

## Werk

**Titel:** Printers devices

**Untertitel:** being a partial reprint of the fifth and sixth days delectable discourses thereon...

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**Ort:** London

**PURL:** <https://resolver.sub.uni-goettingen.de/purl?66576278X> | LOG\_0037

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# PRINTERS DEVICES

BEING A PARTIAL REPRINT OF  
THE FIFTH AND SIXTH DAYS  
DELECTABLE DISCOURSES  
THEREON FROM THE BIBLIO-  
GRAPHICAL DECAMERON OF  
THE REV. T. F. DIBDIN

Multum juvat hominem literis deditum,  
libros quoscunque hujus vel illius officinae  
a se invicem dignoscere posse. Spoerlius.

It is a great pleasure to the book-lover to  
be able to recognise the work of the  
various presses.

THE IMPRINT

11 HENRIETTA STREET, LONDON, W.C.

STAATLICHE  
HOCHSCHULE  
FÜR BAUKUNST  
UND BILDENDE  
KÜNSTE WEIMAR



PREPARE, my worthy friends, to hear of learned and laborious printers, who filled the world with their praises as well as their books ; who devoted even their midnight vigils to give permanency to their works ; and who, discarding the filthy attractions of mere lucre, directed all their energies as well for the benefit of mankind as of their families. Yes, brave spirits of the immortal dead ! . . . of ALDUS, of FROBEN, of OPORINUS, of the STEPHENS, and of PLANTIN !—methinks I see you, (tho' it be day-light—and Addison never heard of a morning ghost) hovering over me at this instant, and encouraging me with smiles of more than mortal expression ! I see the adamantine column to which your eyes and hands are occasionally directed, and where your names are inscribed upon scrolls wrought in porphyry which defies decay ! . . . I obey with promptitude your high behest—

Lisardo. If this be not bibliographical inspiration, tell me, I pray, in what that species of inspiration consists ? I crave pardon for past impatience, and will cease to interrupt in future. But remember Devices . . . the Devices of those typographical heroes with whom you have just held such aerial converse—

Lysander. Your words betray or misinterpret your intentions. Here is an interruption at the very outset. But I can forgive you. Yes, Lisardo shall have all his devices, and shields, and symbols, and the decorative accompaniments of the art of printing . . . at least, he shall have a reasonable measure of such ornaments—for an Atlas folio would not contain them all.

Lisardo. 'Tis well. I obey ; and anticipate with delight all the marvellous intelligence which you are about to unfold.

Belinda. Whatever symptoms of ennui might have been discoverable yesterday, on the part of our frail sex, I can pretty safely affirm, for Almansa as well as myself, that the sight of all those shields, or marks, or devices, which is promised us by my well-beloved husband, will fully prevent the occurrence of the least portion of nonchalance to-day. So pray proceed, my dearest Lysander. Our thankfulness shall keep pace with your endeavours to amuse and instruct.

Lysander. Such encouragement is irresistible, and I proceed to do my best. If I remember rightly, we concluded with giving the finish to an account of early printing in Germany and in Italy ; yet I can almost reproach myself for having omitted to notice two very rare and very ancient German printers, who worked in partnership, and with whom I have but lately cultivated an acquaintance. Listen to their harmonious appellatives ! CHRISTOPHER BEYAM and JOHN GLIM.

Almansa. Frightful beyond compare ! In what does the merit of their printing consist ?

Lysander. In having executed works of an early date. Among them is a Boethius of 1470, and a Manipulus Curatorum, without date, but probably not a twelvemonth later, and the first impression of that once popular work.

Before however I bid adieu to Germany, let me entreat you always to pay marks of attention and respect to the productions of the first printer at Nuremberg—ANTHONY KOBURGER : a noble fellow in his way, and diligent almost beyond competition. His volumes are remarkable for their dimensions, and his ample margins betray a thoroughly well cultivated taste respecting the management of those important features in a book—black and white.

Lorenzo. Have you not some other favourite places or printers to notice, before you take us into the LAND OF DEVICES—France, and the Netherlands, &c. ?

Lysander. I shall quickly prove to you that devices did not take their origin in France, however they may have been chiefly exhibited in that country. Yes . . . the question of our Host is both opportune and judicious : for let me conduct you, in imagination, as mourners to the burying place of poor FERANDUS, of Brescia—the printer of the First Lucretius, and of several other works of nearly equal rarity and value. Drop a tear upon his grave, for he died broken-hearted at the ungrateful treatment of his countrymen ! Yet his name shall live “for aye” in the annals of that immortal art which he practised with so much credit to himself and benefit to literature. I could, to be sure, dwell also somewhat upon early Ferrara printers—and upon the marvellous feats of THE BOY CARNERIUS—but there is really no time for the indulgence of such delightful episodes.

Lorenzo. Bid adieu then to Germany and Italy, and take up the History of Printing in France, the Low Countries, and United Provinces, &c.

Lisardo. I crave pardon ; but you know what an irritable temperament I possess. Tell us, I pray, dear Lysander—before you bid adieu to Germany and Italy—in what country did Devices make their first appearance ? in other words, where did printers first use those symbols, marks, or shields, which have been just alluded to ?

Lysander. I will satisfy you as well as I am able. I told you, if you remember, that the earliest appearance of such printer's mark, or device, was in the Bible of Fust and Schoiffher, of the date of 1462 ; which device consisted of two shields, in red or in black, that were used even as late as 1531. Meanwhile, however, the Emperor Maximilian had granted to



John Schoiffher (son of Peter) a coat of arms, incorporating, in part, the device of his father, which is thus appended to a variety of John Schoiffher's publications, from the year 1530 to 1540 : if not before.



[NOTE by Dibdin on the name Schoiffher, which, in German, signifies a shepherd :

The first thing, on looking at the figure in the illustration, which strikes



a graphical antiquary, is its resemblance to the figure following it, in one of the wood-cuts of ALBERT DURER, introduced in the back-ground, in a print of the annunciation of the Nativity of Christ to the shepherds keeping watch over their flock by night. Take away the staff of the former, and you have nearly the same figure. I make no doubt but that John Schoiffher copied Albert Durer.

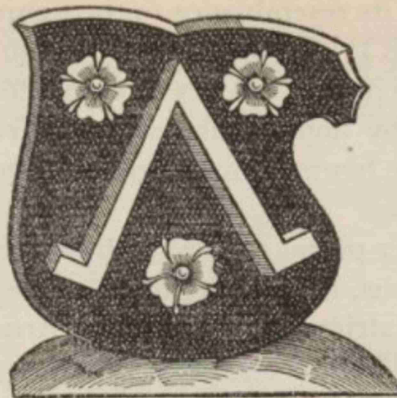
In some of the smaller pieces of J. Schoiffher we have the same subject treated en petite ;—as thus, at the bottom of an elegant border in the title page of 'Encomium Matrimonii. Encomium Artis Medicæ. Per D. E. Mogunt,' 1522, 12mo. There are sundry varieties of the SCHOIFFHER



DEVICE. Thus, keeping to the above design, Marchand gives us the following :



Peter Schoiffher (the son of Fust's partner) chose to deviate somewhat from the family device, by turning the stars into roses, thus :



The preceding belongs to a book of great beauty of typographical execution, and of rare occurrence, entitled 'De dulcissimo Nomine Jesu,' &c. 1518, folio : to be noticed in a subsequent page. All the books of P. Schoiffher, junr. are scarce.

Let me further add about the distinguished family of the Schoiffhers, that John Schoiffher, son of the preceding, and grandson of the great Peter, quitted Mentz, and established a printing office at Bois Le Duc in Brabant : in the street of 'the Great Church,' at the sign of the Missal, and (says Marchand) his descendants have occupied the premises ever since. 'He printed (continues the same amusing author) several books there, of which none are at present known ; and, dying in that town, was buried in the Cathedral Church of St. John. The States General granted him a monument in 1629 ; consisting of a sort of tablet, shutting as it were with double doors, upon one of which is the figure of the printer, upon his knees, dressed in the manner of the times, and having his coat of arms near him, thus—with the subjoined inscription :



JOHN SCHEFFER, Printer, died the 12th of March, 1565 ;  
and ANNE, his wife (Daughter of JOHN BOTTELMANS)  
died the 14th of March, 1587, &c.



This John had, again, a son of his own Christian name ; who became Royal Printer under Philip II<sup>nd</sup> of Spain. Marchand has a pithy memorandum relating to him ; at page 51 of his *Histoire de l'Imprimerie*. He died in June, 1614 ; and with his wife, ELIZABETH VAN DE HOEK, was buried in the Cathedral where his father and mother had been interred. I shall conclude this Schoiffher article with the epigram of Naude (from his second book of Epigrams, printed by S. and B. Cramoisy in 1650, 8vo. p. 52) upon the water-mark of the Bull's Head and Horns, as seen in the paper of the earlier publications of the MENTZ PRESS :

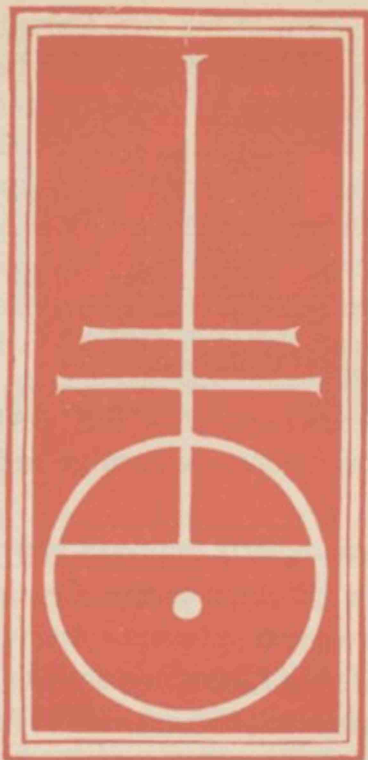
Ratio cognoscendi Libros editos a JOANNE FAUSTO MOGUNTINO,  
inter Artis ab ipso primum inventæ & excultæ rudimenta.

His duo si nescis teneris impressa papyris,  
Artificum signo, vitulinæ cornua frontis ;  
Grandia Chalcographi referunt miracula Fausti,  
Qui primus calamis Libros transcripsit ahenis,  
Atque sua terris mirum decus intulit Arte.

See Maittaire's *Annal. Typog.* edit. 1719, p. 23. They are not, however, invariably correct criteria of the early Mentz press. Marchand brings the genealogy of the SCHEFFERS down to the year 1720. It is a name justly held in the greatest possible respect. End of Note]

The example of Fust and Schoiffher was not immediately followed by the typographical corps in Germany. Indeed, Ulric Zel, the next German printer in point of antiquity, whom you may remember to have been designated as the ' Father of the Cologne press,' wholly discarded a device ; for what reason is not easily to be imagined. A Cologne printer, however, of the name of BOENGART, exhibited an early deviation from the sullen rule laid down by Zel ; for, at the end of a small Latin tract entitled a ' Fruitful Preparation for a Christian Man on his Death Bed,' of the printed date of 1472, we observe the following barbarous and singular device : partly imitated, however, by subsequent printers.

The earlier Venetian printers seemed also to have objections to devices ; for I meet with few or none before those of JOHN of COLOGNE, and OCTAVIAN SCOT. That of the former, to the best of my recollection, is at the end of an impression of the New Testament, with the Commentary



The Device of John de Colonia,  
in conjunction with Nicolas Jenson.

of Nicolas de Lyra, of the date of 1481, in folio ; while that of the latter is at the end of an impression of the same work, of the date of 1489. These



devices are both executed in red ink, as you will see from the accompanying specimens of them :





The Device of Octavianus Scotus  
of Monsa in the Milanese.

Nor should I omit this opportunity of begging of you to hold the name of Octavian Scot in respectful remembrance ; for although a later printer, and of less popularity, than John de Colonia, he was a man to whom the city of Venice (where he printed) was deeply indebted ; as well for his love and patronage of learning, as for the number and value of his typographical productions. We will now return, if you please, to the proposition of Lorenzo, respecting the history of printing in France, in the Low Countries, and United Provinces, &c.

As to the first, the diligent and patriotic Chevillier hath filled a comely quarto tome with the ' Origin of Printing at Paris.' His work is curious and interesting ; but as the author of it was early ' a-field ' in the subject of which he treats, it would follow that many early printed works have



The Device of Herman Boengart.

escaped him, and that a few inaccuracies, corrected by the more fortunate researches of subsequent bibliographers, must necessarily mark that production. Yet I know not, upon the whole, where there is a more entertaining quarto volume upon printing than the one which we possess from Chevillier. Let us gossip therefore awhile about early Parisian printers, leaning upon the arm of that said typographical historian. And first, my friends, how comes it to pass, that that cunning knight of the puncheon, Nicolas Jenson, a Frenchman by birth, did not, after he had made himself master of the 'art and craft of printing' at Mentz, or at Rome (be it where you please) return to his native soil, and practise the art which he had so successfully learnt? It is a little singular and inconceivable, that, while a Frenchman of ability leaves his country to establish himself at Venice, a German firm, of the names of GERING, CRANTZ, and FRIBURGER, comes to set up the first printing press at Paris, in the House of the Sorbonne! Yes, Lisardo, these Germans first commenced the art of printing at Paris; and conjecture has pretty accurately assigned the date of 1470 to the earliest fruits of their press.



This worthy Firm continued its labours very amicably and successfully for about eight or ten years ; when death, or some other powerful cause, produced a dissolution of the partnership ; and Gering looked out for a new associate : himself dying about the year 1510. It must however be observed that the earlier works of Gerin, Crantz, and Friburger, both in the gothic and roman types, are sufficiently repulsive—compared with contemporaneous productions ; but towards the year 1478 they adopted a new roman fount of letter, and became worthier rivals of their Parisian competitors CÆSARIS and STOL.

These latter printers, as far as I can discover, first put their press in motion about the year 1475. Their performances are rather favourites with me ; as they uniformly abandoned the ugly Gothic character of Gering, and adopted a roman type at once proportionate and legible. I know not how it is, but the roman letter does not seem to have been a general favourite at Paris till towards the time of Gourmont and Colinaeus : for Verard, Bocard, Bonhomme, Mittelhus, Eustace, Bonfons, Remboldt, and sundry other typographical wights, of eminence in their day, almost invariably adhered to the Gothic character.

The success of the first German Firm of printers at Paris, induced, I apprehend, a second similar Firm, under the names of HIGMAN and HOPYL, to establish a printing office in that city. Accordingly, these two typographical artists commenced business there about the year 1484 ; but following the examples of a host of printers, then beginning to open their offices, they confined themselves chiefly to books of theology, including church-services ; and rarely indulged the tasteful reader with an impression of a classical author.

Now that I have got you fast within the capital of the French empire, let me disport myself a little in topics connected with early Parisian printing. Be it known, then, that Devices were never used by the Fathers of the French press—but among the Elder Sons of the same press (if you will allow me the privilege of such an expression) few came forward with such a blaze of splendour as ANTOINE VERARD ; whether we consider the number, the size, or the popularity of his publications. That you may judge whether I speak ‘ without book,’ observe in what a bold and almost original manner he introduces his capital letters ! Did you ever see such an I and L ? They are fit for a volume of the amplest Brobdignagian dimensions ! While I am upon the subject of ornaments, let me, before I lay before you the device of Verard, make you acquainted with the style of art in the Engravings usually introduced within the volumes of his printing.

