

*A* STUDY *of*  
RARE BOOKS

MUMEY

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A STUDY OF RARE BOOKS

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*Malie Murray*

A STUDY OF RARE BOOKS

WITH SPECIAL REFERENCE TO COLOPIIONS,  
PRESS DEVICES AND TITLE PAGES OF  
INTEREST TO THE BIBLIOPHILE  
AND THE STUDENT OF  
LITERATURE

By

NOLIE MUMEY, M.A., M.D.

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To My Friend and Teacher

WILLIAM F. LUEBKE

Professor of English in the  
University of Denver



## P R E F A C E



STUDY of rare books must necessarily deal with all marks of identification; among which are press devices, colophons, title pages, and information relative to the early printers. In this work facsimile reproductions of the valuable editions are shown accompanied by brief descriptions calling attention to features of interest; these are arranged and grouped under their respective headings with an introduction in each case.

Although the great bulk of this material is comprised of English and American literature, the author has found it desirable to include important translations into English, which have merited a distinguished place in English letters beside the native productions. For similar reasons (printing not having been invented in England) a considerable number of continental *incunabula* are included.

Some of the facsimiles of title pages have been reduced; the actual size of the books is given in the letter press opposite the illustration.

Most of the works illustrated here are literary masterpieces of undoubted excellence. The term literature, however, is not employed in its narrowest sense of *belles lettres*, but has been used to include other significant works.

This treatise has grown out of a study extending over a long period of years, and should be of value to anyone interested in rare books. The facts here have been gathered from many sources; libraries, auction catalogues, publishers' catalogues, and from first hand examination of original copies.

All these things here collected are not mine,  
But divers grapes make but one kind of wine;  
So I from many learned authors took  
The various matters written in this book;  
What's not mine own shall not by me be fathered,  
The most part I in many years have gathered.

In the preparation of any comprehensive work, one must necessarily draw upon all available sources for information pertaining to

the subject. This is well expressed by Mr. W. W. Story in this excerpt from *A Contemporary Criticism*:

Yet each man, following his sympathies,  
Unto himself assimilating all,  
Using men's thoughts and forms as steps to rise,  
Who speaks at last his individual word,  
The free results of all things seen and heard,  
Is in the noblest sense original.  
Each to himself must be his final rule,  
Supreme dictator, to reject or use,  
Employing what he takes but as a tool.  
But he who, self-sufficient, dares refuse  
All aid of men, must be a god or fool.

The author wishes to thank the following libraries, which have greatly aided in the preparation of this work, for permission to reproduce title pages in their collections:

The New York Public Library for title pages of the *Vinegar*, *Coverdale*, *Tyndale*, *Matthew*, *Aitken*, *Eliot*, *He*, *She*, and *Saur* Bibles, also *Fanshawe*, *The Tenth Muse*, and *Oath of a Free-man*; Henry E. Huntington Library for the title page of *The Tribune Primer*; The Pierpont Morgan Library for the title page of *Murders in the Rue Morgue*; University of Michigan General Library for the title page of *Luck of Roaring Camp*; Library of Congress, Washington, D. C., for title page of *Main-Travelled Roads*, *Renascence*, and *McTeague*; Newberry Library, Chicago, for loan of books on printers' devices; Boston Public Library for title page of the *Bay Psalm Book*; Harvard College Library for title page of Bryant's *Embargo*, and the second edition of the *Rubaiyat of Omar Khayyam*; Library of the Surgeon General, Washington, D. C., for title page of *Ambrose Paré*; Massachusetts Historical Society for *The Brief Rule*; Frederick Ferris Thompson Memorial Library of Vassar College for permission to reproduce early printers' marks; Denver Public Library, University of Denver Library, and the Medical Society of the City and County of Denver Library, for their aid in obtaining material, and permission to use a number of books in their possession.

Among the owners of private libraries, the author is indebted to the following:

Mr. Charles McAllister Wilcox for permission to reproduce most of the title pages found in the chapter on English literature, and some in that on American literature; Mr. Fred Rosenstock for a large number of titles and his aid in compiling the material in the chapter on American literature; Mr. Edward Morgan, for the privilege of examining *The Tribune Primer*.

The author gratefully acknowledges permission to use copyrighted material of the following publishers and organizations: Little, Brown and Company, Boston; William Dana Orcutt's, *The Kingdom of Books*; Edward A. Newton's *This Book—Collecting Game*, and *The Amenities of Book Collecting*; Covici, Friede, Inc. New York, for permission to reproduce the following illustrations from McMurtree's, *The Golden Book*; *Japanese Block Book*, *Early Woodcut of St. Christopher*, and a *German Block Book*; The Grolier Club, New York, for permission to use copyrighted material from *One Hundred Books Famous in English Literature*; The Caxton Club, Chicago, for permission to reproduce the following colophons from Alfred W. Pollard's *Essay on Colophons*: Ulrich Han, Johann Schoeffer, Anton Zarotus, Nicolas Jenson, John Speier, and Conrad Kachelofen; The Bibliographical Society, Oxford, England, for permission to reproduce the following press devices from Ronald B. McKerrow's *Printers' and Publishers' Devices in England and Scotland*: T. Woodcock, Richard Juge, Thomas Orwin, E. Oggas, Richard Grafton, Rowland Hall, Thomas Purfort, Michael Sparke, G. Bishop & R. Barker, R. Marshe, F. Kingston, M. Lownes, John Dawson, Henry Bell, John Legale, A. Islip, Walter Lynne, Wyllyam Powell, Edward Whitchurch, William Gryffyth, John Wight, Thomas East, Abel Jeffes, and John Hertford; Bella C. Landauer, for permission to reproduce some of the printers' mottoes from her book on that subject; Edwin Emerson for the privilege of using material from his pamphlet *Incunabulum Incunabulorum*.

The author also expresses his appreciation for aid received from the following persons: Professor Wm. F. Luebke, University of Denver; Professor Kenneth B. Murdock, Harvard University; Professor James R. Carlyon, Iliff School of Theology; Miss Linda Clat-

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N. M.

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COLLATION



## COLLATION



COLLATION consists in a careful examination of a book, leaf by leaf, and a thorough comparison of it with a copy known to be perfect, or by reference to a descriptive catalogue. It is essential to count the leaves to be sure that none are missing.

In unpagged books the *catchword*, at the bottom of a page, which is the last word, is the same as the first word on the next page. Where there are no catchwords, the text must be followed from one page to another. The illustrations should be examined to see that they are intact and are inserted in their proper places. Quite frequently the kind of paper is specified by book dealers, the most common are as follows:

Atlas	Foolscap
Antiquarian	Imperial
Crown	Large Post
Columbier	Medium
Demy	Post
Double Crown	Royal
Double Elephant	Super Royal
Elephant	

The necessary information for collating early books should include the place of publication, date, printer, and size. The description should give the kind of binding, list of early owners, or any information of interest.

To recognize the size of a book, hold the page to the light to show the fine lines, called "wire marks," which are placed about an inch apart running parallel to each other. In octavos, folios, 12mos, 32mos, they are perpendicular; in quartos, and 16mos, they are horizontal. The direction of the lines is determined by the folding of the sheets. The individual history of the book is of extreme importance and interest; its age may be determined by these marks: Colophon usually signifies a date prior to 1520; title-page of the label variety between 1480 and 1520; illustrations with woodcuts after 1461-2;

copper plate after 1540. The approximate sizes of books may be ascertained by the following measurements:

Atlas Folio .....	16 x 25
Elephant Folio .....	14 x 20
Folio .....	12 x 15
4to (Quarto) .....	9 x 12
8vo (Octavo) .....	6 x 9
12mo (Duodecimo).....	5 x 7½
16mo .....	4¼ x 6¾
18mo .....	4 x 6¼
24mo .....	3½ x 6
32mo .....	3¼ x 5
48mo .....	2½ x 4
64mo .....	2 x 3

An important key in collating a book is the title page, where there is one. The early printer did not put his name in his books because he occupied a position similar to that of the copyist or maker, who was merely a clerk. He followed the path laid down by the copyist. The reader who had been accustomed to reading written manuscripts, which were done on parchment at a great expense of labor and material, did not expect a title page. This custom was carried over into the art of printing.

Even before 1470 printers began to abound in large cities; they became rivals in the same books; therefore it became necessary for each printer to protect himself by using his name and device. This was known as the *colophon* and was placed on the last or on the first page of the book. Later the colophon was placed at the end of the book and a title page at the front. The first title page bears the imprint of Ratdolt (Venice, 1476). Pollard gives a good illustration of it, the title being enclosed in an outline border, having red initials and a red imprint, but not one line is in capital letters.

The earliest English books with a title page appeared about 1486. Title pages on separate leaves were not common before 1520. Decorative borders with typical illustrations were frequently used, for it was a time-honored fashion of early illuminators. Block book printers left the borders and initials in outline so that the buyer could paint

in the colors. This form of book marked the downfall of the professional illuminator who was employed up till 1500; then the wood engraver came in, and in this field the Italians were masters. Bold devices of Kerver, Eustace, Levet, and Vostre, taxed the hand presses. Simplicity or boldness of the modern title began with Aldus Manutius of Venice in his *Statius* of 1501. We find the device of the dolphin and the anchor alone on a separate leaf, and the title page in plain capitals on the following leaf; then comes the preface on a separate leaf. This arrangement was copied by the French printers in Lyons and Paris.

Most of the printers used a striking design on the first page or bits of engraved border about the trade mark. Printers who had no devices made their title pages noticeable by arranging and spacing their type so that the outline assumed a particular form, such as inverted pyramid, a cross, a coffin, or a goblet.



PART I

EARLY PRINTED BOOKS. HORN BOOKS. INCUNABULA.  
TITLE PAGES: EARLY ENGLISH BIBLES; MEDICAL BOOKS;  
ENGLISH; RUBÁIYÁT; COLONIAL; LATER AMERICAN.  
IDENTIFICATION OF MODERN AMERICAN FIRST  
EDITIONS.



EARLY PRINTED BOOKS



## EARLY PRINTED BOOKS

868-1541



THE early history of printed books, like that of most other arts, antedates the time of careful records, and hence presents many baffling problems to the investigator. Before title pages and colophons were used we sometimes lack exact knowledge concerning author, publisher, or date of publication. The precise year of printing of the Gutenberg Bible, for example, will perhaps always remain a matter of conjecture.

The earliest printed books were block books, so named because the illustrations and letter press on each page were cut on a single block of wood. This laborious method was later superseded by the use of movable type.

Block books date back many centuries before the invention of movable type. The oldest one reproduced in this chapter was done in Japan in 868.

This chapter also illustrates the earliest examples of printing from movable type done in different countries, and several other interesting specimens.

## JAPANESE BLOCK BOOK

868

The earliest block prints were done in Japan. The first book known was *The Diamond Sutra*; a facsimile reproduction of a page is here shown. It has a woodcut frontispiece and was printed on May 11, 868 by Wang Chieh, "for free general distribution in order in deep reverence to perpetuate the memory of his parents," according to a statement at the end of the text. The book is made up of six sheets about twelve inches high and thirty-six inches long, with a shorter sheet for the woodcut. These were pasted together and made up into a roll.



凡欲讀經先念淨口業意業身業

循唎

循唎

摩訶循唎

循唎

娑婆訶

奉請除災金剛

奉請辟毒金剛

奉請黃隨求金剛

奉請白淨水金剛

奉請赤聲金剛

奉請定除厄金剛

## EARLY WOODCUT

1423

The St. Christopher of 1423 is one of the earliest dated woodcuts. This forms a very interesting example and is unique in its interpretation. The large figure of St. Christopher, with an uprooted tree for his staff, is carrying the Infant Christ across the stream. The secular life is represented on one bank, a miller bringing grain to a mill and a peasant carrying flour to his home; on the other the spiritual life, a hermit holding a beacon. The Latin couplet translated reads:

Each day that thou the likeness of St. Christopher shalt see  
That day no frightful form of death shall make an end of thee.



**A**ristofon facien diequadungq uens. - Millemo cccc<sup>o</sup>  
 Illa nampe die morte uala non moriatis. - xx<sup>o</sup> tano. -

## BIBLE OF THE POOR

1470

Folio block book printed about 1425 or 1450 in Holland. There is a dissimilarity of the copies of the first edition. There are some marks or blemishes on different pages although they were printed from the same blocks. The reproduction shown is of the edition published in 1470 by Walther and Hurning at Nordlingen.

Vym marc ain ju  
 it fearo wiet empfa  
 en von wiet gebe  
 ren am find. 279



Er wirt abstiegen  
 als der eggen In  
 die wol des schaff  
 280



Die porten wiet  
 beschlossen ronn  
 wiet nit uf getan  
 281



Der hertz wiet maesse  
 ein nervo uf der erd  
 ein wab'wret umb  
 geben am man. 282

Sechste Jeremas

Man liff am buch der gelcho  
 pff am iij c dz got der hertz ni  
 der schlagē du wiet hinkir t  
 gyle uf demer beull ic Vn dar  
 nach stet gelchbe sich dz ist die  
 fearo wiet zertrulte dein habt  
 vn du schlag wirtst halitragē  
 se hirt ut vnd die selb figu  
 ur ist er fult als got dās den  
 engel maie v kundet ward  
 283

te am buch der Richter am oje  
 dz Gedeu hat gepete vo de engel  
 gots ain zai che des ligo In der  
 woll der schaff zefeuchte ic Des  
 ist am fise marie der luctra  
 we die onzerstörung ics laibe  
 vmd der junct fearo schaff  
 durch den heiligen gailt g  
 gelchwenger ward.  
 284



## FIRST BOOK PRINTED IN FRANCE

1470

A facsimile page of the first book issued in France, which was the *Letters of Gasparini*, 1470. It was printed by Ulrich Gering at Paris. This is a good illustration of the beginning of a book printed before the time when title pages were regularly used. The opening statement reads in translation as follows: "The book of the letters of Gasparini of Pergamum, the famous orator, happily begins here." Then without further ado commences the first chapter.

The first French press was started at the Sorbonne in Paris in 1470 by three Germans; namely, Martin Crantz, Ulrich Gering, and Michael Friburger.

Gasparini pergamenſis clariffimi orator  
ul, epistolay liber foeliciter incipit;

Audeo plurimum ac lætor in  
ea te ſententia eſſe. ut nihil a  
me fieri ſine cauſa putel. Ego  
enī etſi multoz̄ uerebar ſuſpi  
tionel, q̄ a me ſemproniuū antiquū fami  
liatē meū reiiciebā. tamē cū ad incredibi  
lē animi tui ſapiētā iudiciū meū referē  
bā. nihil erat q̄re id a te improbatū pu  
tarem. Nam cum & meos noſſel mores. &  
illius naturā n̄ ignorares. n̄ dubitabā qd  
de hoc facto meo iudicaturus eſſes. Non  
igīt haſ ad te ſcribo l̄rāl, quo nouam tibi  
de rebus a me geſtis opinionem faciā. ſed  
ut ſi quando aliter homīel noſtros de me  
ſētire intelliges. tu q̄ probe cauſam meā  
noſti, deſenſionē meā ſuſcipias. Hæc ſi fe  
ceris. nihil eſt quo ulterius officium tu  
um requiram. Vale ;

## GERMAN BLOCK BOOK

1470

The *Saturn Planet* a block book printed in 1470. A description in verse of the seven planets, i.e. Saturn, Jupiter, Mars, The Sun, Venus, Mercury, The Moon, and their astrological influences on human life: sometimes known as the *Planetenbuch*, or as *Folge der Sieben Planeten*.

Saturnus am stein b̄m̄ ich genant.:  
 Der höchst planet gar wol bekant.:  
 Natürlich b̄m̄ ich teuben vnd laket:  
 Wurm̄nem wirten manigfalt.:  
 Sorch in . . . . . h̄isen st̄an̄.:  
 Dem stambok dem wasserman.:  
 Den t̄un ich schaden z̄ der welt.:  
 Mit wasser vnd mit grosser belt.:  
 Mit erhöbung in der wage ist.:  
 In wider fall ich z̄ der feist.:  
 Vnd mag die zwellff zeichen.:  
 In druffig iaren errauchen.:



## FIRST BOOK PRINTED IN ENGLAND

1468

The last page with the colophon of *Expositio S. Hieronymi in Simbolo Apostolorum .....Oxonie.....*, 1468..... Upon the strength of this date the honor of printing the first book in England has been denied to Caxton; however, it is said to have been a typographical error for 1478. There has been a great deal of controversy over this date between Dr. Cotton and Dr. Dibdin, both authorities and bibliographers of note.

radonis assignet Si inquam hec secundū  
tradicionis supra exposite regulam con  
sequantur aduertimus deprecemur ut  
nobis et omnibus qui hoc audiunt conce  
dat dominus fide quam suscepimus custo  
dia cursu consumato expectare iusticie  
repositam coronam : et inueniri inter eos  
qui resurgunt in vitam eternam liberati  
vero a confusione et obprobrio eterno .  
per cristum dominum nostrum per quem  
ē deo patri omnipotēti cū spiritu sancto  
gloria et imperium in secula seculorum  
amen .

Explicit expositio sancti Ieronimi in  
simbolo apostolorum ad papam laure  
cium Impressa Oxonie Et finita An  
no domini . M . cccc . lxxvij . xvij . die  
decembris .

## BOOKSELLER'S CATALOGUE

1486

This is a good specimen of typography and is one of the oldest examples of a publisher's circular. It consists of a list of books sold by Anthony Coburger at Nuremberg, which introduced the art of printing about 1470 and was among the earliest cities to adopt this art. The Coburger family printed about two hundred and seventy-six publications at Nuremberg. About 1486 they printed this broadside catalogue.

**Cupiētes emere libros infra notatos venient ad hospiti-  
cium subnotatum. Venditorem habituri largissimum.**

**Eum plurimorum propter suam sit. oibus in actionibus maiorem curam adhibendam esse. ut vice**

**Cupiētesque sibi pro parte ab hospitium sese recipiant subscriptum venditorem habituri benignum;**

### **In theologia**

**Sūmaz Antonini egregiam in quatuor  
partes distinctam. ut supra claret.**

**Pantheologia id est totam theologia.**

**Biblias amenissime impressas.**

**Glosam ordinariam Petri Lombardi  
super psalterio.**

**Specula vincencij quatuor.**

**Item Elitaspatorum**

**Sūmā pisani alia pisanella**

**Rationale binuorum officiorum.**

**Questiōes de potentia dei. b. Thome.**

**Secundam secunde beati Thome.**

**Concordantias maiores Bible.**

**Item vitam christi.**

### **Sermones**

**Discipulum de tempe et sanctis per  
totum annum.**

**Hugones de Brato per totum annum.**

**Leonhardum de Etino de sanctis.**

**Quabagesimale leonhardi de utino.**

**Quadragesimale gritsch de novo cor**

**rectum fidelium quod ipsius doctoris eximij**

**Vocabularium Salomonis**

**Boeciū de consolatione philosophie**

### **In medicina**

**Auicennam.**

**Aggregatorem.**

**Pandecta;**

## FIRST MENTION OF THE NAME AMERICA

1507

This is an early specimen of roman type taken from the *Cosmographia Rudimenta* of Hyalcomylus, the first book in which the name *America* appears. It contains an account of the story of the four voyages of Americus Vesputius, and was printed Sept. 1507 in St. Die which was in the old province of Lorraine, now the department of the Vosges in France. A society that was founded in 1490 at St. Die for the cultivation of the arts and sciences had three men interested in geography. One especially deserves mention, Martin Waldseemuller, who made the map of the then known world which accompanied the book. He, with his associates, gave the name *America* to the new world on April 25, 1507 in honor of Americus Vesputius, or Amerigo Vesputi.

