. Από. Κ υρίε
εἰς γράφων θωνήσιμοι απόντοι. Δ ο-
χα παρί Ειναρείσιον πανύμα-

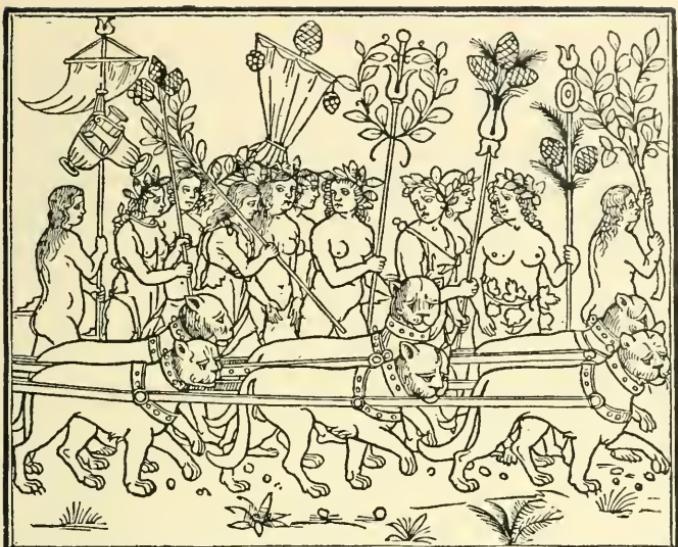
α II



In a single folio are embodied the Greek grammars in that language of Theodore Gaza, Apollonius, and Herodian, all printed for the first time, with the date of January 8, 1495, which, as the Venetians did not begin the year until March 1, would be January 8, 1496, according to the modern calendar. A month later appeared Pietro Bembo's "Ætna," the first Aldine entirely in Latin, a dialogue describing a journey to witness an eruption of the volcano. A folio of 1497 is the *editio princeps* of Iamblichus and other Neoplatonists in Latin. Small in size but excessively rare is the Book of Hours, in Greek, of

1497. On a fly-leaf may be read the Latin inscription, "In the year '20, on the 16th day of February, Philip Melanchthon was in the twenty-third year of his age," and besides this, Melanchthon with other theologians has scribbled Greek hymns and marginal remarks in the book. Here is a facsimile, finely written on vellum, of the rare 1497 edition of Nicola Leoniceno's "*Libellus de Epidemia, quam vulgo morbum Gallicum vocant*," one of the earliest books on the subject. The first edition of Aristophanes is a splendid folio of 1498, and in its preface Aldus asserts that Chrysostom repeatedly read and used Aristophanes for his pillow, thus acquiring an excellent style. The "*Collection of Greek Letters*," appearing in 1499, has some pretty verses, importing that as flowers fall and leave their perfume, so after the short life of authors the charm of their works remains.

Among the most celebrated of Venetian books is the "*Hypnerotomachia Poliphili*," or "*Polifilo's Strife of Love in a Dream*," printed by Aldus in 1499, at the expense of Leonardo Crasso of Verona. This curious allegorical romance is in a very macaronic species of Italian, and was written by the Dominican monk Francesco Colonna, who was spending his old age in a convent of Venice at the time of its publication. His story is revealed in an acrostic formed by the first letters of the thirty-eight chapters, "*Poliām Frater Franciscus Columna peramavit*" ("*Brother Francesco Colonna dearly loved Polia*"). In his vision Polifilo journeys around and encounters many remains of classical antiquity, which are eruditely explained even to the epitaphs on the tombs. Archaeology becomes mixed with love when Polia appears. Beholding her upon the balcony of a palace, with her hair, bathed in ambrosia to make it like threads of gold, floating over her shoulders and drying in the sun, Polifilo could not take his eyes off her, and from that moment a ray of the sun of love was lighted in his breast. With the help of Venus and Cupid, Polifilo wins the love of his Polia, and wakes to find all a dream. But some interpreters of the dream have considered the heroine a mere symbol of antique beauty, and the book as an epitome of the Renaissance with its love of antiquity, art, learning, and liberty.



LA MVLITVDINE DEGLI AMANTI GIOVENI, ET
DILLE DIVE AMOROSE PUELLE LA NYMPHA APOLI
PHILO FACVNDAMENTE DECHIARA, CHI FVRO-
NO ET COME DAGLI DII AMATE. ET GLI CHORI DE
GLI DIVI VATICANTANTI, VIDE.



LCVNOMAIDITANTOINDEFESSO ELO
quio aptamente se accommodarebbe, che gli diuini ar-
chani disertando copioso & pienamente potessē euade-
rc & uscire. Et expressamente narrare, & cum quanto di-
ua pompa, indefiniti Triumphi, perenne gloria, festi-
ua laetitia, & felice tripudio, circa a queste quattro iuvi-
tate seiuge de memorando spectamine cum parole sufficientemente ex-
primere ualesse. Oltragli incliti adolescentuli & stipante agmine di inu-
mene & periucunde Nymphe, piu che la tenerecia degli anni sui elle pru-
dente & graue & astutule cum gli acceptissimi amanti de pubescente
& depile gene. Ad alcuni la primula lanugine splendescēte le male in-
serpiua delitiose alacremente festigauano. Molte hauendo le facole sue
accense & ardente. Alcune uidi Pastophore. . Altre cum drite haste
adornate de prisches polie. Ettali di uarii Trophæi optimamente ordinate

From Hypnerotomachia Poliphili : Aldus, 1499.

Numerous woodcuts, among the oldest and most remarkable artistically of Italy, adorn this handsome folio, including representations of a triumph of Vertumnus and Pomona and the sacrifice to Priapus. Colonna may have turned monk after death or the convent had robbed him of his mistress, but his passion and learning are immortalized in this typographical monument. The example in this library is of uncommon size, and as fresh throughout as when just issued. A copy of the 1545 Aldine reprint of the "Hypnerotomachia" is also in the collection, but it lacks the typographical brilliancy of the first edition.

Besides saving Greek literature, Aldus accomplished a revolution in printing that has helped learning almost as much as did the substitution of print for manuscript. The sight of Petrarch's slender and sloping handwriting suggested to him the invention of italic characters, and Francesco da Bologna was commissioned to design them. With italic types it was possible to compress into octavo volumes what had filled the cumbersome and costly folios and quartos hitherto printed. The small books could be sold for about fifty cents,—a tenth, perhaps, of the cost of their predecessors,—and soon the poorest scholar was able to carry in his pockets a library of the classics. The Aldine italics dawned upon the world in 1501, and here is a beautiful copy of the very first book printed in that character, the excessively rare edition of Virgil of April, 1501. As the forerunner of a vast multitude, and the earliest embodiment of a great idea, it would be a supremely fascinating volume, even if its scarcity did not place it among the most precious of treasures.

The oldest Italian work in italics is the Petrarch of July, 1501, edited from an autograph transcript of the poet. Of the four *Aldines printed upon vellum* contained in this library, one is the supposed unique copy of this 1501 edition of the Petrarch. It is in spotless condition, the first page being surrounded with a colored border of ivy leaves, and all the initials illuminated. Underneath the title are verses in the handwriting of Cardinal Bembo, for whom the book was illuminated. Upon the reverse of the title are painted the arms of Lord Johnstone, followed by

Oi! *Li solisti* in rime fiorse il fiore
 Di quei soviri, ond'io nadrua il core
 In più mio primo gosentile errore;
 Quand'era in parte d'liuor da quel ch' i fons;
 Del natiufile, 'ndi lo piaingere sporo
 Fers le uane fioranç e' l'ua dolore,
 Que fisi chi per preua intendere amore,
 Spero trovar pietà, non che perdano.
 Ma ben meglio hor, si come al popol natio
 Finora fui gran tempo onde solente
 Di me medesmo m'auai regg'go;
 Et del mio natiu' s'ueg'gher è fuoro,
 E'l pover fisi el considera raramente
 Che quanto piace al mondo è bruci p' goso.

Per far una leggiadra sua tendetra,
 E' fiori in un di lor velle offrì,
 Cetamente amò l'oro riperle,
 Com'ebono ch'a niente lungo et tempo difetta.
 Eva la mia Mirella al cor riferiti:
 Per far iu et sic glorchi [sic] de' feli,
 Quando colpo morei l'i' qui d'infel.
 One foli fijatemi agia jadra,
 Tro verlora nel principio d'infel,
 Non habbia tempo ne nego ne frutto,
 Che pur se al bisogno prender larme;
 O vero al pozzo fatto, et alto
 Rurarmi ammirende d'ir fratto;
 Del qual bogg' mortelle, et non po' aiutare.

▲

ii



From Petrarch on Vellum, Aldus, 1501.

the contents in gold letters on a blue ground, and beneath them a miniature of Petrarch sitting by a tree and being crowned. On the page facing the "Triumphs" is a fine painting in two compartments, one representing the fable of Daphnis: below is Cupid standing with bow and arrow, the title to the "Trionfi" being between these miniatures. Juvenal and Persius, and Martial, fill two octavos in italics of the year these letters were introduced. Such an invention well deserved the patent or privilege for its exclusive use granted to Aldus by the senate of Venice and three popes.

Of 1502 are the first editions of Thucydides and Herodotus, a pair of noble folios in Greek. Aldus's energy in discovering food for his press must have dismayed the old calligraphers, whose deep-veined hands were cramped by incessant copying of manuscripts. Their only consolation in the ranks of the unemployed was in such thoughts as George Eliot lets Romola's blind father express: "And even these mechanical printers who threaten to make learning a base and vulgar thing—even they must depend on the manuscript over which we scholars have bent." Dante had always been printed in folio until, in 1502, Aldus issued a more handy edition, and with it began to use his typographical mark—the anchor and dolphin. As the mark does not appear in all the copies, Renouard suggests that it was not ready when the printing began. The Dante of this collection is without the Aldine anchor, and may, therefore, be regarded as an early copy. This famous device occurs upon some medals of the Roman emperors, and one of them having been presented to Aldus, he reproduced the design in a cut of the "Hypnerotomachia," and in a preface of the same year spoke of having as companions the dolphin and anchor, of giving much by delay and of giving incessantly. Never was there a more appropriate printer's mark than this symbol of the ancient *Festina lente*, for in typography the activity of the dolphin achieves plans as solidly grounded as the anchor. A copy of Statius was printed in the same month with the Dante, and bears the Aldine device, as does also the volume containing Catullus, Tibullus, and Propertius, with the date of 1502. Here

is a small octavo of Ovid's "Heroides" and other works, issued in 1502, and sanctified from having once belonged to Grolier. His arms are painted in a medallion, surrounded by the name, M. Jehan Grolier, Councillor of the King, Treasurer and Receiver-General; and his ordinary device, *Æque difficulter*, appears in another medallion with a picture of a hand emerging from a cloud to pluck a lance out of the ground. Aldus was a busy man to accomplish what he did in 1502, and, to save precious time, it is no wonder that he placed over his door the notice to intruders: "Whoever you are, Aldus begs, that, if you have any business with him, you will be brief, and when through, will go away, unless, like Hercules to weary Atlas, you come to offer your shoulders, for there will always be work, whatever you do and however often your feet bring you here." Great must have been the wrath of Erasmus, if he read these words, when he had to wait, like a common mortal, for his interview with the Venetian printer.

The 1503 folio of Lucian is a fine example, from the library of Renouard, the annalist of the Aldine press, and was bound by Bozérien *jeune*. An octavo of 1503 contains the "Florilegium," or Greek Anthology. Of the same year and size are the two volumes of Euripides, fourteen out of the eighteen tragedies being here printed for the first time. In the preface Aldus remarks: "Every month we send out from our Academy a thousand and more volumes of some good author." No one man could compass unaided what this ambitious typographer aimed to do, for, differing from his modern successor, he combined in himself the discoverer of manuscripts, editor, printer, publisher, and bookseller. Help he received from learned friends, some working for pleasure, others at a salary, and several being inmates of his house. A select number of friends and helpers formed the Aldine Academy, meeting to discuss literary questions, and choose books, manuscripts, and readings. The rules of this Academy were in Greek, and by them the member failing to speak Greek was to pay a fine, the money thus accumulated having to be expended by Aldus for banquets.

The edition of Homer following next after the Florentine *princeps* of 1488 came from the Aldine press in 1504. A superb copy of the volume of the Iliad is here on vellum, proceeding from the Ebner library of Nuremberg and honorably mentioned by Renouard. The Latin poetry of Augurellus is of 1505, and the volume once belonged to that famous fighter, Prince Eugene of Savoy, who may have been interested in its versified researches into the art of making gold. Æsop and other authors occupy a magnificent folio of 1505, formerly treasured in the Sykes and Beckford libraries. A copy of the 1509 Horace is bound in citron morocco by Trautz-Bauzonnet. The Sallust, of the same year, is Grolier's copy, with *Io. Grolierii et amicorum* on the front cover, and *Portio mea, Domine, sit in terra viventium* upon the reverse; the binding, extremely fine and well preserved, being duly recorded by M. Le Roux de Lincy. In the copy of Cæsar's "Commentaries" of 1513 there is under a woodcut the name Uxelodunum, supposed to be in Aldus's own script, and a most elegant hand he wrote. Of 1513 is a very choice uncut folio, containing the commentaries of Alexander of Aphrodisia on Aristotle's "Topica." The *princeps* edition of Pindar, in Greek, is an octavo of 1513. The signatures of its sheets are in figures instead of letters, a practice unusual then, but revived by modern printers as a happy innovation.

Aldus died in Venice on February 6, 1515, and at his funeral books were placed around his coffin. The publications of 1515 were planned at least under Aldus's inspiration. A sort of eulogy on the great printer forms a preface to the edition of Lactantius, and here are also the Dante, Aulus Gellius, and Lucretius of the year of his death. Twenty years of intense labor made Aldus famous, but left him poor, and shortened his life. He had married the daughter of Andréa Torresano of Asola, who acquired the materials of Nicolas Jenson and became a printer of repute, and thus the mantle of Jenson may be said in a way to have fallen upon Aldus. Holding like an anchor to his purpose of reproducing the classics, he was as untiring as the dolphin in doing his work. Never was there a busier man. Besides giving his

personal attention to the many books coming from his press, he was a deep student, carried on a correspondence with learned men all over Europe, and wrote prefaces, dissertations, grammars, and treatises, that would alone have gained him fame. Successive generations of erudite critics have improved his texts, but he did the best possible with the manuscripts at his command, and the editions of this pioneer printer of the Italian Renaissance will ever be valuable to the scholar and bibliophile. They are important monuments of learning and typographical enterprise.

While the books of the elder Aldus are most rare and precious, later Aldines are still highly prized. From 1515 to 1519 Aldus's father-in-law, Andrea of Asola, with his two sons, managed the famous press, and several notable editions of this period are here. The *editio princeps* of Pausanias is a Greek folio of 1516, of a remarkably large size, with many rough leaves. Another 1516 folio contains Cardinal Bessarion's chief work, "In Calumniatorem Platonis libri quatuor," together with his translations of the "Metaphysics" of Aristotle and Theophrastus. The great scholar was equally anxious to unite the Greek and Latin churches and to reconcile the philosophy of Plato and Aristotle. With his sympathy for every intellectual manifestation of the Renaissance, Grolier failed not to acquire this treatise against Plato's calumniator, and his copy, in a matchless binding, enriches this collection.

The first Aldine Terence of 1517 is called extremely rare, but this library contains a vellum copy with illuminated initials, bound in fine old Venetian morocco. The Ausonius of the same year is bound by Trautz-Bauzonnet. The Æschylus, in Greek, of 1518 is a first edition, but so poorly edited that two plays are merged in one. Pliny's "Epistles," printed in 1518, are also here. The works of the Neapolitan poet and humanist Pontanus fill three octavo volumes of 1518 and 1519, bound by Capé in crimson morocco, with olive panels and gold tooling in the style of the Renaissance. Richly painted borders surround the title-pages, and the initials throughout are painted in gold and colors. Grolier had no less than six copies of Pontanus in his library, and one of them is Mr. Hoe's—a volume of 1518, with the usual Gro-

lieresque inscriptions upon its dark, gold-tooled binding, and with these words at the end written by the bibliophile's own hand : *Io. Grolierii Lugdunen. et amicorum.* The great book-lover heartily appreciated the Aldine family and press, and Aldus with other scholars sat at that dinner where, as the story goes, Grolier presented to each guest a pair of gloves filled with gold coins. The Greek Bible of 1518, in folio, is the rare and fine edition of the Septuagint, planned by Aldus but executed by his successors. The Horace of 1519 is the third Aldine edition. Of 1521 are Apollonius Rhodius, Suetonius, Petrarch, and Quintilian. A Plautus appeared in 1522, and so did the erudite treatise of Budæus, "De Asse," dedicated to Grolier and handsomely bound in green morocco. All these are here.

A splendid and unique copy, *upon vellum*, of Celsus, the great Latin authority on medicine, bears the date of 1528, and its binding is the work of Cuzin. In the same year appeared the first edition of Castiglione's "Cortegiano," a folio with the book-plate of Joseph Smith, formerly British consul at Venice, and a successful collector. Another copy of this "Golden Book" in a grand binding is Grolier's, and in its portrayal of the courtier as a perfect gentleman the great bibliophile saw himself mirrored.

Andrea of Asola died in 1529, and the dissensions between his and Aldus's heirs stopped the press during four years. Then Aldus's son, Paulus Manutius, took the helm in 1533, at the age of twenty-one, and proved himself worthy to continue the glorious work of his father. Despite his delicate health, he was all his life an indefatigable lover of books and study. As the father had left little to be gleaned in the field of Greek literature, the son turned his attention more especially to Latin, and became a passionate Ciceronian. His days and nights were devoted to a perpetual commentary on his favorite author, and he wrote Latin in a masterly style, closely modeled after Cicero,

Paolo Manuzio's first publication was appropriately enough Cicero's "Rhetorical Works," and they are here in an octavo volume, with the date of March, 1533. The "Scriptores Rei rusticae" appeared in the same year, and this copy came from

Hamilton Palace. Valerius Maximus of 1534 is one of the several copies that once adorned Grolier's library. With so many duplicates as Grolier seems often to have had, he could afford to lend to his friends, and there is perhaps after all not such unprecedented generosity in his phrase, "*et amicorum.*" Isocrates is a Greek folio of 1534, and so too is the "Joannis Grammatici in posteriora resolutoria Aristotelis, Commentarium." Gratius and other Latin poets are embodied in an octavo of 1534. The Italian and Latin works of Jacopo Sannazaro were printed in 1534 and 1535. His "*Arcadia*" sings the charms of his first wife, with whom he fell in love at the tender age of eight; his second wife is celebrated in smaller poems; and the Latin poem "*De Partu Virginis*" occupied him in part during twenty years, and gained for him the name of the "Christian Virgil."

A Terence of 1545 is in an old binding after the style of Grolier. Ariosto's works in Italian appeared also in 1545, and are justly classed in this library among the rarest of Aldine editions. Cicero's "*Orations*" fill three octavos of 1546. In a letter to a friend, Paulus Manutius said that during twenty years he never passed a day without writing some Latin. One result of this industry is his excellent "*Commentary on Cicero's Epistles to Atticus,*" an octavo volume of 1547, here bound in brown morocco by Lortic. An elegant Latin translation of Demosthenes is the work of Paulus Manutius, and was issued in 1551 for the second time. Cicero's "*Offices*" appeared in 1552. Of the next year is a volume of commentaries by Gribaldi, the Italian jurisconsult, whose leaning toward the principles of the Reformation made him flee for safety to Switzerland, where the Calvinists would have executed him for heresy, if the plague had not happily removed him beyond the reach of earthly persecution.

A disease of the eyes, causing the physicians to order Paulus Manutius to shut his books, could not retard his activity as a publisher. In this dark time for him appeared the editions here preserved of Demosthenes in Greek, three octavos of 1554. Cicero's "*Opera Rhetorica*" of the same year in two volumes, and Cicero's "*Offices,*" and the Horace of 1555. The Italian ver-

VITA
DI
COSIMO
DE'
MEDICI,
PRIMO
GRAN DVCA
DI
TOSCANA,
Descritta
da
Aldo Mannucci.

IN BOLOGNA



MDLXXXVI

Title from publication of Aldus Manutius the younger.

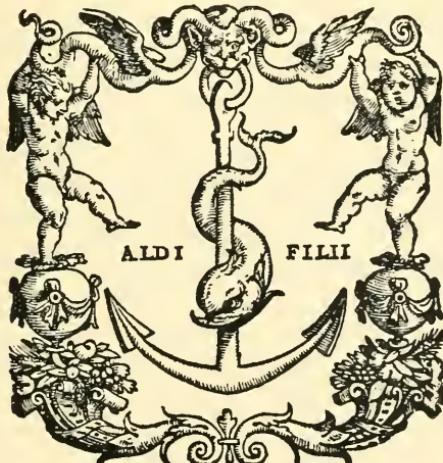
sion of Demosthenes and Æschines is an octavo volume of 1557. Paulus Manutius had not a little business trouble in connection with his printing for the Venetian Academy, which institution came to an inglorious end with the bankruptcy of the senator who founded it, and the learned typographer also entered into a scheme for cornering the fish market, which exposed him to legal prosecution and made it prudent for him to absent himself from Venice for a time. His unsuccessful speculation was atoned for by his publishing triumphs.

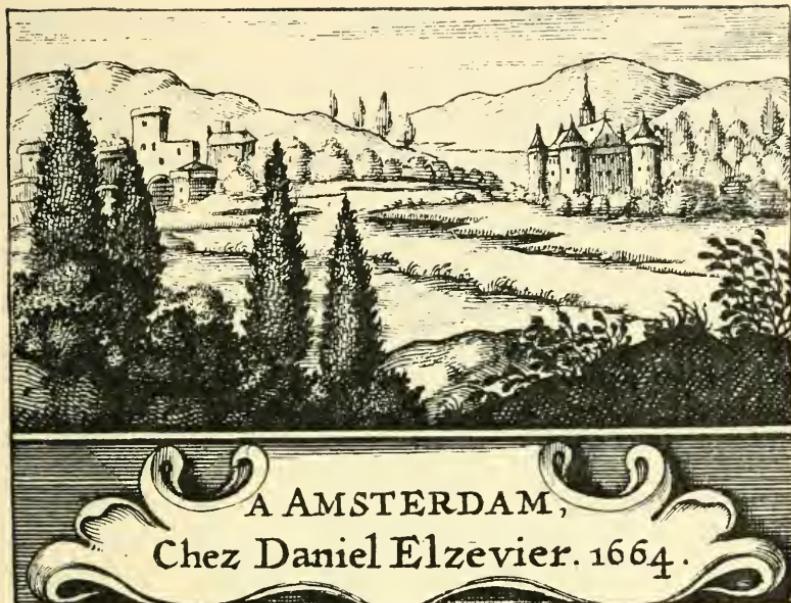
Three folio volumes of the works of the Italian jurisconsult Natta are dated at Venice in 1559, 1560, and 1562. Accepting a flattering invitation from the Pope, Paulus Manutius undertook during several years the management of a printing establishment at Rome, and a specimen of the ecclesiastical literature that came from this press is here in a quarto volume of 1563, containing the works of Gregory of Nyssa. A folio with the imprint of Venice, 1573, is a treatise by Pætus on Greek and Roman weights and measures, and its rarity may be due to its poor execution, which made the head of the house of Aldus express a wish for its destruction.

After the death of Paulus Manutius, in 1574, the typographical scepter fell into the hands of the last of the Aldine triumvirate, Aldus Manutius the younger, who was but a weak successor to his father and grandfather. As a precocious boy he had seen his name affixed to some erudite books, but his youthful promise did not blossom into mature achievement. Fond of writing and figuring as a college professor, he showed inconstancy of purpose throughout his life, the lesson of the Aldine anchor being lost upon him. His marriage to a daughter of the typographical Giunta family helped to extinguish him. Among the publications of Aldus the younger secured by Mr. Hoe are the Latin letters of his father, issued in 1580; his own "Vita di Cosimo de' Medici," 1586, with an artistic title-page; Italian works by Gozzi; the "Oracoli Politici" of 1590; and a Latin folio of 1594 on Augsburg by Velser in an old red morocco binding with the arms of De Thou.

Good books are, like good money, sometimes counterfeited, and the Aldine editions were too excellent to escape imitation. The printers of Lyons showed uncommon skill in this piracy, and three Lyonese counterfeits are here. Prudentius is one of the editions oftenest announced as Aldine. The “*Epistolæ familiares*” of Cicero on vellum and untrimmed, a volume of great beauty as well as rarity, came from the Sunderland Library, and is doubtless the copy noted by Renouard as being in England. The counterfeit Martial is dated 1512.

The hundred and more Aldine volumes, not all enumerated, form a most interesting feature of this bibliographical collection. Stately Greek folios, octavos of close serried italics, illuminated copies hallowed by Grolier’s touch, speak eloquently of the men and the measures that made the Renaissance a grand prelude to modern history.





A AMSTERDAM,
Chez Daniel Elzevier. 1664.

ELZEVIRS

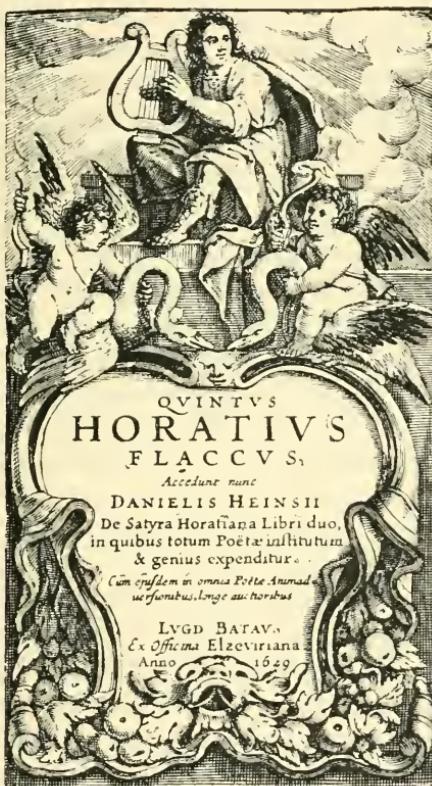
TO the studious mind Leyden is the most charming town in Holland. Its canals are freshened by the waters of the Rhine, languidly hastening to their sandy outlet half a dozen miles away. The streets are scholastically still; the houses within and without are as clean as only Dutch scouring can make them; and in many shining windows the sign of "Cubicula locanda" invites lodgers, and awakens strangers to the fact that here at least Latin is not altogether a dead language. From the ancient fort on the hill one looks down upon the city and surrounding country, as did in 1574 the starving inhabitants, when they watched the rising inundation and the ships sail over the land to drive off their hated Spanish besiegers. That terrible siege is commemorated by the inscription on the town hall: "When the black famine had brought to the death nearly six thousand per-

sons, then God the Lord repented of it, and gave us bread again, as much as we could wish." Remembering that "man shall not live by bread alone," William of Orange rewarded the brave Leydeners by founding, a year after the siege, the famous university that has metamorphosed the place ever since into a scholar's paradise.

When this university was five years old, its growing reputation attracted, in 1580, the Flemish bookbinder, Louis Elzevir, to Leyden as the intellectual center of Holland. With the binder's business he soon united the selling of books to the professors and students, but he was not at first successful enough to keep his property from going to pay his debts. Then he received permission to build a shop upon the university's ground, and from this humble beginning rose the celebrated house of Elzevir. By thirty years of perseverance he developed a large business, extending even to France and Germany, but he never printed the books he published, and they are not remarkable. In 1617 Louis Elzevir died, leaving six sons, thus establishing the family, as well as the business, most solidly. Two sons, Matthieu and Bonaventure, succeeded to the management of affairs, and in a few years Matthieu retired in favor of his son Abraham. Another son of Matthieu, Isaac, was the first printer of the family, and when he turned over his materials to his relatives, Bonaventure and Abraham began with 1626 the golden age of the Elzevirs. Not a little genealogy is thus necessary to understand the history of the Elzevirian press. The tendency of the art of printing to perpetuate itself in certain families, evidenced by the Alduses, the Estiennes, the Elzevirs, the Plantins, and others, has never been adequately considered, and there is room for a dynastic chart, a genealogical dictionary, or a peerage of printers.

The library of Mr. Hoe abounds in Elzevirs. They are not such tattered, cropped, soiled, and naked specimens as tempt the novice on all sides, and would be dear at almost any price. Willem's, the Elzevirian annalist and high priest, might well approve of them as editions of the good dates, with red letters in the right place, having the proper mistakes in pagination, and

often of an unabridged stature that can only be eloquently expressed by millimeters. From end to end perfectly unmutilated, in virgin freshness without spot or stain, exquisitely printed, artistically ornamented, and luxuriously bound, these ravishing little nuggets of the press are calculated to convert any one to a



mad idolatry of the Elzevirs. To look at them is to be filled with the desire to possess them. Like bibliographical sirens they beguile the enamored bookman into almost fatal extravagance.