The following are among the more curious and elaborate specimens ;  
taken from La Mer des Histoires.





The type of Verard is uniformly gothic, of a secretary cast ; and has a strong family resemblance to the types of the generality of the Parisian printers of this period. It is of three different founts ; and the largest, when struck off UPON VELLUM, which is not unfrequently the case, has a most imposing aspect. His productions are almost innumerable : but now for his device ! You have it here with exact fidelity.



The Device of Anthony Verard.

This induces me to proceed without delay to a selection of some other similar ornaments used by the more popular printers of the day. Come forward, then, ye MARNEFS, DU PRES, MARCHANTS, MITTEL-HUSES, PIGOUCHETS, LE VOSTRES, LE ROUGES, LE NOIRS, REMBOLDTS, ROCHES, EUSTACES, BOCARDS, PETITS, KER-VERS, GOURMONTS !—

Lisardo. I crave you mercy ! One at a time, dear Lysander.

Lysander. No ; they must be grouped in masses : and then, I believe, they must only

Come like shadows, so depart.

Proceed we therefore to select the Devices of some of these renowned printers ; for the Annals of the Parisian Press, towards the close of the xvth century, if fully detailed, might occupy some good 500 pages of a quarto volume ; Chevillier having embraced the literary as well as the typographical history of the same press. Panzer, if I remember rightly, devotes nearly 100 pages, pretty closely filled, to his annals of the Parisian press during the last thirty years of the Fifteenth Century—and in this list, satisfactory upon the whole as it undoubtedly is, not only several curious books are of necessity omitted, but many, absolutely described, require a yet more extended description. Indeed I greatly wish that some ingenious French bibliographer would furnish us only with an octavo manual relating to the works even of the printers already described ; to which, no doubt, many other names of equal celebrity may be advantageously added : but I despair of the appearance of such a bibliographical desideratum . . .

Lorenzo. Wherefore ?

Lysander. Because the French bibliographers have of late shown even less inclination than our own to researches into the early history of their literature—connected with rare and curious specimens of printing. What a fund of Romance-Literature might the volumes of Verard, and of the typographical tribe just mentioned, alone furnish ?—and why may not the substratum, afforded by Gordon de Percel, in his *Usage des Romans*, be mixed up with matter of a more attractive nature ? The very ‘ rich and rare ’ gothico-gallicised cabinet of our friend in Portland Place, would of itself supply materials, which, in the hands of a PROSPERO or a PALMERIN, —or in the hands of its ingenious owner—could not fail to contain a most delectable treat to the lovers of ancient belles-lettres lore.

Belinda. But these Devices—with which you promised to treat us ! Ladies, you know, love pretty patterns ; and if my sister comport herself with particular kindness and civility towards me, I know not whether the coat-armour of Philip Le Rouge, or Michel Le Noir, may not be worked upon the flounce of her court-gown—against the next birthday ! ?

Almansa. Beware how I take you at your word—

Lisardo. No, my Almansa ; let us quarter them upon our arms . . .



This, at any rate, would be a more durable mark of respect. But we are rambling.



Lysander. I cannot however—before these patterns for flounces, or heraldic quarterings (which you please), are laid before you—forbear submitting one other preliminary remark ; namely, that you will not fail to observe, in the History of the Parisian press, towards the close of the xvth century, the almost total absence of a classical taste in the selection of the authors printed. The excellent example set by the Founder of that press, Gering, was feebly or partially followed. Verard, perhaps the most opulent as well as popular printer of his time, has not, to the best of my recollection, favoured us with a single impression of a Roman Classic : although Cæsar and Stol, and occasionally Higman and Hopyl, shewed that such example had not been entirely thrown away upon them. The school of Verard, if I may so speak, (including the Pigouchets, Le Noirs, Kervers, &c.) is chiefly distinguished for French Versions of Authors of the middle ages, for Romances and Church Rituals. The opening of the sixteenth century witnessed a profusion of similar publications, till the purer taste and sounder judgment of GOURMONT, COLINÆUS, and the STEPHENS, not only laid the foundation, but completed the superstructure, of classical literature in France. Now then for our DEVICES, SHIELDS, or COAT-ARMOURS OF PRINTERS : at least for a few only of the more popular ones.

The MARNEFS and DU PRES (or DE PRATIS) commenced their career in the year 1481. There were three brothers of the former : George, Enguilbert, and John. The names of John and Enguilbert de Marnef, as printers at Poitiers, appear as late as the year 1538, in Le Traversuer's



treatise, entitled ' Le Jugement poetic de l'honneur feminin et seiour des illustres claires et honnestes Dames,' 4to. On the recto of fol. xcvi. and last,



The Device of the De Marnefs.

at bottom, in italics, we read ' Imprime a Poictiers le premier d'Auril M.D.XXXVIII. par Iehan & Enguilbert de Marnef Freres ' ; having, on the reverse, the device shown on page 15—borrowed from, but improved upon, what is given at this page.

IEHAN DU PRE, or IOANNES DE PRATIS, printed a Missal ' after the Church of Rome ' as early as the year 1481. His device is executed, a little in the gothic style, after the manner of those of Verard and Bocard : consisting of two swans supporting a shield, argent, helmet above : below, the monogram of his initials, and his name at full length : the whole comprised in a square border, with an angel playing on a harp to the left, and another playing on a guitar to the right : beneath, his coat of arms, a chevron between three stars ; and supporters of naked boys. The whole almost entirely in outline.

STAATLICHE  
HOCHSCHULE  
FÜR BAUKUNST  
UND BILDENDE  
KÜNSTE WEIMAR



WILLIAM BLAKE. PINK. 1793.

REPRODUCED BY THE

## GLAD DAWN





Capital letter used by Antoine Verard. v. p. 11.



Capital letter used by Antoine Verard. v. p. 11.





The Device of Guyot Marchant.



The Device of Georgius Mittelhus.

GUYOT MARCHANT, or GUIDO MERCATOR, was a most indefatigable printer ; and lived ' behind the College of Navarre at the Great Hotel of the Champs Galliard.' He printed as early as 1483, according to Maittaire. His device of the Shoemakers, with the galliard chant above, is very whimsical ; and may be seen above. His impression of the ' Danse Macabre, and Miroir salutaire pour toutes gens,' &c. of 1486, is much more rare and estimable than the ' Usuardi Martyrologium ad usum Ecclesiæ Parisiensis,' 1490, of which La Caille speaks.

GEORGIUS MITTELHUS, whose fantastical device is also given above, printed, according to Mallinkrot, p. 89, a treatise ' de corpore Christi ' in the year 1484. La Caille does not notice anything from his press before the year 1489. The forementioned device is taken from a treatise ' De omnibus virtutibus et omnibus officiis ad bene beateque vivendum in 1492, 4to. About the years 1491-5, this printer seems to have had a great portion of business.



The Device of Philippe Pigouchet.



The Device of Simon Vostre.

Of all printers, about this period, few were more distinguished than PHILIPPE PIGOUCHE and SIMON VOSTRE. Their Devices adorn this page. Their Missals, of which I have seen a great number, are oftentimes exceedingly beautiful, and successfully executed upon vellum. They began to print for each other as early as the year 1484, or at least in 1486 : and continued, apart, or united, to put forth a number of popular manuals of church services as late as the year 1515. Simon Vostre seems to have been more of a bookseller than a printer ; although there are unquestionably many beautiful volumes which issued from his press. Among other printers, he employed NICOLAS HIGMAN (a brother of John and Damian Higman, but he has escaped La Caille) to execute a pretty volume of Horæ, in the Spanish language, with wood-cut borders, in 8vo. without date ; but probably as early as 1515.





The Device of Berthold Remboldt.

From 1494 to 1497, the names of Gering and Rembolt appear constantly together ; but it was not till the year 1507, that Remboldt, then united to CHARLOTTE GUILLARD, took a separate house, at a rent of 12 livres, (on condition of laying out 600 livres upon the premises) and thought of commencing business on his own account. In 1509 his name first appears alone under his device, descriptive of his sign—'the Golden Sun.' In 1518 he died ; but his widow, enamoured of the art which her husband so successfully practised, took another printer for a second spouse—under the name of CLAUDE CHEVALLON, 'qui vint (says the amusing Chevillier) de la Place de Cambray demeurer avec elle au Soleil d'Or, ou il fit toutes ces belles Impressions des SS. Peres de l'Eglise que les Scavans recherchent,' p. 97. Madame Chevallon or Charlotte Guillard—which ever name be thought the more correct—outlived her second husband ; who died in 1542. Charlotte however took away the initials of her first husband's name, and substituted those of her own, upon his decease ; which initials continued during the life time of her second husband—and are found, in a beautiful and elaborate device, bearing testimony of her being 'the widow of Claude Chevallon,' and publishing in unison with G. Desboys—in a

volume of the date of 1555. In the following year she died. Her house, according to Chevillier, was long afterwards distinguished as the residence of some printer or other. It may be added that Remboldt's larger device was stolen by P. GROMORSUS ; who put his own name at full length below, and his initials in the centre of the shield, above. In a little quarto volume, (from which the smaller device at p. 21 was taken) of the date of 1512, containing excerpts from the works of St. Cyprian, I find the worthy name of Berthold Remboldt in conjunction with one which of late has thrilled throughout Europe ! Read, patriotic reader, what " hereafter followeth " : " Vigiliis et sumptibus magistri Bartholdi Rembolt, et Ioannis WATERLOE calcographorum peritissimorum ac veracissimorum collecta et impressa : quorum distinctio fronte sequenti notatur." What a cluster of amusing anecdotes, relating to our ancient printers, might a little research bring together ?



The Device of the Same.





The Device of Michel Le Noir.

We now approach the LE NOIRS—MICHEL and PHILIPPE : see the fac-similes of their devices at pages 23, 24. There is a smaller and prettier device of Michel's, between 3 and 4 inches high, with birds below his shield bearing his initials, having the inscription of

Cest mon desir de Dieu Seruir  
Pour acquerir son doux Plaisir.

La Caille gives the date of 1489 to Michel's first performance : (' Le Chevalier delibere en la mort du Duc de Bourgoyne ; ') and to his work the reader is referred for the epitaph of the same printer ; who died in 1520, and left monies for the chanting of Masses for the repose of the souls of himself and his wife JANE TEPPER. PHILIP was one of his children ;



The Device of Philippe Le Noir.

and in a French translation of Orosius, of the date of 1526 (in the possession of the Rev. J. M. Rice) he is called 'Libraire et Relieur : ' as indeed were the generality of early Parisian printers.

Philip's magnificent device was taken from a copy of Bocace's 'Genealogie des Dieux,' of 1531 ; in the very curious and interesting collection of my friend, Mr. Lang. It is not, as La Caille (p. 91) observes, 'the same mark as his father's.'

DENIS ROCHE commenced printing in 1490, according to the authority of Le Long, as cited by Maittaire, p. 528, note 8 ; although La Caille





The Device of Denis Roche.

first mentions an impression of the later date of 1499. He was a most indefatigable printer ; and his device, as given above is, I think, among the prettier ones of the period in which he lived.

But of EUSTACE—how can I speak in adequate terms of commendation ? What splendid, what amusing, what truly valuable works are indebted to his press for their existence ? Bear witness St. Denis and Froissart—to mention no others ? Of the former, a brief notice will be found elsewhere : of the latter, methinks I see, in imagination, upon the sloping piece of mahogany at my left hand, the lovely and matchless copies, one upon paper, the other upon vellum, which adorn the shelves of the Althorp and Hafod Collections : over the latter of which, in the silence of remote retirement, the bibliomaniac sighs with more than ordinary mental anguish, when he thinks that the hands, which lately turned over its pages with profit to the world, are now stiffened in death ! No vulgar hands have reposed upon that same vellum copy—it was once De Thou's, and afterwards the Prince de Soubise's ; at the sale of whose library in 1786 (Cat. de Soubise, no. 6818\*) it was purchased by Mr. Paris for 2999 livres, 19 sous ; and from the sale of whose library, in turn, it was purchased by Mr. Johnes (I need hardly add, the last owner of the Hafod copy !) for £149 2s.

A remark in the Paris Catalogue, no. 546, says, 'nothing has been spared in its binding by De Rome : ' . . . I wish everything had been spared : at least, that Monsieur De Rome had never applied his trenchant instruments to such a copy—for know, cultivator of bibliographical vertu, that its previous and precious binding was that of DE THOU'S library—(Vox faucibus hæret ! ' ) mellow-tinted red morocco, with the arms, as usual, of that magnificent bibliomaniacal ' President ' upon the sides—and in such binding it came from the Soubise Collection ! I am sufficiently well acquainted with De Rome's ' trenchant ' propensities to conceive what must have been the amplitude of margin which this unique copy once possessed. But where was the taste of Monsieur Paris ? Of the two, he was surely the greater culprit. Return we now, for a minute only, to the printer of these delicious tomes. I question if Eustace published any thing on his own account before the year 1498, or 1500. He, and JEHAN MAURANA, printed the ' Grands Chroniques de France,' (often called de St. Denis) in 1493, folio, for Anthony Verard ; of which mention has been made already. From the year 1500 to 1520, (as I think) inclusively, the press of Eustace was in constant and most honourable occupation ; and let his Crowned Heads and Centaurs, I entreat, (as you see them hereunder)



The Device of Eustace.



receive no slight homage as you regale yourself, chronicle-searching reader, among the tomes which tell of the 'olden time.'



The Device of Guillaume Eustace.





The Device of Andreas Bocard.

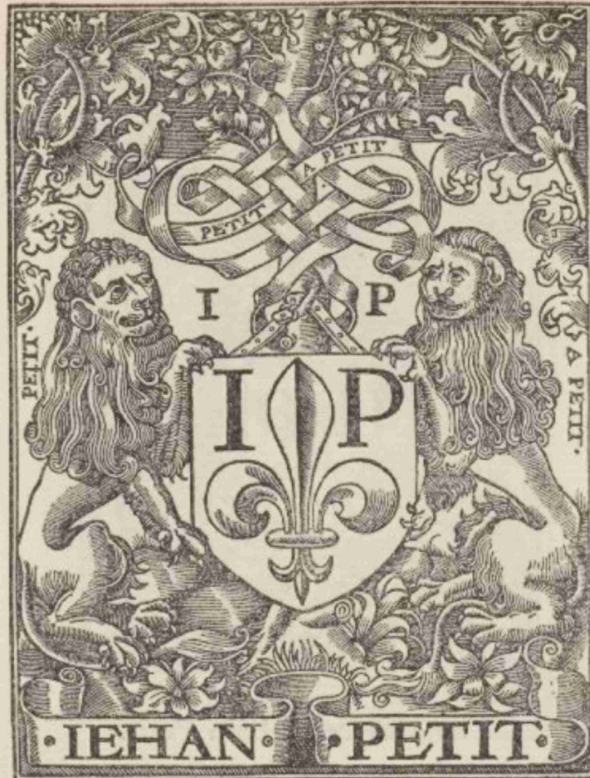
Advance we now to ANDREAS BOCARD, 'one of the most skilful printers of his time, as may be seen from the number of books which he printed as well for others as for himself.' La Caille, p. 68. He began to print about the year 1494; and in his device, given above, he incorporated the arms of France, the arms of the City of Paris, and those of the University of the same city. His first effort was accomplished 'at the expense of Jacques Bezanceau, a merchant of Poitiers.' He printed frequently for DURAND GERLIER; and both Chevillier and La Caille notice the 'very rare book' of the 'Figuræ Biblicæ, &c. Anthonii de Rampegolis,' of 1497, executed by Bocard for the same bookseller. Bocard printed also for Gering and J. Petit. His motto may be gathered from the border surrounding his device. His device, however, as well as that of IOAN TREPPEREL (in the 'Lunettes des Princes' of the latter, of 1504, 4to) is a close imitation, in the arrangement of ornament and inscription, of the device of Verard; and perhaps the same artist executed both.