Americus met Columbus in Seville, where the latter related his stories and was beginning a second expedition. This stimulated Americus to make voyages to the Western Hemisphere.

## COSMOGRAPHIAE

Capadociam/Pamphiliam/Lidiã/Ciliciã/Armenias maiorem & minorem. Colchiden/Hircaniam Hiberiam/ Albaniam:& præterea multas quas singillatim enumerare longa mora esset. Ita dicta ab eius nominis regina.

Americo

¶ Nunc vero & hæc partes sunt latius lustratæ/ & alia quarta pars per Americũ Vesputium( vt in sequentibus audietur) inuenta est: quã non video cur quis iure vetet ab Americo inuentore sagacis ingenij viro Amerigen quasi Americi terram/sive Americam dicendam: cum & Europa & Asia a mulieribus sua sortita sint nomina. Eius sitũ & gentis mores ex his binis Americi nauigationibus quæ sequuntur liquide intelligi datur.

Priscia.

¶ Hunc in modum terra iam quadripartita cognoscitur: & sunt tres primæ partes cõtinentes: quarta est insula: cum omni quãq; mari circũdata cõspiciatur. Et licet mare vnũ sit quẽadmodum & ipsa tellus: multis tamen sinibus distinctum/ & innumeris repletum insulis varia sibi noia assumit: quæ in Cosmographiæ tabulis conspiciuntur: & Priscianus in translatione Dionisij talibus enumerat versibus.

Circuit Oceani gurges tamen vndiq; vastus  
Qui quous vnus sit/plurima nomina sumit.  
Finibus Hesperijs Athlanticus ille vocatur  
At Boreæ qua gens furit Armiaspa sub armis  
Dicif ille piger necnon Satur. idẽ mortuus est alijs:

## ENGLISH WOODCUT

1520

An example of an early English woodcut printed in 1520 by Richard Pynson, London. Our cut represents a page of Alexander Barclay's version of Sallust's *Jugurtha* showing the translator presenting his book to the Duke of Norfolk.

The pface of Alexander Bartlay preeft/vnto the  
right hpe and mighty prince: Thomas  
Duke of Northfolke.



**R**ight myghty hpe / &  
magnificent prince : myne  
humble seruyce / due vnto  
your grace . And the behes-  
met affection whiche I ha-  
ue vnto your honour & per-  
petual fame / impelleth me  
often tymes to deuyle; and reuolue in mynde:  
what seruyce o; pleasur my simplenesse myghte  
do. couenient and acceptable vnto your hghly-  
nesse : therby to testify the honour / the loue / &  
obsequy: whiche I knowlege my selfe to owe  
vnto your magnificence. But whan I cōspider  
and cōpare

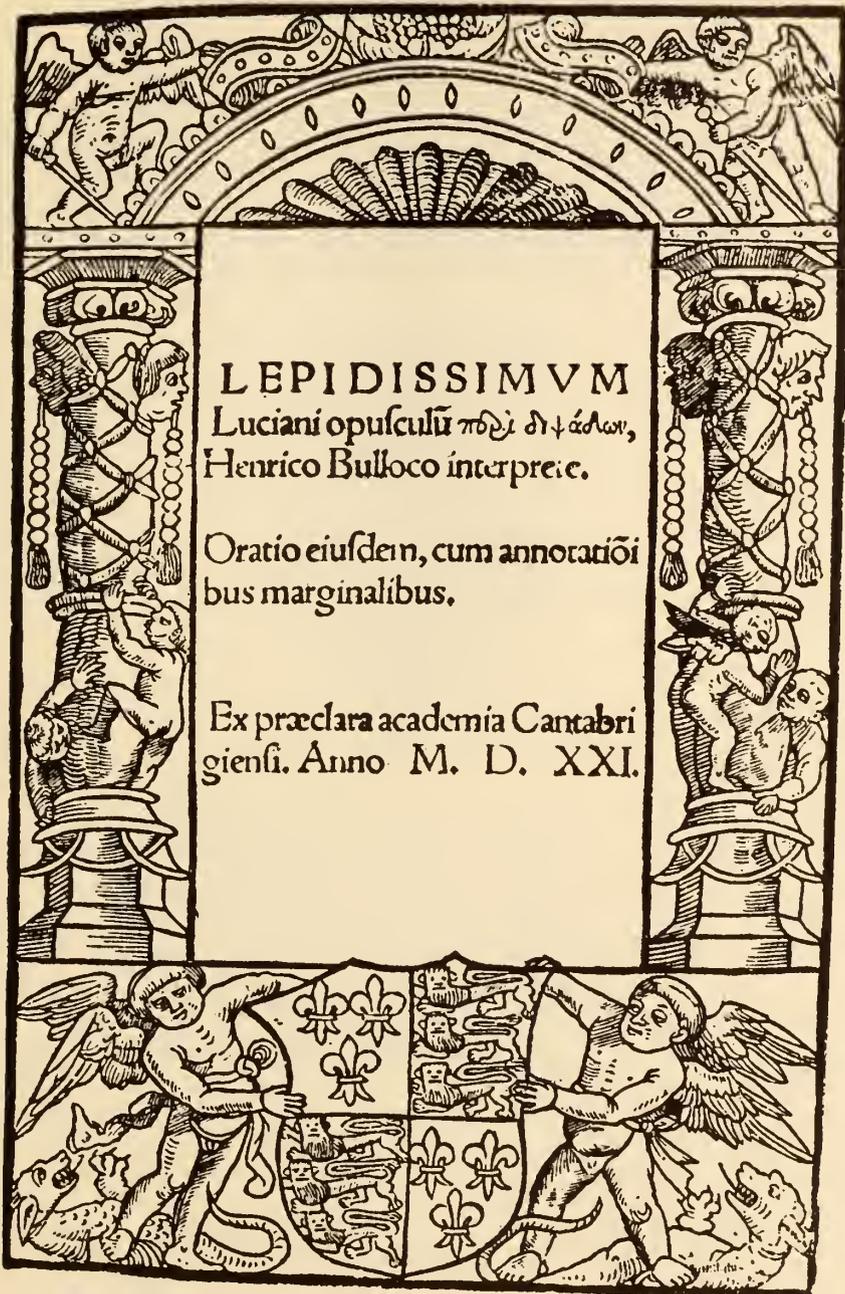
REVERENDISSI-  
mo in Christo patri ac dño: dño  
Ioanni Veyfy Exoniē epistopo  
Alexander Barday presbyter de  
bita cum obseruantia. S.

**M**EMINI me superl-  
oribus annis cō ad-  
huc facelli regis pre-  
sul esse: pastor vigilā-  
tissime: tuis suasionibus incitatus:  
vt Crispi Salustij hystoriā (quā Iu-  
guthynū bellū vocant) et roma-  
na lin-

FIRST CAMBRIDGE BOOK

1521

Title page of Bulloc's translation of Lucian, which was the first book printed at Cambridge, England, 1521.



LEPIDISSIMVM  
Luciani opusculū πρὸς διδάσκαλον,  
Henrico Buloco interprete.

Oratio eiusdem, cum annotatiōi  
bus marginalibus.

Ex præclara academia Cantabri  
gienti. Anno M. D. XXI.

## LATIN BIBLE

1522

Printed by Jacob Saccon at Lyons in the year 1522 in octavo and bound in tooled pigskin with brass clasps; and has foliation instead of pagination. It is an interesting example of a book with both a title page and a colophon. The latter is reproduced in the chapter on that subject.

# **Biblia cum summariorū**

apparatu pleno quadrupliciq; repertorio insignita:  
cui vltra castigationem diligentissimā ⁊ signanter in  
vocabularyo dictionū hebraicarum: vbi p:o maiori  
sui parte erat mendosa ⁊ vitiosa: addite sunt margi-  
nales additiones annales: ⁊ gentis cuiusq; secundā  
ea tēpora historias notantes: canonum quoq; ad sa-  
crā scripturā cōcordātia quas cruce adnotauimus



**C**In libri commendationem hexasticon.

*Emendata magis scaturit nunc biblia tota:*

*Que fuit in nullo tempore visa prius.*

*Qua loca canonici concordant singula iuris:*

*In summa casus que tenet ⁊ capitum.*

*Qua legum veterisq; noui argumenta videntur*

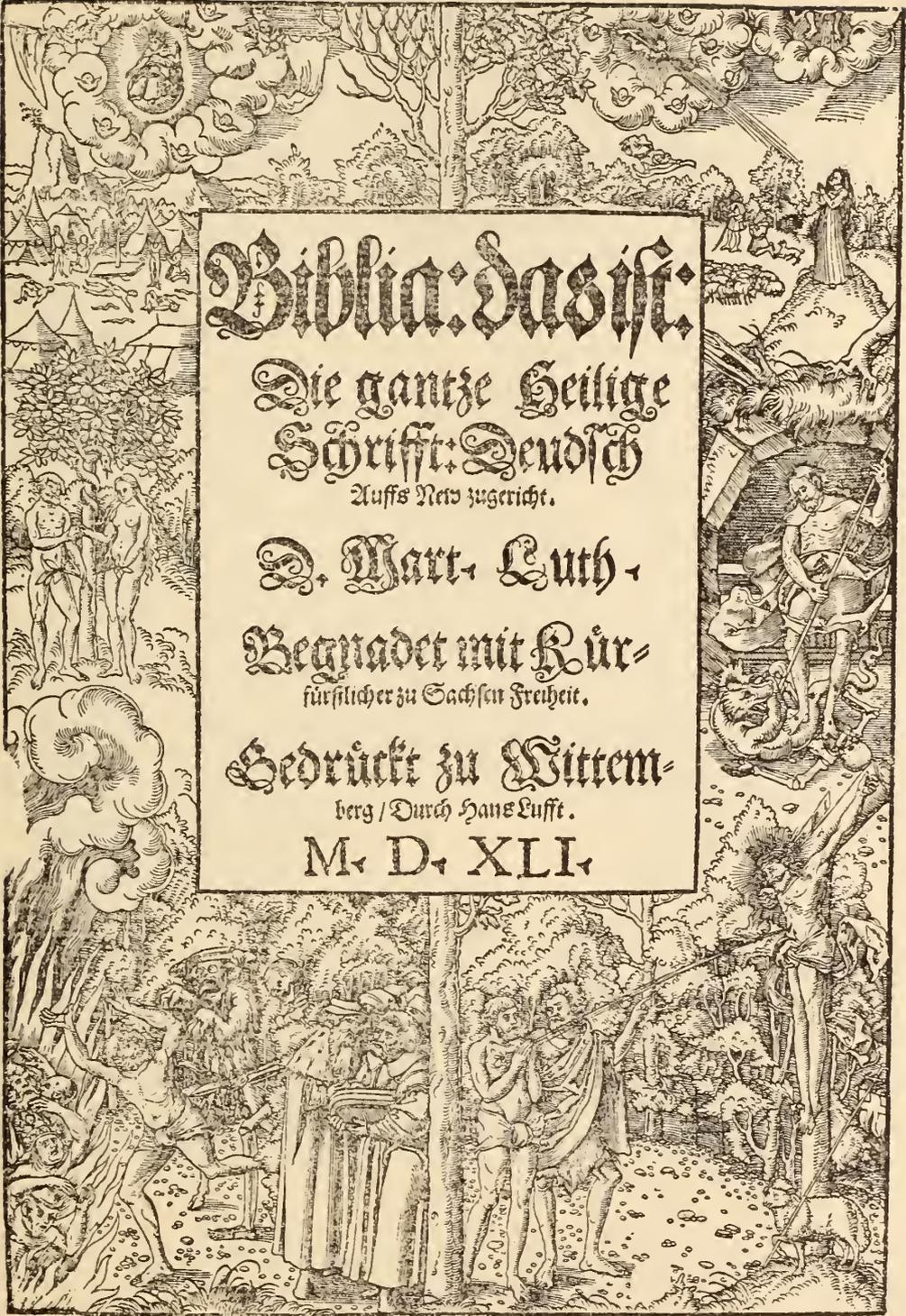
*Domine felici que tibi terfa paret.*

## LUTHER'S GERMAN TRANSLATION

MARTIN LUTHER

1483-1546

Title page of the Bible printed at Wittenberg by Hans Luft. The dates of Luther's Bible translations are as follows: The New Testament, 1522; Psalms, 1524; Whole Bible, translated in 1532 and published in 1534. Of the revisions the one of 1541, here reproduced, is very important. The two later revisions in 1543 and 1545 contain only slight changes. This title page shows an interesting similarity to the Cranmer, Matthew, and Coverdale Bibles.



**Biblia: das ist:**

Die gantze Heilige  
Schrift: Deutsch  
Auffs Newt zugericht.

D. Mart. Luth.

Begnadet mit Rür=  
fürstlicher zu Sachsen Freiheit.

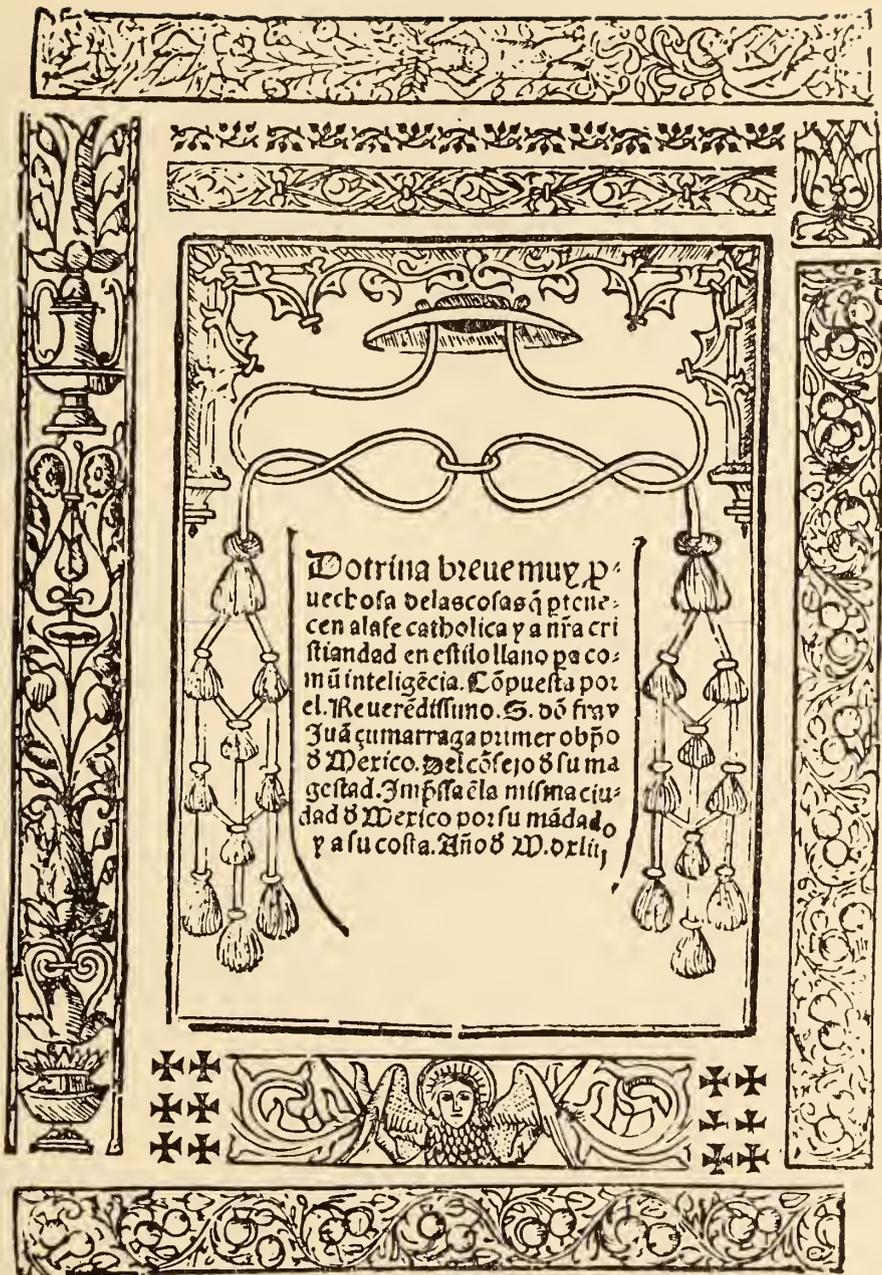
Gedruckt zu Witten=  
berg / Durch Hans Lufft.

M. D. XLI.

FIRST BOOK PRINTED IN AMERICA

1543

Title page of *Doctrina* which was first printed in Mexico, in 1543. The art of printing was introduced there less than a century after its discovery in Europe.



Doctrina breue muy p<sup>ro</sup>  
uechosa delascosas q̄ ptene-  
cen ala fe catholica y a nra cri-  
stianidad en estillo llano pa co-  
mū intelligēcia. Cōpuesta por  
el. Reuerēdissimo. S. dō fray  
Juā cumarraga primer obpo  
d Mexico. Del cōsejo d su ma-  
gestad. Imp̄ssa e la misma ciu-  
dad d Mexico por su mādado  
y a su costa. Año d W. ortū,

HORN BOOKS



## HORN BOOKS



THE earliest records of horn books date back to the first half of the 15th century. Some were incised on wood, others written upon vellum or paper. The writing was protected by a sheet of translucent horn. Alphabet and devotional exercises were the main themes of the copies. The shape of the book was like a battledoor; hence frequently called *The Battledoor Book*.

The conventional horn book followed this order: first, the Greek cross, the alphabet, the vowels, the exorcism, and the Lord's Prayer. The top row commenced with a cross and was called the "criss-cross row." The pupil was expected to cross himself when he commenced the lesson.

Many horn books were made of ivory, copper, brass, leather; but most of them had the battledoor shape. However, the first ones were made of wood, covered with horn; the other kinds retained the same name. These horn books are peculiar to the English speaking people and are called by several names: "Horny Cracker," "Jim Crack," "Horn Gig," "Battledoor Book," "Hornen Book," "Horning Book." They were thought first to be called horn books because the backs were ornamented with animals' horns, which with the reed were the earliest wind instruments known. But the real reason why they were so called was that the printed sheet was protected by a layer of horn. The term became so elastic that even A B C books and primers were called horn books. They were used extensively in England and America. Some of the early horn books were printed in Holland.