An example of the little Elzevir Republics is the "Helvetiorum Respublica" of 1627. Very pretty and quite rare is the edition of Ovid, in three volumes, of 1629, and Horace of the same year

has the copious annotations of Daniel Heinsius. With these two authors was inaugurated the Elzevirian series of Latin classics in small size.

After nine years of tireless exertion, Bonaventure and Abraham Elzevir, the ablest of the family, reached in 1635 the summit of success, and produced some typographical masterpieces that were not afterward surpassed. The Cæsar, Pliny, and Terence of that year mark the height of their achievement, and they are all here. Duodecimo form, neat types, clean paper, tasteful ornaments, and elegant typography match admirably with Cæsar's concise style. His works, like the Elzevir books, contain much matter within a little space. Both might say, "Veni, vidi, vici." Pliny's "Natural History," in three volumes, is the only Elzevir issue of that classic, and experts justly regard it as a superb piece of printing. Of Terence's comedies the Elzevirs published no less than five editions with the date of 1635, all having the same number of pages. The first and finest, in a binding by Roger Payne, enriches this library, with the word *Laches* in red letters on page 51, with several mistakes in pagination, and with the index finished off by a mask depicting a buffalo's head and an appended crab. It may be compared with the second impression, also here, having the same word in black and a final ornament of a Medusa's head.

Another duodecimo of 1635 contains the "Opera Omnia" of Sulpicius Severus with the typographical mark of the *Solitary*, often used by the Leyden Elzevirs during almost a century. The meaning of this device is best expressed by the line of Destouches — "Je suis seul en ce lieu sans être solitaire."

A typographical gem is the Virgil of 1636, the genuine original edition with the two passages in red, and not one of the two reprints of the same date. The fastidious Charles Nodier would never have Virgil in his library, because he could not secure a fine copy of the Elzevir Virgil of 1636, such a fine copy as the one here perhaps. Beautifully printed though it be, this Virgil offers anything but a perfect text. It was edited by Daniel Heinsius, professor and librarian of Leyden University, and the liter-

ary adviser of the Elzevirs, a man of tremendous learning but rather crabbed disposition. Heinsius was, however, a thorough bookworm, and Burton's "Melancholy" quotes him as saying: "I no sooner come into the library, but I bolt the door to me, excluding lust, ambition, avarice, and all such vices, whose nurse is idleness, the mother of ignorance, and melancholy herself, and in the very lap of eternity, amongst so many divine souls, I take my seat, with so lofty a spirit and sweet content, that I pity all our great ones, and rich men that know not this happiness."

Here also is the 1640 Seneca, the first and best of the three Elzevirian editions, with a fourth volume added containing the notes of Gronovius. This erudite commentator had reason enough to complain of the parsimony of the Elzevirs. When they made him pay three cents postage on a letter sent through them, he bitterly remarked: "By this fact I recognized their avarice. Is that my reward for all the trouble I took in editing their Seneca?" Another 1640 volume contains the works of Justin, with an interesting engraved title.

A fine copy of the pretty and much sought Cicero of 1642 has its ten volumes bound by Duseuil, and in one of them the bibliographer, J. J. de Bure, has noted the completeness of the collation with the date of 1794. During the troublous times of the French Revolution, a hundred years ago, some bibliophiles were busied with their books as usual, and doubtless found many bargains, while the guillotine cut down prices as well as heads.

The Elzevirs, as good Protestants, may have felt it incumbent upon them to take particular pains with their life of the great Huguenot Gaspard de Coligny, a French translation from the Latin of Jean de Serres, printed in 1643; for the victim of the St. Bartholomew Massacre is commemorated by one of the choicest Elzevirian volumes. A pair of duodecimos contain all the plays of Pierre Corneille that the Elzevirs printed, an excessively rare collection, dated 1644-47, in a red morocco binding by Trautz-Bauzonnet.

Dear to the heart of the true Elzeviriolater is the 1648 edition of "Les Mémoires de messire Philippe de Commines," and here

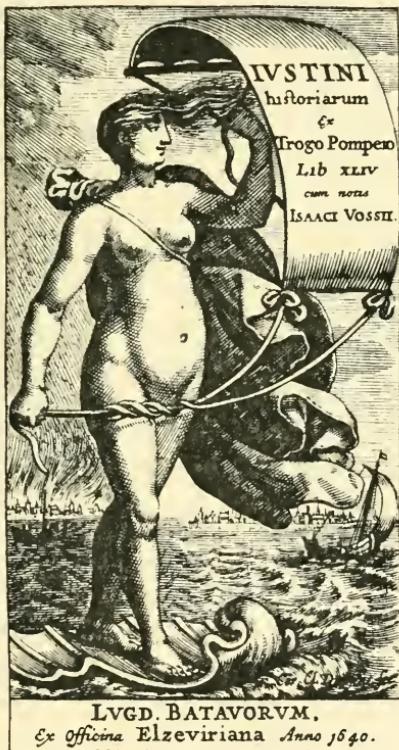
shines the finest copy known of this book beautiful. Its height is 137 millimeters, nearly three millimeters taller than any other recorded example. Figures become more significant when it is remembered that the breadth of a hair or two makes sometimes all the difference between the giant and the dwarf Elzevir. Charles Nodier is not too wildly improbable in his clever story of the



Elzeviriomaniac who pined away and died on learning that a rival had secured a volume one third of a line taller than his own. So the collector must be microscopically exact in his measurements, and a golden rule he may well carry with him for his Elzevirimeter. This colossus of a Commines comes from the library of La Roche Lacarelle, and is superbly arrayed by Trautz-Bauzonnet

in red morocco doubled with blue—good leather in the right place, the zealots would say, who think all morocco wasted that does not enshrine books, even though it form the daintiest of slippers for the most beautiful woman in the world.

A travesty of Virgil in French burlesque verses is a rare Elzevir of 1648, and was written by Scarron, the mirth-provoking para-



lytic whom the future Madame de Maintenon preferred to marry rather than enter the convent. "L'Eschole de Salerne," a burlesque translation by the physician Louis Martin, and two macaronic poems are contained in a rare Elzevirian masterpiece of 1651. In good condition this elegant little book costs not a little money. Elzevirs resemble certain geniuses, in appearing to the best pos-

sible advantage only when unshorn. Their strength, like Samson's, vanishes if they be shaven. The copy of "L'Eschole de Salerne" in this library is absolutely uncut, none other on record having survived the revolution of time without suffering from the binder's knife. Its height is 147 millimeters, twelve millimeters more than can be claimed by any of its brethren. Such a treasure merits a precious casket, and has received it in the form of a binding of citron morocco inlaid with blue and red and doubled with blue, one of the twenty-two mosaics created by Trautz-Bauzonnet. At the sale of Count Octave de Béhague's library this beautifully bound duodecimo brought 16,100 francs, though it numbers only 139 pages.

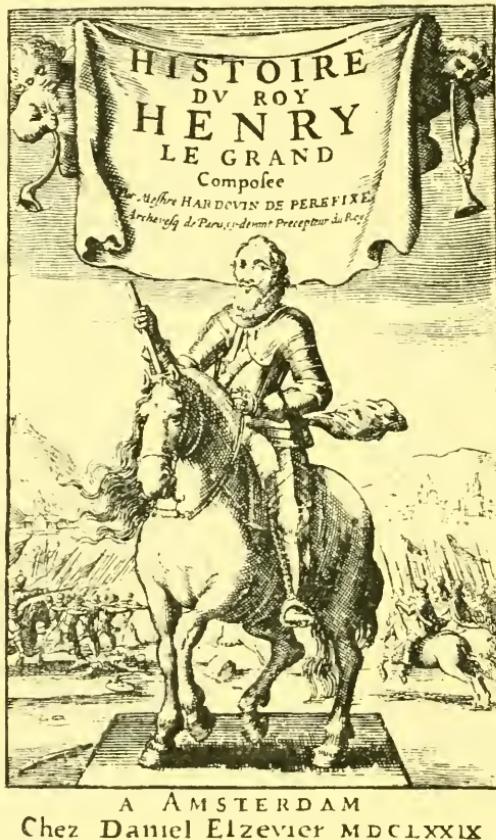
In the beginning of the classical period of French literature Jean de Balzac, the elder Balzac, was a great light. The reform attempted by Malherbe in poetry Balzac carried into prose. He preached style by example, and even if he had merely the airiest of nothings to communicate, he threw around them the halo of consummate rhetoric. His writings became the study of every pretender to taste, and naturally the Elzevirs thought it worth while to reprint a volume of his select letters. Their pirated wares were so typographically beautified, that authors felt honored rather than injured by the larceny. Here is the second edition of these "Lettres choisies" of 1652, prefaced by a flattering letter from Balzac, in which he tells the printers: "I am obliged to you, and perhaps more than you think. The right of Roman citizenship was something less than the favor you have done me. For what do you think it is to be put in the number of your authors? It is to rank among the consuls and senators of Rome; it is to mingle with Ciceros and Sallusts. What a glory to be able to say, 'I form a part of this immortal republic; I have been received in this company of demi-gods!' Indeed, we all live at Leyden under one and the same roof. . . . Art is extended and compressed to the artisan's equal praise. There have been workers to whom pyramids and colossuses gave reputation. There have been some who made themselves famous by rings and seals. Does not history speak well of a four-horse chariot

which a fly covered with its wings? Since this is so, and the perfection of works is found rather in the good use of the stuff than its profusion, I have no reason to complain because you have put me in a little volume." Several of the Elzevirian volumes of Balzac in this collection are in an uncut state.



Bonaventure Elzevir, the man of business, and Abraham, the printer, both died in 1652, and were succeeded by their sons, Daniel and Jean, whose association lasted only two and a half years. A handsome volume of their production contains the satires and other works of Regnier, and so good a copy as this is

a rarity. Among the most precious and beautiful of Elzevirs is the edition of Thomas à Kempis's "De Imitatione Christi," printed by Jean and Daniel Elzevir. It bears the imprint of *Lugduni* instead of *Lugduni Batavorum*, because it was almost a tradition with the family thus to label the books intended especially for



Roman Catholic countries, where Lyons would sound more edifying to the faithful than Leyden. Although undated, this delightful book was probably called into being in 1653. The copy in this library is 129 millimeters tall, and Lortic has robed it in blue tooled morocco lined with red.

The glory of the Elzevirs of Leyden seems to have departed with Daniel. Jean inclined more to printing than publishing ; his widow executed comparatively few books besides the academic theses, for the Elzevirs were the official printers of Leyden University during 92 years ; and Jean's son, Abraham, the last and least of the Elzevir printers, let things go to ruin, until his death, in 1712, put an end to the Leyden house.

As Rome in its decline and fall saw the seat of empire migrate to Byzantium, so the capital of the Elzevirian Empire was for a time transferred from Leyden to Amsterdam. A grandson and namesake of the family's founder, Louis Elzevir, established himself in 1638 at Amsterdam, and when in 1655 Daniel left Leyden to join him, the primacy remained with Amsterdam for a quarter of a century, as it had done with Leyden. If the same work was published in both cities, the Leyden edition is always to be preferred, but Louis and Daniel were nevertheless the foremost printers of their day, and some of their creations merit the Elzeviriographer's highest praise.

The one Elzevir that all the world has heard of is “ ‘Le Pastissier françois.’ Where is taught the manner of making all sorts of pastry, very useful to all sorts of persons. Together with the means of preparing all sorts of eggs for fast and other days in more than sixty ways.” This little duodecimo was issued in 1655 by Louis and Daniel Elzevir with their typographical mark of the Minerva and the motto *Ne extra oleas*. The ancient Greek race-course ended in a row of olive-trees that were not to be passed, so this enigmatical device may be interpreted — Go not beyond the bounds. The “Pastissier” is a reprint of a cook-book published two years earlier in Paris. For a long time it was considered the rarest of all Elzevirs, and only two copies were known to the bibliographer who first wrote a book on the family. M. Alphonse Willems declares the volume has usurped its reputation for rarity, because he can prove the existence of thirty copies at least, without counting one burned up by the Commune in Paris and some ten others, concerning which particulars are wanting. He is indignant at the favor shown such an insignifi-

cant work, while there are so many other Elzevirs more precious in execution and contents and infinitely rarer. But the “*Pastissier*” is likely to maintain its renown despite M. Willems. As it was intended for the use of cooks, and the kitchen rivals the nursery in wearing out books, it ought to be rare. In some recondite country districts of Holland, where the parlor cupboards overflow with choice old Delft, the stable windows are curtained with lace, and the cows’ tails tied to the ceilings for the sake of cleanliness, a like conservatism in the kitchen during a couple of centuries may have saved a few “*Pastissiers*. ” Bibliophiles should hunt for them, and some fortunate possessor of the book ought also to give a banquet with all the viands prepared according to its receipts. This famous Elzevir has varied vastly in price. M. Fontaine de Resbecq in his literary voyages on the quays of Paris once noticed a little volume that had been stripped of its binding. Pulling it out, he recognized the “*Pastissier*” and inquired—“How much?” The dealer replied: “You can have it for six cents. Is that too dear?” The lucky book-hunter paid over the six cents, and no doubt he hugged his prize to his heart on the way home, while the bookseller, it is to be hoped, never learned of his blunder. In 1780 a copy sold for 80 cents, and early in this century it brought only \$12 and \$24. Of late years it brings somewhat more than six cents! The “*Pastissier françois*” in this library towers to the height of 130 millimeters, and is richly bound by Trautz-Bauzonnet in red morocco lined with blue.

A very pretty book is the first Elzevir edition of the “*Histoire du roy Henry le Grand*,” written by Hardouin de Péréfixe, Bishop of Rodez, in the hope of inspiring his pupil, Louis XIV, by the example of his royal grandfather. Two editions of the volume were issued with the date of 1661, having the same mistakes in pagination, but differing in many minor details. They are both here, the first bound by Capé in green morocco tooled with *fleurs-de-lis* and crowned H’s, and beside them stands the revised and enlarged issue of 1664, as well as the edition of 1679. There is also a copy of the 1661 edition entirely uncut.

Another production of the Amsterdam Elzevirs is the work of Hugo Grotius, "De Veritate Religionis Christianæ," 1662, the first and most sought of the five Elzevirian reprints. This trea-



tise was first written in Dutch verse, for the use of sailors on their long voyages, and while its author was in prison. He afterward Latinized it. To retain health for his intellectual labors Grotius exercised during his confinement by whipping a huge top several hours a day. His wife liberated him at last by having

him conveyed out, at the risk of suffocation, in a chest that had been sent to and fro full of books for him.

The edition of Rabelais printed in two volumes at Amsterdam in 1663 is charmingly executed from a typographical point of view, though rather faulty as to its text. Copies in good condition, as that here, are much coveted.

In 1664 Louis Elzevir retired from business, and then Daniel was left to manage the Amsterdam establishment alone, which he accomplished with great success. An excellent specimen of his work is the Italian edition of Boccaccio's "Decameron," appearing with the mark of the sphere in 1665. The catalogue of books for sale by Daniel Elzevir bears the date of 1674, and includes the books of other publishers as well as those of his own family. Its twenty thousand articles give striking evidence of a large stock and an extensive business.

The works of Monsieur Molière, in five volumes, with a supplementary volume of the posthumous works by another publisher, form a very choice set. It is the first edition of the Elzevir Molière, 1675, created by uniting the plays separately printed, and pretending to be issued by Jaques le Jeune, the name often assumed by the Amsterdam Elzevirs. Such a treasure, bound as it is by Trautz in red morocco doubled with the same, would thrill any collector with the desire of possession. The only Elzevir edition of St. Augustine's "Confessions" is a charming duodecimo of 1675, published by Daniel Elzevir in Amsterdam, but printed by his Leyden relatives. Here is the largest known copy of this beautiful book, from the libraries of Longepierre and Renouard, with the former's insignia of the Golden Fleece upon its sides and back. It can boast of an altitude of 137 millimeters. An interesting production is the 1678 edition of Livy. All the surviving books of the Roman historian are packed into a single volume of 788 pages with two columns to the page. Remarkably fine as the type is, it can yet be read with tolerable ease.

The Philadelphia Centennial Exhibition had no end of annexes, and the same may be said of the Elzevirs. When the little Elzevirian books proved so successful, a host of printers hastened to

imitate them. These imitations were formerly confounded with the originals, until Willems brought order out of chaos and separated the sheep from the goats. What he does not recognize as a genuine Elzevir is relegated to a place among the annexes. Almost every bibliophile likes to round out his collection with some of these annexes, as the creator of this library has done. Abraham Wolfgang of Amsterdam is the best-known of all the rivals of the Elzevirs, and with his typographical mark and motto, *Quærendo*, appeared the five volumes of the "Theater" of Pierre Corneille, 1664. The tragedies and comedies of Thomas Corneille are contained in five volumes more of 1665. Such a fine and complete series as this is by no means an easy acquisition. A collective edition of Racine in two volumes was published by the same Wolfgang in 1678, and it is here supplemented by the tragedies of "Esther" and "Athalie" of later date.

The Elzevirs and their annexes in this library number about two hundred volumes. Where all merit attention, it has been practicable to mention only a select few. Although books of various sizes were printed by the Elzevir family, as a rule their duodecimos alone have retained the favor of collectors. Elzeviromania is not a mere fashion of to-day. As long ago as 1699 the Abbe de Villiers, in his "Entretiens sur les contes de fées," makes one of his characters say: "You know how much books printed by the Elzevirs have for some time been sought after; that has even got out into the country, and I know a man there who denies himself the most necessary things in order to accumulate, in a library bare enough of other books, as many little Elzevirs as he can find; he consoles himself for starving to death with the pleasure of saying: 'I have ten copies of each one, and I have them all with red letters, and they are of the right date.'" The Elzevirian editions of this collection are typographical beauties. They are radiant impressions of the clear and elegant types that have been traced back to the punches of Christopher Van Dyck. Nothing could be in more exquisite taste than their ornaments, head-bands, and tail-pieces—the buffaloes' heads, sirens, flowers, fruits, crossed scepters, spheres, and other subjects, which

sometimes serve to distinguish the genuine from the imitation productions; and now and then a volume begins with an engraved title-page that might well have been designed and executed by a famous artist. It is interesting to note that the Elzevirs were contemporaries of many of Holland's greatest painters. Infinite detail and perfect finish characterize the glorious little canvases of the Dutch museums, and the dainty Elzevir volumes show the same rare power of compressing much matter within a little space and adorning it with the utmost elegance of typography. Pictures and books are like Holland itself, which offers a greater history and more of interest than any other country of its size in the world.





BOOKS OF FRANCE

A VERY important section of Mr. Hoe's library comprises the books of France. They number at least four thousand volumes, early, rare, and beautiful editions of the best authors, forming a panorama of the long and brilliant history of French literature. But the subject is so vast that only a few rays from it can be absorbed by these pages.

The incunabula and the printed Books of Hours of France have already received notice, and next to them in interest are the books of the French Renaissance. After printing had put the Greek and Latin classics in every scholar's hands, the minds of men awoke from the lethargy of the middle ages. From their invasions of Italy the French brought home the ideas of the Italian Renaissance. In this intellectual springtime Lyons became a center of great activity, and had more printers than at any subsequent period. Lyons was, after Paris, the first French city to possess a printing-press, and the first French books of France

were printed in Lyons. Characteristic specimens of the work of Jean de Tournes, Etienne Dolet, François Juste, and many other Lyonnese typographers are here. Books in the vernacular as well as in the learned languages poured from the presses of Paris, and here also are many volumes published by Antoine Vérard, Galliot du Pré, Jehan Petit, Geofroy Tory, the Estienne family, and others. French bibliophiles do not see these rare old volumes leave their country any more willingly than would the Italians part with their Raphaels, so it is a service to America to entice them hither.

After the Romance language grew out of the Latin, it branched into the *Langue d'Oc* of Southern France and the *Langue d'Oil* of Northern France. The latter became French, the Provençal of the Troubadours being vanquished by the tongue of their northern brethren—the Trouvères. Next to the *chansons de gestes* the earliest manifestations of French literature are perhaps the romances that deal with the legends of King Arthur, the Knights of the Round Table, and the Holy Grail. The most famous of these romances is “*Lancelot du Lac*,” the work, in part at least, of Walter Map, the English ecclesiastic of the twelfth century, who wrote in French. The three parts of this romance are here contained in an immaculate black-letter folio, printed at Paris in 1533.

The allegorical masterpiece of medieval France was the “*Roman de la Rose*.” Guillaume de Lorris, in the thirteenth century, began the poem with over four thousand lines, elegant in style, with many beautiful descriptions; and half a century later Jehan de Meung added to it eighteen thousand lines more, full of satire and learning, and holding up a mirror to the times. The purport of the work is indicated by its heading :

Cy est le Rommant de la Rose,
Où tout lart damour est enclose.

But this art of love, with its endless allegory and digressions, becomes tedious to the modern reader long before the coveted rose is captured by the lover. It was very popular throughout Europe,

however, for two or three hundred years. Petrarch praised it, and Chaucer translated it in part. Several old editions of the book enrich this library, and they are all in perfect preservation. One is an octavo of 1529, printed at Paris for Galliot du Pré; and an illustrated black-letter folio edition of 1531, by the same publisher, is superbly bound by Lortic in red morocco lined with blue. Two undated quartos in Gothic characters were issued early in the sixteenth century at Paris. A Lyons folio in black-letter of 1503 contains Molinet's prose translation of the "Roman de la Rose."

"Les quatre fils Aymon" is a black-letter quarto, printed at Lyons in 1526. This legendary romance derives its origin from a thirteenth-century poem, and recounts the resistance offered to Charlemagne's power by Renaud and the other sons of Aymon, with the help of a magician and their wonderful horse Bayard. The country children of France and Belgium are said to read still this chronicle, with a rude cut of the four brothers mounted one behind another upon their robust steed.

A French translation of the "Dialogues of St. Gregory the Great" was published by Antoine Vérard of Paris in 1509. It is a quarto in Gothic types, and this copy is printed on vellum. These dialogues between the saint and his deacon embrace many absurd miracles, and their visions of the state of departed souls were a great support, if not the chief foundation, of the medieval doctrine of purgatory.

Here is also another book of legends infinitely relished by the middle ages, Jacobus de Voragine's "Legenda Aurea," printed at Lyons in 1504 in a small black-letter folio, and bound in brown morocco richly tooled with gold to an arabesque pattern, a masterpiece by Rivière.

Many works were inspired by the "Roman de la Rose," among them being "Le pelerinage de l'homme," by the fourteenth-century monk Guillaume de Guillevalle, and a Vérard folio of 1511 is here, containing the first of the three pilgrimages, that of man during life.

In a black-letter folio of 1533, sold by Galliot du Pré of Paris,

is the French version, "Le bon mesnager," of the Latin treatise on rural economy by Petrus de Crescentiis, a work that was early translated into many languages.

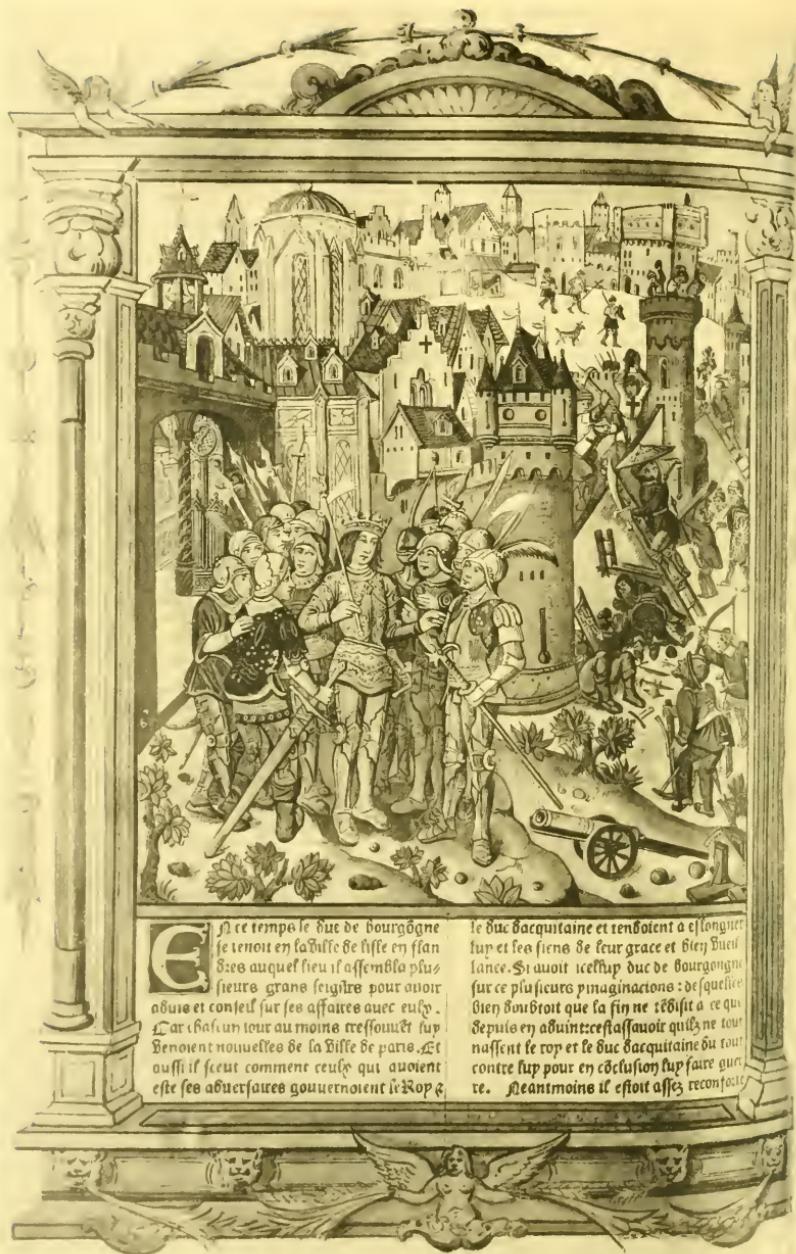
"Le grand coustumier" of Normandy is a Gothic folio printed in 1539 at Rouen. This thirteenth-century work of an unknown author is the most important source of Norman law, and its authority is said not yet to have entirely vanished in the Norman isles of Jersey and Guernsey.

Gilles de Rome, as the French call Egidio Colonna, the pupil of St. Thomas Aquinas, was the author of "The Exemplary Mirror," printed in 1517 for Guillaume Eustace of Paris in a black-letter quarto. One page has a picture of the author presenting his book to a king. Though a king may never have owned this identical volume, Madame de Pompadour did, and had it emblazoned with her arms upon old citron morocco.

"The Treasury of the Poor," in French, is a Lyons folio of 1527, compiled from Arnaldus de Villanova and other medieval physicians. Besides writing a commentary on the Latin poem embalming the health maxims of the School of Salernum, Arnaldus de Villanova dabbled in alchemy, and old authors assert that his alchemical knowledge came from the demon, and that he tried to create a man by putting drugs in a pumpkin.

The fifteenth century thought Alain Chartier a great poet. It is a pretty legend that tells how Margaret of Scotland, wife of the future Louis XI, passed through the room where the poet was sleeping and kissed his lips. When the courtiers wondered at the favor shown such an ugly man, she made answer that she did not kiss the man but the precious mouth, whence came so many good words. Very popular was Chartier's "La Belle Dame sans merci," a little poem of a lover dying in despair because his lady love would not have mercy upon him. Here are the works of Alain Chartier, Paris, 1529, small octavo, published by Galliot du Pré, and this splendid copy was bound by Derome in red morocco tooled.

Jehan Froissart's "Chronicles" form four small black-letter folios bound in three, and were printed at Paris in 1518 for Jehan



Minature from Monstrelet's "Chronicles,"
Printed for Vérard about 1500.

Petit. The last years of chivalry survive for all time in the glowing pages of this Herodotus of the fourteenth century, who wandered from court to court in search of news, and was so enraptured with lords and ladies that he never wasted any sympathy upon the common herd of humanity—the villains of feudalism.