The Device of Iean Petit.

About the year 1495 the ASCENSIAN PRESS, or the press of the learned IODOCUS BADIUS ASCENSIVS, was established at Paris ; but as that press was quickly removed to Lyons, I shall ' discourse there-upon ' in the account of Lyonese printers. Let us now make room for the illustrious name of PETIT. Iean Petit appears to have first worked in conjunction with that renowned bibliopolist and typographical artist, Guy le Marchant ; of whom a good deal (although scarcely a fourth part sufficient) has been already said : see p. 19. La Caille assigns the date of 1498 to his earliest attempt, but inaccurately. At first it should seem that he was rather the publisher than the printer ; as more books of an early date are executed for, than by, him. He was made keeper or syndic of the royal library and printing office ; and in 1516 procured a confirmation of the privileges and exemptions of booksellers and printers as granted them by Louis XI. : but was it not till the year 1530 (if La Caille be accurate) that he received the distinction of being ' sworn bookseller and printer to the University of Paris : ' p. 71. His industry and gains (let us hope the latter, for the sake of his wife GUILLEMETTE DE LA VIGNE) were perhaps hardly ever exceeded : ' One may say of him (observes Chevillier) that he was the first of his day who kept various presses in motion ; as not fewer





The Device of the Same.

than fifteen printers were constantly engaged in his service.' His devices are given at page 29 and above. Among Bagford's papers, I find a work printed by I. Ruelle, with a pretty device of a bird feeding her young ones, among vine leaves and fruits, upon a rock, in the sea—with the motto 'In pace ubertas'—having I. Petit's initials, and bottom-border compartment, beneath: I suppose, executed for the latter. In the same multifarious collection, there is a neatly designed pair of rampant lions, smaller, as the device of AUDINET PETIT: probably a son of Iean.

I must again make scanty mention of the associated labours of Higman and Hopyl, and only call DAMIAN HIGMAN by his name (noticing the omission of him by La Caille and Chevillier) in order to pay a respectful obeisance to the illustrious name of THIELMAN KERVER. Yet gaze a moment, tasteful reader, at the very shewy and elegant device of the said Damian Higman (from Bagford's Collection) which adorns a later page. La Caille notices no book of Kerver's printing before the year 1504; but Lord Spencer possesses specimens in the years 1497 and 1498: see the Bibl.





The Device of Thielman Kerver.

Spenceriana, vol. iv. p. 512-514. These are probably among the earliest productions of his press. He married (says La Caille) YOLANDE BONHOMME, the daughter of Pasquier Bonhomme, and particularly applied himself to the printing of Missals; in the sale of which he seems to have had an extensive concern, and was almost the only one who used red and black inks,' p. 76. Other printers, however, equally excelled in the variety of inks, as the pages from 87 to 93, of the preceding volume of this work, sufficiently shew. La Caille does not notice the distinction which is attached to Kerver's name as being found in the first book printed in the Italic type in France: see vol. i. p. 92. He gives us however some interesting short notices, sufficient to prove how intimately connected the history of the earlier Parisian printers is with that of the State of Arts and of Literature in Paris at the same period. 'Kerver (adds he) made several foundations, and to him we are indebted for the large stained-glass window above the door of the church of St. Benedict, finished in 1525, and containing the device (see above) which he introduced in his books. It is distinguished as being one of the finest church-windows in Paris. The same spirited character



The Devices of Peter Regnault.

caused a similar window to be erected over the high altar of the church of RR. PP. Mathurins, where is also seen his device, as upon several other ornaments which he gave to these two churches, and in one of which his ashes repose.' *Hist. de l'Imprim.* p. 76. I take it that Kerver died not long after the finishing of these windows, as his widow put forth an impression of the 'Enchiridion Eccl. Sarisb.' in 1528 : see vol. i. p. 92—of which book my friend Mr. Neunburg also possesses a copy upon vellum, that had successively belonged to Wanley, Lord Oxford, West, and the late Mr. Pitt—of missal-loving memory, (not, therefore, the late Mr. Pitt of power-loving memory). In this copy Mr. West wrote (as it strikes me, and as I have often written myself) a foolish memorandum : describing it to be 'the finest-printed English Missal on vellum, and the only one of this edition in England.' The memorandum bears the date of 1743. Kerver left behind three children ; John, James, and Thielman. James, in 1534, used the device of two fighting cocks, very neatly cut in wood ; and was the more active printer of the three. He also used a single, large unicorn, with his paw upon a shield. Consult La Caille, p. 105. So farewell to thee—'PERITISSIMUS CALCOGRAPHORUM THIELMANNUS KERVER CONFLUENTINUS !'





The Device of Francis Regnault.

Let FRANCIS and PETER REGNAULT have conspicuous places upon those shelves which groan beneath the weight of black-letter lore ! La Caille makes Peter to be the son of Francis, and assigns the date of 1506 (instead of 1500, according to Panzer) to the first book printed by the latter : but here is some mistake. Peter was rather an elder brother, as I conceive ; as there is direct evidence of his having caused an impression of one of the books of Ovid's *Metamorphoses* to be printed in 1496, 4to. In the colophon of that impression he is described as ' of Caen ; ' and indeed the second device, in red, given at page 32, is from a book printed at Caen in 1515 ; while the first, in black, is from a book printed by him at Rouen in 1500. Yet it should seem, from La Caille (p. 103), that Francis had a son named Peter, who married GILLETTE CHEVALLON, the daughter of Claude Chevallon (see p. 21 ante) and ' who distinguished himself from other booksellers and printers by the quantity of books which he executed in perfection.' His small device, a pretty improvement of his father's, may be seen above.

The usual device of Francis Regnault is on this page. He had, however, a different one ; a shepherd and shepherdess supporting a coat-armour,

with sheep feeding in the foreground—which is comparatively uncommon. His elephant and castle were imitated by Georgius de Caballis, in 1566 ; and his widow, in 1555, if not before, used the same, reduced, within an elegant border ; having the initials of her maiden name, M. B. (MAGDELAINE BOUCHETTE) above, and the motto

Sicut Elephas Sto.

(a soothing sentiment for a disconsolate widow !) around it.

What say you to these emblematic Representations, Devices, Shields, Coat-armours—call them by what name you please ! ?

Almansa. I am infinitely delighted with them ; but I trust the stock of our Host is not yet exhausted ?

Lysander. Far from it ; as you shall presently see. Let me, however, pause a moment to inform you, that, hitherto, we have been travelling exclusively in the Fifteenth Century—and are now just about stepping over the threshold to look around us in the early part of the Sixteenth Century—

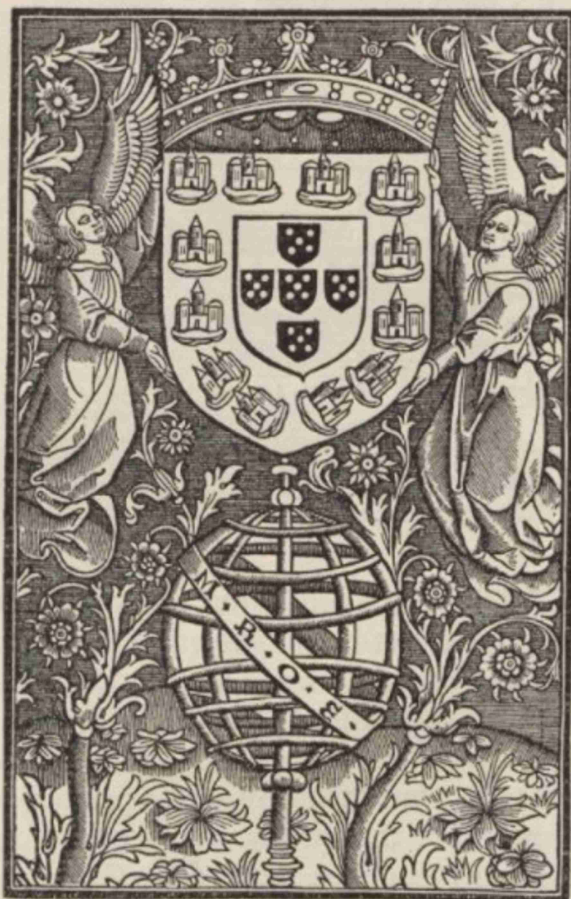
Lisardo. Proceed without fear, and gaze without ennui. Such a prospect should be interminable. Who comes first to arrest our attention ?



The Device of the Hardouins.



Lysander. The HARDOUINS, GILLET, and GERMAIN, are among the most ancient and most respectable printers of the period we are about to visit. Their Missals are sometimes enchanting ; and their red and black, as well as the texture of their vellum, denote the skill and taste of the hands by which they were executed. The following is their Device ; succeeded by a magnificent ornament, bearing the arms of some grave and potent Seigneur. which is frequently found at the end of their Offices and Hours.



Ornament used by the Hardouins.

Next come the GOURMONT'S (ROBERT and GILLES) to claim the tribute of a respectful attention. You may remember to have been told that the public were indebted to these printers, especially to Gilles, for the renewal of the roman letter, which had disappeared since the earlier publications of Gering, Cæsar's, and Higman. The Gourmonts conducted their business chiefly under the direction of the learned Tissard ; of whom, if I

recollect rightly, Chevillier hath spoken largely and liberally. There is some tolerable good taste in this device of the second Gourmont.



GILLES DE GOURMONT shall not be wholly dismissed without having a small chaplet of sweet-briar blossoms (they cannot aspire to the dignity of roses) entwined round his brow. Know then, classical reader, that Ægidius Gourmont was the FIRST PRINTER OF GREEK AND HEBREW BOOKS—AT PARIS. Yes, the Gerings, and Stols, and Higmans, had a classical taste ; but their powers, as printers, extended only to founts of the Roman letter : that pretty and playful form of Greek type being entirely unessayed before the time of G. Gourmont. Under PROFESSOR TISSARD—(whose epistolary prefixes, as extracted by Maittaire, are extremely interesting) the modest, the virtuous, the truly classical Tissard—and of whom I wish, apparently with Mr. Beloe, that we had even a good thumping volume of biographical intelligence)—under Tissard, Gilles Gourmont did wonders, considering his means. Like a methodical man, he began with a small quarto volume, containing the Greek Alphabet, the Rules for pronouncing Greek, the Sentences of the Seven Wise Men, with the Golden Verses of Pythagoras, and three other similar opuscula. These were published in 1507, under the editorial care of Tissard : and of



this work I choose to speak roundly, with Clement, that 'no one can dispute it the honour of being classed among rare and remarkable books, when he knows that it is the FIRST GREEK BOOK PRINTED AT PARIS.' The *Batrachomyomachia* of Homer, the *Works and Days* of Hesiod, and the *Erotemata* of Chrysoloras, 'followed hard upon;' that is, in the self-same year. Illustrious Spirits! . . . ye found the ground parched, or choked by the rank and luxuriant weeds of black-letter romance, rituals, and law glosses—and ye poured your refreshing streams thereupon to produce vegetation of a kindlier growth, and of a more nutritious fruit! A golden harvest quickly succeeded. In 1508 Gourmont and Tissard brought out an Hebrew and Greek Grammar: read Mr. Beloe, vol. v. p. 154-5: and sigh and wish that you had this grammar, in its original parchment covering, among the 'slim-quartos' of your glass-defended, satin-wood, book-cases—ye bibliographical RABBINS of the day! Why should Maittaire apologise for his 'Tissardine digression' in his account of these Hebraic rudiments?

Tissard is thought to have not long survived this production. He died therefore, phoenix-like, in a blaze of reputation;—and his grateful printer may have added to the moisture of his own sheets by the tears which he shed on the decease of his patron. The *Gnomologia*, Aristophanes, and Demetrius Chalcondylas, each in Greek, the latter in 1525-8, are among the last and rarest productions of the press of G. Gourmont. It remains only to add, that there was a plentiful sprinkling of these Gourmonts. ROBERT, who began in 1498, and who had also a classical taste, (see Panzer, vol. ii. p. 324, no. 494) appears to have been the elder brother. JOHN was another brother; and JEROM, BENEDICT, and JOHN, might have been sons; according to La Caille. The device of Gilles de Gourmont, as given on p. 36, seems to have been imitated by our ROBERT COPLAND; according to a facsimile of the latter in the *Typog. Antiq.* vol. iii. p. 111. There is, however, a comparatively barbarous device of Gourmont, with St. John and the mother of Mary (apparently) as supporters of a shield, or coat armour, in the lower division of which is a half-moon—with an angel above the shield. Bagford's Collection, Harl. MSS. no. 5922, fol. 7. Maittaire observes that Gourmont sometimes used, instead of his common device (on p. 36) the three Crowns of Cologne—occasionally with the Hebrew and Greek text from Psalm xxxvii. verse 25.

נער הייתי גם וקנתי  
ולא ראיתי צדיק נעוב  
וורעו מבקש להם:

Νεώτερος ἐγενόμεν, καὶ γὰρ ἐγήρασα.  
 Καὶ οὐκ εἶδον δίκαιον ἐγκαταλειμμένον,  
 "Οὐδε τὸ σπέρμα αὐτοῦ ζητοῦν ἄρτης.

Let me now request you to cast a transient glance, as it glides along, upon the vessel of GALLIOT DU PRES :—a fine fellow in his way, and a most indefatigable printer of Romances and Legends. Did you ever see a bark so curiously trimmed and manned ?



Galliot was the brother of JOHN and NICOLAS DU PRES : or DE PRATIS. Of the former, who commenced printing in the xvth century, see p. 16 ante. Nicolas does not appear to have begun to print till about the year 1505 ; nor our friend GALLIOT, till 1512—according to Panzer. La Caille gives Galliot rather a flattering character. He says ' he was a sworn bookseller, and composed several works, such as prefaces, advertisements, and dedicatory epistles—which appear in the books he has left us.' In the beginning of his ' Grand Coustumier de France,' &c. by Boutillier (in 1514, folio, according to La Caille ; in 1524, according to Maittaire ; but wholly omitted by Panzer, vol. x. p. 187-8, p. 272) we observe these pleasant adages:

Le Baillif vandange, le Prevost grappe,  
 Le Procureur prend, le Sergent happe,  
 Le Seigneur n'a rien, s'il ne leur échappe.