✠ A a b c d e f g h i j k l m n o p q  
 f s t u v w x y z & a e i o u  
 A B C D E F G H I J K L M N O P Q  
 R S T U V W X Y Z.

a e i o u		a e i o u
a b e b i b o b u b		b a b e b i b o b u
a c e c i c o c u c		c a c e c i c o c u
a d e d i d o d u d		d a d e d i d o d u

In the Name of the Father, & of the Son, & of the Holy Ghost. *Amen.*

**O**UR Father, which art in  
 Heaven, hallowed be thy  
 Name, thy Kingdom come, thy  
 Will be done on Earth, as it is in  
 Heaven. Give us this Day our  
 daily Bread, and forgive us our  
 Trespaffes, as we forgive them  
 that Trespafs againft us: And  
 lead us not into Temptation, but  
 deliver us from Evil. *Amen.*

Oak covered with horn

INCUNABULA



## INCUNABULA

1450-1490



THE word *in-cuna-bulum*, a derivative of the Latin word *cuna*, which means "cradle" or "crib," is a singular noun and corresponds to the German singular noun *Wiegen-druck* ("cradle-print"). The word *incunabula* is generally taken as a plural of the neuter noun meaning "things pertaining to the cradle"; the plural *cunabula* means "beginnings," or "origins," or "infancy." *Incunabulum* is the neuter singular, and *incunabula*, the neutral plural.

The word *incunabula* for the first printed books was used by Phillippe Labbé in 1653 in his treatise on old books of the 15th century. The introduction to his list of books reads as follows: *Primae editiones illae, quae ante centum quinquaginta annos incunabula prodierunt*. ("Those first editions which a hundred and fifty years ago came forth as *incunabula*.")

The word *incunabula* might be used for any work of art from its beginning or infancy. Arbitrarily the date for *incunabula* has been limited to books printed from 1450 to 1500. These books were printed on vellum or the best quality of paper, from large type; some were rubricated, others illuminated. They varied in size from small to large folios.

## FIRST PRINTED BOOK

1450-1455

This is a specimen page of the *forty-two line Latin Bible*, so named because there are forty-two lines to the column. However, in the first issue the first nine pages have only forty lines and the tenth has forty-one. This is referred to as the *Gutenberg Bible*. It contains six hundred and forty-one unnumbered pages without title page, colophon, printer's name, or date, but all evidence points to 1450-1455. A limited number was printed on vellum and the rest on paper; the former is believed to be the earlier, and only twelve copies were known to exist up to 1928. The type was cut in imitation of hand writing used in manuscripts, and each chapter usually opened with an illuminated initial letter. A copy of this was found in the library of the French Cardinal Mazarin and hence is also known as the *Mazarin Bible*.

siue: et omne lignum suauitatis israel  
mandato dei. Adducet enim deus israhel  
tum iudicabit in lumine maiestatis  
sue: cum misericordia et iusticia que est  
ex ipso. Incipit exemplum epistole eiusdem  
quam misit iheremias ad abducos ca-  
ptiuos in babiloniā a rege babiloni-  
orum: ut annūciaret illis secundum  
quod preceptum est illi a deo. VI

**P**ropter peccata que peccastis  
ante deum: abducentur in ba-  
biloniā captiuum a naburho-  
donosor rege babiloniorum. Ingressi  
itaque in babilonē eritis ibi annis plu-  
rimis et tempus longum usque ad genera-  
tiones septem: post hoc autem educā vos  
inde cum pace. Nunc autem uidebitis in  
babilonia deos aureos et argenteos et  
lapideos et ligneos in humeris portari:  
ostentantes metum gentibus. Videte er-  
go ne et vos similes efficiamini factis  
alienis et meretricibus: et metus uos capi-  
at in ipsis. Visa itaque turba de retro et  
ab ante: orantes dicit in cordibus ue-  
stris. Ne oportet adorari dñe. Angelus  
autem meus uobiscum est. Epistole autem requirā  
animas uestras. Nam ligna ipsorum po-  
lita a fabro ipsa etiam inaurata et inar-  
gata falsa sunt: et non possunt loqui. Et  
sicut uirgini amanti ornamenta: ita  
accepto auro fabricata sunt. Coronas  
recte aureas habent super capita sua dii  
illorum: unde subtrahunt sacerdotes ab eis  
aurum et argentum: et rogant illud in  
semetipsis. Dant autem et ex ipso pretioso  
et meretricibus ornant: et iterum receperint il-  
lud a meretricibus ornant deos suos.  
Ipsi autem non liberantur ab erugine et  
trinea. Optis autem illis veste purpurea  
extergent faciem ipsorum propter puluerem do-  
mus: quod est plurimum inter eos. Scepterum  
autem habet ut homo sicut iudee regionis:

qui in se peccantem non interficit. Ha-  
bet etiam in manu gladium et securim: se-  
cutus de bello et a latronibus non libe-  
rat. Unde uobis notum sit: quia non  
sunt dii. Non ergo reuerentini eos. Sicut  
enim uas hominis ostendit inuile effi-  
citur: tales sunt et dii illorum. Constituta  
illis in domo: odi eorum pleni sunt puluere  
a pedibus in circuitum. Et sicut alicui  
qui regem offendit circūsepte sunt ia-  
nuae: aut sicut ad sepulcrum adductum  
mortuum ita tutant sacerdotes ostia  
clausuris et seris: ne a latronibus respo-  
liantur. Lucernas accendunt illis: et qui-  
dem multas: ex quibus nullam uidere pos-  
sunt. Sunt autem sicut trabes in domo.  
Corda uero eorum dicunt elingere serpen-  
tes qui de terra sunt dum comedunt eos et  
uestimentum ipsorum: et non sentiunt. Riget  
sunt facies eorum a fumo: qui in domo  
fit. Supra corpus eorum et supra caput  
eorum uolant noctuae et hirundines: et a-  
ues etiam similiter et catta. Unde sciatis  
quia non sunt dii. Ne ergo timeatis  
eos. Aurum etiam quod habet ad speciem est:  
nisi aliquis exterserit eruginem non fulge-  
bunt. Neque enim dum conflarent senti-  
ebant: et omni pretio empta sunt in qui-  
bus spiritus non est in ipsis. Sine pedi-  
bus in humeris portant: ostentantes  
ignobilitatem suam hominibus. Confun-  
dantur etiam qui colunt ea. Propterea  
si ceciderint in terram a semetipsis non con-  
surgunt: neque si quis eum statuerit reditum  
per semetipsum stabit: sed sicut mortuis  
humeri illis apponuntur. Hostias illo-  
rum uendunt sacerdotes ipsorum: et abutun-  
tur: similiter et mulieres eorum decerpentes  
neque infirmo neque mendicanti aliquid.  
impertunt de sacrificijs eorum: fete et meti-  
stuarie eos contingunt. Sciennes itaque  
ex hijs quia non sunt dii: ne timeatis

## THE CANTERBURY TALES

GEOFFREY CHAUCER

1340(?)·1400

Printed about 1478, in folio, black letters, by William Caxton at Westminster. The facsimile is of the first page of the Prologue. There is no clue as to the name of the work, the date, or name of the printer. The type was a font used by Caxton in his books printed during this period. Caxton is also identified by the statement made in the signed *Prohemye* to the second edition printed in 1484 (?) in which he makes the following criticism of the first edition:

For I fynde many of the sayd bookes, whyche wryters have abyrdgyd it and many thynges left out, and in some places have sette certayn versys, that he never made ne sette in hys booke, of whyche bookes so incorrecte was one brought to me vi yere passyd, whyche I suppose had ben veray true and correcte, and accordyne to the same I dyde do enprynte a certayn nombre of them, whyche anon were sold to many and dyverse gentlymen, of whom one gentlyman cam to me, and sayd that this booke was not accordyne in many places unto the booke that Gefferey Chaucer had made, To whom I answerd that I had made it accordyng to my cople, and by me nothyng added ne mynusshyd.

This was the fifth work printed on English soil. There are about nine known copies.

**W**han that Aprill With his shoures soete  
 And the droughte of marche hath paid þe rote  
 And badiþ euery kyne in suche licour  
 Of Whiche vertu engendrid is the flour  
 Whanne zephirus eke With his softe breath  
 Enspired hath in euery holt and heeth  
 The tendre croppis and the yong some  
 Hath in the ram half his cours þe come  
 And smale foules make melodie  
 That sleppyn al nyght With oppyn ye  
 So priketh hem nature in her corage  
 Than longynng folk to goyn on pilgremage  
 And palmers to seche straunge londis  
 To serue halowis contre in sondry londis  
 And specialy fro euery shiris ende  
 Of engelond to Caunturbury the Wende  
 The holy blissful martir for to seke  
 That them hath holpyd Whyn they were seke

**A**nd fil in that seson on a day  
 In Suthwerk atte mbar as I lay  
 Redy to Wende on my pilgremage  
 To Caunturbury With deuout corage  
 That nyght Was come in to that hosterpe  
 Wel nyne & thantye in a compagne  
 Of sondry folk be auenture þe falle  
 In felshipp as pilgremys Were they alle  
 That to Ward Caunturbury Woldeyn ryde  
 The chambrys and the stablis Were Wyde  
 And Wel Were they esidyn atte laste

FIRST PAGE OF EUCLID

1482

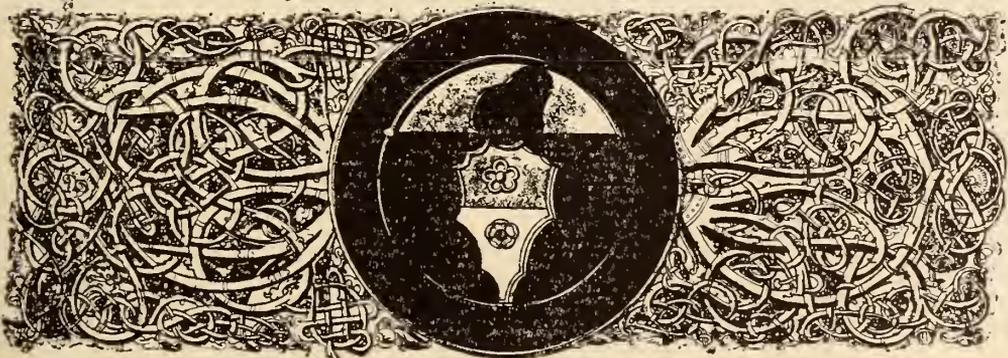
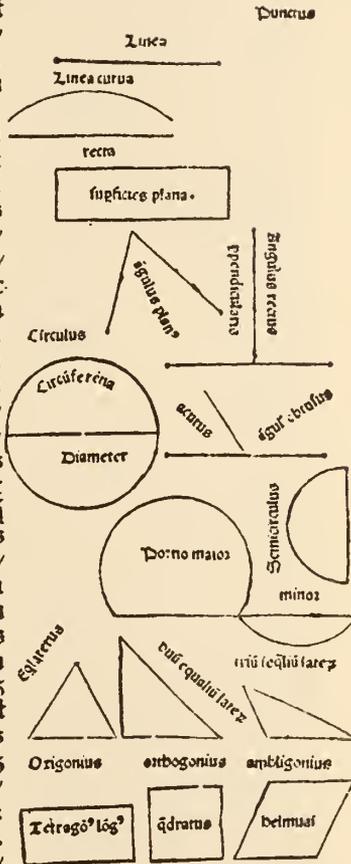
Printed in 1482, small folio, with woodcut diagrams and initials by Erhard Ratdolt of Venice, who originally lived in Augsburg.

Præclarissimū opus elementorū Euclidis megarēsis vna cū cō-  
mentis Campani p̄spicacissimī in artē geometriā incipit feliciter.



**P**unctus est cuius pars non est. **L**inea est  
longitudo sine latitudine cuius quidem ex-  
tremitates sunt duo puncta. **L**inea recta  
est ab vno puncto ad alium brevissima exten-  
sio in extremitates suas vtrūq; eorū reci-  
piens. **S**uperficies est quæ longitudine et latitu-  
dine tantum habet: cuius termini quidē sunt linee  
**S**uperficies plana est ab vna linea ad ali-  
am extensio in extremitates suas recipiens  
**A**ngulus planus est duarum linearū alte-

ruarū contactus: quarū expansio est super su-  
perficie applicatioque non directa. **Q**uando autē angulū continent due  
linee recte rectilineus angulus nominatur. **E**ūdem recta linea super rectā  
steterit duosque anguli vtriusque fuerint cōiuncti eorū vterque rectus erit.  
**L**ineaque linee superstantes ei cuius superstat perpendicularis vocatur. **A**n-  
gulus vero qui recto maior est obtusus dicitur. **A**ngulus vero minor  
recto acutus appellatur. **T**erminus est quod vniuersumque finis est. **F**igu-  
ra est quæ termino vel terminis continetur. **C**irculus est figura plana vna quæ  
de linea cōtenta: quæ circūferentia nominatur: cuius medio puncto est a quo omnes  
linee recte ad circūferentiā exiētes sibi inuicem sunt equales. **E**t hic  
quidē punctus ceteris circuli dicitur. **D**iameter circuli est linea recta quæ  
super eius extremitates extremitatesque suas circūferentię applicans  
circulū in duo media diuidit. **S**emicirculus est figura plana dia-  
metro circuli et medietate circūferentię cōtenta. **M**edio circuli  
est figura plana recta linea et parte circūferentię cōtenta: semicircu-  
lo quidem aut maior aut minor. **R**ectilineę figure sūt que rectis  
lineis continentur quarū quedam trilaterę quæ tribus rectis lineis: quedam  
quadrilaterę quæ quatuor rectis lineis: quedam multilaterę quæ pluribus quæ  
quatuor rectis lineis continentur. **F**igurarū trilaterarum: alia est  
triangulus habens tria latera equalia. Alia triangulus duo habens  
equalia latera. Alia triangulus trium inequalium laterum. **M**edius iterum  
alia est orthogoniū: vniuersum scilicet rectū angulū habens. Alia est ambli-  
gonium aliquem obtusum angulū habens. Alia est origonium:  
in qua tres anguli sunt acuti. **F**igurarum autem quadrilaterarū.  
Alia est quadratū quod est equilaterum atque rectangulū. Alia est re-  
ctangulum longius: que est figurā rectangula: sed equilatera non est.  
Alia est helmuaym: que est equilatera: sed rectangula non est.



FIRST PRINTED HEBREW BIBLE IN EUROPE

1486

Printed in 1486, at Soncino, from the press of Abraham Colonto.

# ויהי

אחר זאת משה עמד ידוה ואמר ידוה אל ידושה בן נתן מסדת משה  
2 לאמר : ומשה עמדי מתועתלוס עטר את הירחן הוה אתה וכל העם  
3 הוה אל דארץ אשר אנכי נתן לכם לבני ישראל : וכל מקום אשר תחודך  
4 כי דילכם טו לכם נתתי כאשר דברתי אלי משה : ומדברתי והלבנון  
הוה יעד הגדר הגדול נהר פרת כל ארץ החמים ועד היס הגדול מסא  
5 השמש ידוה גבולכם : לא יתעב איש לפלך כל ימי חיך כאשר החתי עם  
6 משה אחיה עמך לא ארפך ולא אעזבך : וסוק ואמץ כי אתה תגדול את  
7 העם הוה אלה ארץ אשר נשבעתי לאבותם לתת לכם : וכן חוק ואמץ  
8 מאד לשמור ולעשות ככל התורה אשר צוה משה עמדי אלהסד מבע  
9 ימן ושבאל למען תשכיל ככל אשר תדך : ולא ימס ספר התורה הוה  
10 בפך והגית כי יומס וילוח למען תשמור לעשות ככל הפסח בו כי אז  
11 תגדיל את דרכך וזו תשכיל : וכלא ציתך חוק ואמץ אל תעזרן ואל  
12 תחת כי עמך ידוה אדוני : ככל אשר תדך :  
את שומר העם לאמר : ועמד בקרב המתנה ונתן את העם לאמר דבט  
לכם צרה כי בעוד יטלש ימים אתם עוטרם את הירחן לכל דלשת את



## AESOP'S FABLES

1488

Printed in 1488 by Caxton. The European book of Aesop was compiled by Heinrich Stainhoewel in 1480. Several fables were added to it by French, English, and German translators. The Greek Aesop was brought together by Neveletus in 1610, a later Latin one by Nilant in 1709; a later English edition by Joseph Jacobs, London, in 1889 (2 vols.)

Aesop was a slave at Samos, who flourished 550 B. C., and was killed in accordance with a Delphian oracle. Aesop was the reputed inventor of the fable, during the epoch of the Tyrants, when free speech was dangerous. The fable was a safe means of satirizing political abuses, when it would have been exceedingly dangerous to speak directly about contemporary persons and events.

¶ Here begynneth the booke of the subtyle histories  
and Fables of Esop which were translated out  
of frenche in to Englyshe by wylliam Caxton  
at westmynstre In the yere of oure Lorde, M.  
; CCCC. lxxxiij .

**E**rst begynneth the lyf of Esop with alle his fortune  
whiche he was subtyle/wyse/and borne in Grece/not ferre  
fro Troge the graunt in a Coloure named Amoneo /  
whiche was a nonge other dyfformed and euylle shapen / For  
he had a grete hede / large bysage / longe Jolbes / sharp eyes / a  
short necke / corke backed / grete hely / grete legges / and large  
feet / And yet that whiche was werse he was dome / and coude  
not speke / but not withstondyng al this he had a grete wyse &  
was greteyng Ingenuous / subtyle in cauylacions / And so  
pou... wordes



¶ This hystorie conteyneth / How he excused hym of that was  
Imposed vpon hym / that he shold haue eten the fygges of his lord

COMEDIES OF TERENCE

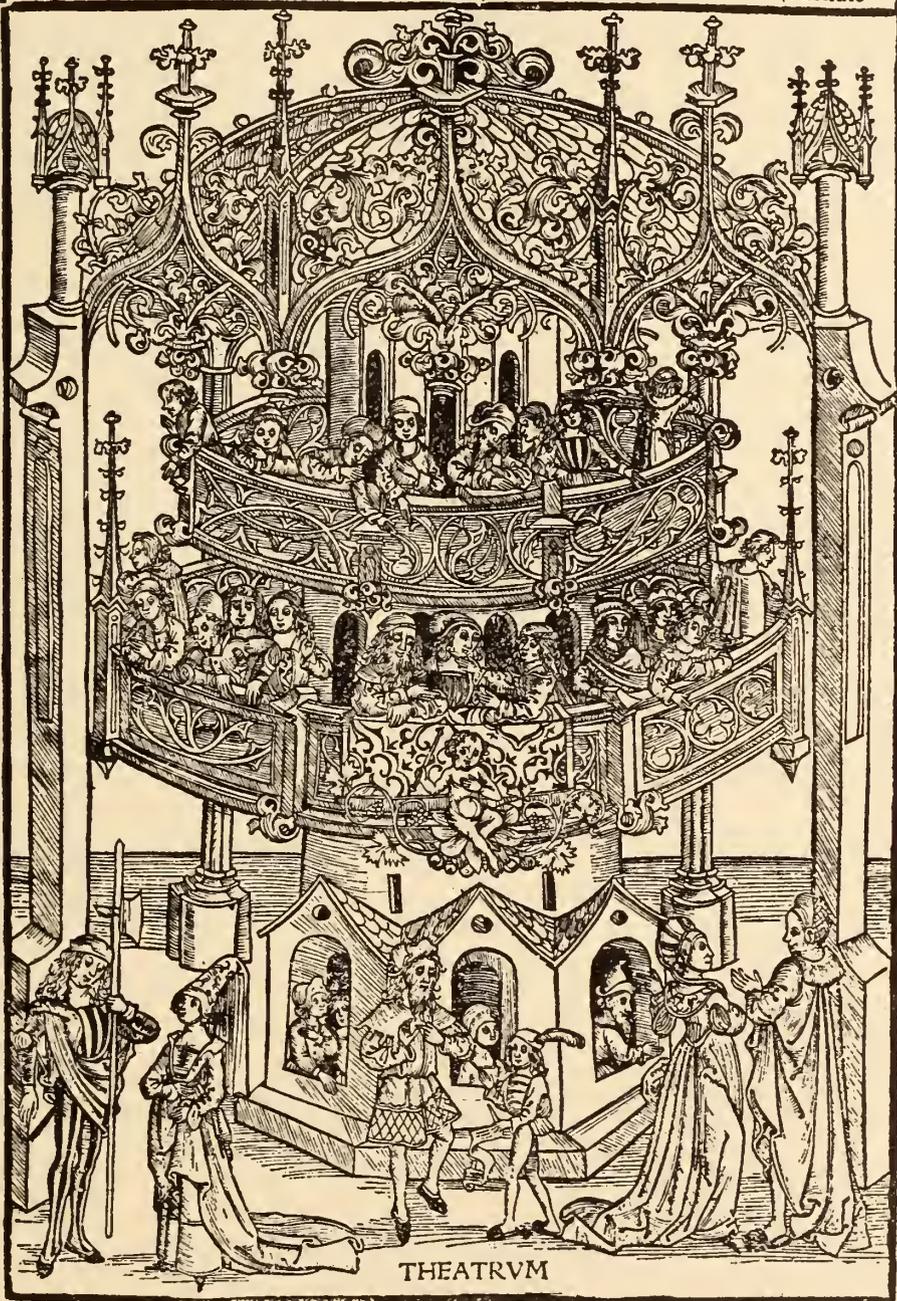
1490

Printed in 1490, at Strassburg.