Froissart's continuator was Enguerrand de Monstrelet. Rabelais speaks of him as "more driveling at the mouth than a mustard-pot," but Rabelais is not always to be taken literally. Monstrelet was not as picturesque as his predecessor, because his lot fell upon less chivalrous days; if he was occasionally dull, so are some modern historians; he was a most conscientious chronicler, and incorporated in his work many valuable documents. One of the great treasures of this library is a magnificent copy of Monstrelet's "Chronicles." Its three volumes are contained in two large folios, and it is the second of two undated editions published at Paris by Antoine Vérard. Printed about 1500, the black-letter text is upon vellum, and is illuminated by 6 large and 159 small miniatures, all skilfully painted. The only flaw in the work is a missing vellum leaf, which has been remade by Pilinski. Such a sumptuous copy was doubtless intended for some royal patron. Techener in 1862 sold the book to M. Ambroise Firmin-Didot for 18,000 francs, and at the Didot sale of 1878 it brought 30,500 francs besides expenses. The binding of the two volumes is a masterpiece by Lortic, and was much admired at the Paris Exposition of 1878. The covers of dark-green morocco with red lining offer an ingenious combination of sixteenth-century motives of ornament—masks, roses, birds, interlacing branches of oak and laurel springing from cornucopias, cartouches in mosaic with *fleurs-de-lis*—and an escutcheon in the middle bears the arms of France in mosaic. But this unique book is worthy of the homage done it by this glorious binding. Royal volumes ought to be royally robed.

Philippe de Commines is called by Sainte-Beuve the first truly modern writer. Heedless of knightly shows and battles, he looks beneath the surface of events for the hidden springs of

action, like the philosophic historian of the present. The hero of his Memoirs is that complex incarnation of crafty royalty—Louis XI. Here is the first edition of the “*Cronique et hystoire*” of Commines, a folio in Gothic characters, printed at Paris in 1524 for Galliot du Pré, and bearing that famous publisher’s device on the verso of the last leaf—a galley with the motto “*Vogue la guallee.*” Other early editions are the Lyons quarto of 1526 and the Paris octavo of 1539.

A vagabond character was François Villon, yet he had in him the making of a true poet. He drew materials, not from allegory, but from the emotions of his own eventful career, so the Little Testament, Great Testament, and Codicil, in which most of his poems are incorporated, bequeath much of himself to posterity. For those realistic lines picturing his gibbeted corpse there could have been no more thorough preparation than his trial, torture, and condemnation to death for burglary, a sentence changed later to exile. Few burglars have been Villons. In the famous “*Ballad of the Ladies of Old Times*” a wonderful effect is most simply achieved by the recurring line:

Mais où sont les neiges d’antan !

It makes the bibliophile rejoice that his books do not melt away like women and last year’s snows. A precious edition of Villon’s works is here in a small octavo, printed in Roman type at Paris in 1532 for Galliot du Pré, and it is enshrined in a splendid mosaic binding by Trautz-Bauzonnet. Of the next year there is a very similar and even rarer edition in a little volume, charmingly bound by Mercier in brown morocco, with a mosaic of several colors and doubled with gold-tooled vellum.

Guillaume Coquillart, legal and ecclesiastical functionary of Rheims, satirized in verse the follies of his time, though addicted to some of them himself, if the story be true that attributes his death to grief over money lost at gambling. The most sought edition of his works forms a pretty octavo of 1532, published by Galliot du Pré. This fine copy from the Heber and Nodier libraries has a superb binding of citron morocco, with mosaic of



Pour Guillaume Eustace
Libraire du Roy.

From "Les Illustrations de Gaule," Lyons, 1509.

blue and red, tooled with arabesques and flowers on sides and back, and doubled with blue morocco tooled with a broad border of foliage. This delicious binding is one of the mosaic masterpieces of Trautz-Bauzonnet.

The “Compendium super Francorum gestis,” by Robert Guin, is a Parisian folio of 1500, printed by Thielman Kerver, in Roman characters, upon vellum, with many illuminated capitals. “Les Croniques de France” is a black-letter folio of about 1515 by the same ecclesiastic, university professor, and diplomatist, whose style was praised by Erasmus. Jean Le Maire wrote “Les Illustrations de Gaule et singularitez de Troye,” tracing the French kings back to Hector of Troy. Here is a fine copy of the first edition, undated, but probably printed about 1509 at Lyons, as well as the 1524 folio. The author was historiographer at the court of Louis XII and Anne of Brittany; when they died, he lost his place, took to drink, and died insane in a hospital. The “Illustrations de la Gaule Belgique,” abridged from the Latin of the Belgian monk Jacques de Guyse, form three parts in a single folio of 1531-32, published by the enterprising Galliot du Pré.

If quantity made the poet, Jehan Bouchet would stand high, for he is said to have penned a hundred thousand verses. Although Rabelais admired him, more modern critics stagger under his prolix allegory and erudition. But his books are rare and precious in the eyes of the bibliophile, and it was a pretty pseudonym he adopted, that of “Le Traverseur des Voies Périlleuses.” Here is a work of his youth,—“when mad love troubled his senses,”—“Lamourex transy sans espoir.” It is a black-letter quarto on vellum, undated, but probably printed about 1503 for Antoine Vérard, and adorned with a score of miniatures. There are also three different editions, in Gothic type, of his “The Labyrinth of Fortune and Sojourn of the Three Noble Ladies,” the ladies being Faith, Hope, and Charity. In a folio, bound by Capé in brown morocco with a mosaic of red and green, appears Bouchet’s “Les Triumphe de la noble et amoureuse Dame,” Paris, 1536, the lady in this case being the soul.

It is a dainty little volume, one to be wrapped away in soft paper or velvet and to appear only on state occasions, that contains the poetical works of Jehan Marot, published at Lyons by François Juste in 1537. This gem of a book is in round letters with quaint cuts, and contains also the account of Louis XII's expeditions to Genoa and Venice, mingling mythology and history with true poetical license. Jehan Marot was poet to Anne of Brittany, and now and then his verse soars to the height of Clément Marot, his more illustrious son.

The last of medieval and first of modern poets was Clément Marot. He is called by Henri Estienne the prettiest of early French poets, and contemporaries speak of him as that "prince of poets and that poet of princes." The poetical license more notable even in his life than in that style of poetry called *Marotique* made his career somewhat checkered. Though Marguerite de Navarre and Francis I favored him, this did not save him from much trouble on account of his leaning toward heresy. The first of his two imprisonments is ascribed to his eating bacon in Lent, and he died an exile. Early editions of Marot are rare enough. A small octavo of 1539, printed by Guillaume du Mont, and sold by Jehan Steels of Antwerp, contains the "Adolescence Clémentine" and other works. It is a book of France published beyond its borders. Another edition was printed at Paris in 1542, by Jehan Bignon; this copy bears on the red morocco cover the name of the Duke de Nivernois, and has a manuscript note by Charles Nodier, mentioning two transpositions of leaves, which he did not think deserved the sacrifice of one of Duseuil's most elegant bindings. Of 1551 is an edition printed at Paris by Estienne Mesviere. The French version of the Psalms by Marot and Theodore Beza was printed at Lyons in 1563, by Jean de Tournes. The octavo volume includes printed music, and every page has borders, some of which had previously figured in an edition of Ovid's "Metamorphoses" and are decidedly more Ovidian than psalmodic in character. These are the popular psalms, which the king of France and his courtiers liked to sing to their favorite tunes, sacred or profane. Marot's graceful elegance of style was not due to neg-



Frontispiece from "Cupid and Psyche," Paris, 1546.

lecting the study of earlier writers. He might have browsed in this library, to judge from the elegy where he says:

Certainement Dame très-honorée
J'ay leu des saints la Legende dorée,
J'ay leu Alain le très-noble Orateur,
Et Lancelot le très-plaisant menteur :
J'ay leu aussi le Roman de la rose
Maistre en amours, et Valere, et Orose.

The classics were not scorned in France during the sixteenth century. Here is a French translation of Virgil, published at Paris by Galliot du Pré in a black-letter folio. Another French Virgil was put forth by Jehan Petit, of the same city, in 1540, and is attired in crimson morocco inlaid with other leather and splendidly tooled, a binding that the elder Lortic regarded as one of his masterpieces. The "Aeneid," turned into French by L. des Masures, is an illustrated quarto of 1560, printed by Jean de Tournes of Lyons. A folio Terence, Paris, 1539, contains the Latin in Roman characters and the French translation in Gothic. The "Cupid and Psyche" of Apuleius, in French, with most charming illustrations, was published at Paris in 1546, and carries the arms of Madame de Pompadour.

When Philip the Good of Burgundy instituted the Order of the Golden Fleece, Guillaume Fillastre became its chancellor, and the worthy ecclesiastic soon composed a work entitled "La Toison dor." Here is a copy of the second edition which appeared at Paris in 1517—a Gothic folio with quaint cuts and ornamental letters.

Baptista Mantuanus is here represented by "La Parthenice Mariane," a work in honor of the Virgin, translated from Latin into French, and printed at Lyons in 1523. He was general of the Carmelites, and, having tried in vain to reform his order, he solaced himself with literature. Erasmus predicted for him a reputation equal to Virgil's, but at last accounts Virgil was slightly ahead in the race for fame.

A small black-letter volume of about 1535 contains "Le jardin amoureux" by Christofle de Barrouso. Here are the rare 1537



From "La Toison dor," Paris, 1517.

and 1541 editions of the “*Controverses des sexes masculin et femenin*,” by Gratian Dupont, Seigneur de Drusac, in which curious work the author aims to unveil the character of women, showing it is not certain that woman, like man, was created in the image of God, considering whether a wise man ought to marry and deciding in the negative, and giving the history of women noted for their vices. A genius of many sides was Leon Battista Alberti, architect, painter, philosopher, and poet—one of the luminaries of the Italian Renaissance. A French translation of his “*Hecatomphil*” is dated Paris, 1539; and the volume includes other works and cuts. The queer title means a lady gifted with as much love as a hundred others could understand, and she advises as to what kind of a lover to choose, and how to keep him and make the most of him.

A black-letter folio published at Paris in 1540 by Galliot du Pré is “*Lorloge des Princes*,” translated from the Spanish. Boccaccio’s work on the genealogy of the gods is here in a French translation, with some quaint cuts, printed in Paris, 1531. His first book, “*Filocopo*,” is Gallicized in a Parisian folio of 1542; and the French of the “*Decameron*” is contained in another fine folio of 1545. A translation, or rather an imitation, in French, of that famous Aldine book, the “*Hypnerotomachia Poliphili*” of Francesco Colonna, is a publication of Jacques Kerver of Paris, and the editions of 1554, 1561, and 1600 may here be seen in folio, with the beautiful cuts that have been attributed to Jean Goujon or Jean Cousin.

In the first half of the sixteenth century many new ideas were introduced in the art of making books. Ceasing to be mere imitations of manuscripts, printed books acquired more a physiognomy of their own. Notes were put at the bottom of the pages instead of around the text; the Gothic types were finally vanquished by the Roman; red capitals separately written or printed gave way to typographically ornamented letters; engraved ornaments and illustrations were greatly developed; and on the bindings the titles were transferred from cover to back. In effecting these reforms no one in France took a more prominent part than

Geofroy Tory, the painter, engraver, and first royal printer in the time of Francis I. This library possesses a copy of his most noted book—the “Champfleury, in which is contained the art and science of the due and true proportion of the Attic letters, otherwise called antique letters, and commonly Roman letters proportioned according to the human body and face,” a small folio, printed in 1529 by Gilles de Gourmont, the first printer of Greek in Paris. Tory tells how one morning “I took to musing in my bed, and moving the wheel of my memory, thinking of a thousand little fancies, both serious and joyous, among which came to my mind some antique letter that I had lately made for the house of my lord the treasurer of war, *maistre* Jehan Groslier, councilor and secretary of the king our sire, a lover of good letters and of all learned personages, by whom also he is much loved and esteemed as well beyond as on this side of the mountains.” Then a passage from Cicero inspired him to undertake some good work, and the result was the “Champfleury.” This curious book preaches the correct use of the French language, derives the forms of Roman capitals from the human body considered as the type of the beautiful, and gives models of letters, with remarks on their pronunciation and suggestions for accents and other reforms, which were mostly sanctioned later by usage. The volume contains Tory’s mark of the *pot cassé*, a vase broken by a *toret* or auger, supposed to figure his grief at the loss of his daughter, although he interprets it more generally as a symbol of man pierced by fate. Counting separately each letter of the different specimen alphabets, there are over five hundred cuts in the work. Notable among them is the Gallic Hercules, the hero leading a crowd of people by a chain proceeding from his mouth to their ears, thus representing the power of eloquence, and the strength of the French Hercules to be more of the mouth than the arms. Geofroy Tory carried his ideas into practice as engraver and printer.

A most interesting book is “*Les Simulachres et historiees faces de la mort*,” published in 1538 at Lyons by Melchior and Gaspar Trechsel. It is the first edition of the “Dance of Death,”



Frontispiece from First Edition "Recueil general
des Caquets de l'Acouchee," Paris, 1623.

ascribed to Hans Holbein, whose genius is well exemplified in the designs of the forty-one illustrations, which are supposed to have been cut on wood by Hans Lutzelburger. The old ideas of death and his doings were never more artistically realized. The octavo volume is appropriately bound in black lined with white vellum tooled with skulls and cross-bones.

Rabelais is the great genius of the early French Renaissance. The wonderful work of that uncloistered monk, intermittent physician, and wandering scholar has long puzzled the minds of men. Its islets of sense are lost in such an ocean of nonsense, buffoonery, and coarseness, that the voyager is sometimes wrecked before reaching them. Montaigne puts Rabelais among the simply amusing books. La Bruyère writes : “Rabelais above all is incomprehensible. His book is an enigma, whatever may be said—inexplicable : it is a chimera, it is the face of a beautiful woman with the feet and tail of a serpent or some other more hideous beast.” And Coleridge declares : “I could write a treatise in proof and praise of the morality and moral elevation of Rabelais’ work which would make the church stare and the conventicle groan, and yet should be the truth and nothing but the truth. I class Rabelais with the creative minds of the world, Shakespeare, Dante, Cervantes, &c.” Amid such a diversity of opinion it may be best to follow Rabelais’ hint and get at the marrow of his works, as the dog breaks and sucks a bone to reach its marrow. Early editions of Rabelais are rare even in France, and as the French friends of the book ever stand ready to snap them up, they seldom wander toward America. Several, however, have been welcomed to this library. The little black-letter volume of “Pantagruel” with quaint cuts, published by François Juste of Lyons in 1542, is the identical edition that the author revised and softened in order to avoid the persecution of the ecclesiastical authorities, for he had no desire to be “burned alive like a red-herring, being by nature dry enough already.” Of the very same year is another small volume, containing both “Gargantua” and “Pantagruel,” printed in Roman letters by Etienne Dolet, also at Lyons. This edition was a reproduction



Frontispiece from Boileau's "Satires," Paris, 1666.

of earlier and inexpurgated ones, and its unauthorized appearance aroused the author's wrath. It is one of the most coveted issues from Dolet's press. The first complete edition of "Le Quart Livre des faicts et dicts Heroiques du bon Pantagruel" is an octavo of 1552, printed in Paris by Michel Fezandat. It is in Roman letters with ornamental initials after the style of Geofroy Tory, and in the privilege granted by Henry II the works of Rabelais are called "useful and delectable." A first edition of Rabelais is a priceless possession in the western half of the world. The works of Rabelais, Amsterdam, 1741, three volumes quarto, are embellished with the plates of Picart and others. Here is an uncut copy of this much sought book of France that was printed in Holland, as well as a royal one upon large paper bound in citron morocco by Derome.

Two volumes of medical treatises translated into French from Galen, and a volume on surgery from the Greek of Paulus Aegineta, were all printed at Lyons by Etienne Dolet in 1542, the same year as his Rabelais. Here also are works by Dolet himself, the "Genethliacum," 1539, poetry inspired by the birth of his son, a quarto in Latin and French with a tasteful title-page, and "Les Gestes de Francoys de Valois," coming from his press in 1543 with his curious typographical insignia. The sad fate of this scholar and printer of the Renaissance imparts uncommon interest to his books. He was unfortunate enough to fall out with most of his friends, and to make bitter enemies who pursued him to the death. The chief accusation against him at the last was his interpolation of the words *rien du tout* in the translation of a dialogue wrongly attributed to Plato, and for this *nothing at all* poor Etienne Dolet was tortured, hanged, and his body with some of his books burned to ashes, in the Place Maubert at Paris, on his own birthday, August 3, 1546.

"La Mer des Histoires" is an adaptation of the Latin work entitled "Rudimenta Noviciorum." It was printed at Paris by Nicolas Couteau in 1543, and its two Gothic folios bound in one have not a few illustrations suited to sixteenth-century taste. Here is the finest edition of the poems of Marguerite of Navarre,

printed in italic characters, at Lyons, by Jean de Tournes in 1547. The book is as fascinating as its title, “Marguerites de la Marguerite,” and bibliophiles seldom have the fortune to behold such a spotless copy as this. Bound in red doubled with blue, by Trautz-Bauzonnet, it is altogether as pretty as a *marguerite*—a daisy. Of that other book attributed to Queen Marguerite, the “Heptameron,” a copy of the Berne edition of 1780–81, in three volumes, handsomely illustrated, has never known the binder’s knife. Another child of the Lyonnese press of Jean de Tournes is Leone Abarbanel’s “De l’amour,” dated 1551, and translated from the Italian. The author was a Spanish Jew, a practitioner of medicine in Genoa, and his ideas on love smack strongly of the Cabala. On the old binding of the octavo volume are the crowned ciphers of Louis XIII and Anne of Austria.

The father of modern surgery also fathered one of the unique treasures of this library, a book of such interest that any surgeon would be almost willing to amputate his head in order to possess it. This is the dedication copy, on vellum, and presented to Henry II, of Ambroise Paré’s “La maniere de traicter les playes,” Paris, 1552, octavo, with cuts mostly of surgical instruments colored by hand, and with a painted border around the title bearing the crescents and the lovingly interlaced letters that mark the volumes once owned by Diane de Poitiers. The binding is the original one of a decidedly Grolieresque pattern, and the Yeméniz and Didot libraries have been proud to possess this rarity. Master Barber Surgeon the author calls himself. He was court surgeon to four kings of France, and Charles IX wished to save no Calvinist but him at the massacre of St. Bartholomew, if Brantôme may be believed. Paré’s manner of treating wounds was a vast improvement over the cauterization by red-hot iron or boiling oil practised by his predecessors, for he substituted milder medication and ligature of the arteries. He dressed the wound, but God healed it, was his modest explanation of his cures. A copy of an epoch-making work, without its mate in the world, is surely the highest of bibliographical prizes.

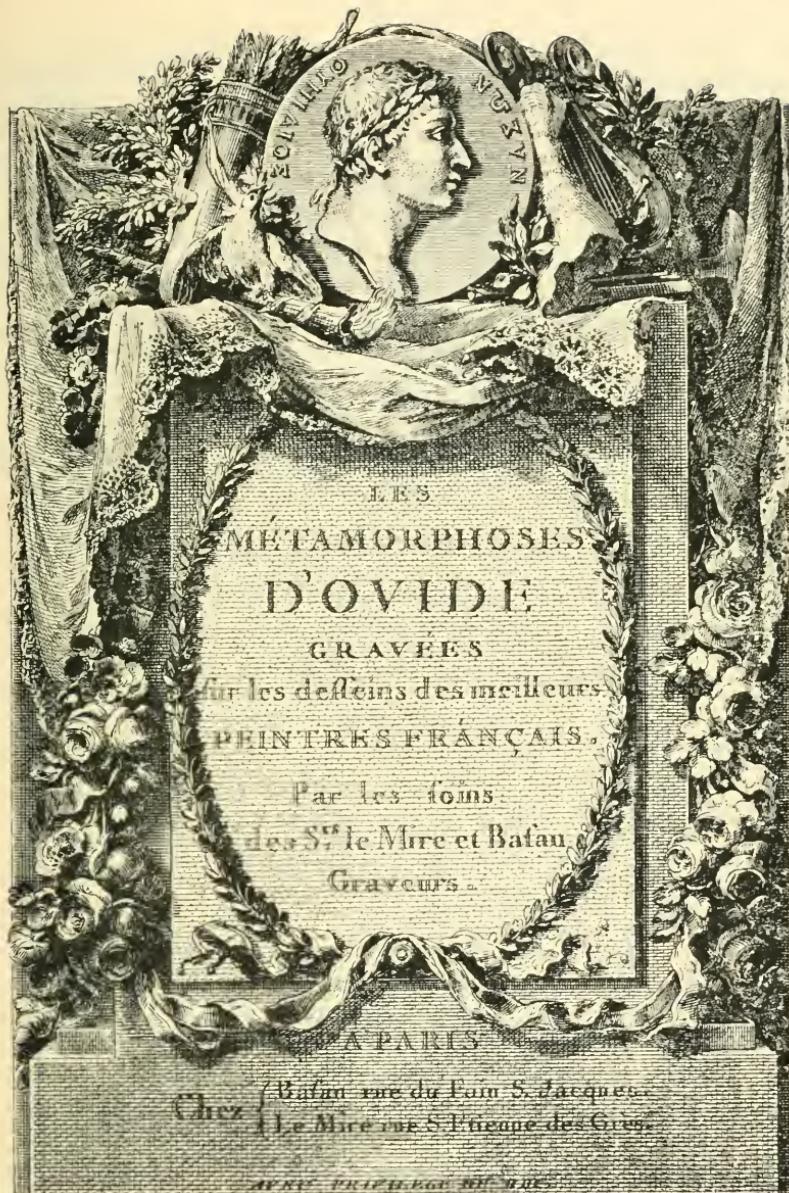
A curious octavo in italics, with woodcut borders around every

page, is Guillaume de La Perrière's "Les Considerations des quatre mondes," put forth by Macé Bonhomme of Lyons, in 1552. In sober earnest the author tells of seeing a pair of mandrakes in the likeness of the human face, male and female. J. de Strada's "Epitome of the Treasury of Antiquities" is a French translation of the Mantuan antiquary's work, published at Lyons, 1553, with woodcut portraits, and superbly bound in brown morocco covered with Grolier gold tooling by Nicolas Eve. In a Parisian quarto of 1555 is a Latin version of Oppian's work on hunting, "De Venatione," and the contemporary mosaic binding bears the arms of Gabriel Bouvery, Bishop of Angers, the very prelate to whom the volume is dedicated.

A folio printed in Paris in 1568 embodies the treatise on "Architecture" of Philibert Delorme, one of the fathers of French architecture, who planned the Tuileries for Catherine de Médicis and the château of Anet for Diane de Poitiers. The architecture of the French Renaissance is also splendidly shown in Jacques Androuet Du Cerceau's work on "the most excellent buildings of France," Paris, 1576 and 1579, two volumes in one folio. It contains plans and views of some castles no longer existing, and rare enough is a copy in such perfect preservation as this, with its brown morocco binding elaborately tooled by Thibaron-Joly.

Here are beautiful editions of two of the poets of the *Pléiade*, that band of seven men who aspired to model French literature more nearly after Greek and Latin. Joachim Du Bellay's "French Works" were issued by Federic Morel at Paris in 1573; and "The Works and Poetical Miscellanies" of Etienne Jodelle came out at Paris in 1574 and 1583, both of these volumes being rare.

Specimens of the work achieved by the erudite and industrious Estienne family, which rendered such signal service in the cause of early French literature, are not wanting among Mr. Hoe's acquisitions. An edition of Horace was printed at Paris in 1544 by the first Robert Estienne, and is in italics, like an Aldine. The *editio princeps* of Anacreon in Greek and Latin, Paris, 1554, is the first publication of Henri Estienne, the second of the name and the greatest of the whole family. The book is rare, but here



Frontispiece from Ovid's "Metamorphoses," Paris, 1767-71.

appears a splendid copy upon vellum, and certainly it combines just the excellences dear to the bibliophile. Written and printed by the same Henri Estienne is the "Traicté de la conformité du language françois avec le Grec," this original edition of the curious work being undated, but supposed by Renouard to have appeared at Geneva in 1565. With it stands another of his works, the "Project du livre intitulé de la Precellence du langage François," an octavo printed at Paris in 1579. The Greek Anthology is a quarto published by Henri Estienne in 1566. A French Bible from the press of François Estienne is an octavo of 1567, in fine but distinct and beautiful type, with an ancient binding of quaint design. In a quarto of 1573 are "The First Works" of that poetical courtier and diplomatist and disciple of the *Pléiade*, Philippe Desportes, the first edition, bearing the imprint of Robert Estienne and the familiar device of the tree and the man with the motto—*Noli altum sapere*, a mark presumably designed by Geofroy Tory. The widow of Robert Estienne married the learned Mamert Patisson, who thus became a member-in-law of the famous typographical family, and here is one of the notable productions of his press, with the date of 1579, the poetical works of Scévoile de Sainte-Marthe, another supplementary star of the *Pléiade*.

A gentleman from Brittany with some reputation as a fine talker was Pierre Boaistuau, surnamed Launay, and he wrote a book first in Latin and then in French, entitled, "Brief Discourse of the Excellence and Dignity of Man." A copy of the octavo French edition of 1558, in one of the few mosaic bindings executed by Cuzin, has upon its title-page what might be called an *ex-libris* of the most precious kind, nothing more nor less than the autograph signature of Montaigne.

Just as Rabelais leads the early French Renaissance, Montaigne is the presiding genius of the second half of the sixteenth century. Shakespeare's autograph has been found in a copy of Montaigne translated into English, which is consequently the only book positively known to have been in his library. Every man of taste follows Shakespeare's example and buys himself a Mon-



Car. Eisen Sculp.

N. le More Sculp.

From Ovid's "Metamorphoses," Paris, 1767-71.

taigne, but the creator of this library has been singularly fortunate in securing five French editions of the genially sceptical old essayist that might have been owned by Shakespeare, since they were all published before his death. Few are the authors worthy of such commendation as Emerson bestows upon Montaigne when he writes : " The sincerity and marrow of the man reaches to his sentences. I know not anywhere the book that seems less written. It is the language of conversation transferred to a book. Cut these words, and they would bleed ; they are vascular and alive." Of this living work, the " Essays of Michel Eyquem de Montaigne," here is the very first edition, printed at Bordeaux in 1580 by S. Millanges in two octavos, comprising only the first and second books. Bound in blue morocco by Chambolle-Duru, it is a spotless and large copy of a rare and excessively coveted edition. Somewhat augmented, the same essays were issued anew in 1582 by the same publisher in a single volume. This second edition is typographically more beautiful than its elder brother. The copy here has Ficquet's portrait of the author added, and at the top of the page where Montaigne declares, " This is a book of good faith, reader," is the autograph of Voltaire. Assuredly a most interesting relic is Voltaire's Montaigne, the identical volume of the great sixteenth-century sceptic that was studied by the chief sceptic of the eighteenth century, a visible proof that the Renaissance helped inspire the philosophic forerunners of the French Revolution. Then comes the edition of Paris, 1588, called the fifth upon the title-page, though only three earlier ones are now known, two of which have just been mentioned. This 1588 quarto is the last edition published during the life of the author, who died in 1592. It contains for the first time the third book of essays and six hundred additions to the first two books. A fine copy of this noble volume is bound in red morocco by Trautz-Bauzonnet. Here, too, is the first edition of the " Essais " to appear after Montaigne's death, the folio published at Paris in 1595 by Abel l'Angelier. It was edited from the author's manuscripts by his adopted daughter, Mlle. de Gournay, has a third more than pre-

ceding impressions, and furnishes the standard text followed by the host of succeeding editions. The precious book is splendidly bound in red morocco charmingly tooled. The edition of Paris, 1598, forms an octavo volume; and a three-volume duodecimo edition of 1669 is noteworthy for its red morocco binding by Roger Payne. Certainly no such assemblage of early Montaignes has been gathered in any other library of America, either public or private.

The books of France in the time of the Renaissance have such a subtle fascination that one is strongly tempted to go down on his knees before them and turn his back upon all later productions. After long darkness the intellectual light was beautiful, and genius dawned upon the world in a multitude of ways. That the art of making books was prosecuted with as much successful vigor as the other fine arts, the volumes accumulated in this library amply prove. While the authors and printers of these sixteenth-century books have long ago gone to their last account, their works survive. Here are volumes upon volumes, three centuries and three thousand miles away from the time and place of their creation, and they are as immaculately pure as if they had been born but yesterday and in the next room. Manhattan Island had never been trodden by the foot of a white man when the presses clattered over these old books, and no prophetic eye foresaw that where savage Indians then roamed was to grow up a great city, whose enthusiastic bibliophiles would enrich their private libraries with some of the most precious volumes then called into being.

It has been impossible to enumerate all the early French books collected with so much skill and judgment by the owner of this library, and it will be even more of an impossibility to inventory all the riches culled from the literature of France during the seventeenth, eighteenth, and nineteenth centuries. As the crowd thickens, the individual books necessarily receive less attention, and a few must represent the many.

A quarto of Paris, 1604, contains a poem, "Le Plaisir des champs," by Claude Gauchet, the country prior who entertained

his literary friends by playing the lute in concerts. Jacques Auguste de Thou, famous book-collector as well as historian, wrote a history of his own times, and here is a copy of the Latin edition, published in 1604 at Paris, in two octavo volumes, and bound in contemporary vellum, with the arms of Henry IV stamped in gold upon the sides.