In 1541 Galliot Du Pré joined Colinaeus in his Bible. 'He was (continues Chevillier) one of the greatest printers and booksellers in his time. His device has a ready allusion to his name. He left behind two sons, PIERRE and GALLIOT.' I have seen a pretty device of Galliot the younger :—two men reaping—of the date of 1576 : in Bagford's Collection. The device represented by Lysander is taken from a volume of 'Ysaie Le Triste.'



A very different device was used by JAQUES COUSIN, a careful printer of Missals of the same period, and whose productions are by no means of common occurrence.

Another printer, also of unfrequent occurrence, and of the name of GRANJON, now claims a moment's attention for his device ; in which there is a prettiness of effect somewhat unusual in decorations of this character. He speaks for himself, as you will directly perceive.

He shall discourse somewhat for himself in the present note : not however that I must venture upon any thing beyond a mere sketchy detail. Panzer makes the first effort of his press to be in 1504 : La Caille, in 1506. His device is prettier than his press work ; at least if we may judge from an edition of Aulus Gellius of the date of 1518, in 4to of which I shall have occasion to speak in the account of the ASCENSIAN PRESS ; and of which the Greek passages introduced shew the barbarous state of Greek typography in Paris at the time of the publication. Granjon's bulrushes have an apt allusion to his own name—gran-jons : but there is a larger

and more elaborate device used by him, of mermaids supporting the circle or shield upon which his name is thus inscribed : IEHAN GRAION.

Lorenzo. We are advancing fast towards the family of the STEPHENS, and COLINÆUS—as I guess. But exercise your own discretion, and scold me if I am rudely intrusive.

Lisardo. Proceed quickly, dear Lysander, to the notice of those renowned printers.

Lysander. I will make a rapid advance towards them ; for they were the very typographical heroes of Paris in their day—especially Henry Stephen the second.

Philemon. This is well ; but I do not wish you to slur over the names of SIMON DU BOIS (or rather of his master GEOFFREY TORY) the WECHELS, CORROZET, &c. Remember how you were pleased by the specimens of the first named printer, in our SECOND DAY'S discourse . .

Lysander. 'Tis true ; and therefore I hasten to place before you the Broken Pot of GEOFFREY TORY. You have here specimens of it, as introduced either in the borders, or at the end, of his Missals.



The Devices of Geoffrey Tory.



TORY merits a more particular notice than DU BOIS ; as, if I mistake not, from the imperfect materials which have come down to us, he was a man of a most singularly ingenious and original turn of mind : being equally enamoured of philosophy, the fine arts, and printing. He lived at the sign of the Broken Pot ( ' Pot Casse ' ) and Du Bois was probably a workman acting under him. The graphic decorations of the Missal of 1527 were the joint publication of Du Bois and Tory. Tory worked formerly in conjunction with the elder Henry Stephen ; and Maittaire has been delightfully copious respecting GODOFREDUS TORINUS : (as he is called by his Latin name). La Caille supplied him with a pithy notice, and with Tory's epitaph which he has reprinted : *Hist. de l'Imprim.* p. 98-9. De La Monnoye, in the *Bib. Françoisse of La Croix du Maine, &c.* vol. i. p. 275-6, has a very curious note, relating to our Geoffrey ; which shall be presently mentioned. In addition to these authorities, I have consulted many bibliographical works respecting the famous CHAMP FLEVRY—the ' magnum opus ' of Geoffrey Tory ; and of which it may be high time now to speak.

Maittaire calls this work, as first published in 1529, folio, ' liber notatione dignus et inventu rarissimus.' It merits in every respect such a designation. It was printed by G. Gourmont, who has probably a share in it ; but if Du Bois had executed it, nothing would have been wanting to render it a master-piece of printing as well as of ingenuity. Yet on very many accounts it is a most estimable volume. Its title, as taken from the book itself (in the possession of my friend Mr. Douce) is strictly thus : ' Champ Fleury. Au quel est contenu Lart & Science de la deue & vraye Proportio des Lettres Attiques, quo dit autremet Lettres Antiques, & vulgairement Lettres Romaines proportionnees selon le Corps & Visage humain.' Below, we observe a ' Priuilege pour Dix Ans Par Le Roy nostre Sire. & est a vendre a Paris sur Petit Pont a Lenseigne du Pot Casse par Maistre Geofroy Tory de Bourges, Libraire, & Auteur du dict Liure. Et par Giles Gourmont aussi Libraire demourant en la Rue saint Iaqués a Lenseigne des Trois Coronnes.' This privilege is dated 1526 ; which may have led Fournier and Goujet into the error of supposing that it was published in that year : yet Goujet is right in his first notice of it : vol. i p. 82—but see vol. x. p. 19. The small device of the author is beneath the privilege. A summary of the contents of the book, and two interesting prefaces, precede the text of the work. The second of these is noticed by M. De La Monnoye ; in which a passage appears precisely similar to what Rabelais (book ii. chap. 6) puts into the mouth of his scholar Limosin ; although the work of Rabelais was not published at that time ; ' d'où (adds De La Monnoye) l'on conclut que dès-lors il en couroit quelque copie manuscrite.' The

passage alluded to by the French critic commences with ' Quand esumeurs de Latin disent '—and concludes with ' de leur même personne.'

From the second edition of the *Champ Fleury*, of the date of 1549, 8vo. (also in the curiously furnished library of Mr. Douce) I shall beg leave to add a different passage from this same second preface—before we step over the threshold, upon the text of the work itself. It is as follows : premising that Tory appears to have plumed himself upon being a great French philologist—' *Ie treuve en oultre qu'il ya vne autre manieres d'hommes qui corrompt encores pirement nostre langue. Ce sont Innouateurs et Forgeurs de motz nouveaulx. Si telz Forgeurs ne sont Ruffiens, ie ne les estime gueres meilleurs. Pensez qu'ilz ont vne grande grace, quand ilz disent apres boyre, qui ont le Cerueau tout encornimatibulé, et emburelicoque d'un tas de mirilifiques et triquedodaines, d'un tas de gringuenaudes, et guilleroches qui les fatrouillent incessamment.*' Pleasant reading, this !—tender-mouthed reader ! But for the volume itself :—it is full of interest and whimsicality. The author (according to Fournier, repeated by Peignot) derives the letters of the Latin alphabet from the name of the Goddess I O ; pretending that they are all formed from an I and an O. Again we may say—' pleasant reading, this ! ' However the work is full of marvellous things ; and the style of thought and of composition is sometimes amusing and prepossessing. The Engravings are neat and spirited ; exhibiting, I am persuaded, specimens of the same artist who afterwards executed the Emblems noticed from page 258 to 264 of vol. i. of this work. On the reverse of B iij is a charming cut of ' *Hercvles Gallicus*,' repeated on signatures F v, and F vj. This has the express date of 1526, upon a stone, to the left. ' *The Triumph of Apollo and the Muses*,' and *Bacchus, Ceres, and Venus, led captive*,' are in the same style of art. There is a very whimsical Y on the reverse of M iij : displaying ' *Envy, Pride, and Lust* ; ' and another Y, too whimsically minute to be satisfactorily described. The different alphabets are at the end of the work ; which indeed is divided into 3 parts. The first is an exhortation to philological studies ; the second describes the number, forms, and proportions of letters ; the third is very multifarious—upon the elements of languages, &c.

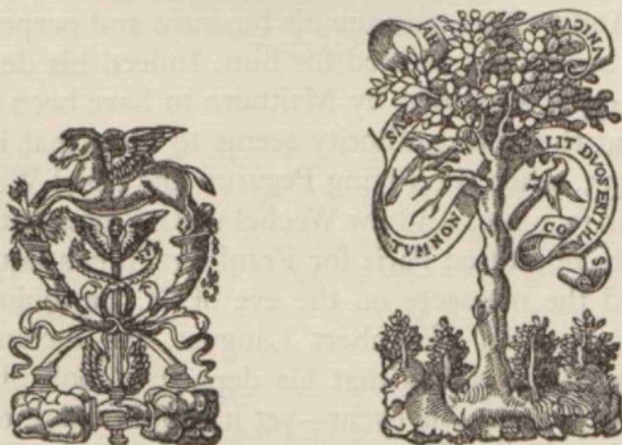
According to Goujet, Tory trod in the steps of Jaques Dubois (called Sylvius) but had ' more taste, correctness of apprehension, and solidity of reflection,' than that writer. They both, however, failed in obtaining partisans for their cause : yet Meygret and Pelletier afterwards ventured upon sounding the same trumpet against these ' *Ruffiens* ' adulterers of the French language—with the same success, or rather failure. Tory was a translator of both the Greek and Latin languages ; and the ' *Hieroglyphics*



of Orus Apollo ' are among his versions of the former. I consider him to have carried on a most extensive, and I should hope lucrative, business. The privilege prefixed to the beautiful edition of *Horæ* specifies that ' il ha faict, et faict faire certaines histoires et vignettes a Lantique, et pareillement vnes autres a la Moderne pour icelles faire imprimer, et servir a plusieurs vsages dheures, dont pour icelles il ha vacque certain long teps, et faict plusieurs grans fraitz, mises, et despens.' This privilege is dated the 24th September, 1524. The volume of '*Horæ*' appeared in the subsequent year; and no praise can be too great for the variety, the delicacy, the beauty, and uniform good taste of its border-ornaments. La Caille extends the life of Geoffrey Tory to the end of the xvth century; but I question if he lived beyond the middle of it.

Did the fanciful divisions and subdivisions of letters, exhibited in this volume, suggest the idea to Giovambattista of publishing his elegant and curious book (in the Italian language) ' upon writing all manner of ancient and modern hands of all countries ' in 1543, 4to. (See sign. E vi.) The author styles himself Iohannes Baptista Palatinus. The preceding is the first edition of his work, and the richly furnished library of Mr. Douce contains a most desirable copy of it, in old vellum binding. A fine wood-cut portrait of the author is in the frontispiece. The device of Balthasar de Castolari the printer (a moth flying in the candle) is on the recto of the last leaf. There were two, if not more, succeeding impressions of it; as a fragment of a copy, in my possession, exhibits the date of 1566, under the specimen of ' Cancell. Romana formata.'

Few Printers were more celebrated throughout Europe than the WECHELS; whose flying horse, or Pegasus, first commenced his career at Paris about the year 1534, and afterwards became more distinguished at Frankfort and Hanover. These printers however previously used the device of Two Robins in a tree. Let both devices here speak for themselves:



The Devices of Christien Wechel.

The father of this distinguished family of printers was CHRESTIEN WECHEL; who, according to Maittaire, began to print in 1520, and carried on a successful business for upwards of thirty years. He published a prodigious number of books, and was remarkable for bringing them out in parts, for the convenience (I suppose) of a ready sale and quick return of profit. He was one of those printers, who, after the example of Gilles Gourmont (in the language of Chevillier) 'excitez par les gens de Lettres de l'Université, se piquerent d'honneur, et enricherent leurs Imprimeries de Caractères Grecs, pour ne ceder en rien aux Imprimeurs Etrangers.' His first Greek book was the 'Alphabetum Græcum,' of 1530. Conrad Gesner, in his valuable Pandects, fills nearly 4 pages with a list of Wechel's books, and with the prices for which they were sold, up to the year 1548. This list is preceded by a short epistle to the printer, in which Wechel is thus addressed . . . 'Tu certè jam olim propter optimos in utrâque Linguâ apud te natos Libros, quos miro nitore, & incredibili diligentia publicos fecisti, vel præstantissimus vel inter præstantissimos non postremus haberi et nunquam non celebrari mereris.' Read Bayle's long note about the poverty and persecution of our printer in consequence of selling an impious book.

Wechel was a great lover of Hebrew and Greek literature; and printed various elementary treatises, as well as the entire Books of Genesis and Exodus in the former language. 'If (observes Maittaire) he had executed the remainder of the Bible in the same splendid fount of letter, and form of volume—how would the student of sacred writ have been eternally indebted to him for so grateful and acceptable a gift!' Maittaire subjoins two pleasing excerpts from these first two books of the Pentateuch, published separately in the years 1536 and 1537, 4to. and now of excessive rarity. Wechel is supposed to have died in 1554, leaving a son of the name of ANDREW (or Andreas) to continue his business and perpetuate his name. Simon Du Bois sometimes printed for him. Indeed his device of the two Robins (see p. 43) is supposed by Maittaire to have been exclusively that of Du Bois; and the same authority seems to infer that it was not used after the year 1533, when the Flying Pegasus (the usual Wechelian device) was substituted in its place. Andrew Wechel was a Protestant, and is thought by La Caille to have quitted Paris for Frankfort in consequence of having narrowly escaped the massacre on the eve of St. Bartholomew, owing to the friendly interposition of Hubert Languet, the Saxon minister then resident at Paris. Bayle thinks that his departure took place before that memorable and ever execrable event—yet it should seem, on the authority of A. Wechel himself (in the dedicatory epistle to the Vandalia Alberti



Krantzii, Frankfort, 1575) that he run an extreme hazard on the night of the massacre. Bayle refers to this interesting document. The celebrated SYLBURGIUS was corrector of the Wechel press ; which, in the year 1581, was deprived of the superintendence of its chief director, Andrew, by death. JOHN Wechel, together with John Aubri and Claude Marni, afterwards carried on the business, and became established at Hanover ; and these, in the just and energetic language of Maittaire, ' have forbidden the name of WECHEL to perish.' Both at Frankfort and at Hanover the Wechels disported themselves with their Pegasean Device, in wood or upon copper ; the former, generally coarsely—as the preceding fac-simile testifies: of the latter there is no prettier specimen, in my humble apprehension, than what you here behold, device-loving collector !



I might dwell somewhat upon the GRYPHII, or LES GRIFFONS—names, eminently conspicuous in the annals of printing—but that their presses were more particularly distinguished when they established themselves at Lyons. They certainly however were rocked in the typographical cradle at Paris. Let us reserve them for that part of our discussion which shall treat of early printing at Lyons.

Belinda. I am delighted with such a corps de reserve. Now, then, for Les Etiennes and Monsieur Simon de Colines !

Lysander. Belinda is absolutely working herself up to a pitch of enthusiasm upon the subject—and yet I dare wager a vellum Colinæus, against a paper Stephens, that she has never read three volumes from the press of either ? !

Philemon. Cease such cutting reproaches. Remember Corrozet, and then for Colinæus and Co.

Lysander. My memory happens to be somewhat treacherous, just now, respecting Corrozet ; but in lieu of him, and of his device, do pray cast a quick and approving eye upon the pretty Greyhounds of DAMIAN HIGMAN ! . . . a descendant of one in the distinguished firm of Higman, Hopyl, and Co. of whom you may remember some notice was taken in the earlier part of this Day's discussion. I own these greyhounds are great favourites of mine.



The Device of Damian Higman.

NOTE. I will endeavour here to supply the treacherous memory of Lysander. Corrozet was born at Paris in 1516, and died there in 1568. He had from infancy 'an excellent judgment and marvellous understanding,' says



Du Verdier—' being versed in the Latin, Italian, and Spanish languages.' He was the author also of several poetical pieces, both as translations and original compositions. A numerous family bewailed the loss of this excellent and ingenious man ; of whom I am well persuaded an amusing volume of ANA might be collected. Sigh, moralising reader, as thou dost peruse the epitaphs of Corrozet and his Wife :

Heu ! Heu ! Corrozete, iaces : cor Numina sumant,  
Donec terra rosam proferat ista tuam.  
Scilicet inuideas, nec parcas, ferrea Clotho :  
Permanet in scriptis gloria uiua suis.