# Terentiū cū

Directorio  
Glosa interlineali  
Comentarjjs

Vocabulorū  
Sententiarū  
artis Cōmice  
Donato  
Gvidone  
Ascensio





EARLY ENGLISH BIBLES



## EARLY ENGLISH BIBLES

1525-1717



BEFORE the Reformation and the introduction of printing, the Bible was not generally accessible to the people. The Church did not encourage the reading of the Scriptures by laymen, and the hand-written vellum manuscripts were rare and expensive. The books making up our Old Testament were written originally in Hebrew and Aramaic, and those of the New Testament were in Greek.

For the benefit of those unable to read the original Scripture languages translations had to be made. The oldest of these is the Greek version of the Old Testament made at Alexandria in the second or third century B.C., and known as the *Septuagint* (from the Latin word meaning seventy, because of the traditional belief that seventy scribes were employed in its production.)

The Latin translation of the Bible known as the *Vulgate* is the accepted version of the Roman Catholic Church. It was made by St. Jerome between 382 and 385 at the request of Pope Damasus.

The various English translations are named either from their translators, (Wycliffe, Tyndale, Coverdale, Etc.) or from some peculiar or unusual term (*Vinegar, Breeches, He, She, Etc.*) or from particular circumstance connected with their publication (*Bishops', King James, or Authorized Version, Cranmer.*)

## TYNDALE BIBLE

WILLIAM TYNDALE

1484(?)·1536

Printed in 1525, octavo, block letter, with woodcut ornament, without title page. Tyndale was the first to translate the entire Bible into English, although Wycliffe and his followers had translated parts of it as early as 1382. In those days no one was allowed to translate a Bible without permission. Because Tyndale published his version without authorization, all the copies that could be found were burned and Tyndale was strangled and his body burned at the stake. It is thought that 50,000 copies of his New Testament had been printed.

The Gospell of S. Mathew. fo .j.

The First Chapter.



**T**his is the booke  
off the generacion off  
Ihesus christ the sonne of Dauid  
the sone also of Abraham:  
Abraham begat Isaac:  
Isaac begat Jacob:  
Jacob begat Judas and hys  
brethren:  
Judas begat phares and zara

off thamar:  
Phares begat Esrom:  
Esrom begat Aram:  
Aram begat Aminadab:  
Aminadab begat Naasson:  
Naasson begat Salmon:  
Salmon begat Boos of Rabab:  
Boos begat Obed of Ruth:  
Obed begat Jesse:  
Jesse begat David the kynge:  
David the kynge begat Solomō / of her that  
was the wyfe of Dyr:  
Solomon begat Roboam:  
Roboam begat Abia:  
Abia begat Asa:  
Asa begat Josaphat:  
Josaphat begat Joram:  
Joram begat O sias:  
O sias begat Joatham:  
Joatham begat Ahas:  
Ahas begat Sethias:

2 11

## COVERDALE BIBLE

MILES COVERDALE

1488-1568

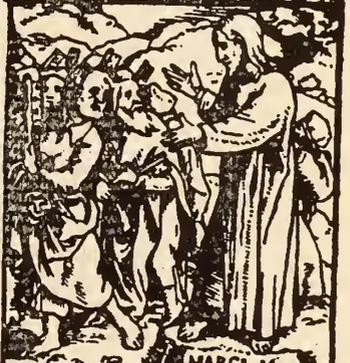
Printed in 1535, quarto, in Zurich or Antwerp, and was the first complete Bible in English. Miles Coverdale translated this Bible shortly after the death of Tyndale, when it was decreed that Bibles could be translated and read.



**BIBLIA**  
**The Bible that**  
 is, the holy Scripture of the  
 Olde and New Testament, faith-  
 fully and truly translated  
 in to Englishe.

M. D. XXXV.

**S. Paul. II. Tessa. III.**  
 Prate for vs, that the worde of God maie  
 haue fre passage, and be glorified. &c.

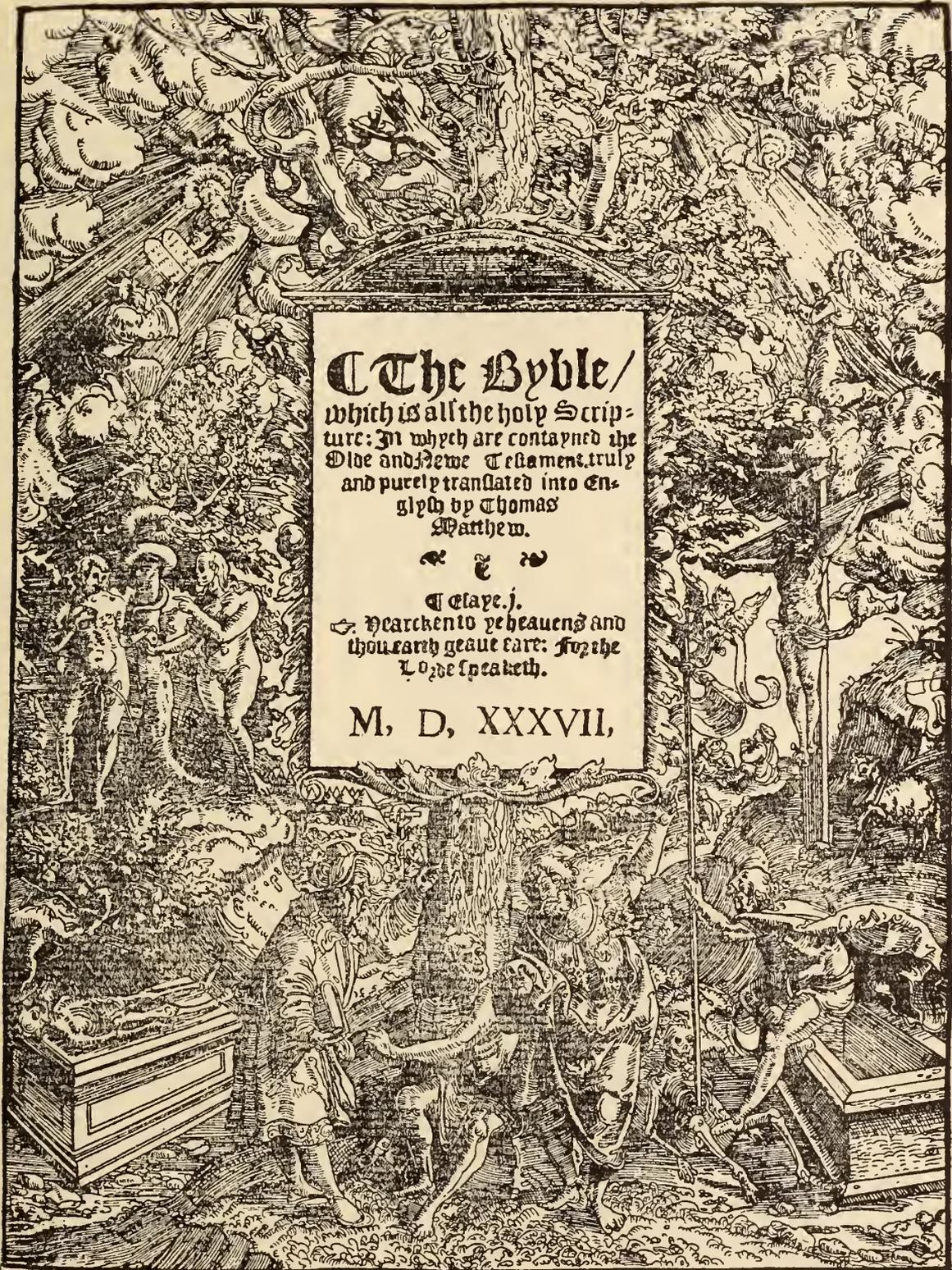


## MATTHEW BIBLE

1537

Printed in 1537, folio, and compiled by John Rogers, who adopted the name of Thomas Matthew for no known reason, there being no such person as Matthew.

The Old Testament from Genesis to Chronicles is the final Tyndale revision, and the remainder of the Old Testament is Coverdale's translation. The New Testament is Tyndale's final revision of 1535.



**T**he Byble/  
which is all the holy Scrip-  
ture: In whych are contayned the  
Olde and Newe Testament, truly  
and purely translated into En-  
glish by Thomas  
Matthew.



**A** Clape. j.  
Hearken to ye heauens and  
thou earth geaue care: For the  
Lorde speaketh.

**M, D, XXXVII,**

Set forth with the Kinges most gracypous lycēce.

CRANMER'S BIBLE  
OR "THE GREAT BIBLE"

1540

Printed in 1540, folio, with an engraved title page by Hans Holbein. The first issue known as *Cromwell's Bible* had appeared in 1539. The name *Cranmer's Bible* is due solely to the preface which he contributed to the 1540 issue.

Cromwell was the promoter of this Bible, Coverdale was the editor who was asked to incorporate the Matthew Bible in this revision, and the printer was Regnault assisted by Grafton and Whitchurch.

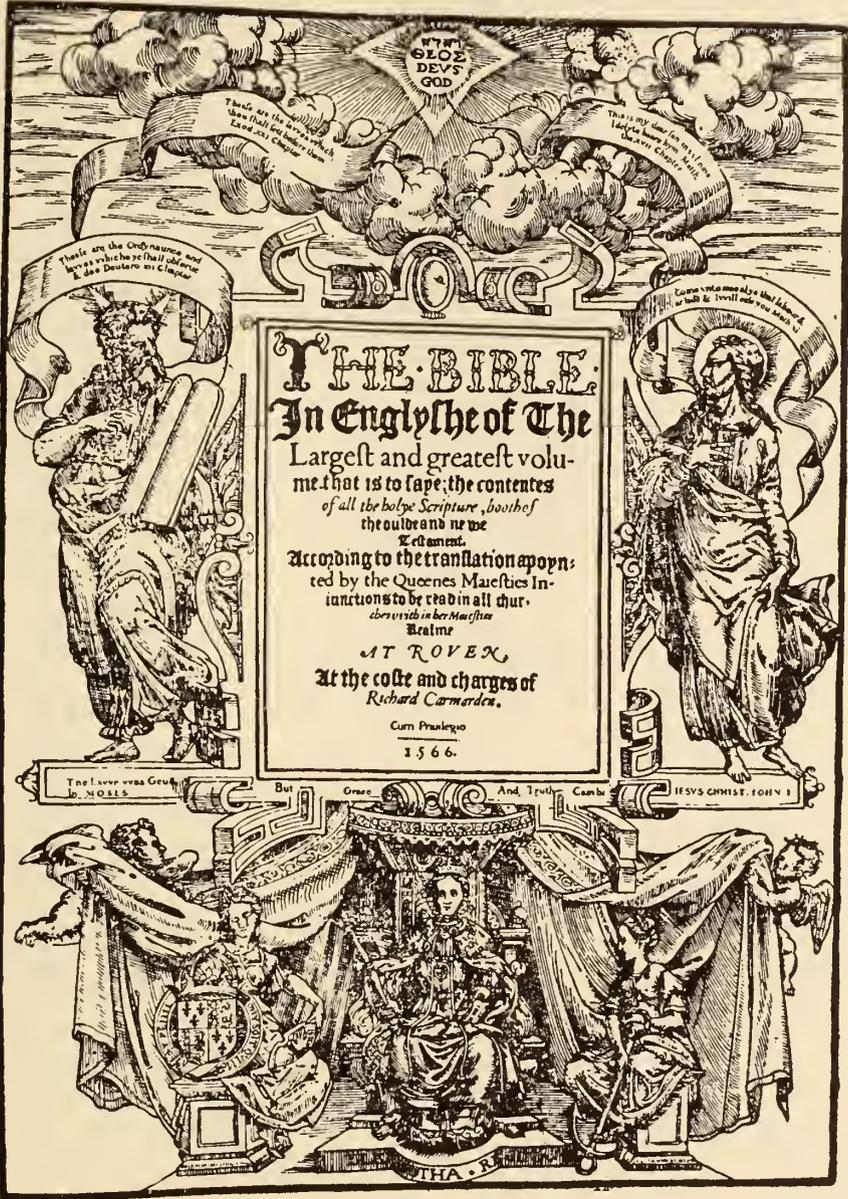
There were several later issues of this version, in which after Cromwell's execution in 1540, his coat of arms was erased from the title page. Its place can be identified in the facsimile by a round white spot.



CRANMER'S BIBLE  
OR THE "GREAT BIBLE"

1566

Printed in 1566, and is the last folio edition of the *Great Bible*. The title page is in outline on larger and heavier leaded type and does not resemble any other edition of the Cranmer Bible.

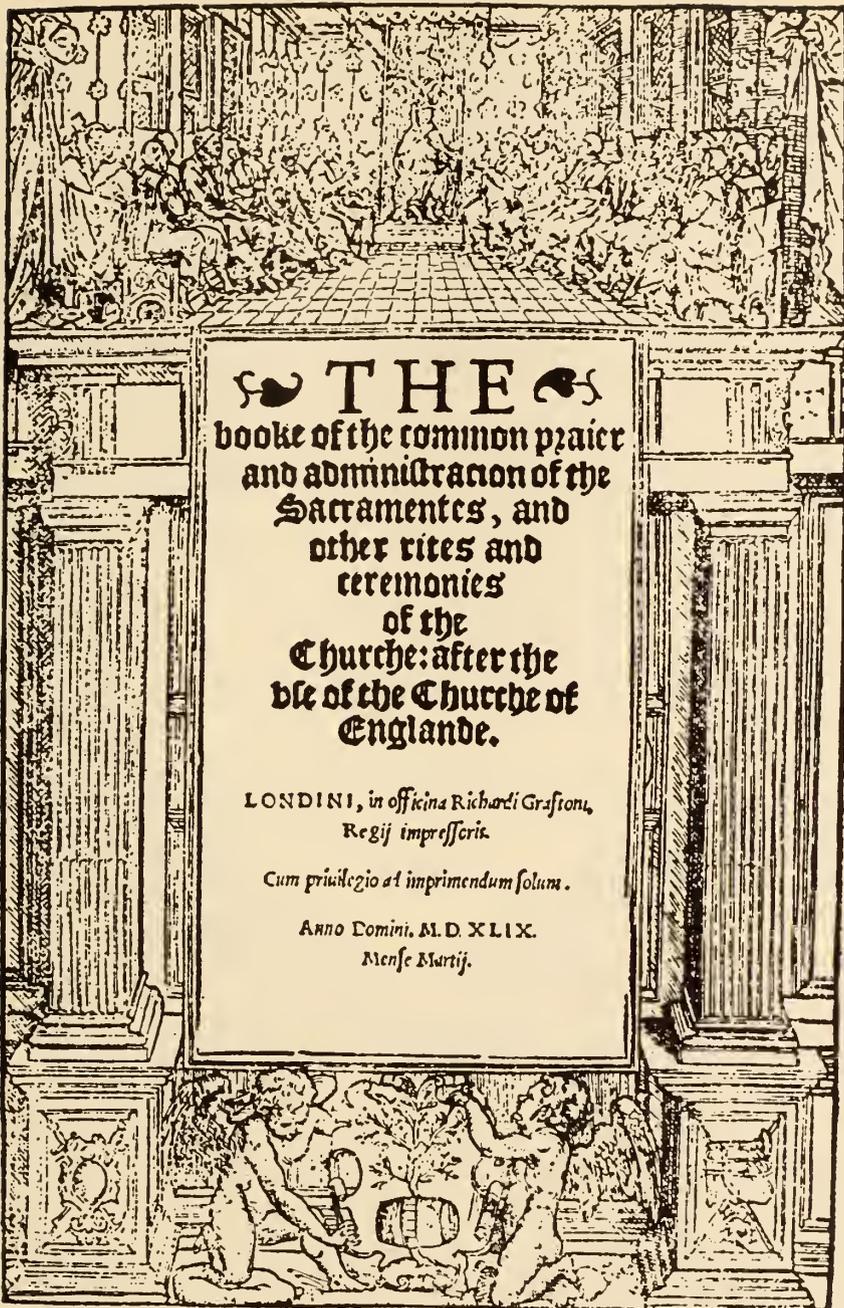


## THE BOOK OF COMMON PRAYER

1549

Printed in 1549 by Richard Grafton. Little is known about the preparation of this book except that it owes its origin to an act dated January 22, 1549, entitled "An Act for the uniformity of Service and Administration of the Sacraments throughout the Realm." Grafton and Edward Whitchurch were responsible for the translation and printing of the Matthew Bible, the Coverdale Bible of 1535, and the printing of the Cranmer Bible in 1540.

Many variations occur in the border of the title page. So many issues appeared with changes that a conference was called whereby an approved text was selected as a standard for future reference, which was called the "sealed copy" and deposited in the Tower of London.



THE  
booke of the common praice  
and administracion of the  
Sacramentes, and  
other rites and  
ceremonies  
of the  
Churche: after the  
ble of the Churche of  
Englande.

LONDINI, in officina Richardi Grafson,  
Regij impressoris.

*Cum privilegio et imprimendum solum.*

ANNO Domini. M.D. XLIX.  
Mense Martij.

THE GENEVA BIBLE  
OR THE "BREECHES BIBLE"

1599

The Geneva version of the Bible was first issued as a whole in 1560. In all, about sixty editions were published during the reign of Queen Elizabeth. It was the first English Bible to be cut up into verses, an arrangement which facilitated memorizing and cross reference, but which unfortunately disguised the connected discourse of the Bible and made it appear to the eye like a collection of proverbs or aphorisms.

The Geneva Bible became very popular because it was the Bible of the Reformation, because of its low cost and handy format, and because of its legible Roman type and its explanatory notes.