Bruscambille was the stage name of the actor Deslauriers, some of whose comical utterances got into print and became mixed with the funny things of other people. Three volumes of fancies, conceits, and thoughts attributed to him, with curious engraved frontispieces, bear the dates of Paris, 1615, Bergerac, 1615, and Cologne, 1709. An octavo of Paris, 1618, is the third edition of the “*Histoire de la Nouvelle-France*,” by Marc Lescarbot, the lawyer, who twice visited America and gives so vivid a picture of the life of the French colonists in Acadia.

The “*Recueil general des caquets de l'accouchee*,” Paris, 1623, octavo, is the first complete edition of that interesting satire, and many bygone bits of historical local color survive in the overheard gossip of the lady visitors. A fine copy of this rare volume has a magnificent mosaic binding executed in 1876 by Trautz-Bauzonnet, such a delicious dress that even a blind man would delight to caress it. This library can boast of no less than four out of the twenty-two mosaics created by Trautz-Bauzonnet. In a daintily inlaid Padeloup binding are Martial’s “*Epigrams*” in Latin, printed at Sedan in 1624 by Jean Jannon, noted for his small *sédanois* types. A rare quarto, dated Paris, 1627, contains the work on falconry by Charles d’Arcussia de Capre, Seigneur d’Esparron.

François Bourgoing’s “*Les Veritez et excellences de Jesus-Christ Nostre Seigneur*” comprise four quarto volumes in two, Paris, 1636. The author owed his ecclesiastical promotion in part to the powerful Cardinal Richelieu, and here is Richelieu’s own copy of the book, with his arms tooled upon the richly ornamented red morocco binding by Le Gascon. The great statesman was too deep in worldly concerns to put much wear on these pious tomes.



From "Choix de chansons," Paris, 1773.

Portrait of La Borde à la Lyre.

Another edifying work of historic interest is "Le Triomphe de la vertu sur la mort," dedicated by E. Baudry in 1638 to the memory of the first wife of the Duke de Longueville, whose second duchess became the lively heroine of the Fronde. This funereal quarto is supremely fascinating because it belonged to the famous Duchess de La Vallière, and may perhaps have accompanied her to the convent, where, as Sister Louise de la Miséricorde, she passed the last thirty-six years of her life in repentance for having loved, not wisely but too well, Louis XIV. The precious relic has a most appropriate binding of black morocco with blind tooling of skull and crossbones, and tears and *fleurs-de-lis* worked upon it in silver, but now darkened by time.

About a hundred personages of the court of Louis XIV are sketched in the "Recueil des portraits et éloges," by Mlle. de Montpensier and others, printed in 1659 at Paris in an octavo volume of 912 pages. First of all the king himself is depicted under the name of Tiris, and pen portraits follow of the lords and ladies privileged to bask in the rays of the royal sun — his chosen emblem. There can surely be no more valuable copy of this book than the present, for its old red binding bears the arms of Mlle. de Montpensier herself, *La Grande Mademoiselle*, and the title-page has the autograph of Charles de Lorraine, an unsuccessful suitor for her hand. The dry bones of history become real flesh and blood at the touch of such a volume. In the catalogue of a Parisian bibliophile it was priced at eighteen thousand francs before entering the La Roche Lacarelle library.

Besides the court, the literature of the century of Louis XIV, the Augustan age of French literature, is very fully represented in this multiform collection. As early editions of the French classic authors have not long to wait in their mother-country for purchasers, it is a subject for astonishment and gratitude that so many of them have been prevailed upon to cross the Atlantic.

Of the great dramatists, as also of the lesser ones, here are some rare and precious volumes. When Pierre Corneille was a young lawyer of Rouen, a friend took him to see his lady-love, and the new-comer made himself more agreeable than his intro-

ducer. This little incident inspired the lawyer to write his first play, and become the father of the French theater. First editions of Corneille's "*Nicomède*" and "*Othon*" claim notice, as well as the first duodecimo editions of his "*La Mort de Pompée*" and "*Théodore*"; also the three-volume edition of his "*Théâtre*," printed at Rouen in 1660, specially revised and augmented with comments by the author himself, and to which are joined the works of his younger and less celebrated brother, Thomas, printed in 1665-66.

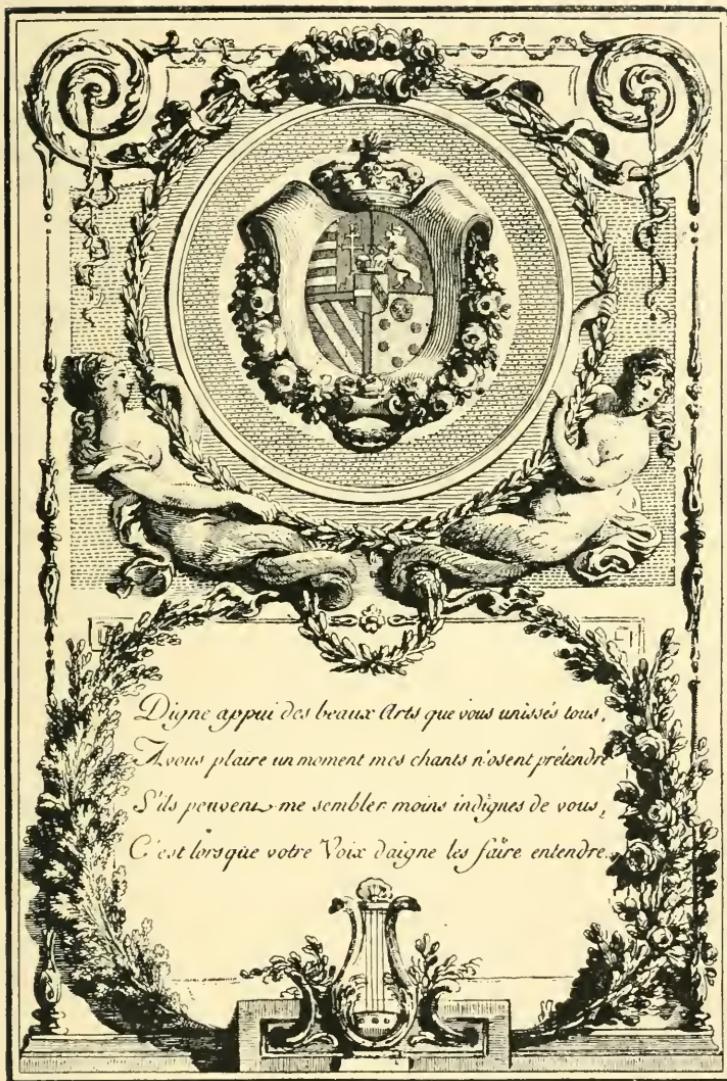
For a time Corneille seemed eclipsed by his young rival, Jean Racine, but posterity finds more genius in Corneille, and more of art in Racine. Something to be proud of is the series of original editions of Racine's plays here gathered. Among them are included: "*La Thebayde*," "*Alexandre le Grand*," "*Andromaque*," "*Les Plaideurs*," "*Britannicus*," "*Bajazet*," "*Mithridate*," "*Iphigénie*," "*Phèdre*," "*Esther*," and the last and most perfect of his works, "*Athalie*," the tragedy called by Voltaire the "masterpiece of the human mind." The first collective edition of Racine forms a pair of precious duodecimo volumes with the imprint of Paris, 1676. The unsold copies of this edition appeared with a new title-page and publisher in 1679, and an example of this variation figures here.

Molière, the world's greatest writer of comedy, occupies in this private library, as in French literature, a place of the highest honor. Of the original editions of his separate works here are: "*Les Fâcheux*," "*L'école des femmes*," "*L'Etourdi*," "*Le Misanthrope*," "*Amphitryon*," "*Le mariage forcé*," "*Tartuffe*," "*L'Avare*"; but the list is too long to be given in full, and the future may augment it, so that any present enumeration would be incomplete. Two duodecimo volumes contain the first collective edition of Molière's plays with consecutive pagination, and bear the date of 1666. Interesting engraved frontispieces adorn these rare volumes, which always sell for a high price. This copy is bound in blue morocco doubled with citron by Thibaron-Joly. There is, too, the edition of 1674 of the collected works. Here also is a copy of the first complete edition of Mo-

lière, in eight duodecimo volumes, printed at Paris in 1682. It was edited nine years after the author's death by Charles Varlet de La Grange, an actor and the secretary of his company, and by another of his friends named Vinot. Six plays appeared for the first time in this edition, which furnishes the standard text adopted in most of the numerous editions down to the present. Molière's works in the Brussels edition of 1694 occupy four volumes duodecimo, embellished with the engravings of Harewyn. An inestimable treasure is the edition of Molière appearing in half-a-dozen octavo volumes at Paris in 1773, with the notes of Bret and the charming illustrations of J. M. Moreau *le jeune*. It is homage done to the greatest author of France by one of the most skilful vignettists of the eighteenth century. The copy of this exquisite Molière has never quitted its original red morocco binding executed by Derome. Notable among the very few duplicates of this library is another copy of this Molière of Bret, with the edges entirely uncut and the engravings in proof state. The great dramatist in luxurious modern dress appears in the Jouaust edition of 1876, eight octavo volumes, large paper, with many extra engravings inserted. So Molière finds favor even in America.

The seventeenth-century bibliophile and librarian, Gabriel Naudé, writes: "One must likewise have this consideration in the choice of books, to see whether they are the first that have been composed on the matter of which they treat, because it is with the doctrine of men as with water, which is never fairer, clearer, and purer than at its source, all the invention coming from the first, and the imitation with the repetitions of others." This might easily be construed into an apology for the collection of first editions of the French classics. No one perhaps ever exerted a more powerful influence upon French literature than that famous critic in verse and "law-giver of Parnassus"—Nicolas Boileau Despréaux. Here is the rare *editio princeps* of his "Satires," a thin duodecimo, printed at Paris in 1666; and a quarto of 1674—"Œuvres diverses"—is the first collective edition of Boileau's works.

The might of the pen is demonstrated by the career of François



Dedication from "Choix de chansons," Paris, 1773.

de Marcillac, Duke de La Rochefoucauld, whose fighting and love-making would now be forgotten if a little volume of his composition had not immortalized him. Voltaire says: "When the Thoughts of the Duke de La Rochefoucauld were printed, or rather the thought which, presented under a hundred different faces, proves that the love of self is the great spring of the human race, everybody found that he was right." The original edition of the famous "Maxims," published by La Rochefoucauld, appeared anonymously at Paris in 1665; and beside a fine copy of this Mr. Hoe has placed the second edition of 1666, the third of 1671, the fourth of 1675,—all printed during the author's life with his alterations and additions, and a copy of the sixth edition of 1693, which appeared thirteen years after the gouty duke's death. Another moralist, but of a totally different style, is La Bruyère; and here is the first edition of his "Caractères," Paris, 1688, together with the ninth edition of 1696, published a few days after his death, and containing the definitive text.

Dear to the heart and the pocket-book of the bibliophile are the works of La Fontaine. A French critic declares that "La Fontaine is the milk of our first years, the bread of the mature man, the last substantial food of the old man." When all France thus hungers for an author, it is accomplishing something to coax so many fine editions of him out of his country as are here to be seen. The first edition of "Les Amours de Psiché et de Cupidon" by La Fontaine is an octavo bordering on the quarto, printed at Paris in 1669, and it is covered with a beautiful mosaic binding executed by Thibaron-Joly. Of the "Contes et nouvelles" there is a copy in red morocco, finely tooled by Padeloup, of the celebrated edition published at the expense of the farmers-general. These wealthy financiers spent at least fifty thousand dollars upon the work, which became a masterpiece of the arts of typography and illustration. Eisen designed the plates outside the text; Choffard took charge of the general decoration; Ficquet furnished the author's portrait; and Diderot wrote a brief introduction. The two octavo volumes of this luxurious edition bear the imprint of Amsterdam, 1762. Another edition,

dated Amsterdam, 1745, is illustrated with the vignettes of Cochin ; and Didot's edition of 1795 is also embellished with engravings. La Fontaine's "Fables" appeared first in 1668. Here is a copy of the first edition, a quarto volume published by Claude Barbin; and another copy differs only in having for its publisher Denys Thierry. Another edition of the same year, 1668, forms two duodecimo volumes. This library is blessed further with the edition of 1671, as well as with the edition in five duodecimo volumes dated 1678, 1679, and 1694—this latter being the only complete one printed under the author's eyes. A magnificent edition, on the largest paper, of the "Fables" fills four folios in old morocco, published at Paris in 1755-59, and illustrated by the engravings of Oudry. A six-volume octavo edition, Paris, 1765-75, has both text and illustrations engraved, was bound by Derome, and is as bright and fresh as the day it left his hands. La Fontaine, "the flower of the *esprit gaulois* with a perfume of antiquity," cuts a large figure upon these shelves.

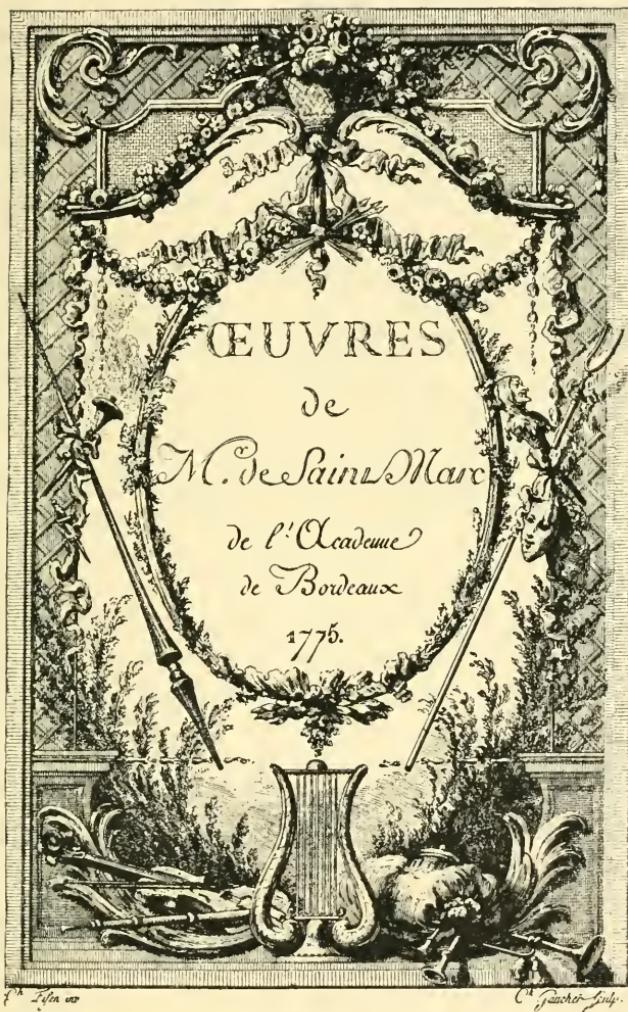
The art of writing letters found its apotheosis in Madame de Sévigné. A copy of M. de Monmerqué's edition of her "Letters," 1818, is simply unique. Its eleven octavo volumes in red morocco are illustrated with about two hundred portraits and prints, mostly by Ficquet, Grateloup, and Saint-Aubin, in the choicest state of artist proofs, and scattered through the volumes are autograph letters by Mesdames de Sévigné, de Villars, de Coulanges, de Maintenon, de Simiane, de Lafayette, and by Bussy-Rabutin, Fouquet, Condé, Turenne, La Fontaine, Boileau, Racine, Bossuet, and other celebrated personages of the age of Louis XIV. The court and society of that brilliant period seem to live again in these written pages yellowed by time and consecrated by immortal signatures.

The "Memoirs" of the Duke of Saint-Simon resemble Madame de Sévigné's letters in throwing floods of light upon the reign of Louis XIV. A copy of the "Memoirs," Paris, 1856-58, fills twenty octavo volumes, which have been illustrated with more than three hundred prints. To look them over is like wandering through the historic picture-galleries of Versailles.

An anonymous duodecimo, dated from Paris in 1697, contains the “*Histoires ou contes du temps passé*,” which have since been attributed to Charles Perrault, although M. Jules Le Petit believes they were penned rather by his son, Pierre Perrault d’Armancour, perhaps under the father’s inspiration. Including such famous fairy tales as “Sleeping Beauty in the Wood,” “Little Red Riding-Hood,” “Bluebeard,” “Puss in Boots,” and “Cinderella,” this collection was doubtless read to tatters and destruction by successive generations of children, until it has become an extremely scarce book, not half a dozen copies of the original edition of 1697 being known. Mr. Hoe’s copy is in perfect preservation, with the quaint copper-plates, and was bound by Trautz-Bauzonnet in red morocco doubled with blue.

Pascal’s “*Provincial Letters*” and “*Thoughts*” in the original editions cannot be passed over without notice. First editions of some of Bossuet’s funeral orations are precious possessions. Of Massillon’s “*Petit carême*,” the Lenten sermons before the young Louis XV, long regarded as his masterpiece, here is the first edition, as well as a copy printed on vellum by Crapelet in 1810. Louis XIV said other preachers made him pleased with them, but Massillon made him displeased with himself. The first edition of Fénelon’s “*Telemachus*,” 1717, is not wanting, nor the folio with the imprint of Amsterdam, 1734, illustrated with the engravings of B. Picart and others, one of the most beautiful books imaginable.

Jean François Regnard, as a comic dramatist, was inspired by Molière, and Voltaire declared, “Whoever is not pleased with Regnard is not worthy of admiring Molière.” Two duodecimo volumes form the first collective edition of Regnard’s works, printed at Paris in 1708, and include “*Le Joueur*,” which the author’s long experience as a gambler enabled him to make his best play, the first edition of it being also here. A fine copy of that satirical novel, “*Le Diable boiteux*,” by Le Sage, is of the first edition, Paris, 1707, 12mo, and bound in salmon morocco by Trautz-Bauzonnet. Of the same author’s immortal “*Gil Blas*” this library possesses the first really complete edition,



Frontispiece, “Œuvres de M. de Saint Marc,”
Paris, 1775.

which appeared in 1747 at Paris, in four duodecimos, with all the emendations and augmentations that render it the standard text. There is also the much rarer earlier issue of the book, the volumes dated 1715, 1724, and 1735, all having interesting copper-plate engravings. Six duodecimo volumes, in old red morocco, with Louis XV's arms on the sides, and printed upon vellum in 1726, embody "*Les facecieuses nuicts du seigneur Straparole*," a French translation of that sixteenth-century Italian novelist, Gian Francesco Straparola, from whom Molière borrowed the idea of one of his plays.

The prototype of the modern novel in French literature is to be found in the Abbé Prévost's "*Manon Lescaut*," a book no one can read without deep feeling. It was probably dashed off in a few weeks without any suspicion of its being a masterpiece. The author had a checkered career. Educated by the Jesuits, he served for a time as a soldier; then joined the learned Benedictines; for leaving his convent without permission had to live an exile in Holland and England during several years; and on his return to France wore the dress of the secular priesthood, and wrote almost a hundred volumes, for the most part compilations. Walking one day in the forest of Chantilly, apoplexy struck him down; but when a stupid country doctor began an autopsy upon the apparently lifeless body, the subject regained consciousness, only to die of the wounds inflicted by the dissecting-knife. "*Manon Lescaut*" first appeared at Amsterdam in 1731 as Vol. VII of the "*Memoirs and Adventures of a Man of Quality who has retired from the world*." Most bibliophiles are content to possess this one small duodecimo, as the other volumes have no special interest, although they are from the pen of the Abbé Prévost, but Mr. Hoe, with commendable thoroughness, has acquired the entire series. He has also the edition published at The Hague in 1742; a large-paper copy of the Amsterdam edition of 1753, with the definitive text and the pretty plates of Pasquier and Gravelot, in a superb mosaic binding by Marius Michel; the Paris edition of 1781, printed by the elder Didot under the auspices of the Count d'Artois; and a splendid copy on large paper

of the Didot edition of 1797, with the plates in two states, etchings and artist proofs, a most rare and valuable treasure. Assuredly "Manon Lescaut" may here be read under the most favorable circumstances.

A work by Duhamel du Monceau, entitled "Traité des arbres," fills two quarto volumes, dated Paris, 1755, and is bound in red morocco with the arms of Madame de Pompadour.

Voltaire was the literary colossus of France in the eighteenth century, and the immensity of his achievement is shown by Beuchot's excellent edition of his works, printed from 1829 to 1834, and occupying no less than seventy volumes of this library, with plates in proofs and etchings. Here also is the first edition of Voltaire's first drama, "Œdipe," Paris, 1719. The three-volume edition of the "Romans et contes," with the imprint of Bouillon, 1778, has the charming engravings of Monnet, Marillier, Martinet, and Moreau, and another edition is of 1785. Notable is a copy on vellum of that ambitious epic, "La Henriade," printed in two octavos at Kehl in 1785, with illustrations by Moreau, Gravelot, and others. Thirty vellum copies of this edition were printed, and in 1818 one of them was enshrined within the horse of the equestrian statue of the hero of the poem, Henry IV, erected on the Pont-Neuf in Paris to replace the statue destroyed during the French Revolution. A beautiful edition of "La Pucelle" of the year III (1795) in two quarto volumes is embellished with many engravings in etchings and proofs, being a series of the most artistic illustrations made for this work.

Collectors there are who aspire to form whole libraries of nothing but the illustrated books of the eighteenth century, and these lovers of the vignettists have their manual, their Cohen, as the rest of the bibliographical world has its Brunet. Perhaps one occult charm about these deliciously illustrated volumes may be discovered in the contrast they offer to the dark scenes that came upon France before the century was over. The contrasts of history are interesting, and sometimes appalling. Men dying with a jest upon their lips, Marie Antoinette playing the part of a rustic maid in the gardens of the Petit-Trianon before the mob carried

her off to Paris, find their counterpart in the gaiety of the witty but wicked society, in the light-hearted but exquisitely illustrated literature of eighteenth-century France, blissfully unconscious of the hideous specter of the Revolution and the guillotine looming up in the near future. While this library is not entirely devoted



From "Iconologie par Figures," Paris, n. d.

to the worship of the vignettists, as these pages show, the best of them have entered it, as the river flows into the ocean.

The Regent's edition of "Daphnis and Chloe," translated by Jacques Amyot from Longus, and published at Paris in 1718, is a very pretty book. Philippe, Duke of Orleans, himself is supposed to have designed the illustrations, which were engraved

by Benoît Audran. A copy of it here is in a beautiful mosaic binding by Marius Michel, and is completed, as fastidious amateurs like it, by the addition of the later plate of the *petits pieds*. Of the 1731 edition there is the copy printed upon vellum from the collection of Baron Roger Portalis; and the edition of 1745 is also present, with the date of 1718 on its engraved title-page.

A magnificent quarto of 1719 is a large Holland-paper copy of Houdard de La Motte's "Fables," from the library of the Marquis Le Tellier de Courtanvaux, with his *ex-libris*, in a rich green morocco binding with a mosaic of red and citron by Padeloup. One hundred vignettes by Coypel, Edelinck, Gillot, Picart, and others illustrate the volume most charmingly. All the eighteenth-century art of France might almost be linked to this book, for Gillot's designs here first strike the note typical of the vignettist, and, as the master of Watteau, the same Gillot exercised a lasting influence upon the epoch. One of the most gallantly illustrated books of the century was the Abbé Banier's French translation of Ovid's "Metamorphoses," Paris, 1767-71, four quarto volumes, with the plates of Eisen, Moreau, Boucher, Gravelot, and others. A copy here is in an uncut state—a treasure fitted to make the thorough-paced bibliophile more than envious. That curious prose poem on the subject of love by Montesquieu, called "Le Temple de Gnide," was published in sumptuous style at Paris in 1772. The text itself was engraved by Drouët, and the fascinating illustrations after Charles Eisen were engraved by Le Mire. There is a splendid large-paper copy of the book in this library, with proof impressions of the plates and fifty-four additional plates inserted. The Didot edition of the same work of the year III (1795) is also resplendent with many engravings.

Dorat, the "glow-worm of Parnassus," would certainly be now forgotten if he had not squandered a fortune in publishing his rather frivolous writings with the utmost luxury of print and picture. To the last he was a man of his century—a combination of fop, scribe, and philosopher, and report says that he refused to be confessed, and died in his chair while correcting proof. "Les Baisers," by Dorat, appeared with the imprint of

The Hague, 1770, and the famous Eisen made the octavo volume a masterpiece of the vignettist school of art. It is illustrated with consummate taste and skill, and merits the favor bestowed upon it. Published at about four dollars, the book sold for half that sum when collectors disdained eighteenth-century literature; but the price has since steadily risen, until a large-paper copy emblazoned in a Derome binding has brought no less than nine hundred dollars. The volume of Dorat's "Fables," dated The Hague, 1773, is also on large paper and exquisitely illustrated by Marillier, the dainty designs being executed with finished elegance.

One of the most beautiful books of France of the last century is the "Choix de chansons," Paris, 1773, set to music by Jean Benjamin de La Borde, and illustrated with one hundred plates by Moreau and other artists. The first volume only contains Moreau's work—designs of great spirit perfectly carried out. A disagreement between vignettist and author caused the other three volumes to be intrusted to less able hands. A splendid copy of these four volumes of songs, bound in two, is uncut, with an autograph letter of La Borde inserted. La Borde was first *valet de chambre* to Louis XV, and governor of the Louvre, and after his royal master's death he became a farmer-general. Ample wealth allowed him to have his works sumptuously printed. In a geographical treatise he proposed enlarging the communication between the two oceans at Nicaragua, but in 1794 he suffered death by the guillotine, his project for the canal dying with him.

Of Bernardin de St. Pierre's masterpiece, "Paul and Virginia," here is a fine copy of the original edition, published at Paris, with illustrations by Moreau and Vernet, in 1789. The contrast is strange enough between the delicate sentiment of the novel and the exciting scenes opening the French Revolution in the city and year of its publication. A copy of Curmer's edition of "Paul and Virginia," 1838, extended to three volumes, is extra-illustrated in glorious fashion with some five hundred artist-proof vignettes, portraits, and engravings, embracing pretty much all that has been done to embellish the various editions of this book.

A volume in red morocco with the arms of Marie Antoinette



Miniature from Juvenal's "Satires,"
Paris, 1796.

contains "La bonne femme, ou le phénix," a parody of Gluck's "Alceste," by the Chevalier de Piis, and seven other pieces, 1777-81, some of which were played at Versailles. "Le Jaloux," a comedy by Rochon de Chabannes, was published at Paris in 1785, and has the author's arms on its Derome binding. Here is a copy on the largest paper of the first edition of "The Marriage of Figaro," by Beaumarchais, printed at Kehl in 1785, and with two sets of plates. Notable is the copy of Bitaubé's prose poem "Joseph," two octavos printed in 1786 by Didot upon vellum, and having colored miniature illustrations. Another vellum Didot volume is Jean Paul Rabaut-Saint-Etienne's "Précis historique de la révolution françoise," Paris, 1792. The very next year after this book appeared, its author was guillotined, and on hearing the public crier announce the fact his wife killed herself. Juvenal's "Satires" in Latin, with the French translation of J. Dusaulx, Paris, 1796, two volumes quarto, is one of the only two vellum copies printed, with two fine miniature paintings by Marchais.

Of exceptional interest is "La tribu indienne," the extravagant oriental romance which Lucien Bonaparte published under his initials in the year VII (1799). In deference, perhaps, to his famous brother the author endeavored to suppress the work, so that it is now excessively rare, but here is an uncut copy in perfect condition, with all the five beautiful plates designed by the great artist Prudhon and engraved by Roger and Godefroy. The two duodecimo volumes have been included in one red morocco binding with a charming mosaic of brown and black, and exquisite gold tooling, executed by Cuzin. Strangely enough the hero of the story sails for the East Indies to meet his love and his death in the ship *Bellerophon*, which was the name of the British man-of-war that received Napoleon as a captive after Waterloo.

The books of France published during the nineteenth century abound in this library, and some of them are as beautiful as any volumes ever printed. But their proper rank in the scale of bibliophilism has not yet been definitely settled; posterity must pass its verdict upon them, and time must hallow them, before



Baudouin 1799

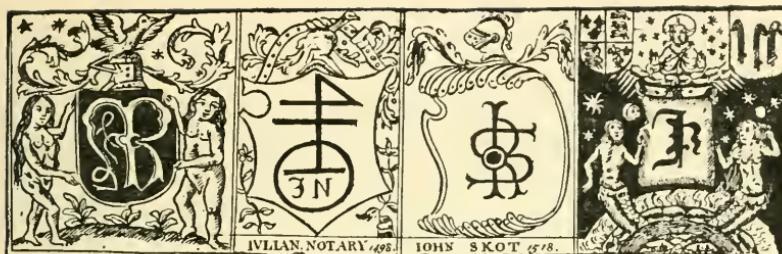
B. Roger Sc

From "La tribu indienne," Paris, 1799.

the last word can be said about them. Partly for this reason and partly for lack of space they receive here no adequate mention.