L'an mil cinq cens soixante-huit,  
A cinq heures deuant minuit,  
Deceda GILLES CORROZET :  
Aagé de cinquante-huit ans,  
Qui Libraire étoit en son temps.  
Son corps repose en ce lieu-cy ;  
A l'ame Dieu fasse mercy.

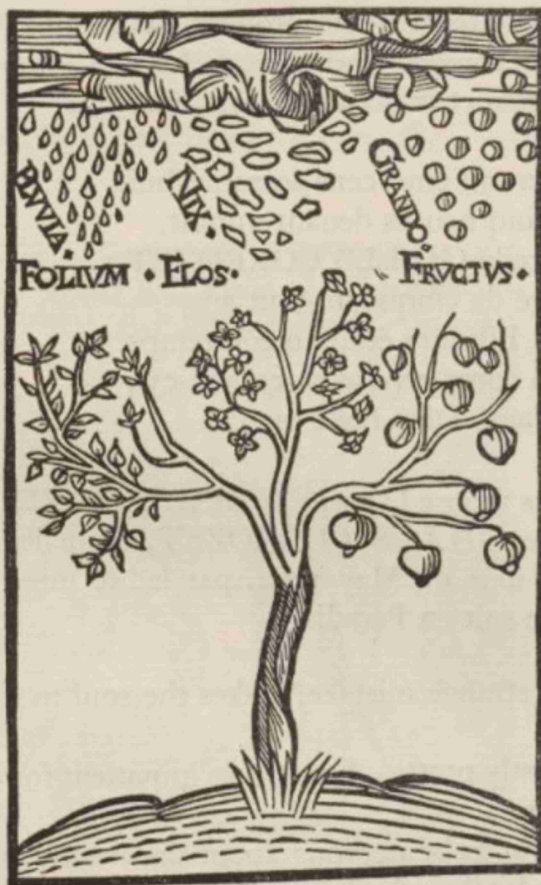
Cy dessous repose le corps de MARIE HARELLE, iadis  
Femme de GILLES CORROZET, laquelle deceda le  
quatrieme iour de May 1562. par ladite misericorde de  
Dieu l'ame soit en Paradis.

(Maittaire, by a strange mistake, makes the soul to rest ' at Paris ! ')

Lisardo. 'Tis vastly pretty—but we are impatient for old Harry Stephen and his descendants.

Lysander. I begin to be nervous about the result, as your expectations appear to be so ardently raised : yet wherefore should I fear ? Maittaire holds out a lamp to light me across this bibliographical Hellespont—and as the winds seem hushed, and the waves are in gentle motion, I plunge in without fear or dismay. To drop all metaphorical flourishing. Know, that towards the end of the xvth century, HENRY STEPHEN THE ELDER, (father of the renowned family which bears his name) printed in conjunction with Wolfgang Hopyl ; and quite at the opening of the xvith century he appears to have commenced business on his own account. He probably took an early aversion to the black letter, as his books are generally executed in the roman character. There is a quiet sober effect about his printing

which reminds us of the Basil books—which Gourmont imitated but feebly, and which Colinæus, and Robert and Henry Stephen (the Son and Grandson of the first Henry) improved upon, and carried nearly to perfection. It is singular that Maittaire should have never met with old Henry's device. It is, to be sure, very barbarous, and wholly unworthy of what had preceded it among his typographical bretheren:—as you may judge from the following fac-simile of it.



The Device of Henry Stephen the Elder.

This worthy character—the fountain-head of a race which has watered the literary republic with so many beauteous and bountiful streams—was succeeded in his business by SIMON DE COLINES; (or SIMON COLINÆUS,) whom Maittaire designates as ‘an active partner’ with Stephen while he was living. This event took place probably in the year 1520, or 1521, occasioned by the death of Stephen in the latter year. Colinæus evinced a more than ordinary sympathy towards the afflicted widow of his



partner ; for after the usual time of mourning had passed, he offered her his hand and his heart—as well as a participation of the profits arising from the uses of the puncheon and the matrix. I own I am not a little partial to the typographical feats of Colinæus. He had not, I grant you, all the splendour, variety, and learning of his son-in-law, and more especially of the son of that son-in-law, HENRY STEPHEN THE YOUNGER—as he is usually called—but I consider him to have possessed a pure and well-cultivated taste, as well in the works which he published, as in the embellishments with which those works are adorned.

The paper of Colinæus is justly praised by Maittaire, for its ‘purity and strength’—for being ‘comfortable to the eye, and for preserving copies by its durability.’ ‘Hoc est, (says he, in continuation—and I will not mar such a thoroughly conceived and executed bibliomaniacal passage by translation) cur tantâ cum voluptate demiremur codices illos antiquissimos Spiræ et Vindelini, Conradi Sweynheym et Arnoldi Pannartz, ac Nicolai Jenson nunquam satis laudati ; (hear, hear !) qui annis supra binas centurias quinquaginta adhuc superstites vinct, quicquid nostro hoc ævo jactamus in typographiâ pulcherrimum : neququam corrupti, aut quâvis senectutis notâ rugâve deformati, sed primævo suæ impressionis cultu, intacto characterum nitore, intaminatâ chartâ, et integrâ marginum amplitudine spectabiles.’ Again I say, ‘hear, hear !’

His title-pages, his press-work, the choice of his letter, both roman and italic, all bespeak the superior talents of the man who adopted them ; and



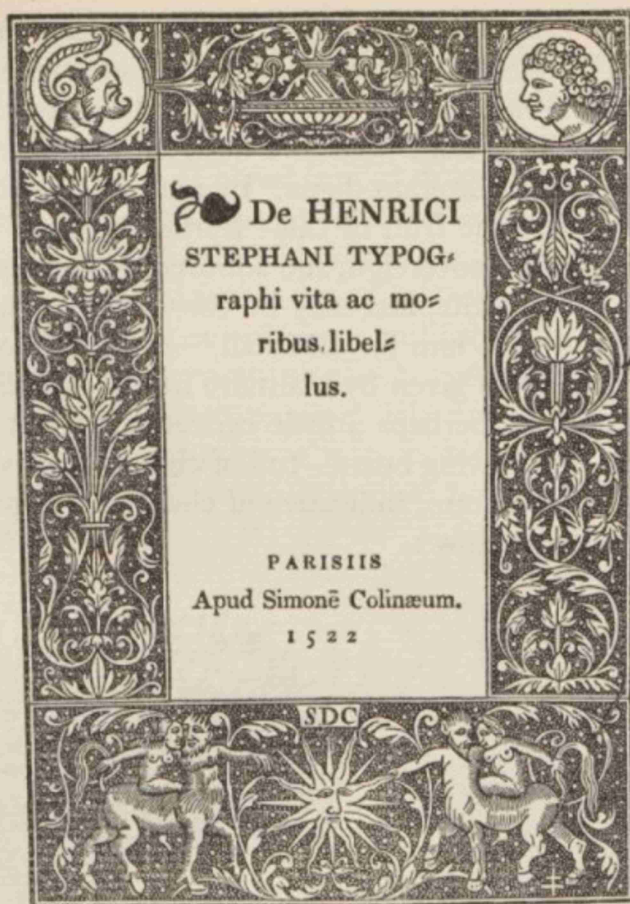


I really think that in the publications of Colinæus we have the first examples of what may be fairly called CLASSICAL PRINTING at Paris. But I see you are impatient for his devices. Take, first, the rarest of them—the Three Rabbits ; and secondly, the varieties of his Time ; premising that a much more gigantic figure of the same allegorical personage is oftentimes seen in the title-pages of Colinæus.



As we have said so much about his title-pages, suppose I select the following—illustrative at once of prettiness and tastefulness of effect. You will see also, in the bottom compartment, another of Colinæus's devices—namely, The Golden Sun. I choose to fill up the space with a fabricated title ; preserving the order in which the original lines are placed. Would that such a work existed !



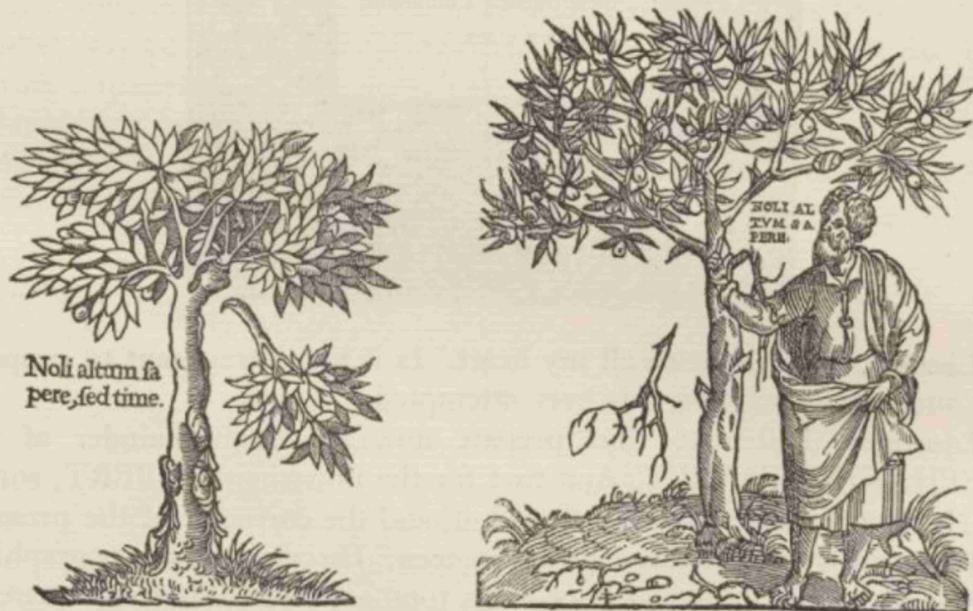


Lisardo. 'Amen, with all my heart.' Is it too extravagant to suppose that such a composition was ever attempted?

Lysander. I fear so. But prepare now for the remainder of the STEPHANINE FAMILY. And first for the illustrious ROBERT, son of the Henry whom we have discoursed of, and the corrector of the press of his father-in-law at the early age of nineteen. He carried the typographical reputation of his country at once to its topmost pitch. There was scarcely any department of printing in which he did not excel, as much in correctness as in beauty. Hebrew, Greek, Latin, and French, his zeal, his learning, his unremitting, unwearied, application produced specimens of authors, in each of these languages, which charmed and astonished his countrymen, and which spread his reputation throughout the whole literary Republic. We may here touch upon a somewhat 'tender strain.' About the time of his setting up business for himself, Robert seems to have cast an anxious eye around him for some fair daughter 'among the sons of men,' who might partake of his cares, of his profits, and his reputation—and who should such

fair object be, but a nymph, 'hight' PETRONILLA, the daughter of IODOCUS BADIUS ASCENSIUS?—a scholar and printer of established eminence at Lyons, formerly of Paris—and of whom, in the subsequent pages, something shall be said. Maittaire designates the gentle Petronilla as 'uxor litterata conjuge litterato digna.' In 1528 the far-famed HENRY STEPHEN appeared as the fruit of this 'learned' union.

Equally caressed by his sovereign, and admired by the great scholars and critics of the day, Robert Stephen may be considered as among the most splendid characters—'take him for all in all'—of the period in which he lived. His physiognomy, as given by Maittaire in the second volume of his *Typographical Annals*, is perhaps a little caricatured; but I love to gaze upon his long nose and flowing beard—full of character, of veneration, and respect! His device and motto, indicative of checking too presumptuous a spirit of enquiry, are as follow:



Stephen also used a twisted Snake; and this, as well as the preceding, was imitated or borrowed by the other branches of his family. The following specimen of it, from the Greek Appian of CHARLES STEPHEN, may afford some idea of the taste of such a decoration.

From Robert, let us proceed to his son HENRY—the most distinguished of all who bore his name, a man of such prodigious learning and perseverance, as to leave us in astonishment how he could have combined the



incessant cares and attentions of his business, with the preparation of materials for the press. He was, without doubt, not only the most learned of his family, but of the printers of his day—if we except, perhaps, *TURNEBUS*—and yet I will not, upon reconsideration, lay a great stress upon such exception. His early love of travel and of observation—especially of every thing in the shape of a MS. or Printed Book—was regulated and matured, as he grew up, by great critical knowledge ; and if he seemed, like the *PORSON* of his day, to have an intuitive tact and perception in the decyphering of MSS., his eagerness to publish what he found new and interesting led him occasionally to the commission of errors, and to be charged with wilful misinterpretation. His merits however are so transcendant, that, like specks upon a mirror, his errors can never dim the general effulgence of his fame. Contemplate now his principal Device, and bid him farewell !



Lorenzo. Do you say nothing of *FRANCIS* and *CHARLES STEPHEN* Lysander. Only that they were the brothers of Robert, and consequently the uncles of the great Henry. Yet *CHARLES*, who practised both physic

and printing, was no contemptible proficient in the latter art; and to FRANCIS we are at least indebted for a device of rather unusual elegance. You shall be convinced that I do not speak loosely. Gaze and admire.



Philemon. Is there not also another ROBERT STEPHEN, son of the first Robert, and brother of the Henry whom you have just noticed?

Lysander. There is so; and I love his memory, because he preferred his conscience to the terms upon which he was to possess his patrimony. Whether this decision was consistent with sound logic—in other words, whether the 'terms' which he refused were not wise and judicious, I shall not stop to enquire—as, to our own feelings and judgment, no question can arise respecting the superiority of the Protestant faith, as then exhibited at Geneva, to the dicta of the Sorbonne doctors at Paris: who really, I think, upon the whole, comported themselves with unbecoming severity towards both Henry Stephen and his father. Robert the son, however, appears to have acted conscientiously, and as such let us view his device with satisfaction. There are, I believe, varieties of it.





Of the remaining branches of the Stephanine family—FRANCIS, the second son of Henry ; PAUL, also a son of the same ; ROBERT, the grandson of Old Robert and nephew of the Great Henry ; ANTHONY, the grandson of the same great man, &c., &c.—what shall we say, but that, as the family became gradually extinct, the reputation of its latter branches seemed to die away ? . . . Yet that day had shone forth with no moderate lustre throughout Europe, which displayed the extraordinary talents of the FIRST ROBERT, and of the SECOND HENRY, STEPHEN ; and if the sun of that family set in comparative feebleness of splendour, its noon-day radiance was felt, acknowledged, and admired, throughout the whole of the literary republic. . . . Where next shall I direct my steps ?

Lorenzo. Finish with the Parisian printers, before you take a trip into the Netherlands or Low Countries. What say you to the MORELS, TURNEBUS, FEZENDAT, VASCOSAN and sundry other contemporaneous wights ?

As to 'sundry other contemporaneous wights,' above alluded to by Lysander, I will not suffer myself to be drawn, by silken and almost imperceptible chords, into an interminable labyrinth of varieties ; and so, good humoured reader, take what I happen just now to have at hand. . . . Take, first, the device of 'GERARD MORRHUS, a German ;' who printed at Paris ('at the Sorbonne College') the Greek Scholia of Didymus upon the Odyssey in 1530, 8vo.: a book of rather unusual occurrence. Let us hope too, if mermaids do in reality make their appearance, that such a one as the said Gerard chose to adopt for his device, is also of 'unusual occurrence.' Was a mirror requisite to give double lustre to such beauty ?