The nickname *Breeches Bible* is derived from the seventh verse of the third chapter of Genesis, which reads, "made themselves breeches" (instead of "aprons").

The facsimile is taken from the 1599 edition.



LEVI.



SIMEON. ORUBEN



PETER. ANDREW



JAMES.



JUDAH.



MATHEW



MARC.



JOHN.



DAN.

**THE**  
**BIBLE,**  
 THAT IS,  
**THE HOLY SCRIPTURES**  
 contained in the Old and New  
 TESTAMENT.  
 Translated according to the Ebrew and Greeks, and  
 conferred with the best Translations in  
 diuers Languages.  
*¶ With most profitable Annotations, upon all hard places,  
 and other things of great importance.*

---

¶ **PRINTED AT LONDON**  
 by the Deputies of Christopher Barker,  
 Printer to the Queenes most  
 Excellent Maestie.  
 1599.



PHILIP.



NEPHTHALI



BARITHOLO.



GAD.



MATHEWE



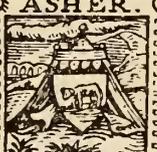
ASHER.



LUKE



THOMAS.



ISACAR.



JAMES



ZABVLON.



JOSEPH.



BENIAMIN.



MATTHIAS.



IUDE.



SIMON.

## BISHOPS' BIBLE

1568

Printed in 1568, with a portrait of Queen Elizabeth. It derives its name from the fact that many bishops had a hand in its preparation. To rival the popularity of the *Breeches Bible* it was issued in great style at considerable expense. Every archbishop and bishop was required to have a copy of it in his home and keep it in the "hall or the large dining room" to be useful for servants or strangers.

First Edition, Folio.....	1568
Second Edition, Quarto .....	1569
Third Edition, Folio.....	1572
Fourth Edition, Quarto.....	1573
Fifth Edition, Folio .....	1574
Sixth Edition, Folio .....	1575
Seventh Edition, Quarto .....	1575
Eighth Edition, Quarto .....	1576
Ninth Edition, Quarto.....	1577
Tenth Edition, Octavo.....	1577
Eleventh Edition, Folio.....	1578
Twelfth Edition, Folio.....	1584
Thirteenth Edition, Quarto.....	1584
Fourteenth Edition, Folio .....	1585
Fifteenth Edition, Folio .....	1588
Sixteenth Edition, Folio.....	1591
Seventeenth Edition, Folio .....	1595
Eighteenth Edition, Folio .....	1602
Nineteenth Edition, Folio.....	1606

# The holie Bible.

conteynyng the olde  
*Testament and the newe.*



BISHOPS' BIBLE

1595

17th edition printed in folio.



יהוה

VERBUM  
DEI  
MANET  
IN  
AETERNUM

THE  
Holy Bible, conteyning  
the Olde Testament  
and the Newe.

Authorised and appoynted to be  
read in Churches.

Imprinted at London by the Deputies  
of Christopher Barker, Printer  
to the Queenes most excellent  
Maiestie.

ANNO 1595.  
Cum privilegio.

PROVER. VIII.

8. All the wordes of my mouth are righteous, there  
is no frowardnesse nor subtilty in them.  
9. They are all plaine to such as will understand,  
and right to them that finde knowledge.

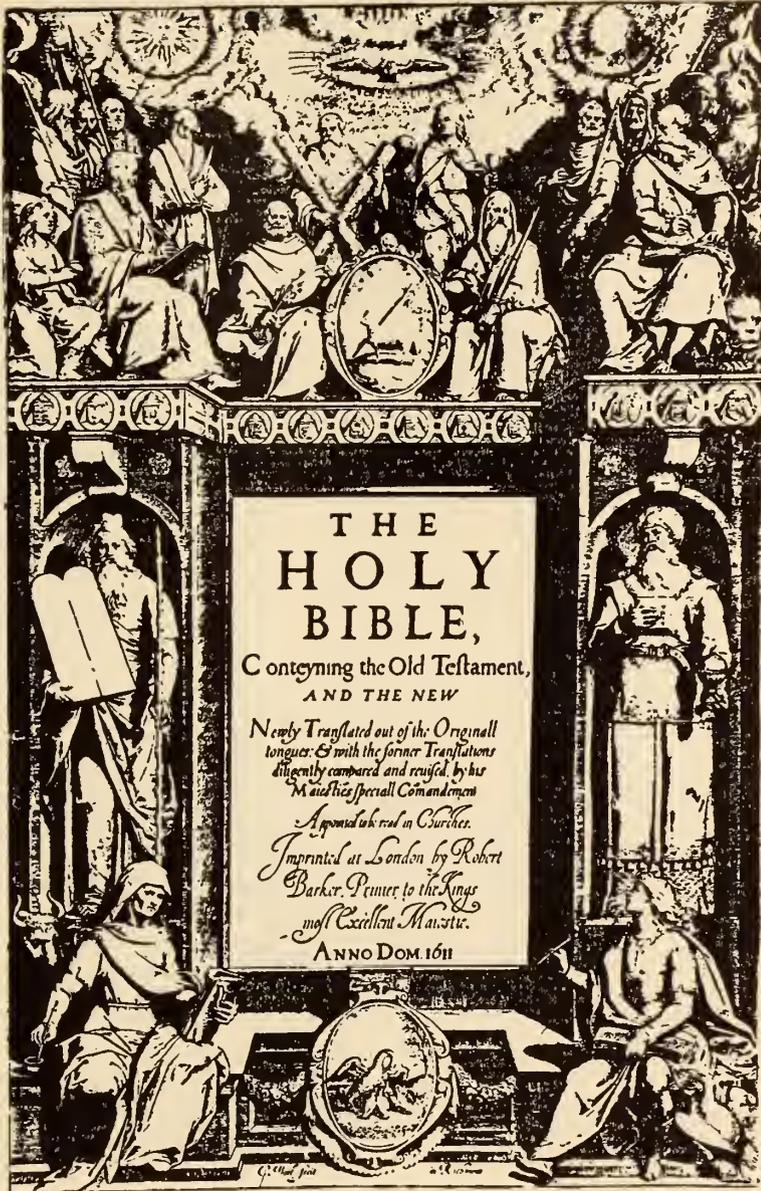
## THE KING JAMES VERSION

“HE BIBLE”

1611

Printed in 1611, folio. It owes its nickname to Ruth III, 15, “And *he* went into the city.” The Latin Bibles of the 16th century state, “*She* went into the city,” having the feminine form of the verb *ingressa est*; i. e. “she went.” Fry, who compared seventy volumes of the Bible issued in 1611, twenty-five of the first issue and forty-five of the second issue, believes that the use of the two titles of 1611 “is involved in mystery.” Fry also noted this difference in the two issues—first issue, Ruth III, 15, “and *he* went into the citie”; second issue, “and *she* went into the citie.”

The title page is a copper plate engraving signed C. Boel fecit in *Richmont*, represents an architectural framework with figures of Moses and Aaron on either side of the border with St. Luke and St. John seated at the bottom.



THE  
HOLY  
BIBLE,  
Conteyning the Old Testament,  
AND THE NEW

*Newly Translated out of the Originall  
tongues: & with the former Translations  
diligently compared and revised, by his  
Majesties speciall Comandement  
Appointed to be read in Churches.*

*Imprinted at London by Robert  
Barker, Printer to the Kings  
most Excellent Majesty.*

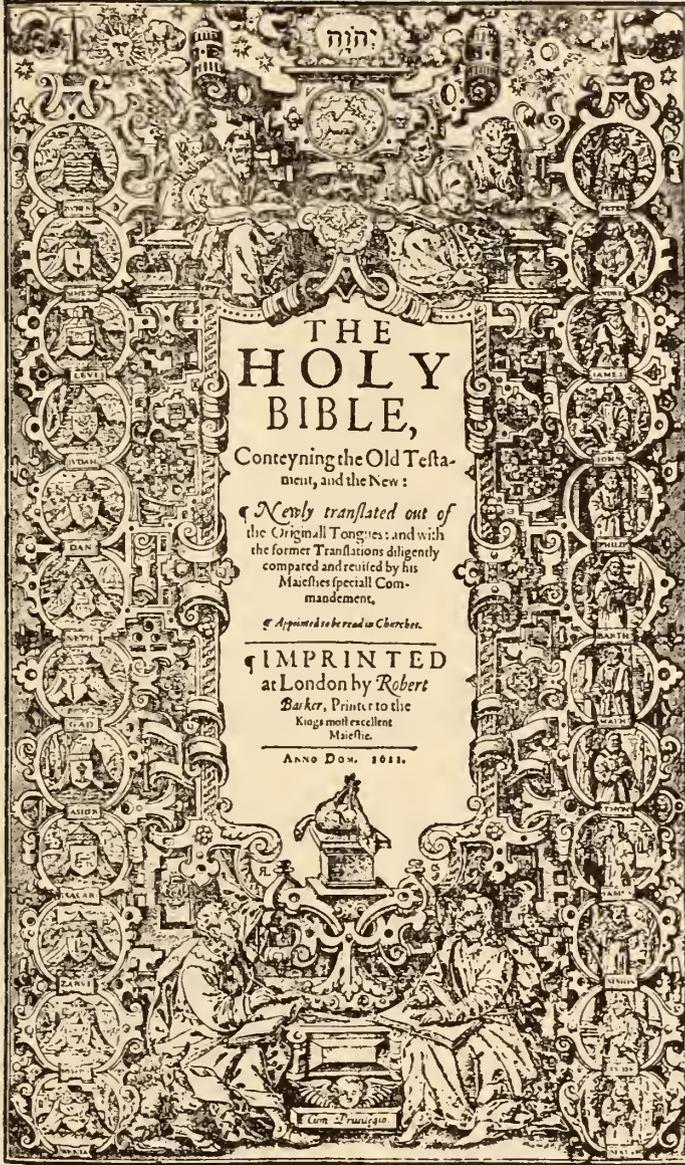
ANNO DOM 1611

## THE KING JAMES VERSION

“SHE BIBLE”

1611

Printed in 1611, folio. The fact that many copies bear the same date has caused bibliographers a great deal of difficulty. The title page is printed with a woodcut border which represents above the Evangelists Matthew and Mark, the Adonai, lamb and dove in cartouches; below are St. Luke and St. John seated at a table with a lamb on the altar. Barker's ornament in the form of a cherub's head is shown in the center at the bottom of the page. The tents and the shields of the Twelve Tribes are represented in twelve round panels on the left side and on the right side the apostles are framed in similar manner.



## THE "VINEGAR BIBLE"

1717

Printed in 1717, folio. This Bible owes its peculiar name to an error in the heading to Luke XX, in which the word "vineyard" is misprinted as "vinegar." It is also known as the "Basketful of Errors," in playful allusion to the printer John Baskett.

T H E  
H O L Y B I B L E,

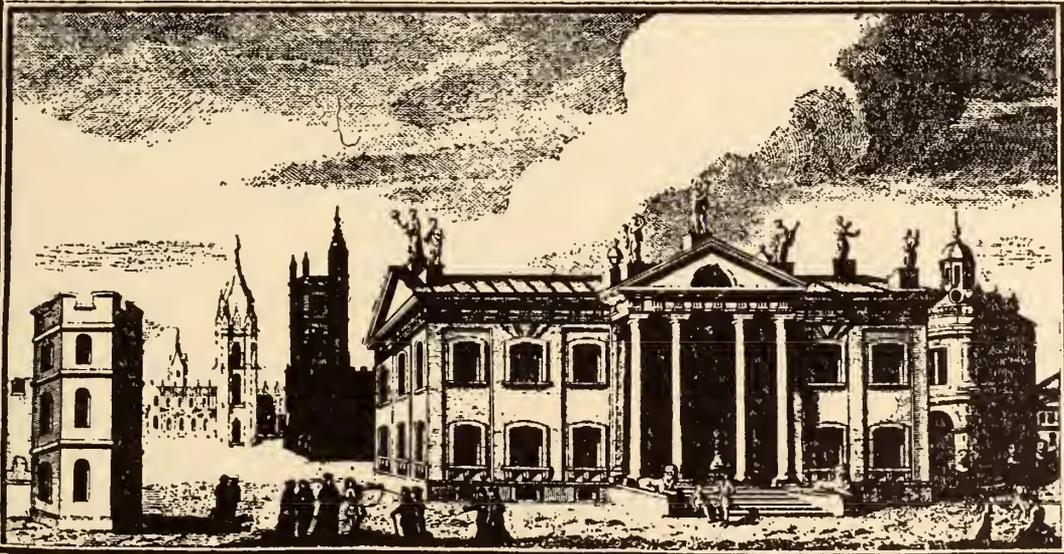
CONTAINING THE  
Old TESTAMENT and the New;

Newly Translated out of the  
ORIGINAL TONGUES:

And with the former TRANSLATIONS  
Diligently Compared and Revised.

By His Majesty's Special Command.

Appointed to be Read in CHURCHES.



O X F O R D,

Printed by JOHN BASKETT, Printer to the King's most Excellent Majesty, for  
GREAT BRITAIN; and to the UNIVERSITY. M D C C X V I I



MEDICAL BOOKS



## MEDICAL BOOKS

1480-1819



THE history of medicine goes back to the beginning of civilization. The oldest records are found on clay tablets, which in turn were followed by papyri and vellum manuscripts. The earliest printed books contain many valuable works on medicine and surgery written by the great masters of those times.

Dissection was forbidden by the clergy, and progress was slow until printing was well established. A number of these early writers helped to elevate anatomy from a superstitious rite to a study of facts, and their researches led to some of the great discoveries in medicine, such as the circulation of the blood and auscultation. On account of their influence on scientific medicine of our day, a few of the greatest are described in this chapter.

## REGIMEN SANITATIS SALERNITANUM

SCHOOL OF SALERNO

1480

Printed in 1480. The facsimile reproduces the first page of the *Regimen Sanitatis Salernitanum*. It was written for the use of King Robert and is largely a code of health for the layman. The authorship is unsettled; it has been attributed to John of Milan, while other bibliographers seem to believe it was compiled by the doctors of Salerno.

The School of Salerno opened in the 8th century and was the first medical school established in Europe. According to tradition, it was founded by four physicians: a Greek, a Latin, a Saracen, and a Jew. It was perhaps the first coeducational school in the world, admitting both men and women without restriction of religion or of nationality. The history of the School of Salerno is closely interwoven with the history of early European medicine, because of its favorable location as a health resort, which drew many members of royalty and men of learning. It flourished for a long time and issued many important publications before it was finally closed in 1811 by order of Emperor Napoleon.

Incipit regimen sanitatis salernitanū excellētissimū pro cōseruatione sanitatis totius humani generis peratillimū. necnō a magistro Arnaldo de villa noua castelano omnium medicorum uicentium gemma uelut ac scđm omnium antiquo. ū medicorum doctrinam ueraciter expositū nouiter correctum ac emendarum peregregissimos ac medicine artis peritissimos doctores monspessulani regentes anno .M. CCC. octuagesimo predicto loco actu moram trabentes.

**H**aglorum regi scripsit scola tota salerni.  
 Si uis incolumen si uis te reddere sanus.  
 Curas tolle graues. irasci crede pphanū.  
 Parce mero. cenato parum. non sit tibi uanum.  
 Surgere post epulas. somnū fuge meridianū.  
 Non mictū retine. nec comprime fortiter anum.  
 Hec bene si serues tu longo tempore uiues.

Iste est libellus editus a doctoribus salerniensibus in quo inscribuntur multa et diuersa p cōseruatione sanitatis humane et editus ē iste liber ad usum regio anglie. Et in textu lecto auctor ponit octo documēta generalia p pseruatione sanitatis de quibus postea specialr per ordinē determinabit. Primum ergo documētū est q homo sanus uolens uiuere debet ab eo remouere graues curas. Nam cure efficcāt corpora ex quo tristificāt spiritus uirales. modo spūs tristes efficcāt ossa. et sub isto documēto etiam cōprehendi debent tristitie que similiter corpora efficcāt et infrigidant. maciem et extenuationē inducūt. cor cōstringunt et spūm obreuebrāt. ingeniū eberāt et rationē impediunt. iudiciū obscurāt et memoriā obrundūt. Merunt a men aliqui pingnes et carnosī sunt spūs aq̄o nobiles et calidos habentes q̄ eis interdū bonū est tritari vs̄ spiritus calor eberetur

ANATHOMIA  
MONDINO DE LUZZI  
(Circa) 1275-1325

Printed in 1493, quarto. Mondino's *Anathomia*, a text on anatomy, was completed in 1316 and was first published at Padua in 1487. A later edition, the title page of which is here reproduced, was edited by Martin Pollich von Mellerstadt at Leipzig in 1493.

The *Anathomia* was similar to a horn book and dealt with dissection. It was very popular from about 1470 to 1530. It passed through thirty-nine editions and translations, after the introduction of printing.

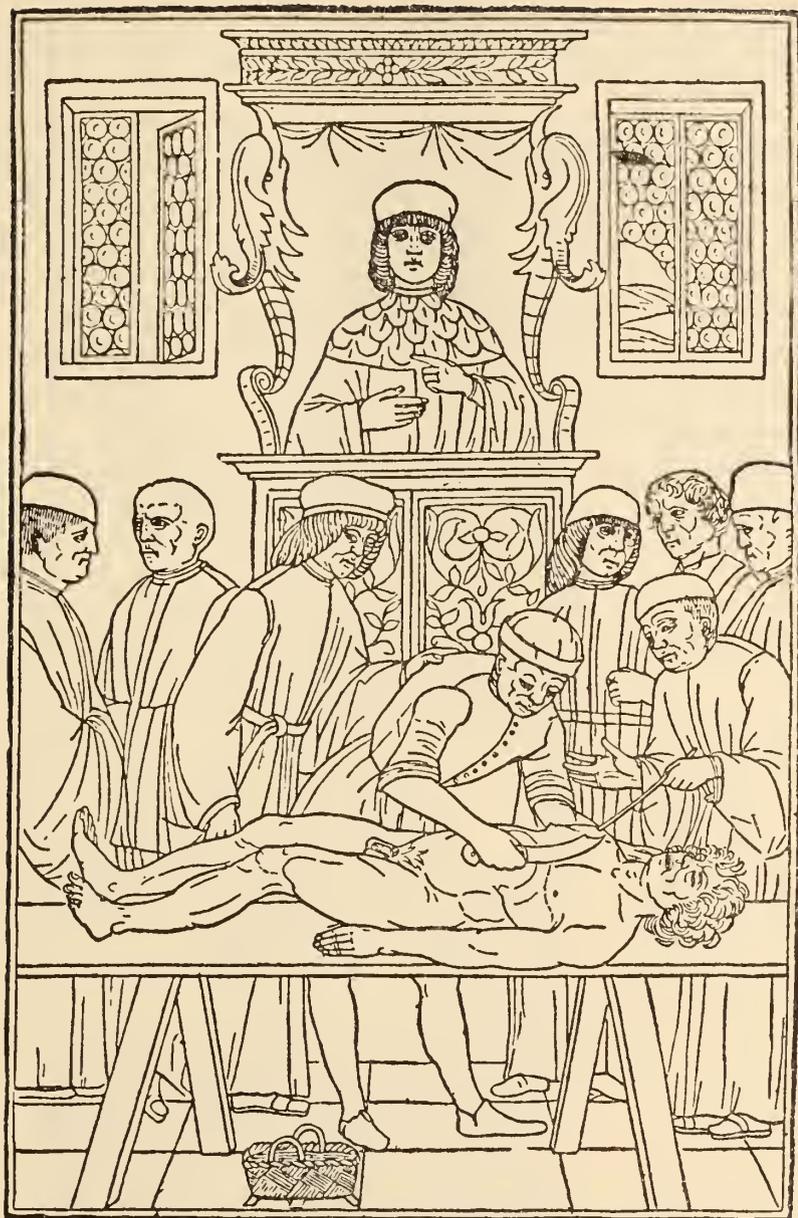


## BOOKS ON DISSECTION

MONDINO DE LUZZI

(Circa) 1275-1325

A woodcut page from Mondino's book, printed at Venice in 1493, illustrating an anatomical demonstration. Mondino was professor in the University of Bologna until his death in 1325. His treatise on anatomy was circulated in manuscript form for one hundred and fifty years. Mondino himself did not make the dissections, but lectured from an elevated seat, while a barber with a large knife carried on the demonstration.