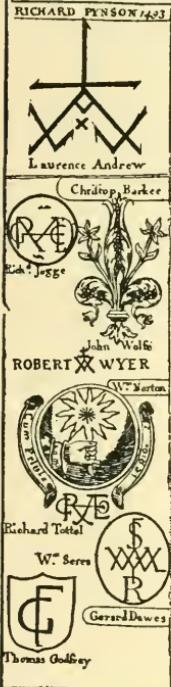
First editions of Victor Hugo, Alfred de Musset, of all the chief Romanticists, charming volumes put forth by Jouast and Conquet, the complete set of publications of the "Amis des livres," of which exclusive society Mr. Hoe is a member, and hosts of other books of France, ancient and modern, beautiful and interesting, figure on the shelves of this library. It is a French bibliographical colony intelligently recruited from the mother-country; a collection creditable alike to the land of its birth and to the land of its adoption.





ENGLISH BOOKS

ENGLISH books naturally come after the books of France. They are a later development of intellectual and literary history. However deeply one may study foreign languages, the mother tongue is never to be neglected. English literature is the heritage of America as well as of England, and bibliophilism tends constantly to draw closer the literary bond of union between the two countries. In recent years the bibliophiles of the United States have vied with their Eng-



lish brethren in collecting English books. With more method and intelligence they are accomplishing more than ever before. Concentrating their attention often upon a single literary epoch, they find there bibliographical work for a life-time, and volumes enough to furnish a library. But the creator of this collection has not been content to have one act only of the long drama of English literature. He wishes to know something of the whole play. So this English garner is filled to overflowing with the rich harvest of a wide field. It is already a remarkable assemblage of English books, and is still growing.

After Caxton there is no English printer whose productions are more highly prized than those of Wynkyn de Worde. A black-letter quarto from his press is "The boke of good maners," with the imprint of London, 1507. This excessively rare volume is presumed to be the only perfect copy known, and is illustrated with some quaint cuts. The death-bed request of a friend persuaded Caxton to translate the book from the French of Jacques Legrand "for the amendment of manners and the increase of virtuous living," and Wynkyn de Worde reprinted Caxton's edition. The "Enchiridion militis christiani, whiche may be called in englysshe, the hansom weapon of a christen knyght," by Erasmus, is another black-letter Wynkyn de Worde of 1534. In the learned Dutchman's easy style the little volume contains pagan wisdom with scriptural teachings, and Erasmus records a friend's jesting remark that "there was more religion in the book than in the author." This first English translation is believed to be by William Tyndale.

Chaucer, the father of English poetry, "the lodesterre of our language," the "well of English undefyled," is here represented by five stately folio editions of his immortal works. The oldest is the third collected edition, an undated volume with double black-letter columns, supposed by the latest authorities to have been brought out about 1550 by four different publishers, each putting his own name on the copies of his share. The colophon of this copy asserts that it was "Imprynted at London by Rycharde Kele, dwellynge in Lombardē strete nere unto the stockes market

Olr luke of good maners.



From "The boke of good maners," Wynkyn de Worde, 1507.

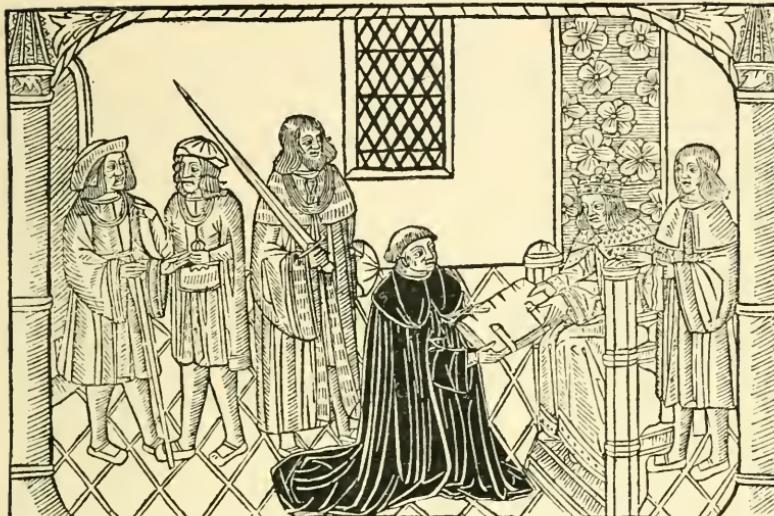
at the sygne of the Egle." The book is as immaculately fresh as when it came from the press, and preserved in its blue morocco binding lined with red, by Joly, it ought to endure for ages. Then there is the fourth collected edition of the works of Geoffrey Chaucer, with the date of 1561 and a cut of a king sitting in council upon the title-page. This volume was edited by the historian John Stow, who swelled it with not a few of the poet's unprinted productions. Next comes the sixth edition, or the second issue of the edition prepared by Thomas Speght, printed at London in 1602 by Adam Islip. The edition of 1687 is in black-letter, like all those before it. Early in the eighteenth century John Urry planned better than he could execute a new edition of Chaucer, and though he died during the work, it appeared in a huge double-columned folio, beautifully printed for Bernard Lintot, at London in 1721. For the first time the text of Chaucer was now printed in the Roman character. A superb large-paper copy of this Urry edition, in an old English ornamented red morocco binding, here supplements the older folios.

John Gower was the friend of Chaucer, who calls him "the moral Gower." The second and third editions of Gower's English poem, the "Confessio Amantis," are in this library, Gothic folios printed at London in 1532 and 1554. This lengthy dialogue, between an unhappy lover and the priest of Venus named Genius, is a strange mixture of Ovidian ideas concerning love and the medieval notion of confession.

Another poetical contemporary of Chaucer was William Langland, the dreamer beholding the world as a field full of folk and portraying the Saviour of mankind in the guise of Piers Plowman. Such an allegory touched the popular heart and helped to prepare for the Reformation. Here is the very first printed edition of "The Vision of Pierce Plowman," a black-letter quarto that saw the light at London in 1550. Historically, poetically, and bibliographically it is a prize.

In the course of centuries the books of John Lydgate have become excessively rare. This genial monk of Bury opened a school of rhetoric and poetry for noblemen's sons, and accom-

The Prologue of the Translatoure.



Myghty Mars v^e w^t hys sterne lyght
 In Armys hall / þ power / þ myght
 And named art / from est ty loccident
 The myghty lord / the god Artypotent
 That w^tth chyng^e of thy stremes rede
 By influence doest thy byz dell lede
 Of thyualtrie / as soueraygne and patron
 Full hote and d^rye / of complexion
 Trous and roode / and malenolyk
 And of nature / bren^t and collyryk
 Of colour shewyng / lyke the syre glede
 Whose ferre lokes / ben as full of d^rede
 As the leuene / that algheth lowe
 Downe by the lare / from Jupiters bower
 Thy stremes ben / so passyng dispitous
 To loke upon / ful furyous.
 And Canfer / art w^tth thy syre hemys
 Of were and syrfe / in many sondy reainys
 Whol^e lordh^p is / most in Capricorne
 But in the boke / is thy power loine
 And Canfer art of contek / and of syrfe
 Howe for the loue / of Vulcanus wyfe
 With whom whylom / þ were at myschel take
 So helpe me now / only for hit sake
 And for the loue / of thy belloua
 That w^tth the dwellyth / beyonde Cittrea

In Libye londe / vpon the sondes rede
 So be my helpe / in this great nede
 To do locour / my style to directte
 And of my penne / the tracys to correcte
 Whiche barayne is / of aureatlycure
 But in thy grace / I fyndesome soucre
 For to convey it / with thyne influence
 That stumbleth aye / so faute of eloquence
 For to reherse / or wryte any worde
 Now helpe / o maes / þ art of knyghthode lord^e
 And hast in anhode / the magnyfiscenc^e
 And Other / goddesse / of prudenc^e
 This werk^e terpylete / that ye nat refuse
 But makeyh Clyo / for to be my muse
 With hit sustren / that on pernasa dwelle
 In Cittrea / by Elycon the welle
 Kenvynge full clere / with steynys cristallyn
 And calyd ls / the welle Caballyn
 That spryng^e by touche / of the pegase
 And helpe also / o thou callyope
 That were inoder / vnto D^rpheus
 Whol^e dytes were / so melodyous
 That the werbles / of his resorwning geharpe
 Appel^e byde / the bytter wordes sharpe
 Bothe of parchas / and faryes infernall
 And Cerbetus / locuell founde at all

36

From Lydgate's "Siege of Troy," Richard Pynson, 1513.

plished a vast amount of literary work. Two of his greatest poems may here be read in early issues. "The hystorye, Sege and dysstruccyon of Troye" is a metrical version of a French translation of Guido di Colonna's Latin prose romance on the Trojan war. It is a spotless and perfect black-letter folio with some quaint cuts, and was printed by Richard Pynson in 1513. Probably not another copy of the book has crossed the Atlantic. A 1555 folio printed by Thomas Marshe has a revised text of the same work under a somewhat different title. Another fine old Gothic folio, of 1527, from the press of the noted Pynson, with his mark and monogram on the last page, contains "The Fall of Princes," versified by Lydgate from Laurent de Premierfait's French translation of Boccaccio's Latin prose work "De Casibus Illustrium Virorum." In 36,316 lines one personage after another appears before the poet and recounts his tragic misfortunes. Another undated edition of the same work bears the imprint of John Wayland. A folio of 1554 embodies still another edition, published by Richard Tottel, and having at the end "The Daunce of Machabree." Five perfect folio Lydgates are certainly of more worth than a regiment of later and lesser volumes. In a black-letter quarto of 1531 there is also the second edition of Lydgate's "Lyfe of our Lady," printed by Robert Redman.

Three or four hundred years ago history was written in quite a different fashion from the present. It may have gained more philosophy and accuracy, but the quaint simplicity and picturesqueness of the old annalist have vanished. In this all-embracing library refuge has been found by a few of England's ancient chronicles, to mouse through which would be joy unspeakable to the antiquary. Ralph or Ranulf Higden's "Polycronycon," first printed by Caxton, and already noted as in this library, is here also, in the edition from the press of Peter Treveris, with the date of 1527. The double-columned black-letter folio has some interesting woodcuts, and is charmingly bound in red morocco lined with blue, by Joly. John Hardyng's "Chronicle" is in English verse, and occupied the author, who had fought in the battle of Agincourt, until he was eighty-six years old. The

Here begynneth the boke of Johan Bochas/discryuynge the fall of pri-
ces/princesseis/and other nobles: Translated into Englyssh by John Lyd-
gate monke of Bury/begynnyng at Adam and Eve/and endyng
with kyng Johan of Fraunce/ taken prisoner at
Poictes by prince Edward.

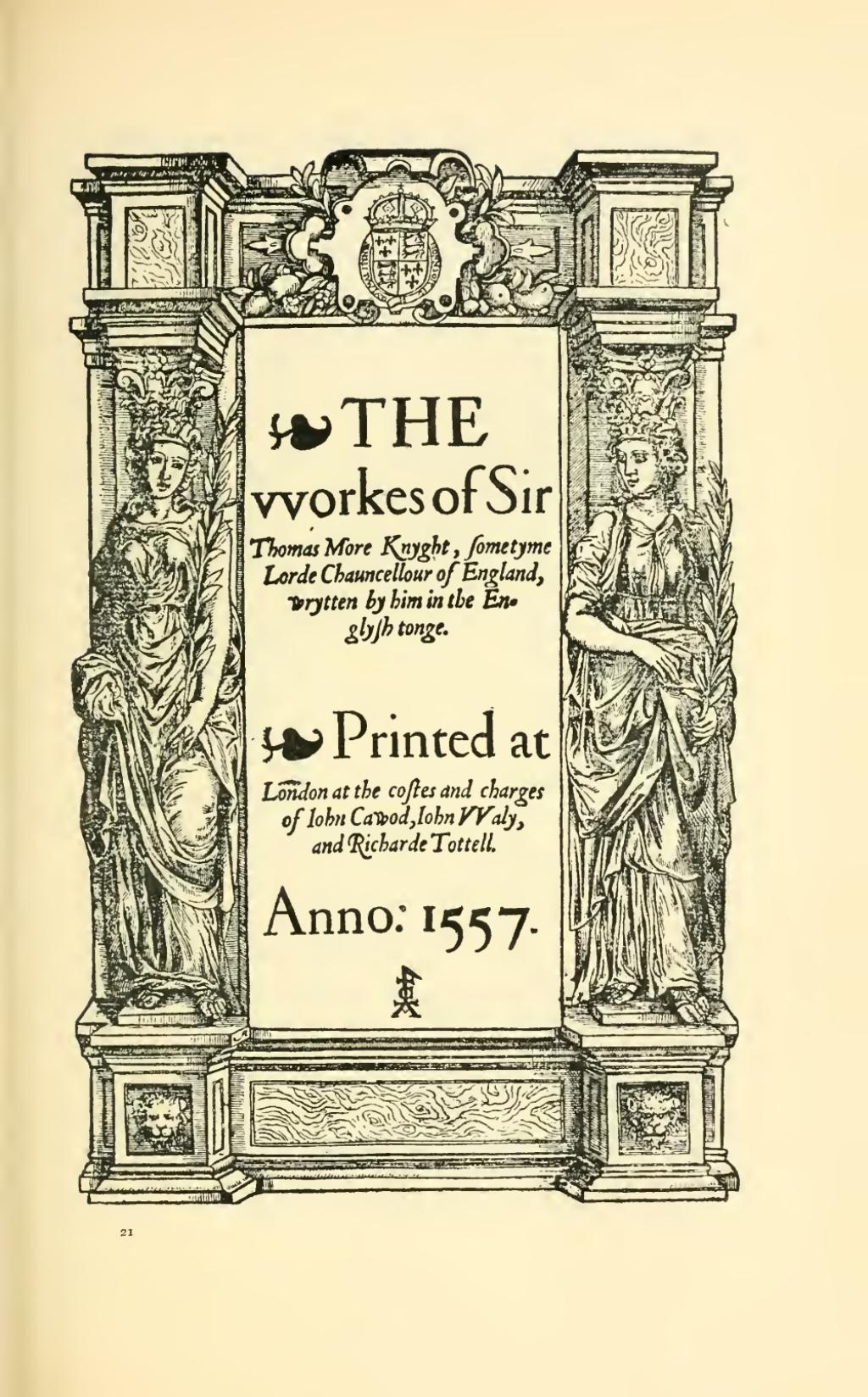


From Lydgate's version of Boccaccio's "Fall of Princes,"
Pynson, 1527.

prose continuation is by Richard Grafton, who in 1543 published the whole in a black-letter quarto here preserved. Noteworthy also is Grafton's own "Chronicle" in a black-letter folio of 1569. The first of the citizen chroniclers of London to think of expanding his diary into a general history was Robert Fabyan. A fine copy of his "Chronicle" was in 1559 printed at London in a Gothic folio, and it is English without as well as within, for the most noted bibliopegist of England, Roger Payne, has clothed it, and, as he says in the accompanying bill, it is "Bound in the very best Manner." Cooper's "Chronicle" was begun by Thomas Lanquet, and then it had thrice as much added to it by Thomas Cooper, Bishop of Winchester. A black-letter quarto of 1560 is Cooper's own second edition. The worthy bishop surely had patience enough to be a historian, for when his shrew of a wife tore up half of his greatest work and threw it into the fire, he calmly set to work and wrote it over again. This copy is also in a Roger Payne binding. Two black-letter folios of 1577 form the first edition of Ralph Holinshed's "Chronicles," the source from which Shakespeare borrowed many phrases as well as historical facts.

The first edition of John Heywood's "The Spider and the Flie" is a black-letter quarto of 1556 with some quaint woodcuts. For size and spotless condition this copy is well-nigh unique. Though much higher socially than the court-fools of old, Heywood had almost the same mission, that of keeping royalty and nobility in good humor with his witty retorts, epigrams, and interludes, and he is said to have amused Bloody Mary on her death-bed. In this parable the flies represent the Catholics, and the spiders are the Protestants; as a maid, Queen Mary with her broom, the sword of justice, executes the commands of her master, Christ, and her mistress, Holy Church. Another black-letter quarto contains "John Heywoodes woorkes," printed at London in 1562, the first complete edition of his proverbs and epigrams. It is a large and beautiful copy of one of the rarest of important early English books.

Heywood was introduced at court by that witty scholar, Sir



THE vvorkes of Sir

Thomas More Knyght, sometyme
Lorde Chauncellour of England,
wrytten by him in the En-
glysh tonge.

Printed at

London at the costes and charges
of Iohn Cawod, Iohn VValy,
and Richarde Tottell.

Anno: 1557.



Thomas More, whose wit endured as long as his life. As the headsman's axe was about to fall upon his neck, he signed for a moment's delay, while he moved aside his beard and murmured : "Pity that should be cut that has not committed treason." Here is a splendid copy of More's works in the first collected edition, a folio with 1458 pages of double columns of black-letter, printed at London in 1557 and dedicated to Queen Mary. A small volume of More's "Epigrams" in Latin, published in 1638, is memorable for having once belonged to John Evelyn, and his monogram adorns its covers.

For refusing to put Henry VIII above the pope, the octogenarian John Fisher, Bishop of Rochester, was beheaded in 1535, just a fortnight before Sir Thomas More. "Two fruytfull Sermons" by this Catholic bishop may here be perused in a black-letter quarto of 1532. "Fruitfull Sermons" also, including the celebrated one on the Plow, are contained in a quarto of 1584, by that famous Protestant martyr, Hugh Latimer, Bishop of Worcester, who was burned at the stake in the days of Bloody Mary.

Singularly interesting is "A Booke of Christian Prayers," commonly known as Queen Elizabeth's "Prayer Book." Of the first edition the queen's own copy in the Lambeth Palace Library is the only one known; but here is the second edition, which was printed at London in 1578, by John Day, in the Gothic character, with now and then a prayer in Roman or italic letters. It is profusely illustrated with woodcuts. The title shows a genealogical tree growing from the recumbent Jesse; the queenly image of "great Eliza" appears elsewhere; and every page is framed in a border of Scriptural scenes, the "Dance of Death," or other subjects, some of them after designs by Holbein and Dürer. This is the only early attempt to rival the "Books of Hours" printed in France, and it is a lesson in the history of art to compare it with any of the numerous French specimens in this library. The 1590 and 1608 editions of Queen Elizabeth's "Prayer Book" are also here, all clean and perfect.

The household Bible of the Elizabethan Puritans was the Ge-

A BOOKE OF
Christian Pray-
ers, collected out of
the auncient writers, and
best learned in our tymc,
worthy to be read with an
earnest mynde of all Chri-
stians, in these daungerous
and troublesome dayes,
that God for Chrities
sake will yet still
be mercytull
vnto vs.

AT LONDON,
Printed by John Daye,
dwelling over Aldersgate.
1578.
¶ Cum Privilegio.

LESSE

SALOMO

DAVID

ABIA

ASO

MARSH

RECHAI

AHAS

LOATAM

OSIAS

IORAM

nevan Bible, of which more than 130 editions appeared. A large and immaculate copy of this “Breeches Bible” of 1599 has of course that interesting locution: “They sewed fig-leaves together and made themselves breeches.”

Early Elizabethan literature consisted largely of translations, especially from the classical languages and from the Italian. The Renaissance had just invaded England; learning was reviving; and before men could stand upon their own literary legs, they supported themselves by crutches from abroad. The education and inspiration drawn from Greek and Latin, French and Italian models helped to produce that magnificent outburst of the later Elizabethan literature.

An undated London folio of about 1612 contains the first complete edition of Homer’s “Iliad” translated by George Chapman. The energetic spirit of this famous version atones for its deficiencies. Coleridge says Chapman’s “Homer” was as truly an original poem as the “Faerie Queene,” and the well-known sonnet by Keats has the lines:

Oft of one wide expanse had I been told
That deep-brow’d Homer ruled as his demesne :
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold.

Shakespeare took his Roman history from Plutarch’s “Lives,” translated by Sir Thomas North after Amyot’s French version. Philemon Holland translated Plutarch’s “Morals.” Fuller calls Holland the “translator generall in his age,” and says, “these books alone of his turning into English will make a country gentleman a competent library.” Both these English Plutarchs are here, two folios printed at London in 1657, and they once belonged to William Penn, the founder of Pennsylvania, and have his book-plates. A black-letter quarto of 1581 contains “Seneca His Tenne Tragedies,” translated by Thomas Newton, Jasper Heywood, and others, and it has the leaf before the title, which is but seldom seen.

“The Ship of Fooles,” a folio of 1570, is the second edition

of Alexander Barclay's poetical translation of Sebastian Brant's famous work. The Latin is in the Roman character, and the English in black-letter, while 117 cuts illustrate the satires. This English paraphrase helped to bury medieval allegory and give literature a more modern tendency.

Castiglione's "Courtier" was first done into English by Sir Thomas Hoby, who, as Roger Ascham states, "was many wayes well furnished with learning, and very expert in knowledge of divers tongues." In this library is the first edition, a black-letter quarto of 1561, and with it stands the edition of 1588 in Italian, French, and English.

From the Italian, also, here is the first complete translation of Boccaccio's "Decameron," two volumes in a single folio, printed in 1620. It appeared anonymously, and was doubtless the work of more than one hand. While England was reading the "Decameron," a few Englishmen of sterner stuff, the Pilgrim Fathers, were just landing upon the shores of New England at Plymouth. A long English sequel to Boccaccio, as versified in Lydgate's "Fall of Princes," is the "Mirror for Magistrates," of which this library contains the third edition, a black-letter quarto of 1571, and the 1610 edition. In this important work several poets essayed to show "how grievous plagues, vices are punished in great princes and magistrates, and how frail and unstable worldly prosperity is found, where Fortune seemeth most highly to favor." Two contributions to it by Thomas Sackville, Lord Buckhurst, eclipse all the rest, and embody the best poetry written in English between Chaucer and Spenser.

The nobles and gentlemen of merry England were in old times even more addicted to hunting and its literature than at present. A favorite book was George Turberville's "The Noble Art of Venerie or Hunting," and here is its second edition, a black-letter quarto of 1611, with large woodcuts.

"The Posies" of George Gascoigne occupy a 1575 quarto, and a volume of the next year contains "The Steele Glas. A Satyre," with the only known portrait of this pioneer author, whose "pretie pythie conceits" have had many admirers.

Thomas Churchyard, the Nestor of the Elizabethans, is represented by a pair of black-letter quartos with alliterative titles such as he so often affected. "Churchyarde Chippes" appeared in 1578, and "Churchyards Challenge," 1593, is a remarkably large and fine copy of a very rare book.

A goodly miscellany is John Bishop's "Beautifull Blossomes," 1577, from the library of that devotee of early English poetry, E. V. Utterson, and it contains the remarkable story upon which Horace Walpole based his "Mysterious Mother." William Powlet, Marquis of Winchester, wrote "The Lord Marques Idlenes," of which but few copies bear, as that here, the date of 1587.

The spirit of the English Renaissance lives for all time in the poetry of Edmund Spenser. "Our sage and serious poet" Milton calls him, and Lamb happily speaks of him as the poets' poet. To the congenial mind his work is, in the language of his own verse,

The world's sweet inn from pain and wearisome turmoil.

The first edition of the first part of "The Faerie Queene" is a quarto of 1590, printed at London for William Ponsonbie. Uniform with it is the first edition of the second part, the last three of the six books, published in 1596, and both these volumes are bound alike by F. Bedford. Another quarto contains all "The Faerie Queene," the first part in the second edition, and the second part in the first edition, both printed in 1596, and therewith is also the first issue of "Colin Clouts Come home againe," 1595. This precious volume is in an old calf binding with John Evelyn's device on the sides and back, and on a fly-leaf a Latin quotation from Camden in Evelyn's own handwriting. The very copy of Spenser that was read and mused over by the author of "Silva" is indeed a treasure. A folio "Faerie Queene" of 1609 is the third issue of the first part and the second issue of the second part. There are also the first edition of the "Complaints," 1591, the "Shepherd's Calendar," another copy of "Colin Clouts Come home againe," 1595, separately bound, and

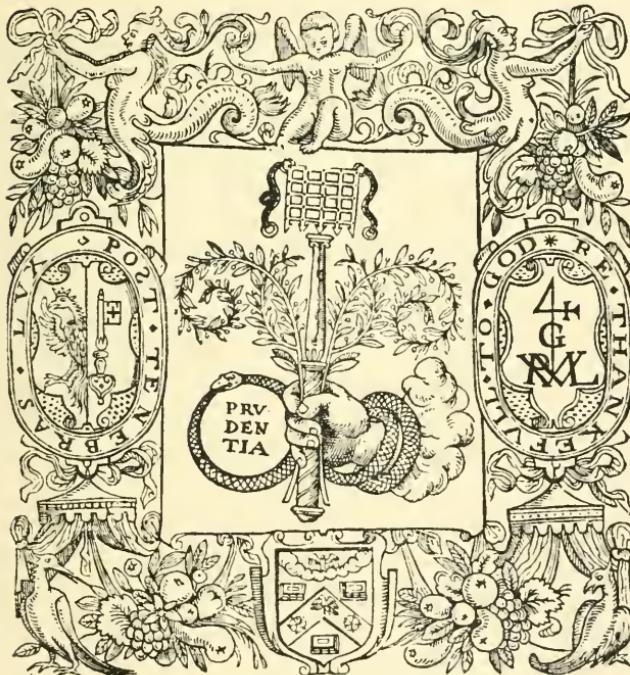
TROIA BRITANICA:
OR,
Great Britaines Troy.

A Poem.

Deuided into XVII. feuerall Cantons, intermixed
with many pleasant Poeticall Tales.

Concluding with an Vniuersall Chronicle from the Creation,
untill these present Times.

Written by Tho: Heywood.



Et prodeſſe ſolent, & Delectare Poete.

LONDON.
Printed by W. Faggard, 1609.

the first collected edition of Spenser in a folio of 1611. Such fascinating volumes make one repeat with Whittier :

I love the old melodious lays
Which softly melt the ages through,
The songs of Spenser's golden days,
Arcadian Sidney's silvery phrase,
Sprinkling our noon of time with freshest morning dew.

Another Elizabethan poet, Father Robert Southwell, had a life of vicissitude. He was stolen from his cradle by a gipsy, but speedily recovered. Because he was a Jesuit and a priest, he was arrested on the charge of treason, confined three years in the Tower of London, repeatedly tortured, and finally, in 1595, hanged, drawn, and quartered at Tyburn. His sister, so a partial biographer states, cured some deadly diseases with relics of the martyr. Although Southwell's literary remains work no such miracles, they enshrine excellent specimens of religious poetry. Ben Jonson, as reported by Drummond, said : "Southwell was hanged ; yet so he had written that piece of his, the Burning Babe, he would have been content to destroy many of his." Southwell's works are rare enough ; but an old vellum-bound quarto of this library, unique for its perfect condition, comprises a goodly number of them : " Saint Peters Complaint," undated ; " Maeoniae," 1595 ; " Triumphs over Death," 1596 ; " A Fovre-Fovld Meditation," 1606 ; " Saint Peters Teares," 1602 ; and " Marie Magdalens Lamentations," 1601. " Saint Peters Complaint " and other works are embodied in a duodecimo of 1630.

Robert Greene was one of that Bohemian set of the late sixteenth century who lived by their wits, and combined dissipation and literary labor so recklessly as to bring them to an early grave. A feast of Rhenish wine and pickled herrings hastened Greene's end. One of his most finished tales is " Philomela, the Lady Fitz-Waters Nightingale," and here is the edition of 1631 in quarto. " Greenes Ghost haunting Cony-catchers," by Samuel Rowlands, 1626, is an exposure of the tricks of London sharpers, suggested by Greene's pieces on the same subject.

The first collected edition of John Lyly's plays, entitled "Sixe Court Comedies," appeared in 1632 with some famous songs included. In the address to the reader the publisher remarks upon the author of "Euphues" having begun a new English, so that "All our Ladies were then his Schollers; And that Beautie in Court, which could not Parley Euphueisme, was as little regarded, as shee which now there, speakes not French."

The "Sweet Swan of Avon," "sweetest Shakespeare, Fancy's child," "our myriad-minded Shakespeare," "was not of an age, but for all time!" Coming to him, one feels with Landor:

Shakespeare is not our poet, but the world's,
Therefore on him no speech!