As the second, take the device of MATTHEW DAVID—of equal singularity but of less deformity. He printed 'in via Amygdalina, e regione Collegij Remensis' ; and had for motto 'Odiosa Veritas'—'qui nous



prend (says La Caille) par nos propres paroles, nous portant le poignard à la gorge.' Hist de l'Imp. &c. p. 124.

Lysander. I can only speak of them in the briefest possible manner : Maittaire having devoted his instructive pages to an ample account of them. But of all the typographical geniuses you mention, TURNEBUS was undoubtedly the most learned and distinguished. His thumping volume of Notes, under the formidable title of Adversaria, has long received its due portion of celebrity. Let the Ladies examine for a few seconds the devices of these distinguished printers ; premising that Turnebus used the twisted snake as before exhibited. WILLIAM MOREL, the eldest of the family so distinguished by that name, in addition to the same snake, used the following device.



The Device of William Morel.

His brother, the first FREDERICK MOREL, adopted a text of Scripture (' every good tree bringeth forth good fruit ') rather happily ; as his motto, in the subjoined device, may testify—a motto, by the bye, which it would be well for the public if printers would always keep in recollection.





CLAUDE MOREL, son of the said Frederick, borrowed or improved upon the Fountain of VASCOSAN. Look at this magnificent display of trickling streams . . . and wish that, under the shadow of some wide-spreading oak, you sat near, disporting yourself with some duodecimo of old poetry printed UPON VELLUM!



The Device of Claude Morel.

Note.—The Greek legend may be rendered: 'The spring of wisdom flows in books.'

FEZENDAT used two devices; one, peculiarly his own: the other, in conjunction with GRAN JON. You have them both here, and may prefer which you please.



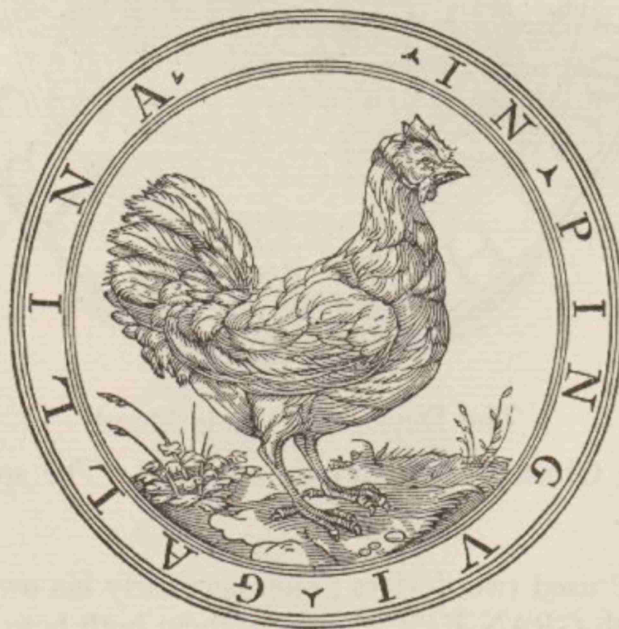
The Device of Michael Fezendat.



The Device of  
Fezendat and Gran Jon.

Almansa. These are vastly pretty. I hope we shall yet see a score of them.

Lysander. That will depend upon the collection of our Host. In the first place, let us enter a sort of menagerie of animals of various kinds, to select what appears to be the most deserving of admiration. Do look at this plump barndoor fowl: 'tis the Fat Hen of CAVELLAT! I question if Bewick could have clothed the creature in more characteristic plumage?



The Device of William Cavellat.



Cavellat printed in conjunction with Jerom Marnef, and used in general a different device; his 'Fat Hen' being borrowed from RICHARD—who introduced it with the date of 1540 in the circular inscription. This said 'Fat Hen,' however, is the real property of the BIRCKMANS, at Antwerp: Frederick Birckman having published an octavo edition of the Latin Bible, as early as 1526, in the frontispiece of which we see the following ornament and circumscription:



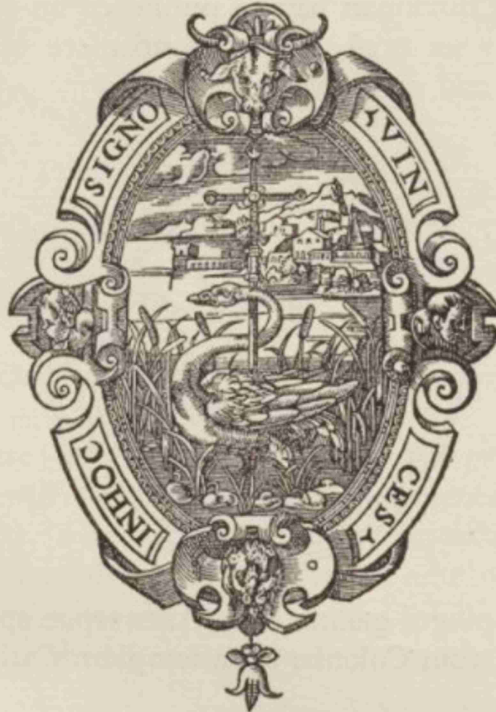
Prostant in pingui gallina, cum Antwerpiæ apud portam  
 Cameræ, tum Coloniae circa templum Cathedrale.

Messrs. Arch have a vastly pretty copy of this bible, in the italic type—elegantissimis typis excusa. I am not sure whether ARNOLD BIRCKMAN were not the first who kept and 'fattened' this 'Hen': At least his heirs used the following device.



Coloniae. Apud Hæredes Arnoldi Birckmanni. Anno 1562.

In the second place, how like you the Swan of AMAZEUR, with the absurd pun upon the celebrated sentence, or motto, which is supposed to have led Constantine the Great to victory? I own these conceits are mightily foolish.



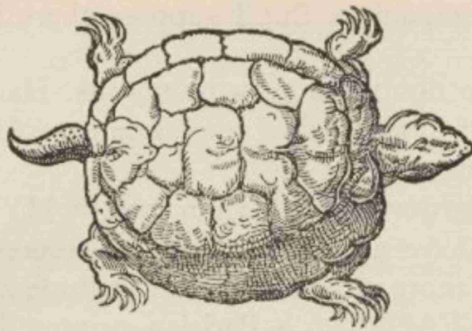
The Device of Iohn Amazeur.

Among the more singular devices of printers, of this period, we may notice that of PETER HAULTIN; prefixed to his Greek Testament of 1549, 8vo.



Pursuing our animal speculations, let me bespeak your commendation of the Tortoise of CYANE and FOUCHER.





TECVM HABITA.

The Device of L. Cyane and I. Foucher.

Lorenzo. There is some point in the motto used by Messrs. Cyane and Foucher. They wish their books, like the tortoise, to be stationary in our libraries. Where such a frontispiece is the prelude to innocent recreation, or instructive sentiment, the tortoise of the said Messieurs shall be my



The Device of Nicolas Couteau.

constant household companion. But I suppose there is no end to similar embellishments ?

Lysander. They are doubtless very numerous. Hark ! the very woods around us re-echo as if to the roar of some immense African lion . . .

Belinda. What mean you ?

Lysander. I mean the device of the Lion used by MYLIUS at Strasbourg . . . but no . . . we have not yet reached that tremendous animal. Yet I know not whether the more quiet and stately attitude assumed by the Lion of NICOLAS COUTEAU, also a Parisian printer, be not as deserving of respectful admiration. The motto on the scroll purports his paws to be resting upon a shield bearing the arms of Florence.

Lisardo. A very model for Snug the Joiner to exhibit—at the next representation of the Midsummer-Night's Dream ! Let me here however make a remark before you dismiss your Parisian Devices . . . With one exception only, (which concerns Claude Morel) all the devices which you have laid before us appear to be cut upon wood. Can you favour us with no other Copper-Plate representations ? And when did the latter begin to predominate ?

Lysander. I will favour you with two more only ; premising that they abounded towards the middle of the sixteenth century—especially at Paris and Amsterdam. Take, therefore, the Sacrifice of Isaac as used by LOUIS VENDOME, and the Two Storks of SEBASTIAN CRAMOISY. . . .



The Device of Louis Vendome.





The Device of Sebastian Cramoisy.

It is now, however, time to put an end to the bibliographical recreations of the Day. Methinks you have seen pictures enough for one morning . . . and I am at the close of my Parisian researches. What say the ladies ?

Belinda. The ladies will be influenced by the decision of the gentlemen ; and more especially by that of the Monarch of the Day !

Lorenzo. As Lysander appears to have got through his Parisian printers, he may probably wish to postpone the remainder of his typographical researches till the morrow. There is yet, I perceive, an abundant harvest to be gathered in such a disquisition ?

Lysander. Undoubtedly : although it was my original intention to have carried you through the Low Countries in the course of this morning. Lyons, Louvain, Antwerp . . .

Lorenzo. Let us travel in those places to-morrow. Our eyes begin to be dazzled by the number of grotesque and extraordinary ornaments which you have already placed before us.

Lysander. It shall be as you wish ; although the clouds seem to be gathering in the horizon, and I fear we must not set our hearts upon a stroll in the garden before dinner. The Billiard-Table, however, may

supply the want of out-door exercise ; and to that diversion I strongly recommend you—premising, that we have no anecdotes of GERING'S disporting himself in the like recreation ! While you are occupied with your queues and balls (for I cannot affront the gentlemen by supposing the mace to be called into play) I shall make arrangements for travelling to-morrow into the cities just mentioned. A tidy workman keeps his tools in order. I shall therefore replace what has been taken down for your gratification to-day, and prepare the materials for your entertainment to-morrow.

So courteous a conclusion drew forth the liveliest marks of approbation. On the morrow, Lysander—having all his Devices and Portraits, &c. placed before him in the order in which he meant to deliver his typographical lecture—continued in the following manner.





## SIXTH DAY

**I**N the ornaments which excited so much of yesterday's attention, you could not have failed to observe, upon the whole, a deficiency of correct taste and classical composition. I admit, however, that to a bibliographical antiquary, or to a bibliomaniac, if you please, (for Lisardo, I know, prefers the latter appellative) such ornaments cannot fail to be interesting. Even their capriciousness secures for them a sort of respect or attachment ; considering that age generally gives a sanction to everything, however in itself destitute of propriety of character. The very snuff-box, cane, coat, badge of privacy, or of public deportment, which belongs to a character of eminence and celebrity, assumes, by association of ideas, a more than twofold degree of interest ; and we should prefer the jacket which Schoiffher wore, when he worked off the sheets of the first Psalter, to the ermined robe of the judge who awarded restitution of the monies due from Gutenberg to Fust. Thus, even a splinter of the deck of the "Victory" (the ship in which NELSON fought, conquered, and died) has more charms in our eyes than the most highly wrought piece of ebony or satin-wood, in the repository of the most fashionable upholsterer in the metropolis . . . and thus WELLINGTON'S blue great coat, worn by him at the ever-memorable battle of Waterloo, would, with hearts accustomed to beat to true patriotic impulses, assume a tint of more magical hue than all the splendour even of a Chinese Emperor's wardrobe. So covet, I beseech you, the quaint and queer devices of the MARNEFS and KERVERS of ancient days ; and never fancy your copies of the works of those printers complete, unless they possess the banners, as it were, of the chieftains to whom they belong.

We left off, I think, with an account of Parisian printers. The next city, in interest and magnitude, to the metropolis of the empire, is Lyons. Who first, Lisardo, primed and brandished the Printer's balls there ? . . .

Lisardo. Some ancestors of the well known De Bures—if a late publication be correct.

Lysander. The "late publication" to which you allude is correct ; but the information may be considered incomplete—although the De Bures have certainly the merit of having patronised the first book printed at Lyons. That book, however, is of the date of 1473 and not of 1476. Mr. Grenville is the fortunate possessor of a small quarto volume, containing five treatises, chiefly theological, of which the last has a colophon subjoined giving us the unequivocal date of 1473 :—and of an earlier date than this, I believe no specimen of Lyonesse printing is known to exist. I shall indulge

the curious reader with the quaint title and colophon of this 5th treatise :

**Spurcissimi Sathane litigationis: ifer  
alisqz nequitie procuratoris: Contra ge  
nus humanu Cora domino nostro Ihe  
su xpo agitate Beata virgine Maria  
eius matre pro nobis aduocata et cop  
rete. Liber feliciter incipit.**

This title is on the 68th leaf of the volume, and the colophon is on the reverse of the 82nd and last leaf of the same :

**Scelestissimi Sathane litigationis  
Contra genus humanum: Liber  
feliciter explicit. Eugdunip[er]ma  
gistru guillermu regis huius  
artis ipressorie expertu: hono  
rabilis viri Bartholomei bu  
yerii dicte ciuitatis ciuis  
iussu & sup[er]tibus ipressus  
Anno verbi incarnati  
M.CCCC. Lxxiii.  
Quitodecio Kal:  
Octobres  
...**

The work is destitute of signatures, numerals, and catchwords; and is executed in a full-faced, angular gothic type—similar to that of the *Legende Dorée*—and very irregularly printed. The author of these five treatises was Cardinal Lotharius, afterwards Pope Innocent VIII. Mr. Grenville possesses a reprint of the latter work (which should seem to have been once rather popular) executed at Vienne in Dauphiny in 1478, and the first book also printed in that place. The type is a close, full-bodied gothic: of a Cologne character. The colophon, on the recto of the 14th and last leaf, is thus :

**Scelestissimi Sathane litigacionis.  
Contra genus humanum. Liber feliciter  
explicit. Vienne. per magistrum Iohan  
nem solidi huius artis impressorie exper  
tum. Anno incarnationis. M.CCCC.  
Lxxviij.**

I shall say little or nothing of subsequent efforts of the Lyons press, till we reach the time of *JODOCUS BADIUS ASCENSIUS*; at once a scholar, critic, and printer. Few characters stood upon higher ground than

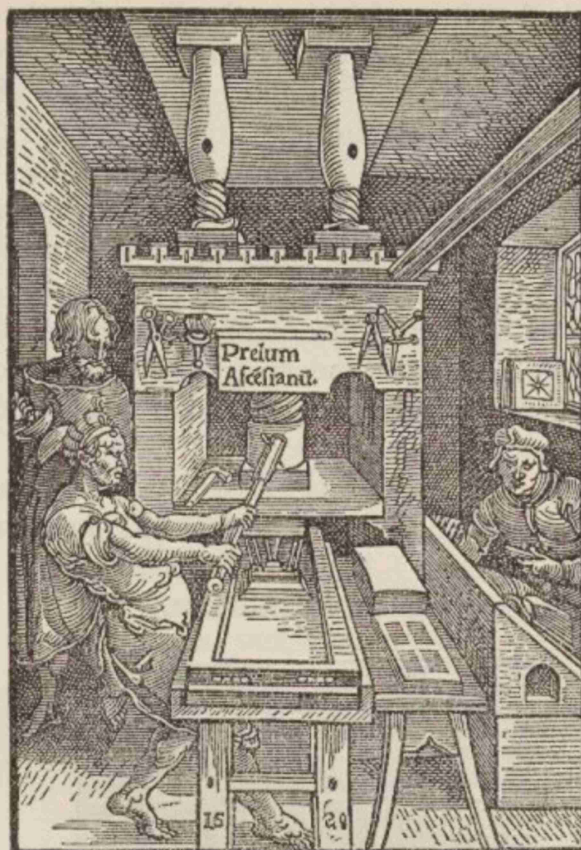


did this distinguished man ; and his enthusiasm for the Art of Printing was equally manifested by his selection (the first, I believe, upon record) of a press for his device, by the number of most admirably-useful works which he published, and by eating his Christmas dinner (as we must take it for granted that he did) with his three Sons-in-Law, also printers of eminence, who partook of turkey and quaffed Burgundy by the side of him ! Happy banquet ! . . . where new works of curiosity or of interest were projected ; anecdotes, perhaps of Jenson, Gering, or Froben, imparted ; and avowals of friendship, or of enthusiastic attachment to the art which they professed, made and re-echoed the live-long night—even till the snow upon the surrounding country became tinged with the pinky light of the morning ! To speak soberly ; I told you, if you remember, that Ascensius chose a Press for his Device : but whether first at Paris, where he first commenced business, I am not able to speak with decision. Among the varieties of this “ASCENSIAN PRESS,” the following, I believe, are of the most frequent occurrence.