## BUCH DER CIRURGIA

HIERONYMUS BRUNDSCHWIG

(Circa) 1450-1533

Printed in folio, 1497, at Strassburg by Johann Gruninger. An incunabulum with leaves numbered in Roman, without pagination, containing numerous woodcuts illustrating various surgical procedures.

It is the oldest printed book on surgery in German, and probably the first text on surgery printed after Gutenberg's discovery.

Brunschwig was an army surgeon, a native of Strassburg. He gave the first detailed account of gunshot wounds in medical literature; and confined himself to bone-setting and amputation.

There were nine later editions of this work, besides two English translations, 1525, one Dutch, 1535, and one Bohemian, 1539.

# Dis ist das buch der Cu rurgia. Hantwurz

ung der wund artzney von  
Hierōimo brūschwig



*Est magna pars vita.  
Et a dōi medicina  
sunt.*

*Liber hic editus Argentorati, per Joannem  
Grüningerum anno 1497. rarus, ac Typographiæ  
incunabulis adnumerandus.*

# A TREATISE ON MEDICINE

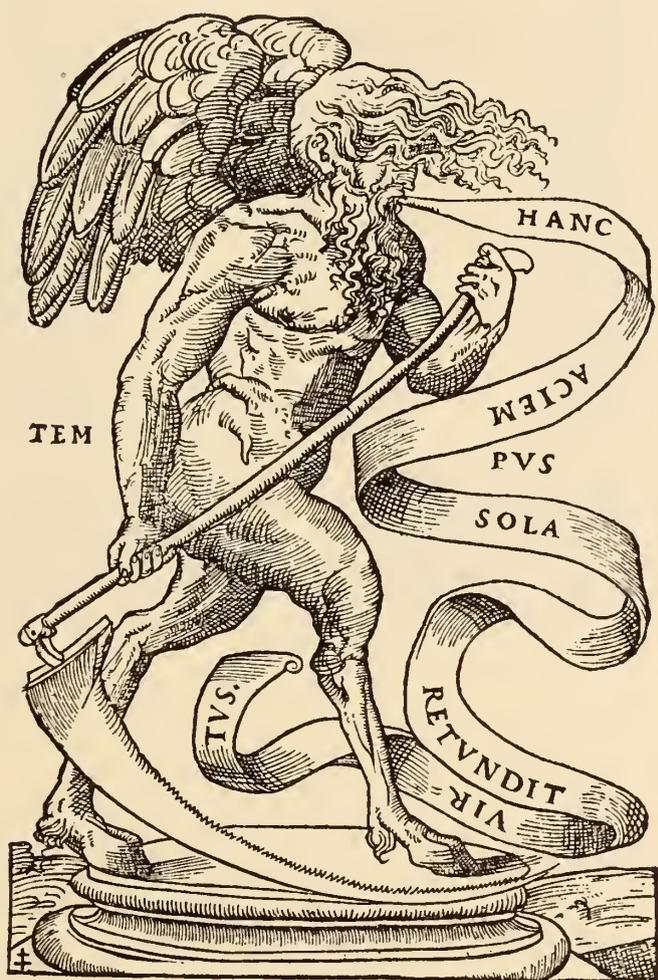
PAULUS AEGINETA

625-690

Printed in 1532, folio, in Roman type, edited by Dr. John Guinter, of Andernach. Rare first Latin edition; the original Greek edition had been published by Aldus in 1528. Paul of Aegina (625-690) was a capable surgeon and gave a good description of trephining, tonsillectomy and other operations. The book was printed by Simon de Colines, of Paris, and has the press device of Geoffroy Tory on the title page.

# OPAVLI AEGINE

TAE OPVS DE RE MEDICA, NVNC PRIMUM INTEGRVM LATINITATE DONATVM,  
PER IOANNEM GVINTERIVM ANDERNACVM, DOCTOR  
REM MEDICVM.



PARISIIS  
Apud Simonem Colinzum.

1 5 3 2

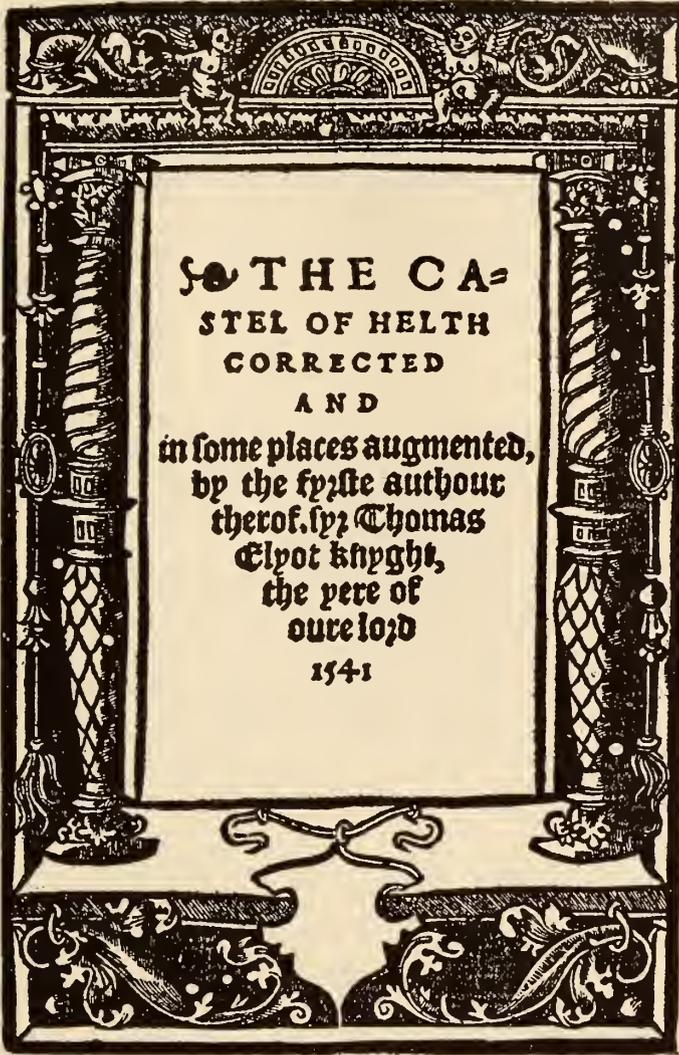
CVM PRIVILEGIO REGIO.

## THE CASTEL OF HELTH

SIR THOMAS ELYOT

1490(?)·1545

Printed in 1541, quarto, two volumes, bound in one, with block letter. The Latin original of this work had appeared in 1534. Sir Thomas Elyot was an intimate friend of Sir Thomas More, the author of *Utopia*. He was one of the men of wide culture and great learning at the court of Henry VIII. His study of medicine in youth enabled him to write the *Castel of Helth*. He held successively the positions of Clerk of the Privy Council, Ambassador, High Sheriff, and Member of Parliament, and produced other works of importance as well as compiling a Latin-English dictionary.



## VESALIUS' EPITOME

ANDREAS VESALIUS

1514-1564

Printed in 1543, folio. This is one of the rare books on anatomy and contains 27 full-page woodcuts. The first twelve sheets are printed on both sides and the last two leaves on one side, so they can be cut and pasted together, making complete figures. He also published six anatomical plates, *Tabulae Anatomicae*, which were printed in Venice in 1538.

A second edition of the *Anatomy* appeared in 1555; a third edition in 1568 with one hundred and eighty woodcuts. Some are full pages, illustrating the skeleton, muscles, veins, arteries, and dissecting instruments. In 1725 the Boerhaave edition was published at Leyden. It is very much sought after by collectors.

Vesalius was of German extraction, and a pupil of Jacobus Sylvius. He was a prosector at Padua for five years and taught dissection there, later going to Pisa and Bologna. Afterwards he became court physician, and finally came to his death on the island of Zante, while making a pilgrimage to the Holy Land.



ANDREAE VESALII  
BRUXELLENSIS, SCHOLAE  
medicorum Paraunae professoris, suorum de  
Humani corporis fabrica librorum  
EPITOME.

CVM CAESARE  
M. A. Galliarum Rege, ac Senatus Vrbis gra-  
tia et privilegio, et in diplomate legitime confirmatus.

## THE ART OF MEDICINE

AURELIUS CORNELIUS CELSUS

53 B. C.-7 A. D.

Printed in Basle by John Oporinus, 1552, folio, consisting of eight books bound in one volume, edited by William Pantinus Tiletanus. It has a woodcut initial letter with an errata sheet before the index. Galen, Aristotle, Pliny, Sophocles, Hippocrates, Plutarch, and Xenophon are all quoted in the text. One book is on preventive medicine; one on diet for fever patients; one on the location of the internal organs of the human body; one on surgery; and one on diseases of the eyes and hair.

# AVRELII CORNE lij Celsi, de arte Medica libri

o<sup>cto</sup>, multis in locis iam emendatiores longè,  
quàm unquam antea, editi.

**GVLIELMI PANTINI TILETA-**

*NI, MEDICI BRVGENSIS, AMPLISSIMI ATQVE  
eruditissimi in duos quidem priores libros Commentarij, & in reliquos  
Annotationes breuiore, sed qua iusti Commentarij uicem,  
sicubi rei difficultas requirebat, explere  
posse uideantur.*

Accessit quoq; rerum & uerborum in hisce omnibus  
memorabilium locupletis. Index.



Cum gratia & priuilegio Imperiali ad quin-  
quennium.

**BASILEAE, PER IOAN-**  
*nem Oporinum.*

*DE RE ANATOMICA*  
MATTEO REALDO COLUMBO  
1494-1559

Printed in 1559, folio, at Venice. The book is thought to have been plagiarized from the works of Servetus and Vesalius. Columbo (also known as Realdus Columbus) is spoken of as the discoverer of the lesser circulation. He succeeded Vesalius as Professor of Anatomy at Padua; later he taught at the University of Pisa and Rome. He died while this book was in the process of publication.

The engraved title page represents the author, with a bald head and a long beard, in the act of dissecting a cadaver. Later octavo editions: 1562, Paris; 1572, Paris; 1590, Frankfort; 1593, Frankfort; 1599, Frankfort; 1667, Leyden (in German translation). A folio, 1669, Frankfort.



## THE BYRTH OF MANKYNDE

THOMAS RAYNALDE

Flourished About 1565

Printed by Jiggs in 1560, octavo, with initial woodcut letters. The work is a fine example of early printing. It contains three books, and a prologue to women readers. The first deals with the anatomical structures of women; the second with dangers and difficulties of obstetrics; the third, with the new born infant.

The book is very rare; there are only about three known copies. It was first issued in 1545 at London, and is a translation from the *Rosengarten* by Eucharius Rosslin, written in 1513. Rosslin's work was mainly a compilation from the works of Soranus of Ephesus, who was a leading authority on obstetrics of the second century.

**T**he Byrth of  
mankynde, otherwyle na-  
med the Womans  
Booke.

Newly set foorth, corrected, and  
augmented: whose contentes ye  
may reade in the Table of the  
Booke, and most playne-  
ly in the Pro-  
logue.

By Thomas Raynalde  
Physition.

1560.

## COLLECTED WORKS OF PARÉ

AMBROISE PARÉ

1510(?) - 1590

Printed in 1575, folio. The date on the title page has been altered from 1575 to 1599, according to the Surgeon General's Library, from which the original of this facsimile was obtained.

Paré is ranked among the great French surgeons of the 16th century. He was first apprenticed as a barber-surgeon and then studied at the Hotel Dieu for three years. He served as an army surgeon and became an authority on gunshot wounds; substituting ligatures for hot irons and boiling oil in amputations. For advocating the procedure of ligation he received bitter criticism from contemporary surgeons.

Among other valuable editions are the following: 2nd edition, French, 1579; 3rd edition, 1582; 4th edition, French, 1582 (the last one published during the lifetime of Paré); 5th edition, 1598; 6th edition, 1607; 7th edition, 1614; 8th edition, 1628; 9th edition, 1633; 10th edition, 1641; 11th edition, 1652; 12th edition, 1664; 13th edition, 1685 (the 9th to 13th editions inclusive were printed at Lyons and appeared in French). The first Latin edition appeared in folio, 1594; later Latin editions appeared as follows: 1617, 1634, 1665, 1678. The first German edition appeared in 1600.



LES  
OEUVRES  
de M. Ambroise Paré  
CONSEILLER, ET  
PREMIER CHIRUR-  
GIEN DU ROY.

Avec les figures & portraits tant de  
l'Anatomie que des instrumens  
de Chirurgie, & de plu-  
sieurs Monstres.

*Le tout divisé en vingt six liures,  
comme il est contenu en la  
page suivante.*

A PARIS,  
Chez Gabriel Buon.

1599

*Avec Privilege du Roy.*

## DE MOTU CORDIS

WILLIAM HARVEY

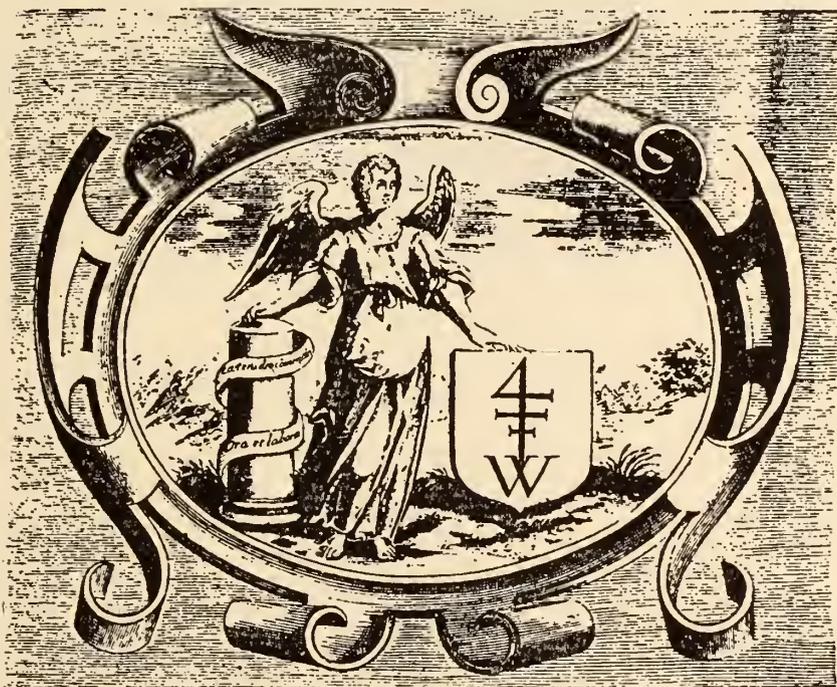
1578-1657

Printed in 1628, small quarto, containing about eighty pages with a dedication to Charles I. A second great work was published in 1651: *De Generatione Animalium*.

Harvey studied at Padua from 1599 to 1603, having received his Arts degree at Cambridge in 1597. The discovery of the circulation of the blood came about after a study of all the various theories and proven ideas by experimental vivisection. This important fact was the beginning of physiology, and a great event in the annals of medical history. It was shown that the blood circulated through the arteries and veins due to the mechanical pump-like action of the heart.

EXERCITATIO  
ANATOMICA DE  
MOTV CORDIS ET SAN-  
GVINIS IN ANIMALI.

BVS,  
GVILIELMI HARVEI ANGLI,  
*Medici Regii, & Professoris Anatomia in Col-  
legio Medicorum Londinensi.*



FRANCOFVRTI,  
Sumptibus GVILIELMI FITZERI.  

---

ANNO M. DC. XXVIII.

## POPULAR ERROURS

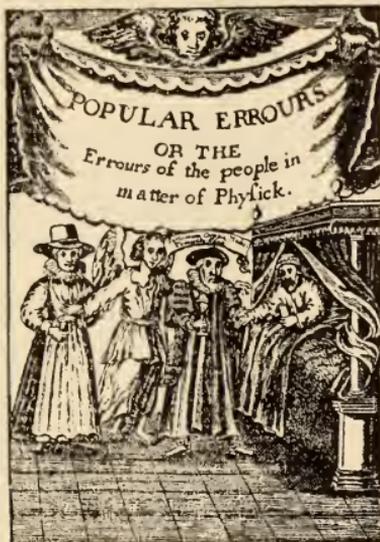
JAMES PRIMROSE

Died 1659

First written in Latin by James Primrose, translated into English by Robert Wittie in 1651, octavo. Divided into four books:

1. "Treating Concerning Physicians."
2. "Of the Errours about Some Diseases, and the Knowledge of Them."
3. "The Errours about the Diets, as well of the Sound as of the Sick."
4. "The Errours of the People about the Use of Remedies."

There is some account of the Anatomical Cup, also two poems written by Andrew Marvell.



London  
Printed by W. Willson for Nicolas Bourne at the  
South Entrance of the Royall Exchange 1651  
*T. C. de la Roche*

## HIPPOCRATES' APHORISMS

HIPPOCRATES

460-370 B. C.

First edition of the English translation printed in 1664 with a rubricated title page and a frontispiece of Hippocrates by Anuce Foesius. This is the most important edition of Hippocrates before the one in ten volumes which was published by Litrée in the middle of the last century.

Hippocrates is known as the "Father of Medicine." He dissociated medicine from theurgy and philosophy; his description of some diseases might be placed in any modern text-book. Other editions of Hippocrates are: *Opera Omnia*, Latin text, edited by Fabius Calvus, 1525, folio; *Edito Princeps*, a Greek text published by Aldus at Venice, 1526. Many other editions have been issued in other languages.

THE  
EIGHT SECTIONS

OF

HIPPOCRATES APHORISMES

Review'd and Rendred into *English*:

According to the Translation of *Arcutus Fufius*,  
Digested into an exact and methodical form.

AND

Divided into several *convenient Distinctions*,  
and every *Distinction* into several *Chapters*,  
wherein every *Aphorisme* is Reduced to its  
*proper Subject*.

Whereby the Reader may easily find out  
any desired *Aphorisme* without the tedious  
Revolution of the whole Work.

Wherein also many *Aphorismes* are signifi-  
cantly interpreted which were neglected in the  
former Translation.

*The next Page will shew the Contents of every Distinction.*

---

- - *Facies non omnibus una*  
*Nec diversa tamen.* Ovid. *Metam.*

---

Licensed July 14. 1664.