If undesirous of consecrating his entire library to Shakespeare, the collector is confronted with the question of how deeply he shall venture into the Shakespearean ocean. From one point of view, the owner of this library has perhaps settled this problem most rationally. He does not seem to have sought the original quarto editions. Indeed, it is hopeless to think of securing all the quartos. But he possesses a matchless set of the four folios and a pair of extra illustrated Shakespeares that are splendid. Lowell doubts whether posterity owes a greater debt to any two men living in 1623 than to the two obscure actors who in that year published the first folio edition of Shakespeare's plays. Bibliographically speaking, "Mr. William Shakespeares Comedies, Histories, & Tragedies," London, 1623, folio, is not a volume of excessive rarity. Some years ago Halliwell estimated that there were three or four hundred copies in Great Britain, and almost a score were enumerated as in the United States. But, in a sound, undoctored, and perfect condition, the book is as rare and precious a prize as could be wished for by any bibliophile. In one way or another enterprising booksellers have long endeavored to supply the demand, and John Hill Burton observes that "the manufacture of first folio Shakespeares has been nearly as staple a trade as the getting up of genuine portraits of Mary Queen of Scots." The 1623 Shakespeare of this collection is

grand, and no larger or finer copy is known. It comes from the Syston Park Library of Sir John Hayford Thorold, and was bought at the memorable auction of December, 1884. Dibdin writes: "I dare say an uncut *first Shakespeare*, as well as an uncut *first Homer*, would produce a little annuity!" If this Shakespeare folio be not absolutely uncut, it approaches that blissful state, for it measures $8\frac{1}{2}$ by $13\frac{3}{8}$ inches. Some of its leaves are uncut in the top, front, and bottom margins, enabling one to determine what would be the size of an uncut copy. The top margin measures $\frac{3}{4}$ of an inch, the front $\frac{15}{16}$ of an inch, and the bottom $1\frac{1}{4}$ inches, the printed portion measuring $11\frac{3}{8}$ by 7 inches. An uncut specimen would, therefore, be $13\frac{3}{8}$ inches in height, so the binder has been as merciful as possible to the present copy. The Droeshout portrait and Ben Jonson's verses are inlaid, and the volume is beautifully bound in red morocco by Roger Payne, the greatest English binder inspired to do honor to the greatest author of England and the world. The first Shakespeare folio was published originally at £1. The celebrated Daniel copy, purchased in 1864 by the Baroness Burdett-Coutts, is in height and width $\frac{1}{4}$ of an inch smaller than Mr. Hoe's copy. A fine example of the second folio edition of Shakespeare of 1632 is in a much tooled red morocco binding executed by F. Bedford. It measures $8\frac{7}{8}$ by $13\frac{1}{2}$ inches, and has some rough leaves. Soberly robed in green morocco, here is also Daniel's copy of the third Shakespeare folio, dated 1664, and containing the doubtful plays. Although the booksellers may not be right in calling this impression scarcer than the first folio, because most of the edition was destroyed by the great fire of London in 1666, so sound and tall an example as this is extremely rare, if not unique, for it measures $8\frac{5}{8}$ by $13\frac{3}{8}$ inches, and is in a state of immaculate perfection. Of the 1685 Shakespeare, the fourth folio edition, there is a beautiful copy, spotlessly pure and perfect, without mends or repairs, size $9\frac{1}{8}$ by $14\frac{1}{4}$ inches, bound in red morocco. An octavo of 1640 is entitled "Poems: Written by Wil. Shake-speare. Gent.," and has the portrait of Marshall. Its 104 small pieces include some

If you know not me,

You know no body.

O R,

The troubles of Queene ELIZABETH.



LONDON,
Printed for NATHANIEL BUTTER, 1623.

of Shakespeare's sonnets, but more poems and translations by other authors, forming a bookseller's compilation. A copy of Shakespeare, edited by Alexander Chalmers in 1805, is in ten octavo volumes, bound in green morocco by Bedford, and has 564 illustrations (mostly proofs) added, comprising no less than thirty portraits of Shakespeare. Even more superbly illustrated is the Rev. Alexander Dyce's edition of Shakespeare, London, 1857, twenty-one octavos, bound in red morocco by Bedford, and containing 1247 plates, almost all artist proofs, and 125 drawings, by Edwards, Thurston, Cook, and others, a total of 1372 illustrations, making a Shakespeare gallery of surpassing interest.

In the very year of Shakespeare's death, 1616, "rare Ben Jonson" published the first volume of his works. The Elizabethan dramatists usually sold their plays to the theatrical companies and retained no future interest in them; so, when they were published, it was from copies surreptitiously obtained by the bookseller. Jonson was the only one to collect and prepare his own plays for publication, but the second volume did not appear until 1640, three years after he had disappeared from the world's stage. Dramatic writing stood anything but high in the social scale. When Jonson put forth his 1616 volume as "The Works of Mr. Benjamin Jonson," his contemporaries ridiculed his vanity in calling "works" what were only "plays." The Earl of Westmorland was inspired to write in his copy these lines, which have never before been printed:

Why do we stile those works wh^ere are but Playes
But yt to Fancy ther goe sevrall wayes
Some born to Raptures fluently distill
Their Sacred Numbers to Adorn ye Quill
Others ther are bring forth wth Paine & Sweat
So Head & Braines into an Anvil beat
Of Those was This whose deep Conceptions lurke
Therefore we'l turne His Playes into a Worke.

A large-paper copy of Jonson's two folios is justly regarded as one of the great treasures of this library. The giant volumes

measure $8\frac{3}{8}$ by $12\frac{3}{4}$ inches, and are in a state of pristine purity, never having been cleaned. Their charming binding of red morocco doubled with olive green, gold-tooled inside and out, was achieved by the late M. Cuzin for the present owner.

A splendid folio of 1647 contains the “*Comedies and Tragedies*” of Francis Beaumont and John Fletcher. It is the first edition, edited by James Shirley, the dramatist, and includes thirty-six plays here printed for the first time. The volume has Fletcher’s portrait by Marshall, and is clothed in red morocco by Bedford. To read the works of that mysterious double personality,

Beaumont and Fletcher ; those twin stars that run
Their glorious course round Shakespeare’s golden sun,

is to agree with quaint old Aubrey that there was a “wonderful consimility of phansy” between the two poets.

John Webster’s “*Vittoria Corombona, or, the White Devil*,” is the 1672 edition of the tragedy. This particular copy is remarkable for having an engraved portrait of Shakespeare printed upon the back of the title-page. Though it resembles somewhat the Droeshout portrait, it seems to be as impossible to learn who engraved it and how it came there, as to ascertain anything certain about the life of Webster, who wrote: “I rest silent in my own work.”

In a duodecimo of 1633 are the works of John Marston, whose writing of plays ceased when he became a clergyman. The volume has the dedication by the publisher to the Viscountess Falkland, which is so often notable by its absence. The author is alluded to as “in his autumn and declining age,” and he survived this publication but a year. The poems of Henry Glapthorne occupy a 1639 quarto. Though his plays are well known, this poetical volume is excessively rare. Sir William Alexander, first Earl of Stirling, courted royalty and the muses. From royalty he obtained a grant of Nova Scotia, which he unsuccessfully attempted to colonize, and the muses inspired him to write “*The Monarchicke Tragedies*,” 1607, and “*A Paraenesis to the Prince*,” 1604, here united in a quarto volume.

The first edition of “*Certaine Learned And Elegant Workes*” of Fulke Greville, Lord Brooke, fills a folio printed at London in 1633. No unmutilated copy of the volume is known, for it is supposed to have begun with “*A Treatise on Religion*,” which was suppressed by order of Archbishop Laud, so that page 23 is always the first in the book. Lamb remarks of the author: “He is nine parts Machiavel and Tacitus for one part Sophocles or Seneca.” Five years before his works appeared Lord Brooke, the ancestor of the present Earls of Warwick, died from a stab inflicted by an old servant whom he had not remembered in his will, the murder being recounted, some say, in the missing pages of his works.

Thomas Heywood is paradoxically called by Lamb “a sort of *prose Shakespeare*.” His pen certainly had little rest, for he declares the plays were in number “two hundred and twenty, in which I have had either an entire hand, or at least a main singer.” His surviving forty dramas the literary student might gladly exchange for that biography of all the dramatists which he proposed but never accomplished, for the great Elizabethans sadly need a Boswell. Of Heywood this collection has the only edition of the “*Troia Britannica*,” 1609, folio, a long rhyming history of Great Britain, concluding with an universal chronicle from the creation. The “*Gunaikeion*,” folio, 1624, consists of nine books concerning women under the names of the nine muses. Another folio, dated 1635, contains the first and only edition of “*The Hierarchie of the blessed Angells*,” in which Heywood essayed to do for heaven what he had done for his fatherland in “*Troia Britannica*.” The work is noted for the passage giving the familiar names by which most of the Elizabethan dramatists were known to their companions, as:

Mellifluous *Shake-speare*, whose enchanting Quill
Commanded Mirth or Passion, was but *Will*.

“If you know not me, you know no body, or, The troubles of Queene Elizabeth,” is a play of the edition of 1623. “*The Rape of Lucrece*” is the 1638 quarto of the play, and “*A preparative*



LXXX.
SERMONS
PREACHED BY THAT LEARNED AND REVEREND DIVINE
JOHN DONNE D^R IN DIVINITIE
LATE DEANE OF Y^E CATHEDRALL
CHURCH OF S^T PAVLES
LONDON

J.Merian Jun

to Studie : or the vertue of sack," 1641, quarto, is always attributed to Heywood, though its authorship is doubtful.

Samuel Daniel was spoken of by Spenser as

a new shepheard late up sprong
The which doth all afore him far surpass.

Drummond of Hawthornden says that he was "for sweetness of ryming second to none." He is sometimes called the English Lucan and "well-languaged Daniel," and his pure English is indeed of the best Elizabethan species, if perhaps lacking in strength. Tradition makes him the poet laureate of his day upon no sufficient evidence. Daniel's works are a hard nut for the bibliographer. Apparently he had each work separately printed, and when it did not sell quickly on its first issue, he bound it up with older works, and gave the whole a collective title. All the separate works and many of the collective editions are very rare, but Mr. Hoe has secured a remarkable assemblage of them. It includes both editions of "The First Fowre Bookes of the ciuale warres betweene the two houses of Lancaster and Yorke," printed at London in 1595, and the first complete edition of 1609. Ben Jonson observed that there was not one battle in all this book. "The Tragedie of Cleopatra" is a poetical quarto of 1599. Here is also the second collective edition of Daniel's "Works," folio, 1602, and bound with it is the extremely scarce privately printed edition of "A Panegyrike Congratulatory Deliuered to the Kings most excellent maiesty at Burleigh Harrington in Rutlandshire. With a Defence of Ryme," of which but very few copies were printed, presumably for presentation. The more common 1603 octavo of the "Panegyrike" is not absent. Then there is the third collected edition, 1605, entitled "Certaine Small Poems"; also the sixth edition, "Certaine Small Workes," 1611; and finally "The Whole Workes Of Samuel Daniel Esquire in Poetrie," posthumously printed in 1623, the same year that saw the publication of the first Shakespeare folio. This last of the early Daniels had no successor, until a two-volume octavo edition of the poetical works

came out in 1718, of which this library's copy is suspected to be almost unique by reason of its uncut state. Daniel's "History of England," 1613, is also here, but sits in interest behind his volumes of verse.

Another prominent Elizabethan was Michael Drayton. A fine copy of that mighty poem of his, "Poly-Olbion," is the first complete edition, a folio of 1613-22, with curious engraved frontispiece, portrait of Prince Henry of Wales by W. Hole, and maps—an atlas, as it were, illustrating poetry. This chorographical description of Great Britain, intermixed with its history and antiquities, and "digested in a poem," contains nearly sixteen thousand lines of Alexandrine verse, a mass not to be stomached by modern readers. It is no wonder that publishers hesitated to take such a huge work. Drayton wrote about it to a friend: "but it lieth by me, for the booksellers and I are in terms. They are a company of base knaves, whom I both scorn and kick at." "The Battaile of Agincourt" and other pieces fill a volume printed in 1627. A shorter poem on the same battle suggested the manner and meter of Tennyson's "Charge of the Light Brigade," it being doubtful whether the later poet improved on the earlier, and it is embodied in the 1619 folio edition of Drayton's poems, with his only known likeness engraved by Hole. Here also is the 1630 edition of the poems, and the author's last work, "The Myses Elizivm," printed for the first time in a quarto of 1630, a year before he died.

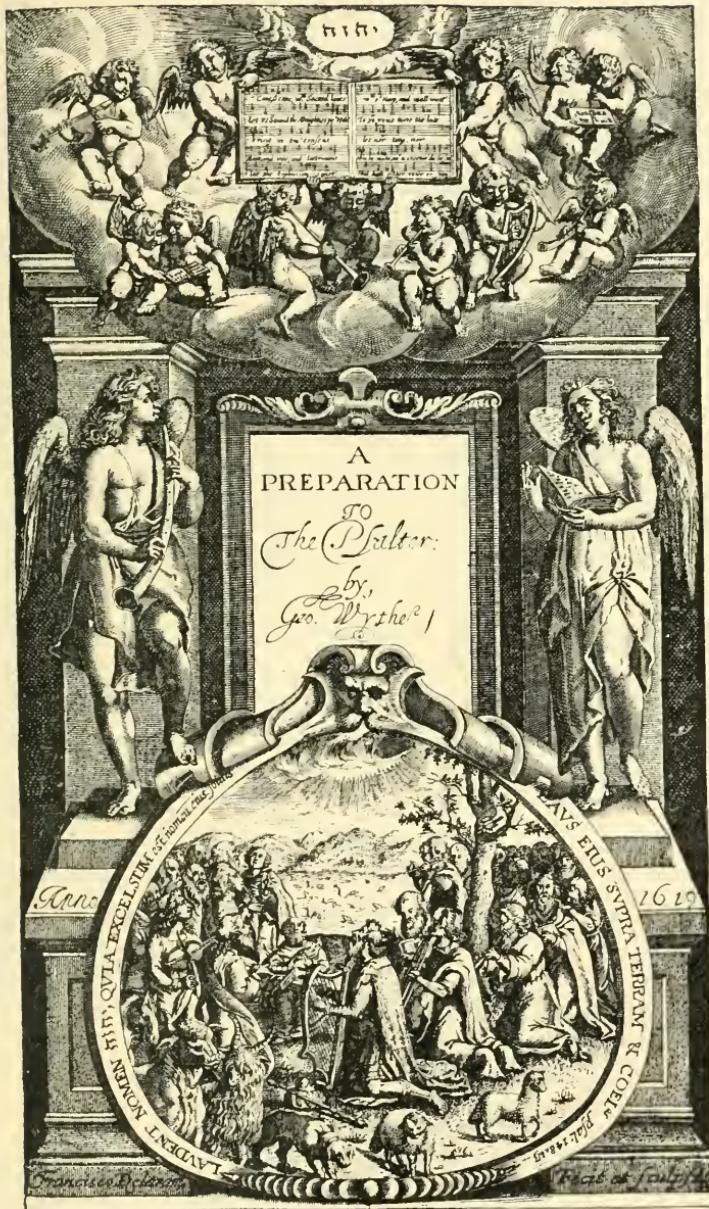
An octavo of about 1611 contains the first edition of "The Scourge of Folly,"—the engraved title showing Folly on the back of Time being whipped by Wit,—a work noted for mentioning the great authors of the time, Shakespeare, Jonson, Daniel, and others, by John Davies of Hereford, that writing master who thrice married ladies of family and was a bit of a coxcomb with a certain infusion of wit. By Joshua Sylvester here is the translation of the "Deuine Weekes & Workes" of the French poet Du Bartas, 1605, and Sylvester's original work, "The Parliament of Vertues Royal," the latter strangely enough without any note of printer, place, or date, though plentifully supplied with sub-titles

and dedications. Exceedingly rare is the original edition of "Sir Thomas Overburies Vision," 1616, quarto, by Richard Niccols, suggested, of course, by Overbury's tragic death by poison in the Tower of London.

Robert Allot's "Englands Parnassus" is an octavo of 1600, and the only early edition of this anthology of Elizabethan poetry. In a duodecimo of 1633 are "Poems," and "The Tragedie of Lodovick Sforza," and "The Levites Revenge," by that worthy dramatist and divine, Robert Gomersall. Thomas Randolph's "Poems" and other pieces fill a quarto of 1638. By Robert Farley here is "Lychnocavdia sive Moralia Facvm Emblemata. Lights Morall Emblems"—an octavo of 1638 with some quaintly interesting illustrations. John Johnson's "Academy of Love," 1641, has an engraved title by Hallar.

A stately row of folios is formed by "Purchas his Pilgrimes," 1625, four volumes, and "Purchas his Pilgrimage," 1626, one volume, all large, clean, and perfect, with rough leaves. One volume and part of another relate to American voyages, and the demand for Americana has quadrupled the value of the set in the last half-century. Samuel Purchas inherited Hakluyt's manuscripts, resigned his vicarage to devote himself more ardently to his great work, later became rector in London and chaplain to the Archbishop of Canterbury, and died financially embarrassed by the losses on his publications. In a dedication he records that King James showed him the "Pilgrimage" in his royal chamber and said he had read it seven times.

If Bacon, "the wisest, brightest, meanest of mankind," did not write the plays commonly attributed to Shakespeare, he was assuredly the author of the "Essaies," contained here in a duodecimo printed at London in 1612. Their store of wisdom derived from experience makes an English Montaigne of Francis Bacon, Lord Verulam. Of the only book that ever took Dr. Johnson out of bed two hours sooner than he wished to rise, Robert Burton's "Anatomy of Melancholy," this library has the folio edition of 1676, the first with the quaintly engraved title. A folio of 1620 is the "Herwologia Anglica," the first regular collection of



English engraved portraits, numbering 67, edited and published by Henry Holland, the son of the translator, Philemon Holland.

Among the Jacobean poets John Donne stands eminent for his tremendous influence upon later writers. Ben Jonson thought him "the first poet of the world in some things," and Thomas Carew's elegy on him says :

Here lies a king that ruled as he thought fit
The universal monarchy of wit.

Donne's poems were the recreation of his youth, before he became the dean of St. Paul's and a famous preacher, but they were not published until after his death. Here is a copy of the first edition, 1633, quarto, that belonged to Samuel Johnson, and perhaps enabled the doughty doctor to class the dean among the metaphysical poets. Here also are the 1635 and 1639 editions of Donne's verse, and an example of the 1719 edition, bound in green morocco by Roger Payne. Another 1633 quarto contains Donne's "Juvenilia" in prose, and his sermons are not absent.

A volume of 1616, on large paper, and perhaps unique in that state, and an octavo of 1656, have the poems of William Drummond of Hawthornden, the Scotch laird, who read almost all languages in his library of 552 volumes, and recorded Ben Jonson's gossip about his contemporaries while visiting him on his pedestrian trip to Scotland. A rare volume contains the "Workes of the famous and worthie Knight Sir David Lyndesay."

Phineas Fletcher was the cousin of the dramatist, and Quarles called him "the Spenser of this age." The first edition of his "Locusts, or Apollyonists," in Latin and English, is a quarto of 1627, the poem being an attack on Roman Catholicism. Sir John Beaumont was the brother of the dramatist, and here is his "Bosworth-field," a 1629 duodecimo. Sir John craved poetical renown and wrote :

No earthly gift lasts after death but fame.

Not exactly a poet, but a writer of doggerel and a vulgarly clever pamphleteer, was John Taylor the "Water Poet." By

rowing and pedestrianism and writing this Thames waterman made a bid for notoriety, and secured it, to judge from the pages devoted by bibliographers to the verbose titles of his effusions. A rare and curious folio of 1630 embraces his works, sixty-three in number, with an engraved title which in this copy is very fine ; and there is also a thin volume entitled : “A Reply as true as Steele, to a Rusty, Rayling, Ridiculous, Lying Libell.”

George Wither had a genuine poetical vein, but not exhaustless enough to last through his long life and numerous volumes of verse. “The Shepherds Hunting,” 1615, is the first edition of the eclogues written during the author’s imprisonment in the Marshalsea. Lamb declares : “The prison notes of Wither are finer than the wood notes of most of his poetical brethren.” To prison he had gone in consequence of the publication of his satirical essays, “Abuses Script, and Whipt,” of which the 1617 edition is here. There are also his works in the edition of 1620, the “Speculum Speculativum,” 1660, his “Emblems,” and “A Preparation to the Psalter,” 1619.

Volumes of verse and prose were poured out by Richard Brathwaite, few of them having much merit. Here are his “Natures Embassie,” 1621 ; “The Arcadian Princesse,” 1635 ; “Ar’t asleep Husband? A Boulster Lecture,” 1640 ; “The Honest Ghost,” 1658 ; and the undated “Barnabees Journall.” A folio of 1640, with full-page engravings, contains Ovid’s “Metamorphoses” Englished by George Sandys. The volume is in old red morocco with Tom Killigrew’s arms and monogram. Sandys published the first part of his translation, and came to Virginia in 1621 to fill an office. Drayton thus addressed him :

And, worthy George, by industry and use,
Let’s see what lines Virginia will produce.
Go on with Ovid, as you have begun
With the first five Books.

On Sandys went, and finished his task on the banks of the James. The book is of peculiar interest, because it is the first truly literary, classical, and poetical work done in America. The same

translator is responsible for "A Paraphrase upon the divine poems," a 1638 folio containing versions of Job, Ecclesiastes, and the Psalms.

Francis Quarles is said to have "fagoted his fancies as they fell, and if they rhymed and rattled, all was well." There are surely many good fagots in his emblematic, Biblical, and other poetry. This collection includes his "Divine Poems," 1630 and 1714; "Divine Fancies," 1636; and "Solomon's Recantation," 1645; also the first, second, and later editions of his "Emblems."

If, as Milton writes, "books are not absolutely dead things, but do contain a progeny of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them," no homage can be too great for the works of that sublime genius who stands in English literature second only to Shakespeare. Of "that mighty orb of song, the divine Milton," Dryden might well have made the remark ascribed to him, "This man cuts us all out, and the ancients too"; and Tennyson rightly calls him :

God-gifted organ-voice of England—
Milton, a name to resound for ages.

Milton is revered in this library. It has the 1638 quarto of "Obsequies to the memorie of Mr. Edward King," ending with Milton's "Lycidas," an uncut copy. A copy in the original binding of the "Poems of Mr. John Milton, both English and Latin," with the fine and rare portrait, London, 1645, octavo, bears upon the fly-leaf a Latin inscription importing that it was presented to P. von Heimbach by his friend, the author. This young German, Peter von Heimbach, saw the poet in London, perhaps read or wrote for him, if he happened in, when those undutiful daughters were neglecting their blind father, and several of Milton's letters to him are extant. One refers to an atlas that Milton thought of purchasing in Amsterdam, and in it the poet says: "Such is now the luxury of Typographers in printing books that the fur-



From Cowley's "Poetical Blossomes," London, 1633.

nishing of a library seems to have become as costly as the furnishing of a villa. Since to me at least, on account of my blindness, painted maps can hardly be of use, vainly surveying as I do with blind eyes the actual globe of the earth, I am afraid that the bigger the price at which I should buy that book the greater would seem to be my grief over my deprivation." In another letter Milton apologizes for mistakes in his Latin, because he had to dictate to an ignorant boy and spell out the letters of the words one by one. With Peter von Heimbach's volume of Milton in hand one ought to conjure up the poet more realistically upon the mental mirror. An octavo of 1673 contains Milton's "Poems, &c." For his masterpiece Milton received but £10, and the book sold so slowly that eight or nine title-pages were printed to give it an air of novelty and work off the first edition. Mr. Hoe has three variations of the first "Paradise Lost," with the first title, 1667, as differentiated by Lowndes; the fourth, 1668; and the seventh, 1669. The first edition of "Paradise Regained" is an octavo of 1671. Of modern editions of Milton's poems there is an uncut copy of Baskerville's beautifully printed two volumes of 1760; Du Roveray's 1802 edition of "Paradise Lost," large paper, is illustrated with over one hundred plates; and Pickering's 1851 edition of the poetical works has extra illustrations.

Abraham Cowley wrote ambitiously :

What shall I do to be for ever known,
And make the age to come my own?

His poetical exertions secured him a place in Westminster Abbey, near Chaucer and Spenser, and he was the most popular poet of Milton's time. He may be said to have "lisp'd in numbers," for here is a juvenile volume of his, "Poetical Blossomes," in the first edition of 1633, with a rare portrait of the author aged thirteen, and in the edition of 1636. With it are "Love's Riddle," 1638; "The Mistresse," 1647; the first folio edition of his "Poems," 1656, apparently large paper, bound by Chambolle-Duru in red morocco; "Verses," 1663; and the 1668 and 1680 folio editions of his "Works."

A duodecimo of 1640 contains William Habington's "Castara," verses addressed to the lady he married, every line showing the true lover, though he harps rather too intensely upon her



chastity, considering that nobody doubts it. In the history of English poetry Edmund Waller occupies no inconsiderable place. He was about the only water-drinker admitted to the society of

the bibulous wits of the Restoration. The melody of his verse is expressed in Pope's dictum: "Waller was smooth." Mr. Hoe has two of the three editions of his "Poems" issued in 1645; also the edition of 1705, the first illustrated edition of 1711, and the copy of the beautifully illustrated quarto of 1729 that once belonged to John Wilkes. The rarest of all Wallers is the 1685 volume of "Divine Poems," so rare that his latest editor knew of only one copy; but here is a superb one, in spotless state, with broad margins and uncut leaves.

From the beginning of the seventeenth century to the Restoration there was a wonderful outburst of song in England, which has never since been equaled. One of the group of Cavalier poets was Thomas Carew, "sewer in ordinary" to Charles I, and he wrote some of the finest love-songs of the language. The first edition of his poems, 1640, may be compared in this collection with the issues of 1670 and 1772. Of that other Cavalier poet, Richard Lovelace, here is the "Lucasta," 1649, with a beautiful frontispiece by Faithorne. *Lucasta (Lux Casta)* was Lucy Sacheverell, who soon married another after hearing a false report of her poet's death. Sir John Suckling was another gay Cavalier, who began by speaking Latin at five years of age, and ended by poisoning himself in Paris. This library comprises his "Fragmenta Aurea," 1646, with portrait by Marshall, and the editions of his work issued in 1709, 1719, and 1770. Suckling is immortalized by the three lines :

Her feet beneath her petticoat,
Like little mice stole in and out,
As if they fear'd the light.

The greatest of English lyric poets is Robert Herrick, the jovial vicar who, tradition says, taught his pig to drink out of a tankard, and threw his sermon and curses at his inattentive congregation. An octavo of 1648 embodies his "Hesperides," with Marshall's portrait of the anything but handsome author. Strangely enough, there was no second edition of his poems until 1810. After a century and a half of neglect he has stepped into the front rank.

A better clergyman, but a worse poet, was Henry King, Bishop of Chichester. His “Poems, Elegies, Paradoxes, and Sonnets” were first published in 1657, without his consent, and this little volume had its vicissitudes at the hands of the booksellers. In 1664 the unsold sheets were issued with a new title. But even then the book failed to sell, and some copies remaining in stock as late as 1700, an enterprising man of business put them forth with the name of Ben Jonson as author, despite the fact that an elegy on Jonson was among the poems. These three editions stand in this library.

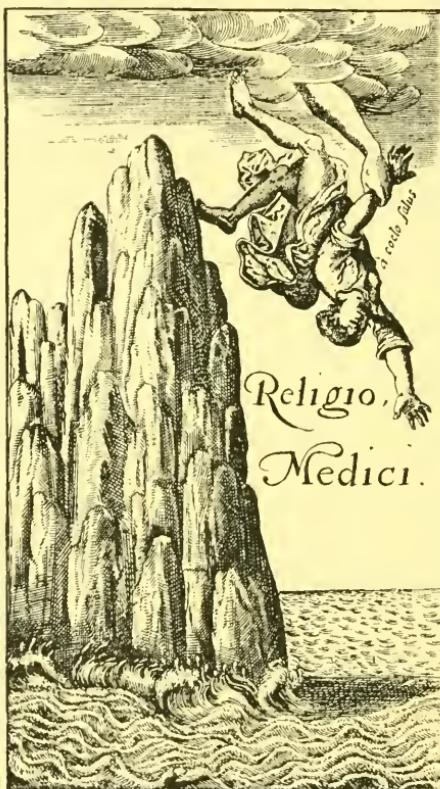
The first edition of Sir Aston Cokayne’s volume, “A Chaine of Golden Poems,” 1659, has the excessively rare portrait of the author crowned with laurel. He would deserve well of the bibliophile, if he had penned nothing but this couplet :

Give me a study of good books, and I
Envy to none their hugg’d felicity.

That popular poet of religion, George Herbert, is represented by the first edition undated of “The Temple,” that issued in 1633, another of the same year, the edition of 1641, and by the “Remains,” 1652. With the greater devotional fervor of his poetry, Richard Crashaw is rising in the estimation of the critics. A fine copy of the first edition of his “Steps to the Temple,” 1646, is bound in red morocco by Bedford, and has for its neighbor the 1670 edition.