The Device of I. B. Ascensius.

[Note. IODOCUS BADIUS ASCENSIUS. This eminent printer, scholar, commentator, and critic, commenced his career at Lyons as corrector of the presses of TRECHSELL and DE WINGLE ; and by some felicitous correction, alteration, or composition—call it by what name you please—he afterwards married THELIF, the daughter of Trechsel, and,



The Device of the Same.

on the death of his father-in-law, went to Paris to establish himself as a printer there. "Some Orations of Politian" bear evidence of the existence of the 'Ascensian Press' as early as the year 1495 at Paris: see Panzer, vol. ii. p. 309, no. 353. Badius at first printed in conjunction with Petit, Bocard, Roche and others; but quickly afterwards commenced business on his own account. Meanwhile, a son (Conrad) and three daughters were the fruits of his union. Of these daughters, PETRONILLA, the eldest and probably the cleverest, (and who understood Latin nearly as well as her native tongue) was united to Robert Stephen: see p. 52 ante: the second was married to Vascosan, and the third to Roigny—so that more thoroughly professional unions could not have been devised or entered upon.

Ascensius returned to Lyons about the year 1516 or 1518; and from that time, to his death in 1535, maintaining a society with the most distinguished literary characters of the day, (especially with Budæus and Erasmus, who had each an high opinion of him) he put forth a number of



editions of the best Latin classics ; his Greek fount of letter, both at Paris and at Lyons, being miserably defective. He was a great admirer and imitator of ALDUS ; but equalled him only in diligence and perseverance : see the pleasing notes in Maittaire, vol. ii. p. 79. Respecting those who imitated his device (above given) he always maintained an immoveable neutrality. Indeed his equanimity and amiable feelings seem to have been the delight of his friends, and the envy of many of his contemporaries. As to his literary enthusiasm, chance has supplied me with the following animated passage—taken from his Aulus Gellius, printed by Granjon in 1518, 4to.—from which the reader may appreciate the quantity of commendation that is due to him. It is from his concluding address, on the reverse of fol. clxvii : ‘ Volumina commentariorum ad hunc diem xx. iam facta sunt. Quantum autem vitæ mihi deinceps Dei voluntate erit : quantumque a cura publica, et a re familiari procurandoque cultu liberorum meorum dabitur otium : ea omnia subsiciua, et subsecundaria tempora ad colligendas huiuscemodi memoriarum delectatiunculas conferam. Progredietur igitur numerus librorum dijs bene iuuantibus cum ipsius uitæ quantuli quique fuerint progressibus. Neque longiora mihi dari spatia viuendi volo : quam dum ero ad hanc facultatem scribendi commentandique idoneus.’ &c. This latter sentence is vehemently and gloriously characteristic !

His decease was marked by numerous epitaphs, of which some are given by Maittaire. Among them, take the following, latinised from the Greek—each by Henry Stephen, the son of Robert.

Hic, liberorum plurimorum qui parens,  
 Parens librorum plurimorum qui fuit,  
 Situs IODOCUS BADIUS est ASCENSIUS.  
 Plures fuerunt liberis tamen libri  
 Quòd jam senescens cœpit illos gignere.  
 Ætate florens cœpit hos quòd edere.

Maittaire, in his Vit. Steph. p. 190, gives the following monumental inscription, apparently upon the authority of Chevillier.

L'Epitaphe de Josse Bade, Michel Vascosan, et  
 Frederic Morel à St. Benoist, où ils sont enterrés.

Portrait de  
 Jod. Badius.

DD. O. M.  
 B.Q.V.M.S.

Portrait de  
 sa Femme Thelif  
 Trechsel.

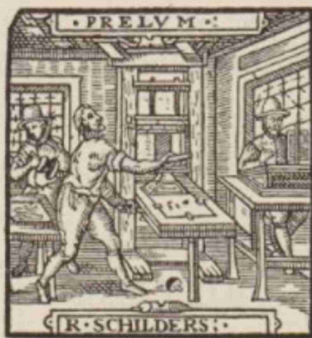
Viator, artes qui bonas piasque amas,  
 Siste hîc. Quiescunt subter illustres viri.  
 Jacet IODOCUS hic BADIUS ASCENSIUS  
 Candore notus scriptor et scientiâ.  
 Gener IODOCI VASCOSANUS propè situs est,  
 Doctissimorum tot parens voluminum,  
 Socer MORELLI Regis olim Interpretis :  
 Musarum alumni quæ gemunt hîc conditum  
 Fædûsque FEDERICI ademptum sibi dolent.  
 Tres cippus unus hic tegit cum uxoribus  
 Lectissimis et liberorum liberis.  
 Hos Christus olim dormientes suscitet  
 Ad concinendum Trinitati almæ melos.

I. X. ̸ Y. C.

Look also at La Caille (p. 72-3) for one minute ; and wish, curious reader, that you possessed the 'Opera Sti. Brunonis Carthusianorum Fundatoris,' 1524, folio—from the Ascensian Press—with its 'petites figures en bois, qui rend cette édition très rare !'

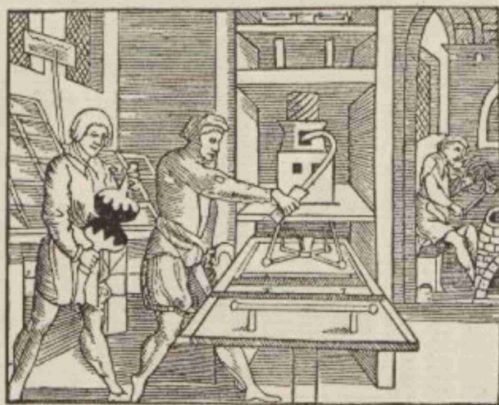
The Press became shortly afterwards rather a fashionable ornament to the frontispiece of a book, and was adopted by a number of printers. Ascensius enjoyed an abundant share of reputation till his death, in 1535 ; when he was succeeded by his son CONRAD, who, together with Robert Stephen, his brother-in-law, retired to Geneva from the religious persecutions of the day, and there carried on their peaceful and profitable labours unmolested.

[Note. It was certainly natural that printers and publishers should adopt so appropriate an ornament in the frontispieces of their books. We see it thus—in 'The Artes of Logike and Rethorike, &c. by M. Dudley Fenner.' 8vo. without date, but apparently at Middleburgh, in the middle of the sixteenth century.





And, perhaps of an earlier date, in 'The Ordenary for all faythfull Christiâs, &c. Translated out of Doutche into Inglysh by Anthony Scoloker. Imprinted at Ippeswych by Anthony Scoloker, &c. 1548, 8vo.—where, on the reverse of D iij, it is introduced as a subject in the text of the work.



This book, both in the embellishments and text work, is of sufficiently barbarous execution. But I must make the reader acquainted with some poetical strains, beneath a similar ornament of a press, of much clumsier execution, which I found in the heterogeneous mass of Bagford's collection, in the Harl. MSS. no. 5915.

Loe here the forme and figure of the presse  
Most liuelily objected to thine eye.  
The worth whereof no tongue can well expresse  
So much it doth, and workes so readily :  
For which let's giue vnto the Lord all praise,  
That thus hath bless'd vs in these latter daies.

I know nothing of the date of 'these latter daies,' but conjecture the poetry to be of the end of the xvth century. Note further : Iohn de Preux used a very neat device of a press, modelled upon that of Ascensius, in 1587. Ibid. Le Preux however printed at least twenty years earlier.

I may probably be censured for not noticing various other Lyonesse printers, of eminence in their day, during the latter part of the xvth and the beginning of the xvth century—but referring you to the methodical and instructive pages of Panzer, and just laying before you the very singular device of HUGUETAN—an early printer in the xvth century—(see how whimsical these 'auncient' printers were) let us proceed to the notice of a family of printers, of no ordinary celebrity in their day. . . . I mean,



the GRYPHII ; of whom you may remember some slight mention was made in yesterday's discussion. The elder Gryphius, Francis, may be said to belong to Paris ; but SEBASTIAN and ANTHONY must be reserved for Lyons ; while a brother, of the name of JOHN, kept up the celebrity of the family name in his publications at Venice. These printers are rather distinguished for the number of their smaller or duodecimo productions, which are executed in the Italic type of a form at once elegant and legible. Their larger type, whether italic or roman, is however extremely handsome and agreeable to the eye ; and in their Bible of 1550 they exhibited the largest fount of Roman letter which, at that time, had ever been used. Their device may be considered a sort of pun upon their name. Lorenzo, I observe, has not collected all the varieties of the Lyon-Griffin ; but what you here behold were the most commonly adopted. Beware of the uplifted paw of either of these winged monsters !

Sometimes, however, this formidable griffin or dragon was enshrined in a border, or frame-work, of no incurious texture. But, of this nature, none of the brothers or sons exhibited a more splendid and elaborate specimen than did JOHN, who resided at Venice. I congratulate Lorenzo on the following beauteous sample of Venetian art.





The Device of John Gryphius.

[Note on THE GRYPHII. Bayle has a short (but, as usual, interesting) article relating to SEBASTIAN Gryphius, and to his son ANTHONY. He adduces the laudatory testimonies of Conrad Gesner, the elder Scaliger, Du Verdier, and Chevillier, to support his own favourable criticism of the eminence of these printers, and especially of Sebastian—'fameux Imprimeur de Lion au xvi. siècle. Il exerça sa profession avec tant d'honneur, qu'il mérita que de fort habiles gens lui en donnassent des louanges publiques.' Maittaire follows in the same order: expressly subjoining the testimonies alluded to by Bayle, and adding that of Stephen Doletus, for whom Sebastian printed the famous 'Commentaries of the Latin Language,' 1536-8, folio: of which presently. He concludes with a list of books executed in the office of Sebastian. Nothing can well exceed the testimonies of approbation expressed by the elder Scaliger, Doletus and Gesner. Learning, ingenuity, celebrity, beautiful and accurate printing—all seem to have been the qualifications and attainments of the elder Gryphius. Gesner, who dedicated to him the xiith book of his Pandects, is, as usual, uncommonly frank, interesting, and enthusiastic in his commendation.

Chevillier is highly complimentary; and speaks of the excellence of Gryphius in printing Hebrew. Bayle shrewdly remarks, 'it must not be



The Device of the Gryphii, at Lyons.

forgotten that Sebastian Gryphius was learned'; and he subjoins an anecdote, from an epigram of Vulteius, that 'Robert Stephen corrected books extremely well—Colinæus printed them with the same degree of excellence—but Gryphius knew both how to print and to correct with equal skill.' Here is the original :

Inter tot norunt libros qui cadere, tres sunt

Insignes : languet cætera turba fame.

Castigat STEPHANUS, sculpsit COLINÆUS, utrumque  
GRYPHIUS edocta mente manūque facit.

His accuracy is considered as remarkable ; since, in the ' Commentaries ' before mentioned, consisting of two large folio volumes, only 8 errors are mentioned in the ' Corrigenda ' ; and what is curious, Sebastian was so anxious to give the reader a notion of the correctness of his Bible of 1550,



that he placed the trifling 'errata' immediately after the title page. A physician of Cologne, of the name of Adam Knouf, was one of the correctors of his press. Sebastian died in 1556, in his 63d year; and 'Anthony, his son, walked in the footsteps of his father, in the same town, worthy of the celebrity of his parent.' Du Verdier has an interesting passage relating to father and son. After telling us that Sebastian restored the art of printing at Lyons, then beginning to decline, and that his founts of Hebrew, Greek, and Roman characters were 'quite new and very beautiful,' he proceeds thus: 'Les Poëtes de son temps l'ont apellé l'excellent TRYPHON de nostre aage duquel Martial fait mémoire. Il a esté le receptacle des gens scavans, diligent et curieux à chercher par tout les bons livres qui estoyent perdus (au moins bien esgarez) par l'injure du temps, pour iceux trouvez les restituer et faire jouir la posterité d'un tant rare tresor, dont le Seigneur ANTOINE GRYPHIUS son fils en a encores une bonne partie à imprimer, et comme son pere n'a rien espargné pour les recouvrer et après fidelement mettre en lumiere, ainsi il n'est chiche et de son labeur et de son bien à les faire sortir en publique.' Anthony is however accused (and very justly) by De La Monnoye, of having neglected the later publications of his press, and having used worn types. 'He printed well (continues this author) when he pleased, and has been said to equal his father in erudition!'

Bayle says there was 'a printer at Venice of the name of JOHN GRYPHIUS.' This is true enough; as the beautiful device, above exhibited by Lysander, is taken from one of two works, published the same year, 1547, in 4to. of which Lord Spencer possesses copies. On the left of it, we read VIRTUTE DVCE: on the right, COMITE FORTVNA. They are small volumes, and hardly of sufficient importance to have their titles repeated; but this John Gryphius, who I take to be also a son of Sebastian, is rather an uncommon, as well as elegant, printer; as his name is not mentioned by Maittaire and later bibliographers. Even Panzer has omitted to notice him. Mr. Beloe describes a rare edition of Aristophanes, edited by Caninius, of which John was the printer; but says he has 'not been able to discover any other work printed by this John Gryphius.' Lysander has justly noticed the prodigious number of books, chiefly of small dimensions, which have issued from the press of the GRYPHIUS. When copies are clean, and the paper happens to be white (a rare occurrence with books from this press) the effect of the Italic type, used chiefly by these printers, is exceedingly pleasing. In general, however, their books have a coarse and repulsive aspect. A word, in conclusion, respecting their Device. Francis, whom we have briefly noticed (p. 45 ante) as a

Parisian printer, used sometimes a most formidable griffin, upwards of 3 inches high. Sebastian, like John, occasionally encircled his griffin in frame-work ; but with less richness and tastefulness of effect. This device was imitated, among other printers, by Giovanni d'Antonio degli Antonij, at Milan, in 1560 ; by Thomas Boyzola, at Brescia ; by Juan Gracian, at Alcala, in 1573 ; and by Leon Cavellat, at Paris, in 1578—' rue S. Jean de Latran au Griffon d'Argent : ' having a fine griffin at the end, with his fore-paws on a shield, and the monogram of N D C (Bagford's Collection.) A quatrain from G. Paradinus Anchemanus may probably close this ' griffin ' discussion with good effect :

In effigiem Clarissimi Viri et fœlicis Memoriae  
SEBASTIANI GRYPHII, Typographi.