Roger L'Estrange.

---

London, Printed by W. G. for Rob. Cross, at the Crown in  
Chancery-Lane, 1665.

# HISTOIRE DE LA MEDECINE

DANIEL LE CLERC

1652-1728

Printed in 1729, octavo, rubricated, with engraved frontispiece, written in French by Daniel Le Clerc, who wrote, according to Garrison, the first large history of medicine in 1696. The first English edition was issued in 1699. The facsimile is taken from a revised edition. Le Clerc was the son of a physician and studied at Paris and Montpellier.

# HISTOIRE DE LA MEDECINE,

Où l'on voit l'Origine & les Progrès de cet Art, de Siècle en Siècle; les Sectes, qui s'y sont formées; les noms des Médecins, leurs découvertes, leurs opinions, & les circonstances les plus remarquables de leur vie.

Par DANIEL LE CLERC,

Docteur en Médecine.

*Nouvelle Edition, revue, corrigée, & augmentée par l'Auteur en divers endroits, & sur tout d'un Plan pour servir à la Continuation de cette Histoire depuis la fin du Siècle II. jusques au milieu du XVII.*

P R E M I E R E P A R T I E.



A L A H A T E,

Chez I S A A C V A N D E R K L O O T.

M. D. CCXXIX.

## DE L'AUSCULTATION MEDIATE

RENÉ THÉOPHILE HYACINTHE LAËNNEC

1781-1826

Published in 1819, octavo, two volumes, in boards, the first two editions numbering 3,500 copies. It treats of the auscultation of the lungs and heart. Laennec began the study of medicine in Nantes in the latter part of the 18th century, when only fourteen years and seven months of age. He later studied in the University of Paris, and became a very distinguished internist and did early work in the diagnosis of tuberculosis. He devised the stethoscope in 1819. *L'Auscultation* was published in 1819 and translated into several languages and was the beginning of the diagnosis of diseases of the chest by auscultation. It passed through five French editions, 1819, 1826, 1831, 1837, 1879; two Belgian editions, 1828, 1834; seven English translations, 1821, 1827, 1829, 1834, 1838, 1846, 1923; four American editions, 1823, 1830, 1838; three German editions, 1822, 1832, 1839; also an Italian translation in four volumes, 1833, 1836.

DE  
L'AUSCULTATION  
MÉDIATE,

OU

TRAITÉ DU DIAGNOSTIC DES MALADIES  
DES POUMONS ET DU COEUR,

FONDÉ PRINCIPALEMENT SUR CE NOUVEAU  
MOYEN D'EXPLORATION.

PAR R. T. H. LAENNEC,

D. M. P., Médecin de l'Hôpital Necker, Médecin honoraire  
des Dispensaires, Membre de la Société de la Faculté de  
Médecine de Paris et de plusieurs autres sociétés nationales  
et étrangères..

---

Μίγα δὲ μέρος ἡγεῖται τῆς τέχνης εἶναι  
τὸ δύνασθαι σκοπεῖν.

Pouvoir explorer est, à mon avis, une  
grande partie de l'art. *Hist., Epid. III.*

TOME SECOND.

---

A PARIS,

CHEZ J. - A. BROSSON et J. - S. CHAUDÉ, Libraires,  
rue Pierre-Sarrazin, n° 9.

---

1819.



ENGLISH LITERATURE



## ENGLISH LITERATURE

1550-1895



STUDY of rare books must necessarily include a large number of books by English authors, because of their literary value, their typography, or their historical significance. This chapter is made up of a selected list of books by such men as Shakespeare, Spenser, Milton, Dryden, Goldsmith, Scott, Dickens, and many others, because they occupy an important place in English letters.

The choice of titles has been determined to a large extent by the prominence they have attained in the book trade, and in literary circles. This selection may not meet with the approval of all students of the subject, although it does contain many of the outstanding masterpieces of English literature.

## THE VISION OF PIERCE PLOWMAN

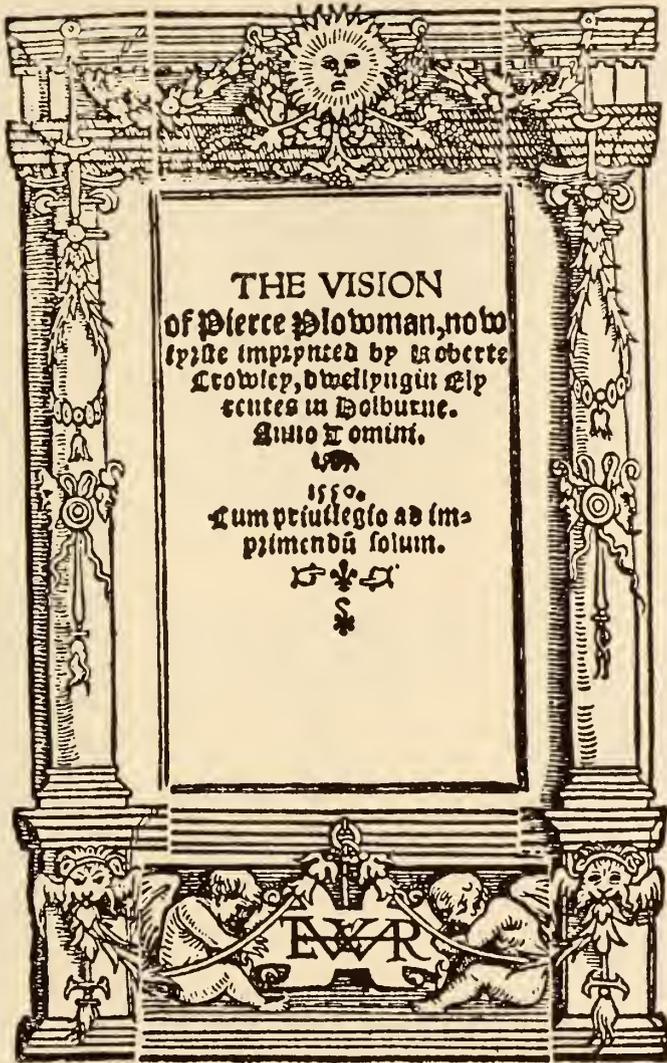
Formerly Attributed to  
WILLIAM LANGLAND  
1330(?)·1400(?)

Printed in 1550, quarto, by Robert Crowley, who was also a writer of distinction. There were two other printings in the same year, the second bearing the words "nowe the seconde tyme imprinted," and the third, having the name "Crowley," spelled "Crowlye." The third is the least correct of these editions.

*Piers the Plowman* was composed in the latter half of the 14th century. The poems were popular from the beginning. They are the most vivid and trustworthy source for the social and economic history of the time.

Skeat and Jusserand attributed all three versions of the poem (the so-called A-text, B-text and C-text) to the one author, whom they designated as William Langland (or Langley), but we can find no historical record of such a person.

On the basis of differences in mental quality, interest, style and diction, Professor Manly of the University of Chicago has been able to distinguish the work of five different authors, the last four supplementing or expanding the work of the author of the A-text.



## THE ARTE OF RHETORIKE

SIR THOMAS WILSON

1525(?)·1581

Printed in 1553, quarto, reprinted in 1584, with a woodcut title. Thomas Wilson lived abroad during the reign of Mary; he was imprisoned and tortured for heresy, which was alleged by the Inquisitor of Rome to have been contained in his book.



**THE ARTE**  
of Rhetorike , for the  
use of all suche as are studi-  
ous of Eloquente , sette  
foorthe in Englishe , by  
**THOMAS**  
Wilson.  
1553.

*And now newly set forth &  
gaine, with a Prologue  
to the Reader.*  
1567.

*Imprinted at London,  
by Ihon Kingston.*  
1584.

## SONGES AND SONETTES

HENRY HOWARD

1517(?)·1547

Printed in quarto, 1557, by Richard Tottel, after whom it is called *Tottel's Miscellany*. Six editions were issued between 1557 and 1574. A fourth edition, dated 1565, agrees with the second and is the most perfect. The eight early editions are very rare and appeared as follows:

Second Edition, Quarto .....	1557
Third Edition, Quarto .....	1559
Fourth Edition, Octavo .....	1565
Fifth Edition, Octavo .....	1567
Sixth Edition, Octavo .....	1574
Seventh Edition, Octavo .....	1585
Eighth Edition, Octavo.....	1587

**SONGES AND SONETTES,**  
*written by the right honorable Lorde  
Henry Haward late Earle of Sur-  
rey, and other.*

*Apud Ricardum Tottel  
Cum priuilegio ad impri-  
mendum solum.  
.1557.*

THE FIRST VOLUME OF THE CHRONICLES OF  
ENGLAND, SCOTLANDE AND IRELANDE

RAPHAEL HOLINSHED

1500-1580(?)

Published in 1557, folio, two volumes, with woodcut illustrations and a map of Edinburgh. The first was known as the Shakespeare edition, and was used in the preparation of his historical plays. The figure of the mermaid on the title page is the press device of Reginald Wolf.

1577.

THE  
Firſt volume of the  
*Chronicles of England, Scot-*  
*lande, and Irelande.*

CONTEYNING,

The deſcription and *Chronicles* of England, from the  
firſt inhabiting into the ſecond;  
The deſcription and *Chronicles* of Scotland, from the  
firſt originall of the *Scottiſh* Nation, till the year  
of our Lord 1571.  
The deſcription and *Chronicles* of Irelande, likewiſe  
from the firſt originall of that Nation, until the  
year 1567.

Faithfully gathered and ſet forth, by  
Raphaell Holinſhed.

AT LONDON.  
Imprinted for George Biſhop.



God ſave the Queene.

## A MYRROURE FOR MAGISTRATES

WILLIAM BALDWIN

Flourished 1547

THOMAS SACKVILLE

1536-1608

Printed in 1559, quarto, by Marshe and contained nineteen tragedies. The woodcut border of four pieces and ornamental letters on the title page of the second edition are the same as used by John Byddell in the translation of the Bible in 1539.

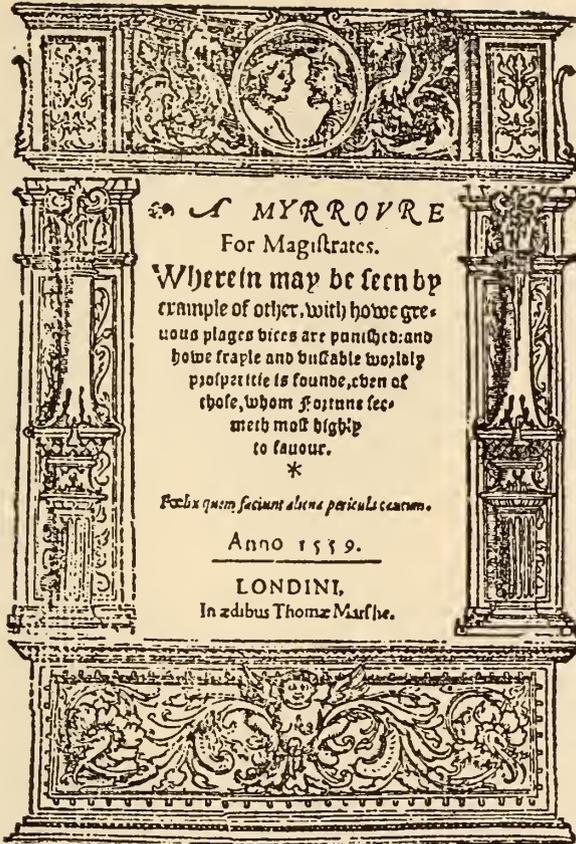
William Baldwin was a ballad-monger and the author of a witty satire *Beware the Cat*.

Thomas Sackville, inspired partly by Dante and Virgil, and partly by Boccaccio, formed the idea (about 1557) of a visitation to the lower regions, where the poet was to talk with the most tragic figures of English history. He wrote the introduction and the dialogue with Richard III's Buckingham.

It has been doubted that Sackville was one of the partners of the original design, "As he was only 18 years of age when the first edition of the *Myrroure* was being printed."

The work was then turned over to George Ferrers and William Baldwin, two court poets, who as minstrels were mere journeymen. These two worked on Sackville's project according to contract, and published it as *A Mirroure for Magistrates*.

It extends in its most recent editions from the time of Albanact (1085 B. C.) to that of Queen Elizabeth, covering more than 1,400 closely printed pages. The stories deal with misfortune and wickedness in high places.



A MYRROVRE

For Magistrates.

Wherein may be seen by  
example of other, with howe gre-  
uous plages vices are punished: and  
howe fragile and vnsustainable woꝛldly  
prosperitie is founde, euen of  
those, whom Fortune sec-  
meth most highly  
to fauour.

\*

*Felix quem faciunt aliena pericula caecum.*

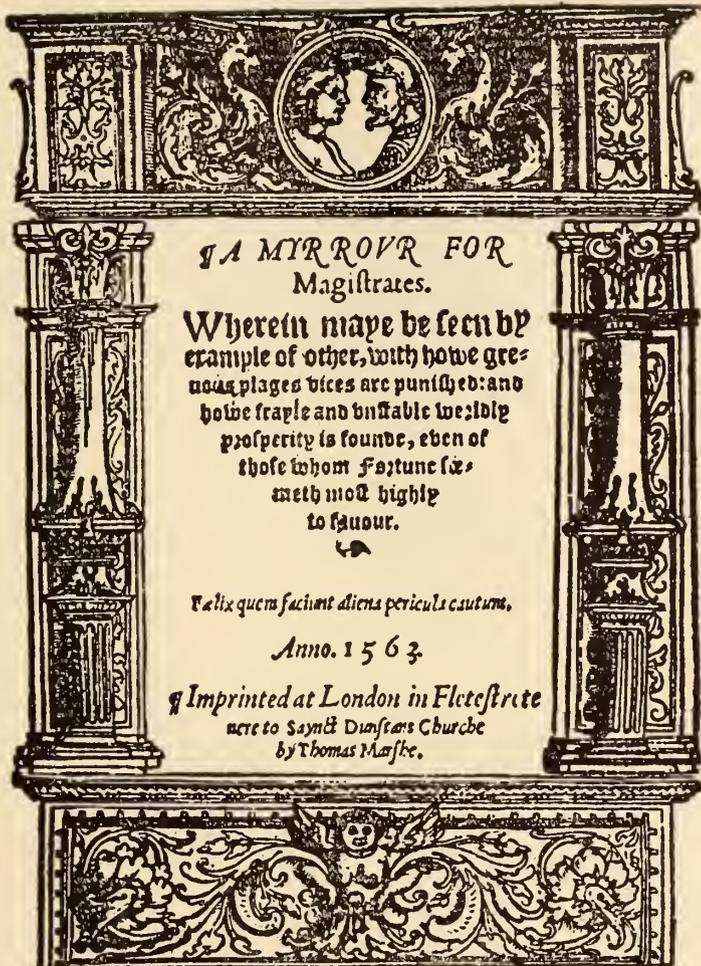
Anno 1589.

LONDINI,  
In zdibus Thomæ Marshæ.

A MYRROUR FOR MAGISTRATES

1563

Title page of the second edition.



A MYRROVR FOR  
Magistrates.

Wherem maye be seen by  
example of other, with howe gre-  
uous plages vices are punished: and  
howe scaple and vntable we:ldly  
prosperity is founde, euen of  
those whom fasytune seruethe  
most highly  
to fauour.

*Talis quem faciunt aliena pericula cautum.*

Anno. 1563.

Imprinted at London in Fleetstreet  
nere to Saynt Dunstons Church  
by Thomas Maske.

# THE TRAGIDIE OF FERREX AND PORREX

THOMAS NORTON

1532-1584

THOMAS SACKVILLE

1536-1608

Printed in quarto as the first authorized edition, without date, about 1570. It was the first tragedy written in English and first appeared with the title *The Tragedie of Gorboduc*, octavo, 1565. The tragedy, somewhat resembling Shakespeare's *King Lear*, grows out of King Gorboduc's dividing his kingdom between his two sons Ferrex and Porrex.

¶ The Tragidie of Ferrex  
and Porrex,

set forth without addition or alte-  
ration but altogether as the same was shewed  
on stage before the Queenes Maiestie,  
about nine yeares past, *vz.* the  
xviij. day of Ianuarie. 1561.  
by the gentlemen of the  
Inner Temple.

Seen and allowed. &c.

Printed at London by  
John Daye, dwelling ouer  
Aldersgate.

## EUPHUES THE ANATOMY OF WIT

JOHN LYLY

1553(?)·1606

Printed in 1578, quarto, by Thomas Wate, or East, without a date. About fifteen editions appeared between the years of 1579 and 1636; a great deal of uncertainty exists concerning the various ones. C. Warwick Dond believes that the copy in the British Museum and the one in Trinity College, Cambridge, are the first edition.

The second edition contains the following: "To my verie good friends and Gentlemen Scholers of Oxford." A third edition has the date 1579. There are also some copies with the date of 1581 without a printer's name. Some other collected works of Lyly's are: *Sapho and Phao*, 1584; *Midas*, 1592; *The Woman in the Moon*, 1597; *Six Court Comedies*, 1632.

E V P H V E S.  
THE ANATOMY  
*of Wit.*

Verie pleasant for all  
*Gentlemen to reade,*  
and most necessary to  
remember.

*Wherein are contayned the*  
delightes that wit followeth in  
*his youth, by the pleasantnesse of loue,*  
and the happinelle he reapeth  
in age, by the perfectnes  
of wisedome.

*By Iohn Lylie, Maister of Art.*

Corrected and augmented.

AT LONDON  
Printed for Gabriell Cawood,  
dwelling in Paules Church-yard.

# THE COUNTESSE OF PEMBROKES ARCADIA

SIR PHILIP SIDNEY

1554-1586

Printed in quarto, begun in 1580 and finished in 1583. It was distributed as a manuscript among the friends of the author, who did not wish to have it printed. When he lay dying he requested that it be burned. The Coat of Arms of the Sidney family appears on the title page.

THE  
COVNTESSE  
OF PEMBROKES  
ARCADIA,

WRITTEN BY SIR PHILIPPE  
SIDNEL



LONDON  
Printed for William Ponsonbie.  
*Anno Domini, 1590.*

## THE FAERIE QUEEN

EDMUND SPENSER

1552(?)·1599

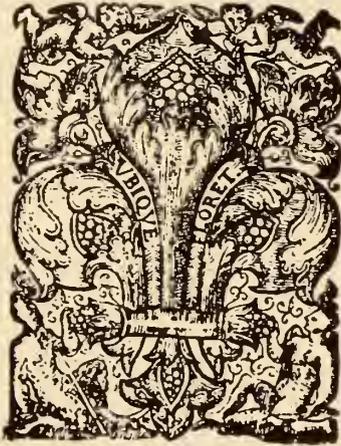
*The Faerie Queene* was printed in two volumes, quarto, 1590. Spenser's name does not appear on the title page, but is in the dedication, which reads as follows: "To the Most Mightie and Magnificent Empresse Elizabeth . . ." and is signed "Her most humble servant, Ed. Spenser."

The device on the title page is that of John Wolfe, who used the mark of the Florentine lily. At the beginning of each chapter is a printer's ornament surrounding a verse. A woodcut representing St. George and the Dragon is found at the end of the first book.