The makers of dictionaries revel in the works of that Norwich physician, Sir Thomas Browne, whose quaintly Latinized style may have given birth to Johnsonese, and so influenced Lamb that it has been said, “No Browne, no Lamb.” Here is the first edition of the “Religio Medici,” 1642, surreptitiously printed; also the authorized edition of the next year, issued by the same publisher, and the “Pseudodoxia Epidemica, or Vulgar Errors,” a folio of 1646. “The Great Exemplar, or the Life of Christ,” by Jeremy Taylor, the glory of the English pulpit, is here in the first edition of 1649, as well as in the 1653 folio prized for its Faithorne plates. Of James Howell of epistolary fame there is

the "maiden fancy," the political allegory called "Dodona's Grove," a 1640 folio of unsullied purity. A political satire of 1647 is "Times Whirl-gig" by Humphrey Willis. Joseph Beaumont's "Psyche, or Love's Mysterie" is a religious poem of not less than thirty thousand lines in a folio of 1648. Another divine poem in folio is "Theophila, or Love's Sacrifice," 1652, by

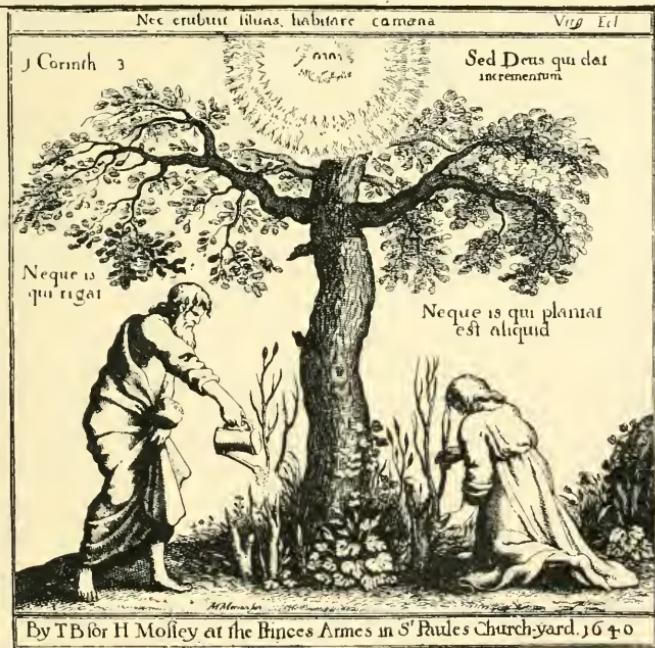


Printed for Andrew Crooke, 1642. Will Marshall sc.

Edward Benlowes. No two copies of this book are alike. It was privately printed, or the author presented many copies, inserting a variable number of extra illustrations in each. This particular one has 25 plates, including the writer's rare portrait,

ΔΕΝΔΡΟΛΟΓΙΑ.
**DODONA'S
GROVE,**
OR,
**THE VOCALL
FORREST.**

By I. H. E S Q^r.



and is bound in old dark morocco, with Benlowes's arms on the sides. After the same style is one of the rarest poetical volumes of the seventeenth century, "Otia Sacra," 1648, quarto, by Mildmay Fane, Earl of Westmorland. The present copy is probably the finest in existence, containing supplementary leaves that are nearly if not always wanting. A folio of 1668 comprises the poems of the pedantic, but pretty, Margaret Cavendish, Duchess of Newcastle, "mad Madge," of whom Pepys writes—"The whole story of this lady is a romance, and all she does is romantic." The first edition of William Chamberlayne's "Pharonnida, a heroick poem," 1659, would have delighted Keats, whose Endymion owes much to it. Campbell said it was "one of the most interesting stories that ever was told in verse." The "Rump," 1662, embodies a collection of Royalist poems against Parliament. The poems of the Royalist John Cleveland passed through many editions, and the duodecimos of 1651, 1654, and 1661 are here. Alexander Brome, of the same political stripe, is responsible for 1661 and 1668 volumes of songs.

Andrew Marvell was the friend of Milton, and assistant to him in his office of Latin Secretary to the Commonwealth. An interesting folio of 1681 is tenanted by Marvell's "Miscellaneous Poems." In that much discussed novel, "Robert Elsmere," Mrs. Humphry Ward makes her hero exhibit, as one of the treasures of a fine private library, "a presentation copy of Andrew Marvell's 'Poems' with autograph notes." As the volume was not published until after the poet's death, his notes must have been written by a spirit hand. Nothing so uncanny enriches the Marvell of this collection, but it is uncut, and possibly unique in this respect. Extremely rare are the poems of Robert Gould, 1689, octavo. The author was a nobleman's servant, and hoped with his profits on this book to set up in business, but his poetry did not pay, and the poor fellow had to seek service elsewhere.

When honest old Izaak Walton went a-fishing, he caught more than he angled for. Expecting perhaps but a few appreciative readers for his book, that delicious picture of the contemplative man's recreation and mind, he was destined to fascinate genera-

tions yet unborn of Waltonians. In this bibliographical temple Walton is one of the chief gods. If the owner were asked why he has not the first edition of this favorite author of his, he might reply, as does many a bibliophile in accounting for a desideratum in his library, that when he had the chance to buy it, he lacked the ability, and now that the ability has been reached, he never finds a copy good enough. But this collection numbers over a score of different editions of "The Complete Angler." The earliest is the fourth, of 1668, and next comes the fifth, of 1676, the last published during the author's life, and the first to have the additional part by Charles Cotton. After nearly three quarters of a century Moses Browne revived the book, mutilating the text badly in the vain attempt to improve it, and here is his first edition, dated 1750. John — afterward Sir John — Hawkins then restored the text to its pristine beauty, and this library has his first edition, of 1760, printed upon thick paper, the second, of 1776, and uncut copies of the fourth, of 1784 and the sixth, of 1797. Samuel Bagster's first, or the seventh Hawkins, edition of 1808 is rare in the quarto size, most of the copies having been lost in a fire, but here is a fine one with 112 additional proof engravings. The second Bagster, or eighth Hawkins, edition of 1815 is extended to four volumes and extra-illustrated with over four hundred plates. Of 1822 is the ninth Hawkins edition. Other editions are John Major's first of 1823 and second of 1824, both large paper, the Chiswick of 1824, and William Pickering's miniature issues of 1825 and 1826. The finest edition of the work is Pickering's of 1836, edited by Sir Harris Nicolas, and illustrated by Stothard and Inskip. A beautiful copy of this edition is extended to four volumes and has the 61 original illustrations in two states and 450 plates added. Another even more magnificent copy is enlarged to ten volumes and enriched with no less than 1303 engravings and drawings. It seems as if the art of extra illustrating could go no further. Here are also James Rennie's edition of 1836, the L. A. Lewis 1839 reprint of Major's third edition, Major's fourth edition of 1844 with additional plates, the Rev. Dr. George Washington Bethune's excellent New York

edition of 1847, and the 1866 American reprint of Major's edition, all on large paper. With all these Waltons there is surely no need of fishing for more. Of Walton's "Lives" there is Major's edition of 1825, on large paper, with 121 rare plates added, as well as a large-paper copy of Pickering's miniature edition of 1827, besides original editions of some of them.

An octavo of 1732 contains the works of the Earl of Rochester, that profligate wit who died in the odor of sanctity under the ministrations of Bishop Burnet. The poems of Mrs. Katherine Philips, "the matchless Orinda," are in the first folio of 1667, with her portrait by Faithorne, and the edition of 1710. Samuel Butler's "Hudibras" is here in three parts, dated 1663, 1664, and 1678. The poet says of that merry monarch, Charles II :

He never ate, nor drank, nor slept,
But "Hudibras" still near him kept;
Nor would he go to church or so,
But "Hudibras" must with him go.

With the author's portrait by Faithorne there is a curious quarto of 1653, John Bulwer's "Anthropometamorphosis," an illustrated description of the deformities and mutilations practised by various peoples.

A folio of 1642 is the first edition of "The Holy State," by Thomas Fuller, the Beecher of his day, and with it stands "The Church History of Britain" in the first edition of 1655. By that other eminent divine, Richard Baxter, here is "The Saints' Everlasting Rest," 1662, quarto. "The Whole Duty of Man" fills a large folio of 1703, in an old red morocco binding most elaborately tooled. Anonymously published, it has been attributed to three archbishops, two bishops, several lesser clergymen, and a lady.

Thomas Blount's "Boscobel: or, the history of his Sacred Majesties most miraculous preservation after the battle of Worcester" (the first edition), is a small octavo of 1660; a copy of the 1766 edition has 90 rare portraits and views inserted. The first edition of "The History of the Rebellion," by Edward Hyde, Earl of Clarendon, was issued in 1702-4 in three folios. It is

The
Academy
of
LOVE

*describing y folly of younge men,
& y fallacy of women*
by

Io: Johnson, Gent.



Qui antea non cauet post dolebit.

LONDON, Printed for Humphry Blunden
at the Castle in Cornhill A. 1641.

said to be a favorite with the Grangerites, and this copy is enriched with many plates. One of four vellum copies of the "Diary and Correspondence" of Samuel Pepys, in ten octavo volumes, was beautifully printed at New York in 1884.

Two tremendous folios contain the Bible, printed in 1659-1660 by John Field, at Cambridge, England, and illustrated by J. Ogilby. It is a splendid specimen of typography.

To the first edition of "An Essay concerning Humane Understanding," 1690, folio, by John Locke, is added an autograph letter by the author.

While Puritanism ruled England, the drama was at death's door, but the Restoration brought it back to life. With the customary swing of the pendulum from one extreme to another, stern repression was succeeded by almost unbounded license, and often the stage mirrored too faithfully the corruption of court and society. The dramatists of the Restoration are well represented here. A folio of 1673 contains the first collective edition of Sir William Davenant's works, and the only edition until the present century. It is embellished with a portrait of the author, engraved by Faithorne, and showing the broken nose about which his literary brethren never tired of teasing him. Davenant was the godson of Shakespeare and even claimed a nearer relationship, but modern critics do not believe his mother was as bad as he painted her. This country should remember him, because he narrowly escaped becoming an American. He had started for Virginia in charge of some colonists, when his ship was captured by the Parliament's forces, and he owed his life to the intercession of John Milton. Thomas Killigrew's "Comedies and Tragedies," a wonderfully large copy, occupy a folio of 1664. The accompanying engraved portrait of the author is the masterpiece of W. Faithorne, the pupil of Nanteuil, and the greatest of English engravers. Tom Killigrew's attendance upon Charles II caused him to be called the "king's jester," and a poet wrote of him :

Had Cowley ne'er spoke, Killigrew ne'er writ,
Combin'd in one, they'd made a matchless wit.



Original drawing by Mortimer for the poem of "Henry and Emma,"
by Prior, prefixed to Prior's "Poems," London, 1709.

There are plays by Sir George Etherege, who introduced the Molière style of comedy into English. A dozen quarto dramas are by Thomas Shadwell, unjustly addressed by Dryden as "thou last great prophet of tautology." Here too are a few of the works of Mrs. Aphra Behn, not a whit behind the men in loose writing, perhaps the first woman to live by her pen, and to whom is ascribed the honor of having made England acquainted with milk punch. The works of William Congreve, the wittiest of this dramatic band, are in the exquisitely printed Baskerville edition of 1761, three octavos bound in red morocco by Derome. Other plays are by Sir William Killigrew (the brother of Tom Killigrew), by Elkanah Settle, by Sir Robert Howard; and by Thomas Otway there are nine quartos. A large-paper folio of 1704 contains the "Miscellany Poems" of that famous dramatist, William Wycherley, with a beautiful mezzotint portrait of the author engraved by Smith after Lely.

Queen Anne's reign, the Augustan age of English literature, was as notable for its critical spirit as the Elizabethan period was for its creative genius. The great writers of the eighteenth and nineteenth centuries require no introduction, and it may suffice to mention briefly a few of the many rare and beautiful editions of their works in this magnificent library. Matthew Prior's poems are here in the first authorized edition of 1709, and in the issues of 1721 and 1779. Johnson told Boswell: "Prior is a lady's book." The same literary doctor prescribed days and nights of Addison to the would-be writer, and the large-paper copy of Joseph Addison's works, 1811, would be a charming study, with its six volumes studded with extra plates. There are also the original editions, in numbers as issued, of "The Spectator," "Tatler," and other periodicals created by the essayists. Du Roveray's largest-paper edition of Alexander Pope's poems, 1804-6, fills nine volumes with 442 extra plates. A copy of the first edition, 1726, of "Gulliver's Travels," by that unhappy genius, Jonathan Swift, is uncut with rough leaves. By Daniel Defoe here is the satirical poem "The True-Born Englishman," 1701, as well as the very first edition, 1719-20,

of the never-ending host which have appeared of "Robinson Crusoe," that masterpiece containing nothing, as Dickens remarked, to make one either laugh or cry. Of the once popular John Gay there are the undated "Trivia: or, the art of walking the streets of London," the first collected edition of the poems, 1720, with the issue of 1767, and the "Fables" in the very rare first edition, two volumes quarto, 1727-38, and in the 1793 reprint. Thomas Parnell's poems, 1722, were edited by Pope. William Shenstone's poems, 1737, are extremely rare, the poet having destroyed every copy he could lay his hands on. A like fate was inflicted by William Collins upon most of the 1747 edition of his "Odes," but a copy has, with the Shenstone, sought refuge in this collection. Between Pope and Wordsworth the most important poet was Thomas Gray. "An Elegy wrote in a Country Church Yard" is a quarto of 1751, and the first edition. Bentley's "Designs" to illustrate Gray fill a folio of 1753, and here also are the original water-color sketches by Westall that were engraved for Gray's poems. The quarto volume of "Odes," the first edition, 1757, was the first book from Horace Walpole's private press at Strawberry-Hill. Another edition of Gray's poems, the first collective issue, bears the date of 1768, and Du Roveray's 1800 edition is extra illustrated with many proof plates.

Samuel Johnson's "Dictionary" forms two folios with rough leaves, in the first edition of 1755. Here is an interesting relic, James Boswell's own copy of his "Journal of a Tour to the Hebrides," 1785, with manuscript notes in his hand. The 1826 edition of Boswell's "Life of Samuel Johnson" has its four volumes illustrated with 354 portraits. Of William Somerville's poem, "The Chase," there is an uncut copy of the first edition, 1735, also one of the three vellum copies of 1796 with cuts by T. and J. Bewick. Worthy of note is a large uncut copy of the 1777 edition of the works of Richard Savage, the dissipated companion of Johnson in days when they walked the London streets without food or lodging. It contains Johnson's life of the author. One of the most beautiful books ever produced in Eng-

land is Pine's Horace in Latin, printed throughout from engraved copper-plates, and forming here two uncut octavos of 1733. A masterpiece of typography is the immense folio Bible, printed by John Baskerville in 1763, a superb copy of it enriching this library. Oliver Goldsmith's "Vicar of Wakefield," the first edition, 1766, has written in faded ink on its title-page, "From the author," and there are later editions of the same book and of Goldsmith's poems with extra illustrations, as well as the first editions of "The Good Natur'd Man" and "She Stoops to Conquer."

Some binders have boasted in times past of defraying part of their current expenses with the paper trimmed from the edges of books. Not content with removing the rough edges, they would even cut into the text, and, Procrustes-like, reduce books of different sizes to uniformity in binding them together. The artistic bibliophile likes his treasures unabridged, but often it is next to impossible to find examples of his favorites that have escaped the binder's surgery. Mr. Hoe has been especially successful in securing uncut copies, and notable among his rarities is the first edition of Laurence Sterne's "Sentimental Journey," 1768, two volumes quite untrimmed. Another example of the same *editio princeps* is on imperial paper, and is bound in a radiantly beautiful morocco mosaic, doubled with red, and executed by Mercier, the successor of Cuzin. Charles Churchill's poems occupy two quartos of 1763-65. There are first editions of the novels and other works of Fielding and Smollett, too numerous even to mention. Horace Walpole's tragedy, "The Mysterious Mother," 1768, is from the Strawberry-Hill press, and elaborately bound by Roger Payne, while a copy of his "Royal and Noble Authors," 1806, has its five quartos enriched with extra plates. The first collected edition of the poems forged by Thomas Chatterton in the name of Thomas Rowley is an uncut octavo of 1777. Of William Cowper there is the first edition of "The Task," 1785, in an uncut state, and Pickering's 1853 edition of the poetical works, with rare illustrations added.

Scotland's national poet—Robert Burns—has been called the

Shakespeare of lyric poetry, and he is well portrayed in the anonymous lines accompanying his first publication:

The Simple Bard, unbroke by rules of Art,
He pours the wild effusions of the heart :
And if inspir'd, 't is Nature's pow'rs inspire ;
Her's all the melting thrill, and her's the kindling fire.

A collector might fill his house with countless editions of Burns, and yet have nothing so precious as the few volumes here. The first edition of Burns's "Poems, chiefly in the Scottish dialect," appeared at Kilmarnock in 1786. It was quickly sold, perhaps often read to pieces, and has become extremely rare. This library has an uncut copy! With it is an autograph letter from the poet to his landlord, Captain John Hamilton, about owing him money. The second edition of Burns came out at Edinburgh in 1787, with the first engraved portrait of the author, and the third at London in the same year, copies of both being upon these shelves. The new poet's fame speedily crossed the ocean, and in 1788 editions of his works were printed in New York and Philadelphia. It has long been a disputed question as to which of these was the first American edition, but recent opinion inclines to the New York issue. William Gowans, the well-known bibliopole, put the New York edition first, and believed his copy of it unique. It has come into the possession of Mr. Hoe, and stands side by side with the Philadelphia edition. A western journalist described a collector of his section as buying at an extravagant price the only two copies known of the first American Burns, and destroying one to make the other perfect; but neither the journalist nor the collector appears to have heard of this library. Burns was revived in facsimile at Kilmarnock in 1867 and 1869, and large-paper copies of these volumes are here, with many extra plates.

The work of the artist-poet, William Blake, seems caviare to the general, but two of his volumes in this collection would interest anybody—copies of the "Songs of Innocence" and "Songs of Experience," colored by Blake himself in a weird and



From Blake's "Milton."

fascinating style. More rare and precious still is his "Milton." He is supposed to have made in all but twelve copies of this book, and only three are now known to exist. One is in the British Museum, another in the Lenox Library, and the third abides in this library. These all differ somewhat in the coloring and number of illustrations. There also is the original quarto edition of "The Heaven and Hell," colored by Blake.

Here is an uncut copy of Mary Wollstonecraft's "Vindication of the Rights of Woman," 1792, the first but by no means the last work on the subject in English.

Five royal octavos contain the works of Bewick, the father of the modern woodcut, and include the "Fables of Æsop," "Select Fables," "British Birds," and "Quadrupeds," published at Newcastle between 1805 and 1820, all on what is called the largest paper of the most esteemed editions.

Some of the extra-illustrated works in this library are remarkable. Pilkington's "Dictionary of Painters" has 776 engravings in its five quartos. Sir Thomas Lawrence's "Life" by Williams, and Campbell's "Mrs. Siddons," have many added illustrations. Four hundred and fifty portraits embellish Hallam's "Literature of Europe." There are extra-illustrated copies of many of Dibdin's books. Davies's "Holland," Cunningham's "Sir David Wilkie," Forster's "Goldsmith," Sandby's "Royal Academy of Arts," and Leslie and Taylor's "Sir Joshua Reynolds," are all splendid with additional engravings of great beauty and rarity. Alison's "Europe" is converted into a historic gallery with hundreds and hundreds of choice extra plates. Macaulay's "England" rejoices in 311 inserted portraits. Mrs. Bray's "Life of Thomas Stothard" is in seven folios containing 735 extra illustrations—original drawings, portraits, and proof engravings after Stothard's designs. Through the English and other books of this regal collection there must be scattered at least 15,000 extra plates.

An uncut copy of the volume of "Blank Verse" by Charles Lloyd and Charles Lamb, 1798, merits notice. The original manuscript of Coleridge's "Osorio" is a precious relic. This play was written at the request of Sheridan, and sent in 1797 to

Drury Lane Theater. There the manuscript remained unaccepted, until in the fire of 1809 it was one of the few objects saved. The play was rewritten under the name of "Remorse," and had a run of twenty nights. Here are first editions of nearly all of Shelley's volumes, and many of those of Keats and Byron. The splendidly illustrated editions of Samuel Rogers's "Italy" and "Poems" are inlaid to quarto size and furnished with scores of extra engravings. A unique possession is the autograph manuscript by Sir Walter Scott of the "Life of Swift," many erasures and additions showing that a vast deal of work was done on it. Another volume contains Scott's corrected proof-sheets of his edition of the "Correspondence and Poems of Swift," with original letters inserted. The first edition of Bailey's "Festus" recalls the time when so many readers saw in its flashes of genius the dawn of a great poet, who never quite ripened. The "Poems by Two Brothers," 1827, is poetically bound in green morocco by Cobden-Sanderson; the poems of Tennyson of 1830 and 1833 are also here; and an 1885 volume of "In Memoriam" has been exquisitely attired by Cobden-Sanderson. Then there are first editions of Swinburne, Rossetti, Ruskin, Dickens, Thackeray, George Eliot; but the list is as long as the bead-roll of the Victorian age of English literature, and must come to an end.

This multiform library is not lacking in American books, but as other collectors have them as well, it is necessary here to mention only a few of them. A remarkably large and clean copy of Cotton Mather's "Magnalia," the folio of 1702, is bound by Matthews in brown morocco inlaid with blue. The translation of Cicero's "Cato Major," printed by Benjamin Franklin in 1744, has escaped the binder's wrath all these years, and is uncut. Joel Barlow's "Columbiad," 1807, uncut, has the plates in three states. The first edition of Emerson's poems, 1847, has an idealized binding of green morocco conceived by Cobden-Sanderson. Washington Irving is especially revered, as he should be by every Knickerbocker bibliophile. Of his "Life of Oliver Goldsmith" here is the original autograph manuscript in two

Times Whirligig, *O R,* The Blew-new-made-Gentle- man mounted.

A Committee-man.



Heu quantum mutatus ab illo !

Written by a faithfull Servant and true Lover
of his Countrey,

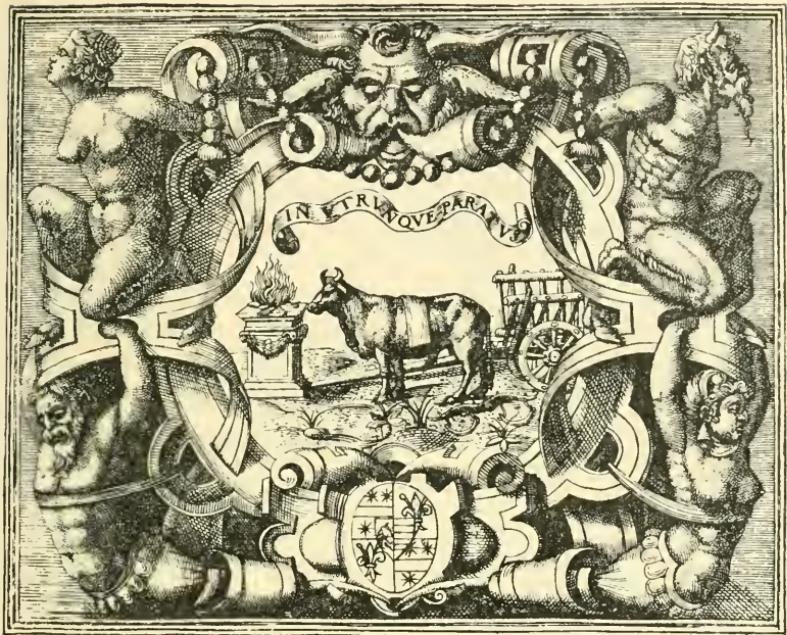
H u m , W I L L I S , Esquire.

Printed in the Yeare, 1647.

quartos, and a printed copy of the 1853 edition has many proof-sheets and corrections by the author. A volume of the "Sketch Book" is improved by the author's manuscript revisions, and another, the Artist's Edition of 1865, contains many of the original drawings for the beautiful illustrations. A printed copy in two octavos of the "Knickerbocker" is enriched with the author's complete revision in his handwriting. There are first editions of Irving, Longfellow, Lowell, Hawthorne, and of many other great authors.

The best English books, considered as works of literature or art, come from both sides of the ocean to this library as to a safe harbor of refuge.





MISCELLANEA AND BINDINGS



T is difficult to make the most logical classification include everything. In this glorious library there are many rare and precious volumes which merit extended notice, although they do not belong to any of the divisions of bibliography hitherto enumerated. But the reader's patience would be exhausted long before justice could be done to the miscellaneous treasures here accumulated.

Space fails to tell of such delightfully illustrated old German tomes as the "Theuerdank" and "Weisskunig." A Nuremberg folio of 1501 embraces the Latin comedies of Roswitha, the learned

nun of Gandersheim, and is enlivened with most interesting cuts. Albrecht Dürer's "Treatise on Proportion" in German fills another Nuremberg folio that came from the press of Formschneyder in 1528, and its numerous illustrations almost justify the recommendation of the Spanish painter and master of Velasquez, that the female figure should be studied from Dürer's drawings, rather than from living models. A rare volume is the French edition of Hariot's "Virginia," published in 1590 by the enterprising German, De Bry. Noteworthy among the Dutch books is the black-letter quarto printed at Hoorn in 1655, containing the adventurous voyages of David Pieterszoon de Vries, who tells how badly New Netherland was governed in his day under Minuit and Van Twiller. That printer's paradise, the Plantin Museum at Antwerp, is recalled by many typographical masterpieces, which could only have been achieved, as the Plantin motto says, *labore et constantia*. "Les Ordonnances de l'ordre de la Toison d'or" was printed about 1560 upon vellum. With the imprint of Christopher Plantin here is the 1566 folio, "Vivae Imagines Partium Corporis Humani," with an artistic title-page and numerous anatomical plates, the volume having been beautifully bound by Cuzin, not long before his death, in brown morocco, with a mosaic of several colors and a lining of richly tooled vellum. The illustrated quarto "De Symbolis Heroicis" of 1634 was produced by Plantin's successor, Balthazar Moretus. Specimens are not wanting of the excellent work done at Basel by Froben, such as the "Farrago" of Erasmus's "Epistles." Italy is represented, as becomes the home of art, by a wealth of exquisitely printed volumes. A Venetian folio of 1509 contains the "Divina Proprietate," probably written by Luca Paciolo di Borgo and revised by Antonio Capella, with geometrical diagrams in the broad margins, and pages of letters and figures. The "Libro d'Antonio Labacco appartenente a l'architettura" has its privilege dated 1552, and is a folio resplendent with fine engravings. Ruscelli's "Le Impresi illustri" is interesting also by reason of its illustrations. There are some charming volumes from the press of Bodoni. A rare relic from Spain is the Spanish version of Petrarch's "De



From the Latin comedies of Roswitha, Nuremberg, 1501.

Remedii utriusque fortunae," a black-letter folio printed at Saragossa in 1518, with a title-page in red and black depicting the author writing his book. Another Saragossa volume of 1550 embodies Juan de Yciar's "Arte subtilissima, por la qual se enseña a escrevir perfectamente," illustrated with woodcut alphabets and specimens of writing. Here also is an unblemished copy of what may almost be considered Spain's typographical masterpiece, the Spanish translation of Sallust made by the infante, Don Gabriel, and printed at Madrid in 1772 by Joachin Ibarra, the illustrated folio being bound in green morocco by the younger Derome. There is a simply matchless collection of books of emblems, numbering between two and three hundred volumes, concerning which a long treatise might be written. They were perhaps the light reading of old times, and people found both amusement and instruction in the text and numerous pictures. The quaintly illustrated quarto of De Bry is a fascinating example of emblematic literature. Gabriel Rollenhagen's "Nucleus Emblematum Selectissimorum" is another interesting German production. Of the "Emblems" of the famous Andrea Alciati here are some thirty early editions, including that of 1531, the first known positively to have been printed. Other volumes abound, with a bewildering variety of languages and illustrations.

In closing a book one naturally casts a last loving glance upon its cover. So, in parting from a library, the bindings may leave the final impression on the mental retina. The fifteen thousand volumes composing this collection are for the most part beautifully robed. Believing that a good book should be honored by a good binding, its owner has either sought out, or had executed, bindings of the highest artistic excellence. Sometimes the covering of the volume is so lovely that it is difficult to pass it by and penetrate to the contents. It has been impossible, in surveying the riches of this library, to abstain from occasional remarks upon the bindings. There remain to be noted, as the climax of bibliophilism, some rare books, precious alike for their exquisite bindings and for their whilom possession by famous people.