Hæc oris probitas, animi ceu teste refulgens,  
Indicat ingenuâ fronte quod intus erat :  
Doctrinam omnigenam, studium de plebe merendi,  
Candoremque piâ mente, trilingue caput.

Maittaire, *Annal Typog.* vol. iii. p. 570.

What have we here ? A rival sample of curious and tasteful composition in the device of GUILLAUME ROUILLE, also a printer at Lyons. I am



The Device of Guillaume Rouille.



doubtful however to which to assign the palm, on the score of elegance ; although there is probably more grace and flow of line (as artists call it) in what you here behold. The accessories, it must be confessed, are very gracefully managed. But what will strike you as rather a whimsical coincidence, the eagle, at the summit of the wreath, towards which the serpent seems to pay a respectful deference, is precisely the Eagle of Napoleon Bonaparte—as we see it in the several trophies, deposited in the chapel at White-Hall, which were won in the campaigns of the illustrious WELLINGTON !

Hark ! Did I not hear a shriek—as if from some tortured and half-dying human creature ?—or was such sound merely imaginary, on viewing the singular device of the bosom friend of Sebastian Gryphius ? ! Unhappy DOLETUS ! 'tis the emblem of thy press which I now behold ! Taste, wit, diligence, and erudition, were all combined in this extraordinary character—who equally fell a martyr to his own imprudence, and to the unrelenting severity of the religious persecution of the age. Happy . . . had the axe which severed the block, divided also the head from the body of him who chose it for his device. Doletus was hung and burnt in his thirty-seventh year !!



The Device of Stephen Doletus.

The secret history of this blood-thirsty transaction is perhaps yet to be revealed. From all that we can at present collect, the JUDGES of Doletus were his MURDERERS ! Let the volumes from the press of this luckless printer be clad in a sombre garb—in morocco, black as ' the jet of raven's wing ! '

Belinda. Frightful association of ideas ! Let us pass on to more pleasing objects.

Lysander. Readily. Philemon, if you remember, spoke with rapture of the press of the DE TOURNES. That press however was not more distinguished for the elegance of its publications, than was the press of the FRELLONS or the FRELLÆI ; and if Lisardo and Almansa will take my advice, they will leave no stone unturned towards filling their back drawing room book-case with choice copies of the precious little volumes which issued from their offices. In those volumes you see HOLBEIN and BERNARD to every possible degree of advantage. Let us contemplate their devices with proportionate satisfaction ; premising that other varieties may be adduced, although in the second of that of Tournes we see the rarer and more elegant production.



Pour uoir le Ciel, auquel ie prins  
naissance,



Ferme deuient ma legere  
inconstance.

The Devices of Jean De Tournes.

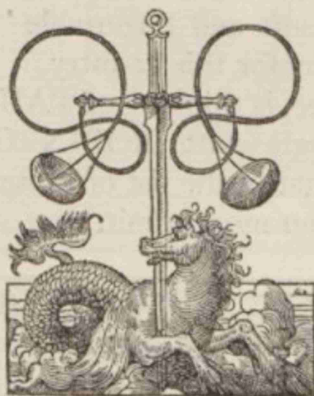
Of minor typographical artists at Lyons, there would scarcely be any end to the discussion. Be contented, therefore, with what Lorenzo has here brought together—and which exhibit rather whimsical and



extraordinary specimens of the devices of Lyonese printers in the middle of the xvth century.



The Device of the Frellons.



The Device of Balthazar Arnoullet.

It is rarely you see candles placed in these situations : but I own there is somewhat of point in the conceit of Durant.



The Device of Antoine Vincent.

It is now high time to bid adieu to Lyons, and to conclude our researches into the early history of printing in France. Yet I could say a soft and favourable word for Abbeville. . . .



The Device of Zachary Durant.

Lisardo. And many 'soft and favourable' ones for Rouen, I trust : the immediate foreign mart for this country.

Lysander. Lisardo, I see, is thinking of TAILLEUR and VALENTIN. Suppose however we begin with ROBIN GUALTIER? . . . as his device happens to come first in the list of those of early Norman printers. 'Tis a very droll one, as you must admit.



The Device of Robin Gualtier.



WILLIAM TAILLEUR was the friend and correspondent, if not the partner, of our RICHARD PYNSON ; so that you can have no objection to take a glance at his device, barbarous and gothic as I fear you will pronounce it to be.



The connection between this country and Rouen, which was opened by Tailleux, seems to have been kept up in the middle of the sixteenth century, if not later, by the typographical talents of ROBERT VALENTIN whether a descendant of the renowned hero of romance, of the same name, the city archives of Rouen do not, I apprehend, very satisfactorily determine. His device, borrowed from Kerver's, is probably not so despicable. These unicorns were great favourites.

Much as I love the early history of Norman Literature, and much as I would give for a thumping quarto volume of the early history of Printing at Rouen, I must now really put an extra-pair of horses to my travelling vehicle, and conduct you with me into . . .

Belinda. Be not in haste, dear Lysander. Remember how frequently I have heard you, in your sleep, pronounce, in a half-muttering tone, the name of CONRAD DE WESTPHALIA ! ?

Lysander. Most true it is, my excellent Belinda. To Louvain then, we go, in the twinkling of an eye. From Louvain to Antwerp, and from Antwerp to Ghent ! . . . What say my auditors ?



Lorenzo. I will answer for them. Proceed ; we shall follow wheresoe'er you lead the way. There were however, I think, two early printers with the adjunct of DE WESTPHALIA ?

Lysander. Right ; and you have here the genuine portraits of both of them—CONRAD and JOHN ! The first is very uncommon.



The Portrait of Conrad de Westphalia.



The Portrait of John de Westphalia.



Lisardo. 'Ah sure a pair was never seen' . . .

Almansa. 'Cease your funning.'

Lorenzo. Order. Let us pay more respect to the velvet caps of the De Westphalia; for John is a great favourite with me.

Lysander. And may justly be so with all of us.

NOTE. But concerning CONRAD DE WESTPHALIA what is to be advanced? Who speaks of him? And where lurk the shy volumes which own him for their typographical master? In that repertory of almost every thing which consummates the wishes of the most costly, or the most curious, collector—and can I allude to any other 'repertory' than to the Library of Earl Spencer?—in that same repertory, then, be it hereby made known and 'noised abroad,' there does repose one solitary volume, in folio, of the date of 1476, of the aforesaid 'bashful' printer, 'Conrad de Westphalia!' . . . but that volume is a sort of bibliographical treasure in itself. In the first place, after premising that the copy of it, which is tall, broad, fair, and sound, was obtained from the choice repository of Mr. R. Triphook, bookseller, the reader may not object to know that this very copy has a fly leaf, each side of which contains a MS. copy of a letter, signed 'Georgius Eboracensis': (qu. the then Metropolitan of York?) one of them dated 'Ex manerio de More Kalend. Decembribus:—the other, 'ex Domo nostra iuxta Westmonasterium. quintodecimo kalend. Decemb.'—the beginning of which strongly proves the bibliomaniacal propensities of the said 'Georgius Eboracensis.' These copies are clearly of the xvth century. On the following leaf the first sentence of the text informs us that the work contains 'forms of epistles, for the sake of composition or exercise, among youth, taken from the most approved Collections, and published for the Scholars of the Louvain Academy,' &c. The preceding may be considered as the gist of this introductory sentence; and Lambinet tells us that CHARLES VITULUS was author of the work; who, for fifty-six years, was President of the College of Lys, in Louvain—for which it was expressly composed. What is singular, Lambinet describes an edition of this very date, as from the press of WELDENER, to whom, he says, 'the author gave the work for the purpose of printing.' Consult his *Origine de l'Imprimerie*, vol. ii. p. 83-5. The concluding epistle of Veldener certainly resembles, in part, that of Conrad de Westphalia. But Lambinet would not have omitted to notice the portrait of Conrad! Probably the one borrowed the colophon of the other, substituting the respective name of each as the only alteration. Let us revert now to the volume before us. It is destitute of numerals, signatures, and catchwords; and the presumed portrait of the printer, as above given,

is on the recto of the 72nd and last leaf. On the reverse of the same leaf, we read the following very curious Advertisement—as it may be called :

Alue. Si te forsan amice dil[e]cte nouisse iuuabit quis huius voluminis impressorie artis perductor fuerit atq; magister Accipito huic artifice nomē eē mgrō CONRADO DE WESTU-ALIA, cui q certa manu īsculpendi, celandi intorculandi, carracterandi, assit industria : adde et figurandi et effigiandi et si qd in arte secreti est qd tectius occultitur : q qz etia fidorū comitū p[er]spicax di ligentia vt omniū lrarum imagines splendeant ad graz ec etiam cohe sione ogrua : grataq; ogerie : mendis castigatis open- deant. tanta quidē xīnitate q partes inter se et suo cōgruant vniuerso : vt quoq; delectu materie splendoreq; forme lucida qz p[ro]mineat : quo pictionis et cōnex ionis : pulchre politure clariqz nitoris ecrescat multa venustas. sunt oculi iudices ; Idnam satis facies huius libelli demonstrat : quē multiplicatū magni numeri globo sub placidis atramēti lituris : spreto calamo īcho auit, ani septuagesimisexti decembris primus : quē artis mēorate mgrm si tibi hoc predcō anno cure fuisset querere. facile poteras eundē louanij imp[re]ssioni vacantē : inplatea sancti quintini inuenire Hoc ideo dixisse velim ne eius rei insciō permanseris : si forsitan ambigeris. Vbi ars illi sua census erit Ouidius inquit. Vbi et etiam viuut sua sic sorte et arte otentō : ta felicibus astris : tanta quoq; fortune clemētia : vt non inducar credere q eidē adhuc adesse possit abeundi : ne cogitandi quidē, animi impulsio : id etiam adiecerim quo tam quod poteris q quid potuisses agnoscas ; Vale.’

A more pompous, barbarously written but whimsical and rather amusing colophon, has perhaps never since made its appearance ! We gather from it, however, that Conrad de Westphalia, like that flourishing fellow-artist and townsman, JOHN VELDENER, was a printer, letter-founder, painter and engraver. In the Low Countries, during the xvth century, these qualifications were frequently united in the same person. Further, we learn from it, that Conrad de Westphalia printed the book in 1476, and that he lived in St. Quintin’s Street, at Louvain. The worthy Conrad is then pleased to subjoin, that ‘ he wishes us to know this fact, lest we should be ignorant of it, and thus go floundering on in uncertainty ’ (for so I choose to translate ‘ si forsitan ambigeris ’) . . . Thanks, gentle Conrad ! As to the typographical execution of this very singular and rare volume, the letter itself is of a thin secretary-gothic cast, having a scratchy effect ; and both the type and the printing are very much inferior to what



we see in the productions of the brother, John de Westphalia : who, to say the truth, may be called the PRINCE OF THE LOUVAIN PRINTERS !

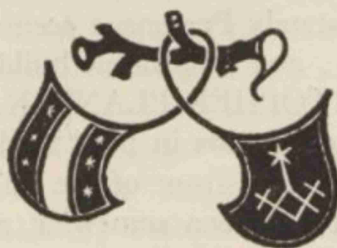
But while we are within this ancient and extensive city, let us look around for some other printer's portrait. What have we here ? A laureated Typographer !



The Portrait of Servatius Sassenus.

Yet I am not quite so certain about the legitimacy of this portrait . . . but of legitimate and illegitimate portraits, anon. Let us now turn our horses' heads towards Antwerp.

All hail to thee, GERARD DE LEEU ! . . for thou wert a diligent and spirited artist ; and thy tomes are coveted, as they merit to be, in the land which gave birth to thy contemporary, and perhaps correspondent, William Caxton. I consider De Leeu, upon the whole, (speaking with



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The Device of Gerard De Leeu.



The Device of Gerard De Leeu.

becoming sobriety) to have been a very tasteful as well as popular printer. His types have a fine jolly aspect, and require less the aid of spectacles than those of GODFREY BACK . . . another early Antwerp printer—who used, as you will presently see, a very uncommon, gorgeous, and whimsical device. But, first, for the devices of our beloved De Leeu ; which, to speak truly, are not a little gothic and barbarous. His Castle of Antwerp is much more shewy, but more common.

Godfrey Back shall now astonish you with his Bird-Cage, and the Castle of Antwerp suspended thereto.

As we advance towards the middle of the sixteenth century, in the Annals of the Antwerp Press, we are struck with the respectable name of VOSTREMAN, and are always disposed to gaze with becoming admiration upon the magnificent Black Eagle which seems to keep the said castle of Antwerp under the protection of its overshadowing wings.

But see ! . . . what stately Personage seems yonder to walk across a monastic quadrangle . . . and what noble building is the one we are now beholding ? 'Tis CHRISTOPHER PLANTIN, and his Printing Office !

NOTE. Plantin's house stands in the ' Friday Market,' as it is called, near the Scheld. The principal front of the building is a heavy, regular, piece of architecture ; it has been somewhat modernised, but the well-known device of the founder still retains its place in the pediment of the arched gateway. The interior forms an extensive quadrangle, and has every appearance of being in its original state. In the early half of the 17th century it was visited by Goltzius, and from the description which





The Device of Godfrey Back.

he has given in his Itinerary, it seems that since his time, at least, it has not undergone any alteration. On entering the quadrangle, the Printing Office (as in the view below) is on the left hand side. The bust in the second window is that of PLANTIN. The one over the door represents JOHN MORETUS, the husband of Plantin's second daughter Martina, and who inherited the property after Plantin's death. M. MORETUS, the present proprietor, is his lineal descendant. The business is still carried on, but in a very sluggish manner. They print little else except Missals and Breviaries, and the types which they employ are cast in Plantin's matrices. Five of Plantin's massy presses remain in the press room, in good repair : the others were destroyed by the French, when they took possession of the town. At a later period, the French Authorities put the remaining presses under seal : the cause of this proceeding was not explained, but



The Device of Guillaume Vostreman.

the seals had not been removed in 1815, notwithstanding the change of government. The street front, and the opposite side of the quadrangle, are used for domestic purposes. On the ground floor of the latter, are the apartments which were occupied by JUSTUS LIPSIUS during the time that he was treated as the inmate of the munificent typographer. The bust of Lipsius has been placed on the outside of his study ; which is the first room on entering the quadrangle. It is fitted up in the old Flemish style, and paved with black and red tiles. It also contains the portraits of Plantin and his wife, and of some other members of his family.

From the study you pass into a second chamber, in which the Critic slept. The walls are covered with hangings of black leather stamped with gilded arabesques. The beams and rafters of the ceiling appear to be of chestnut wood, and are carved and let into each other with the nicety of cabinet work. Adjoining to this room, is Plantin's Counting-House ; a small sequestered cabinet, lighted only by a single mullioned window, which is nearly covered by the foliage of the vines which run over the front of this