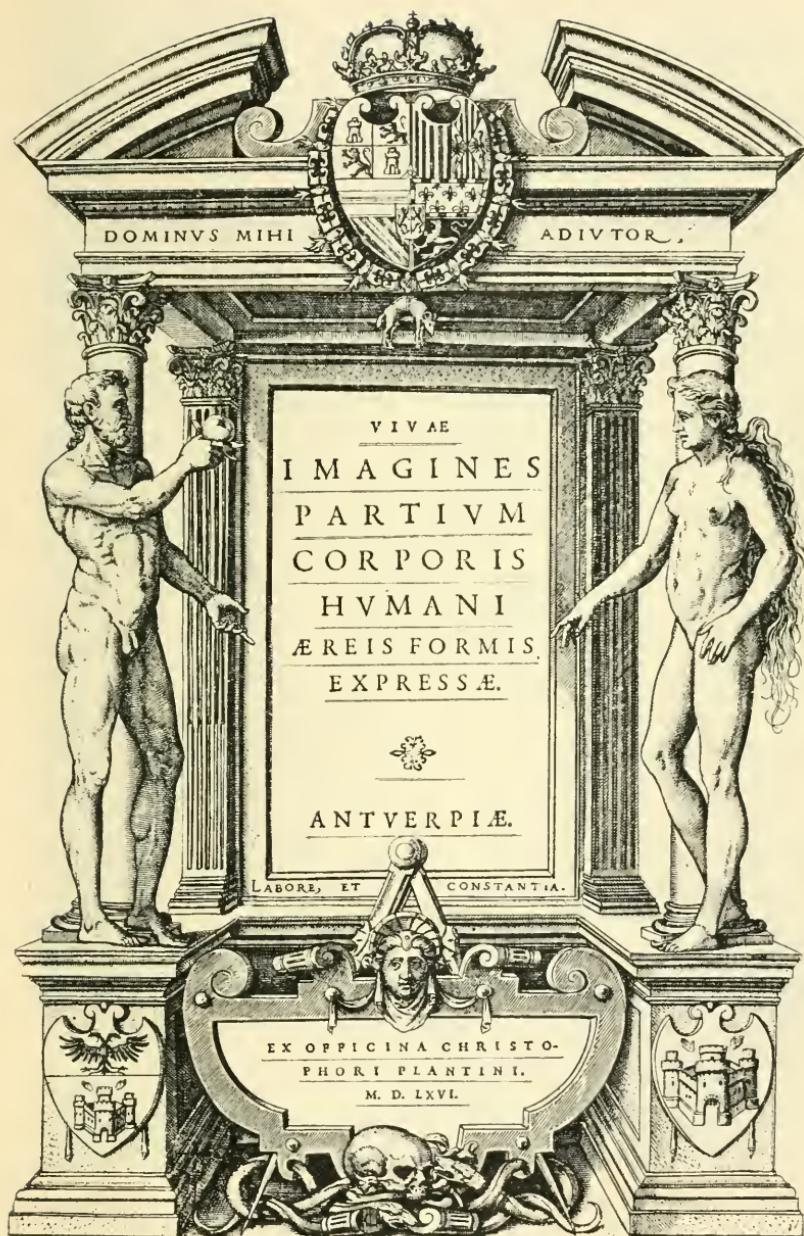
Paulus Jovius, Florence, 1550. From Maioli's library.

Although binding is called a French art, its modern development began, like so much else that is beautiful, in the Italy of the Renaissance. Chief among Italian bibliophiles was Thomas Maioli. Absolutely nothing is known of him, except that he



From the "Emblems" of De Bry.

collected fine books, and had them artistically bound. His volumes have repaid the care given them by immortalizing his name. The lesson should not be lost upon the book-lovers of to-day. A splendid Maioli in this library is the Latin version of Procopius, a folio printed at Rome in 1509. It is in brown calf, with rich



compartments, a broad dotted pattern, and lines and flowers in gold, and bears Maioli's name and monogram. While his bindings are usually rather simple in design, this rivals the most beautiful of Grolier's. Another Maiolian folio is Paulus Jovius's history of his own times, in Latin, published in 1550 at Florence. The design of the covers is a charming complication of black and gilt compartments, and on the reverse is the motto "*In gratia servire nephas.*" The third Maioli folio is the "*Various Readings,*" in Latin, of Petrus Victorius or Pietro Vettori, printed at Florence in 1553. Upon the gold-tooled brown calf obverse cover is the Latin legend "*Thomas Maioli and friends,*" and the reverse bears the enigmatical motto "*Inimici mei mea mihi non me mihi,*" which may perhaps mean, "*My enemies can take my things from me, not me from myself.*"

If, as a recent authority declares, to own one or two examples from Jean Grolier's library is to take high rank in the army of bookmen, the possessor of this library merits indeed a commanding position, for he can call no less than eleven Groliers his own. Six of them are Aldine editions, and have been already mentioned. Both Cardinal Bessarion's folio on Plato's *calumniator*, 1516, and the first Castiglione's "*Cortegiano,*" 1528, have the usual Grolieresque inscriptions upon their covers—the "*Io. Grolierii et amicorum,*" and "*Portio mea, Domine, sit in terra viventium.*" As they have been previously noticed, it is enough to say that the Bessarion has a binding of brown calf, inlaid with black, and with some red and white painting, a design of exquisite harmony of lines and proportion, while the Castiglione folio is in a dark binding lighted up by gold borders and tooling. Unchronicled by M. Le Roux de Lincy is a fine folio, Bologna, 1502, of the works in Latin of Baptista Mantuanus, formerly Grolier's copy, now in this library. Its binding is laid out in compartments painted in black and other colors, and the name and device of the French treasurer are not missing. Erasmus was a true prophet when he wrote to Grolier: "*You owe nothing to books, but they owe a good deal to you, because it is by your help that they will go down to posterity.*" Another Grolier



"Spectaculorum in Susceptione Philippi—Apparatus."
From Grolier's library.

folio is Cornelius Grapheus's Latin description of the festivities attending the reception of Philip II at Antwerp in 1549, printed in that city a year later than the event it relates. The binding of brown calf has gold tooling and black compartments, and, strangely enough, each cover bears the three crescents of Diane de Poitiers four times repeated. Grolier possessed two copies of this work, and the other is in the National Library of Paris. The last, but not the least of the Groliers of this collection is a Latin translation of the "Aethiopica" of Heliodorus, a folio printed at Basel in 1552. Its binding is in a state of such perfect preservation as to be remarkable. With the golden dots on the brown calf, and the skilfully interlaced gold tooling, are united several compartments of different colors, but chiefly black, drab, and silver, and on the back *fleurs-de-lis* are tooled in gold. The superb art of the whole design has caused it to be considered one of the most beautiful specimens of binding with the name of Grolier. In mentioning the acquisition of this Heliodorus by America, the French writer on the heraldry of bibliophilism notes the foundation of the Grolier Club, and is alarmed at the persistency of the Americans in hunting after Groliers. "And if the amateurs of the Continent," says he, "do not take care, in a little while all the volumes in circulation coming from the great Lyonnese bibliophile will have crossed the seas."

Another Renaissance collector was Demetrio Canevari, the physician to Pope Urban VII. His reputed avarice did not prevent a portion of his wealth from being devoted to the formation of a library, but his books could not have been very numerous. Those which have been accepted by some bibliophiles as coming from his collection are exceedingly beautiful as well as rare and high-priced. There are five in this library. The copy of Jacopo Caviceo's "Il Peregrino," 1533, is an octavo in red morocco, ornamented with gold and a stamped medallion in the center of the covers depicting Apollo driving his chariot toward Parnassus. The same medallion, a feature of these "Canevari" books, adorns the quarto 1536 edition of "La Poetica," by Bernardino Daniello, and the still more beautiful and elaborately decorated folio of the

FARRAGO

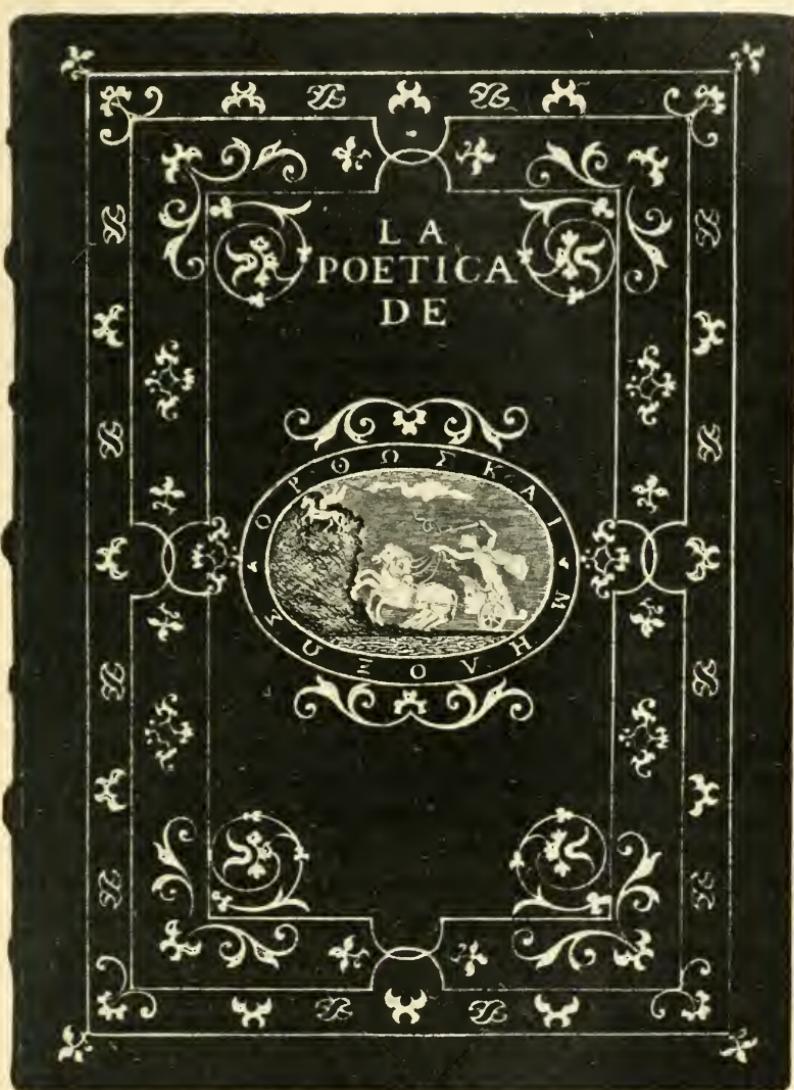
NOVA EPISTOLARVM
Des. Erasmi Roterodami
ad alios, & aliorum ad
hunc admixtis qui
busdā, quas
scripsit
etia adolescentis.

APVD INCLYTAM BASI/
LEAM EX OFFICINA
IO. FROBENII.



Latin "Fables" of Hyginus in black morocco. The beauty of a binding somehow evaporates in its description. To do justice to the many magnificent bindings of this library would require a large portfolio of pictorial reproductions with explanatory text by no less an expert than the owner himself.

But everybody can realize the fascination of a richly-bound volume hallowed by the touch of royalty or of some famous personage of the past. Should this library be visited by the spirits of those who once possessed its books, there would be such an historic congress of notables as the world has never seen. The kings of France seem to have been born bibliophiles. The folio "Regole generali di Architettura," Venice, 1540, by Sebastiano Serlio, was formerly the property of Francis I, the reputed father of letters. It was probably presented to him by the Emperor Charles V, whose insignia are upon its sides. The royal volume is in dark-brown morocco, elaborately tooled in gold, with shields of *fleurs-de-lis* and conventional tongues of flame. A copy of Geofroy Tory's "Horae" of 1531 is bound from a design by Tory himself, that genius of many strings, and has on the sides his *pot cassé*, and upon the restored back the crowned ciphers and salamanders of Francis I. Another relic of Francis I is his copy, and a superb one it is, of a work on geometry in French by Charles de Bouvelles, Paris, 1542, a small folio bound in black with the royal arms, cipher, salamander, and *fleurs-de-lis*. In bibliophilism Henry II is not to be separated from the famous Diane de Poitiers. A Parisian folio of 1556 contains a French translation of Sebastian Münster's "Cosmography," Henry II's copy, bound in brown calf, with gold stamped medallions in the corners, many tooled *fleurs-de-lis*, and a painted pattern in the center of the covers. The Aldine edition of "Theophrastus" bound for Diane de Poitiers, already mentioned, is in old brown morocco. Jean Le Maire's "Illustrations de Gaule," the Lyons folio of 1549, is a splendid waif from the library gathered by Diane de Poitiers at her palace of Anet. It is encased in wooden boards, covered with painted and gilded leather, and bears her insignia—the bow, quiver of arrows, crescents, and ingeniously

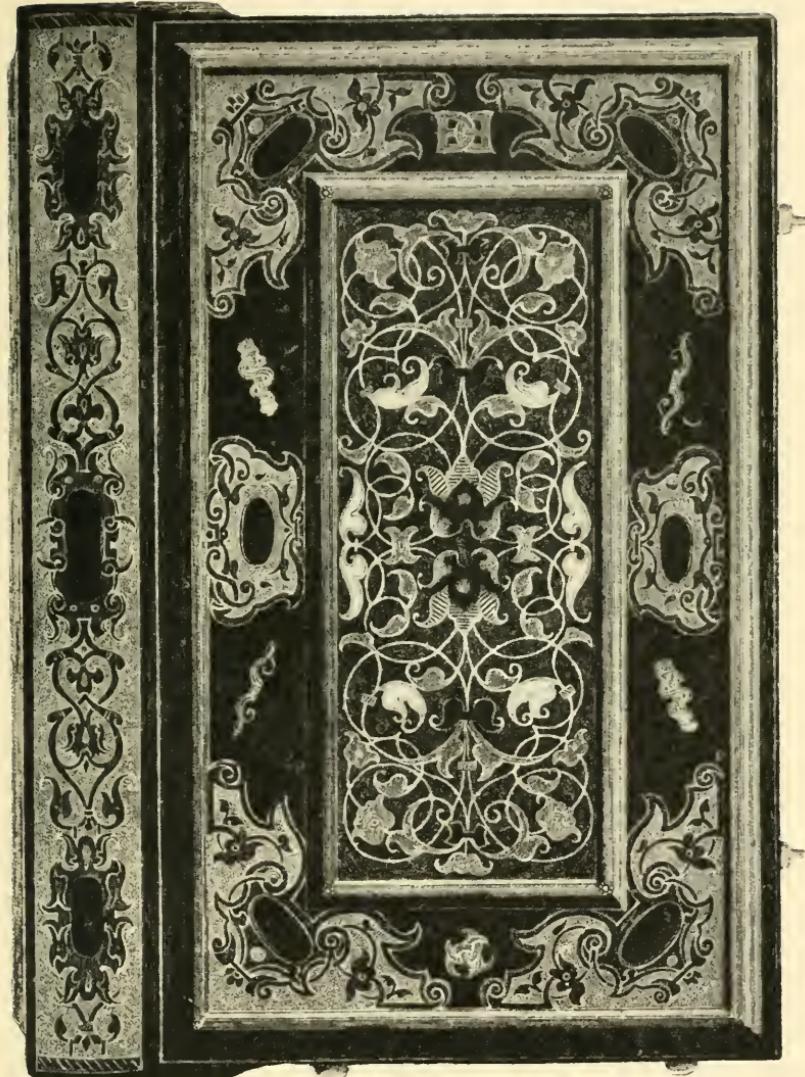


"La Poetica" of Bernardino Daniello. Venice, 1536.
Supposed to be from the library of Canevari.

interwoven monogram of D and H. The gilt edges of the book are painted and gauffered, and the binding is altogether Venetian in style. A folio of the Latin works of Joannes Damascenus, printed at Basel in 1559, is dressed in gold-tooled dark calf with the crescents and interlaced letters that Diane de Poitiers seemed never to tire of seeing. Wonderfully curious is the binding of the Florentine folio of 1561, embodying Francesco Guicciardini's "History of Italy" in Italian. It is in old red morocco tooled with repetitions of the letter H and *fleurs-de-lis*, and in the center of each cover there is a full-length portrait of Henry III of France skilfully executed in a mosaic of different-colored leathers. The royal effigy has a startling effect, as it leaps from the book to the unexpecting eyes. From the collection of Henry III here is also an octavo of 1584, in four volumes, containing a French translation of the sermons of Cornelio Musso, Bishop of Bitonto in Italy. The brown binding is interestingly tooled in gold, with the crucified Christ upon the sides, and on the back a skull, the king's arms, *fleurs-de-lis*, and the words, *Spes mea Deus*. Henry III was such a devotee of fine bindings that while in his sumptuary edicts he struck at the toilet of the ladies he always spared the toilet of books. Entering Mr. Hoe's house one is confronted in the hall with a large old full-length portrait of Marguerite de Valois, and in his library it is pleasant to meet with some of her books, for she was bookish as well as beautiful. Three small volumes, printed at Lyons in 1566, contain a Latin version of Plutarch's "Lives," and their red morocco binding is handsomely tooled with flowers in ovals, three *fleurs-de-lis* in the center of the obverse cover, and a lily on the reverse, with the words, *Expectata non eludet*, the insignia that have usually been attributed to Marguerite de Valois. Most of her volumes were clothed by the hands of Clovis and Nicolas Eve. Very similar in binding is a duodecimo of 1588, St. Jerome's "Epistolae Selectae." An "Officium Beatae Mariae Virginis" of 1597 is charmingly bound in olive morocco, and between the ovals of flowers may be seen the closed S, or S fermé (*fermesse* for firmness) of Henry IV, who perhaps presented the book to Marguerite de Valois, his first



wife. With a dedication to Marie de Médicis, the second wife of Henry IV, here is an Italian poetical volume, "Delle lagrime di Maria Vergine," by Ridolfo Campeggi, printed at Bologna in 1617, and its brown morocco is tooled with the queen's arms. A quarto of 1621 contains the Latin works of Richard de Saint-Victor, and its old morocco binding bears the arms of Louis XIII and is thickly studded with crowned L's and *fleurs-de-lis*. The "Balletti d'invenzione," by Balbi, is the description of the ballets for the opera of "Finta Pazza," performed at Paris in 1645. It is the dedication copy presented to Anne of Austria, whose cipher adorns its binding. The plates are so simply colored, that the boy-king, Louis XIV, may have amused himself by painting them. "L'Office de la semaine sainte," 1667, in Latin and French, is a prayer-book of Maria Theresa, the wife of Louis XIV, and its red morocco covers have the queen's arms and crowned monograms in gold. *Les femmes bibliophiles* or *les bibliophiles aux petits pieds* are always charming, whether they be queens or plebeians. Book collectors, in their way, love Madame de Pompadour almost as heartily as did Louis XV. Her volumes were generally bound by Derome or Padeloup, and are much sought after. Several of them have been already noted. A copy of Bayle's "Dictionnaire," the Rotterdam edition of 1720, in four large folios, is bound in red morocco emblazoned with the three castles of the Pompadour arms. The "Histoire de Louis XIV," published by Bruzen de la Martinière in 1740-42, fills five quartos, and is bound in green morocco with the arms of Madame de Pompadour. Her successor, Madame Du Barry, attempted to rival her also as a bibliophile. The copy in this library of the first French translation of Swift's "Gulliver," 1727, is in red morocco inscribed with Madame Du Barry's arms and motto, *Boutez en avant*. She pushed ahead until the guillotine's sharp edge ended her. A quarto of 1760, "Le prix de la beauté ou les couronnes. Pastorale," has its red morocco binding enriched with the arms of Marie Antoinette. A small volume of "Heures Nouvelles," 1759, was bound by Padeloup in red morocco, a vase of flowers and borders being tooled on the sides, and historic interest attaches



"Les Illustrations de Gaule," by Jean Le Maire. Lyons. Jean de Tournes, 1549. Diane de Poitiers' copy.

to the book, because it contains the signature of Princess Elizabeth, Louis XVI's unhappy sister, dated from her prison of the Temple in 1793. A French Protestant version of the New Testament, a duodecimo printed at Charenton in 1656, and in a prettily ornamented binding by Le Gascon, is a most precious relic. These words are written in it in French: "To General Bonaparte this Lutheran Testament is presented by the widow Beauharnais," and Bonaparte's autograph follows. The widowhood of the future Empress Josephine lasted only two years, between the execution of the Viscount de Beauharnais in 1794, and her marriage to Napoleon in 1796; so she must have given her lover the book about a hundred years ago.

The French version of the "Imitation of Christ," a Parisian octavo of 1663, is sacred to the memory of Henrietta Maria, the queen of Charles I of England, for she no doubt derived spiritual consolation from this identical copy years after her husband's troubled life was finished on the scaffold. Its red morocco binding is emblazoned with her arms and crowned initial. Inserted in the volume is an autograph letter from Queen Henrietta Maria to Cardinal Mazarin, dated at St. Germain, Dec. 10, 1645, just at the time when her husband in England was planning a desperate campaign, and she in France was striving to send him help.

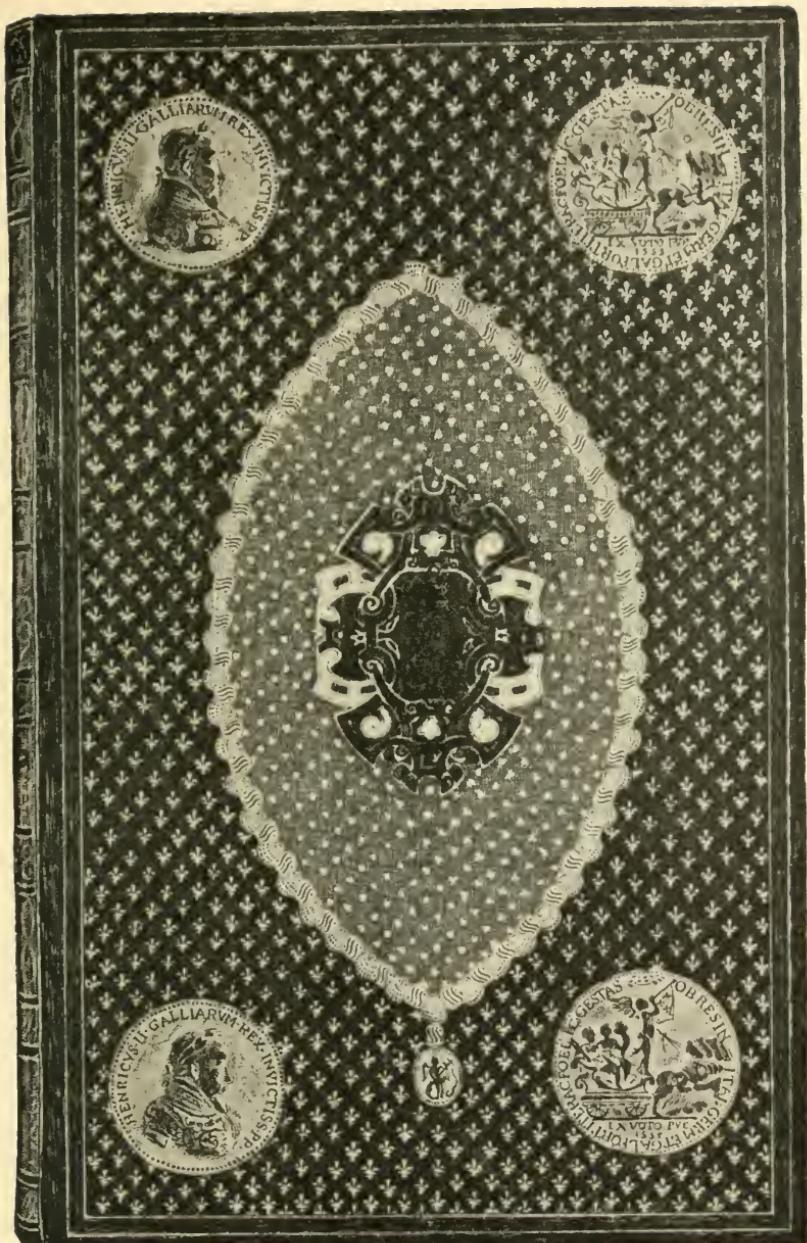
Apart from the treasured volumes of kings and their queens by right, or by the might of beauty, there are many other books with a pedigree in this library. The work by Artemidorus, "De Somniorum interpretatione," printed by Froben at Basel in 1544, has its red morocco binding decorated with the arms of Count Charles de Mansfeld, the son of Charles V's famous general. His bindings are rare and interesting. Even more so is a superb copy of Appian's "Des Guerres des Rommains," Lyons, 1544, folio, that once belonged to Henry I de Lorraine, Duke of Guise, called *le Balafré*, who was assassinated in 1588 by orders of Henry III. It is one of the books the nobleman must have read, and is bound in brown morocco with a Grolier pattern painted in black, white, and blue, and arms painted in the center of both covers. The geographical works in Greek of Arrian, Plutarch,



and Strabo, the octavo of 1533 printed in Basel by Froben, proceed from the library of Sir Robert Dudley, Earl of Leicester, and the ancient calf binding bears the quaint device of a standing bear and a ragged staff. A folio of "Ordonnances Royaux," Paris, 1608, has its brown morocco binding crowded with *fleurs-de-lis*, and is enriched with the arms, name, and cipher of the famous Jacques Auguste de Thou. This is by no means the only specimen of the *Bibliotheca Thuana* in the collection. The work of Hieronymus Natalis, "Adnotationes et Meditationes in Evangelia," Antwerp, 1595, folio, was bound probably by the mysterious Le Gascon in red morocco exquisitely tooled à *petits fers*, and has the arms of that noted collector, Count d'Hoym. An eighteenth-century manuscript of one of Cicero's orations in French is beautifully robed by Derome in red morocco, with broad borders of gold and the arms of Joly de Bévy, President of the Chamber of Deputies of Dijon. Many other volumes *de provenance illustre* have been previously noted, or must here be omitted.

A splendid example of Padeloup's binding enshrines an octavo French version of St. Chrysostom's "Homilies," 1689. It is in black morocco with inlaid panels of red and brown, all finely tooled with gold. Another wonderful mosaic of Padeloup's is on a 1761 duodecimo of *Heures Nouvelles*, with a frontispiece of Marie Leczinska praying in the chapel of Versailles. It must have been executed for some great lady of the court. The green morocco is inlaid with red and brown deliciously tooled, and painted miniatures are inserted in both covers. As samples of the latest French idea in binding may be mentioned Gautier's "Le Roi Candaule," 1893, and "Les Trois mousquetaires" of Dumas, 1894, having their covers decorated with striking human figures by the original processes of R. Raparlier.

A copy of the Book of Common Prayer, London, 1642, is interesting by reason of its embroidered binding, which was executed in that Protestant nunnery of Little Gidding familiar to readers of "John Inglesant." The followers of the good Nicholas Ferrar varied their perpetual prayers and religious services by the binding of books. Though not a saint, Roger Payne was a very

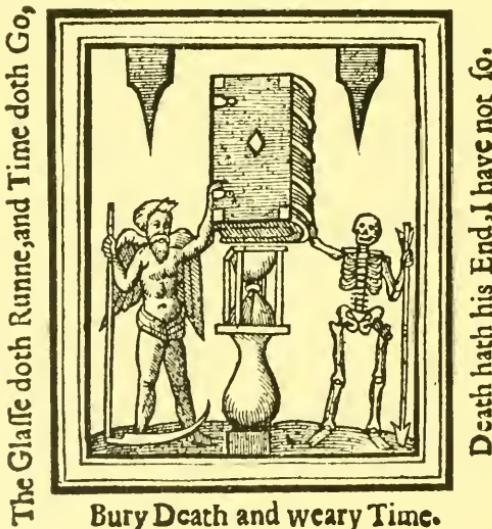


"Cosmographie universelle," Basel, 1556. Binding executed for Henry II.

good binder, as is proved here by a masterpiece of his, an octavo English Bible of 1715, exquisitely robed in blue morocco most artistically tooled. The curious annexed bill says: "The outsides finished in the richest & most elegant Taste richer & more exact than any Book that I ever Bound."

The whole history of the art of binding books might be written from the bibliopegistic riches here amassed. Unmentioned, but not unhonored, must be passed by beautiful specimens in this collection of the work achieved by such masters as the Eves, Le Gascon, Boyet, the Deromes, Duseuil, the Padeloups, Bozérian, Simier, Thouvenin, Purgold, Capé, Trautz-Bauzonnet, David, Lortic, Marius Michel, Chambolle-Duru, Cuzin, Mercier, Roger Payne, Charles Lewis, Francis Bedford, and Rivière. Bookbinding has no more complete museum in America. To visit the several rooms inhabited by this magnificent collection is to be possessed ever after by a dream of fair books. In conclusion it may safely be asserted that this library is to America what the *Bibliotheca Spenceriana* is to England and the collection of the Duke d'Aumale to France.

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