The first issue of the first edition has a space left on page 332 for insertion of Welsh words, which were forgotten by the printer, and has four unpagged leaves of complimentary sonnets after the errata in the first volume.

# THE FAERIE QVEENE.

Disposed into twelue books,  
*Fashioning*  
XII. Morall vertues.



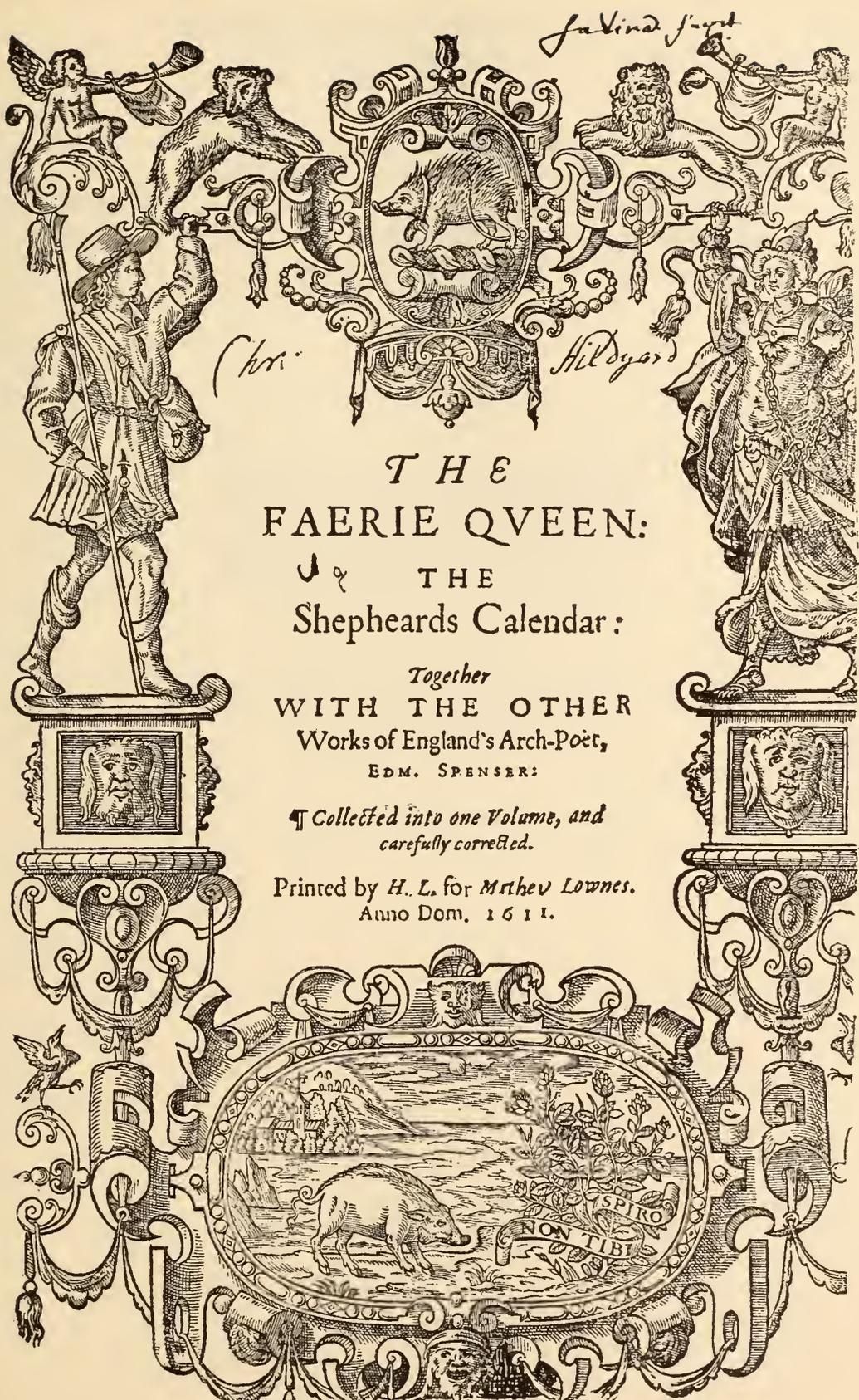
LONDON  
Printed for William Ponsonbie.  
1590.

## THE FAERIE QUEEN

EDMUND SPENSER

1552(?) - 1599

A valuable and scarce edition in small folio of *The Faerie Queen*, together with *The Shepherds Calendar* and other works of Spenser. Appeared in 1611.



*J. G. Smith*

*Chr.*

*Hilgard*

THE  
FAERIE QVEEN:  
OF  
THE  
Shepherds Calendar :

Together  
WITH THE OTHER  
Works of England's Arch-Poët,  
EDM. SPENSER:

¶ Collected into one Volume, and  
carefully corrected.

Printed by H. L. for M<sup>rs</sup>hev Lownes.  
Anno Dom. 1611.



## ESSAYES RELIGIOUS MEDITATIONS

FRANCIS BACON

1561-1626

Printed in 1597, octavo. This was the first time the word *essay* made its appearance on the title page of an English book.

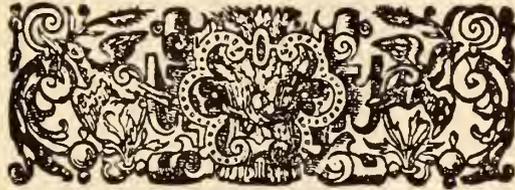
Another edition printed in the same year is also rare, although the second edition (London, 1598), is thought to be the rarest one. Other editions appeared as follows: Octavo, 1606; octavo, 1612.

# Essayes.

Religious Meditations.

Places of perswasion and  
disswasion.

Seene and allowed.



AT LONDON,  
Printed for Humfrey Hooper, and are  
to be sold at the blacke Beare  
in Chauncery Lane.

1597.

## THE WEAKEST GOETH TO THE WALL

ANTHONY MUNDAY (?)

1553-1633

Printed in 1600 in small quarto, paper covers. It is an exceedingly rare play, and only about four copies are known.

The comedian, Anthony Munday, was one of the most typical of the lesser Elizabethan dramatists. He was a Londoner, and had had some experience as an actor before he was apprenticed in 1576 to John Alede, the stationer and printer. In his earlier life he wrote ballads so well that by 1592 he thought he had a monopoly of the art. He translated French romances, such as *Amadis de Gaule* and *Palmerin of England*. Besides this he wrote plays. In Henslowe's diary, Munday is mentioned in connection with fifteen or sixteen plays between December, 1597, and December, 1602.

THE  
VVEAKEST  
goeth to the Wall.

*As it hath bene sundry times plaide by the right ho-  
nourable Earle of Oxenford, Lord great  
Chamberlaine of England  
his seruants.*



L O N D O N

Printed by Thomas Creede, for Richard  
Oliue, dwelling in Long Lane.

1 6 0 0 .

AL FOOLES

GEORGE CHAPMAN

1559-1634

Printed in quarto, 1605, "a comedy presented at the Black Fryers." Chapman is better known by his translation of Homer, which was the first one in English. His tragedies and comedies rank among the best produced by the minor dramatists of the Shakespearian period.

AL  
FOOLES

A  
Comedy, Presented at the Black  
*Foyers, And lately before*  
his Maiesie.

Written by *George Chapman.*



AT LONDON,  
*Printed for Thomas Thorpe.*  
1 6 0 3.

# THE WHOLE WORKS OF HOMER

GEORGE CHAPMAN

1559-1634

Printed in 1614, folio, for Nathaniell Butter, who, with John Busby, published Shakespeare's *Lear*. Butter, by consent of Samuel Masham, had printed a small folio of Homer, in twelve books, with an engraved title page by William Hole, in 1609; and entered the translation of Chapman for copyright, November 2, 1614, and published the *Iliad and Odyssey* together, using as a general title page the engraved title of the *Iliad*. Some copies have the title page of the *Odyssey*, which showed the poet in the company of laurel-crowned spirits whose ethereal forms were expressed in stipple, and the following legend, *Solus sapit hic homo. Reliqui vero, Umbrae mouentur*. Above, the title is supported by two cupids; below, are seated the figures of Athene, and Ulysses with his dog. In some of the volumes Butter had a portrait of Chapman on the verso of the title page.

Mulciber in Troiam,

pro Troia stabat Apollo.



THE  
 WHOLE WORKS  
 OF  
 HOMER;  
 PRINCE OF POETTS

In his Iliads, and  
 Odysses.

Translated according to the Greek.

By  
 Geo: Chapman.

De Ili: et Odiss:

Omnia ab his et in his sunt omnia:

sive beati

Te decor eloquij, scilicet reru pondera  
 tanqunt.

Angel: Pol:

At London printed for Nathaniell Butter.

William Hole sculp:



ACHILLES



HECTOR

Qui Nil mo-  
 litur Ineptè

# SHAKE-SPEARES SONNETS

WILLIAM SHAKESPEARE

1564-1616

Printed in 1609, quarto; two issues of the first edition differ in the length of the imprint on the title page. Sonnets 138 and 144 appeared in the *Passionate Pilgrim*, 1599 and 1612. The 1640 edition has poor text arrangement.



# SHAKE-SPEARES

## S O N N E T S.

Neuer before Imprinted.

---

---

AT LONDON  
By *G. Eld* for *T. T.* and are  
to be folde by *John Wright*, dwelling  
at Christi Church gate.  
1609.

JULIUS CAESAR  
WILLIAM SHAKESPEARE  
1564-1616

The facsimile here reproduced is the fifth quarto, or the fourth undated edition, and contains sixty-four pages. *Julius Caesar* was first printed in the folio of 1623, and was not printed separately until 1684. The first quarto printed was followed by four undated editions before the dated one of 1691.

Julius Cæsar:  
A  
TRAGEDY.  
As it is now ACTED  
AT THE  
Theatre Royal.

---

WRITTEN BY  
*WILLIAM SHAKESPEARE.*

---



---

L O N D O N,

Printed by *H. H. Jun.* for *Hen. Herringman*, and *R. Bentley* in  
*Russel-street* in *Covent-Garden*, and sold by *Joseph Knight* and  
*Francis Saunders* at the *Blew-Anchor* in the *Lower Walk* of the  
*New-Exchange* in the *Strand*.

## COMEDIES, HISTORIES & TRAGEDIES

WILLIAM SHAKESPEARE

1564-1616

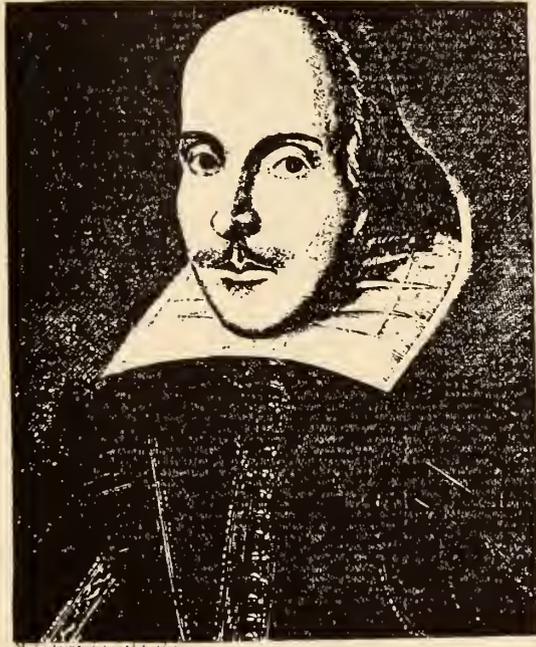
The first folio appeared in 1623, and the printers were Isaac Jagard and Ed. Blount. It contained thirty-six plays, including sixteen unpublished ones, which was a complete collection except for *Pericles*. They were collected and published by John Heming and Henry Condell, and other fellow actors and friends of Shakespeare's. About five hundred copies were printed, of which only two hundred are known. The price when issued was one pound. The engraving of Shakespeare was made by Martin Droeshout, probably taken from a panel now at Stratford.

*Venus and Adonis* (1593) and *Lucrece* (1594) were the only works of Shakespeare published during his lifetime with his consent. The sixteen plays mentioned above were printed without his permission.

The second folio appeared 1632, with several variations in the title; the third folio in 1663, and the second issue of it in 1664; the fourth folio in 1685. There are many variations in the title pages and in the readings of the individual plays.

M<sup>r</sup> WILLIAM  
**SHAKESPEARES**  
COMEDIES,  
HISTORIES, &  
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N  
Printed by Isaac Iaggard, and Ed. Blount. 1623.

MACBETH, A TRAGEDY

WILLIAM SHAKESPEARE

1564-1616

Printed in 1674, quarto, 66 pages.

MACBETH,  
A  
TRAGÆDY.

With all the  
ALTERATIONS,  
AMENDMENTS,  
ADDITIONS,  
AND  
NEW SONGS.

---

---

*As it's now Acted at the Dukes Theatre.*

---

---

LONDON,

Printed for P. Chetwin, and are to be Sold  
by most Booksellers, 1674.

## THE HISTORY OF DON QUICHOTE

MIGUEL DE CERVANTES SAAVEDRA

1547-1616

The history of the valorous and witty Knight Errant, Don Quixote. First edition of the English translation was by Thomas Skelton in two volumes, quarto. Part I, printed about 1612, and Part II, 1615. Second edition printed in 1620; two volumes, quarto.

Cervantes was one of the greatest novelists and dramatists in the golden age of Spain's literature. He was the son of a surgeon, near Madrid. Cervantes served in the Spanish army; was wounded, taken prisoner, and kept in slavery at Algiers for three years before being ransomed (1580). During his captivity he began writing plays and poetry, which were not successful. His fame came after the publication of *Don Quixote*.



THE  
HISTORY OF  
DON-QUICHOTE.

*The first parte*

PRINTED FOR ED. BLOUNTE

## THE WORKES OF BENJAMIN JONSON

BENJAMIN JONSON

1573(?)·1637

Printed in 1616, folio. Some of the copies have separate printed titles for the plays, others have two or more woodcut borders.

There are variations in the first volume, some reading, "London, printed by William Stansby"; others, "London, printed by W. Stansby, and are to be sold by Rich: Meighen."

The works of Benjamin Jonson comprise his plays, poems, translations, and prose (1616-1631-1640). First folio edition has an engraved title by W. Hole. Among the names of the actors is that of "Will Shakespeare."



GVL

LOCVM TENEANT S

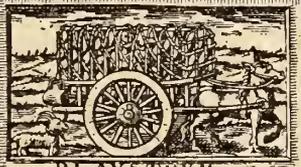
IOEN

THE  
WORKES  
OF  
Beniamin Jonson

— neque, me pot miretur turba  
laboro:  
Contentus paucis lectoribus.

LONDON  
printed by W  
Stansby, and are  
to be sold by  
Rich. Neighen

An<sup>o</sup> D. 1616.



## THE ANATOMY OF MELANCHOLY

ROBERT BURTON

1577-1640

Printed in 1621, quarto, with the interesting preface explaining the pseudonym, "Democritus Junior." "Democritus," as described by Hippocrates and Diogenes, was "A little wearyish olde man, very melancholy by nature, averse from company in his later times, and much given to solitarinesse."

There are three leaves at the end of the volume signed, "Robert Burton," and dated, "From my studie in Christ Church, Oxon, Decemb. 5, 1620."

There were eight folio editions during Burton's lifetime which appeared under the following dates: 1624-1628-1632-1638-1651-1652 and 1676. The ornaments of the book consist of head and tail pieces, a large initial, and woodcut head band. "The book was forgotten until revived by Dr. Johnson, who stated it was the only book that ever took him out of bed two hours sooner than he wished to rise."

THE  
ANATOMY OF  
MELANCHOLY,

*VVHAT IT IS.*

VVITH ALL THE KINDES,  
CAUSES, SYMPTOMES, PROG.  
NOSTICKES, AND SEVE.  
RALL CVRES OF IT.

IN THREE MAINE PARTITIONS  
with their feuerall SECTIONS, MEM-  
BERS, and SUBSEC-  
TIONS.

PHILOSOPHICALLY, MEDICI-  
CALLY, HISTORICALLY, OPE-  
NED AND CVT VP.

BY  
DEMOCRITVS *Junior.*

With a Satyricall PREFACE, conducting to  
*the following Discourse.*

MACROB.  
Omne meum, Nihil meum.

AT OXFORD,  
Printed by IOHN LICHFIELD and JAMES  
SHORT, for HENRY CRIPPS.  
*Anno Dom. 1621.*

THE ANATOMY OF MELANCHOLY

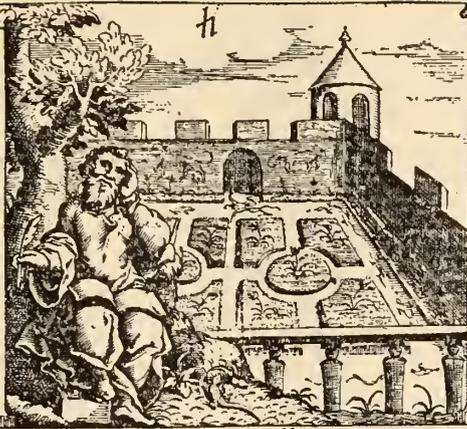
ROBERT BURTON

1577-1640

This fifth edition appeared in 1638, small folio, and contained an engraved frontispiece with a portrait of Burton.



Solitaria



Democritus Abderites



Solitudo



Inamorato

# THE ANATOMY OF MELANCHOLY

What it is, With all the kinds causes, symptoms, Prognosticks, & severall cures of it.

In three Partitions, with their severall Sections, members & sublections

Philosophically, Medicinally Historically, opened & cut up

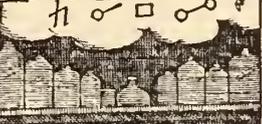
By

Democritus Junior

With a Satyricall Preface, conducing to the following Discourse.

The fifth Edition, corrected and augmented by the Author

Omne tulit punctum, qui miscuit utile dulci



Hypochondriacus



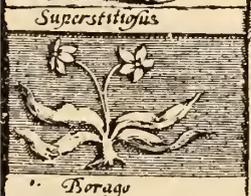
Superstitiosus



Democritus Junior



Mamaicus



Borago



C. l.

1638

Blava. fr.



Helleborus

## THE TRAGEDY OF THE DUTCHESS OF MALFY

JOHN WEBSTER

1580(?)·1625

Appeared in quarto in 1623 and was the only play of Webster's that was enacted on the stage, which was done for the first time in 1612. A list of actors is given on the reverse of the title page, among whom is Richard Burbage, who was an actor friend of Shakespeare's. Webster also published the following tragedies: *Appius and Virginia*, 1654, and *The White Devil*, 1612.

THE  
TRAGEDY  
OF THE DVICHESSE  
Of Malfy.

*As it was Presented priuately, at the Black-  
Friars; and publiquely at the Globe, By the  
Kings Maiesties Seruants.*

The perfect and exact Coppy, with diuerse  
*things Printed, that the length of the Play would  
not beare in the Prefexment.*

Written by *John Webster.*

Nota. — *Si quid* —  
— *Candidus Imperii non bis viere nascitur.*

---

LONDON:

Printed by NICHOLAS OSES, for JOHN  
WATERSON. and are to be sold at the  
signe of the Crowne, in Pauls  
Church-yard, 1613.

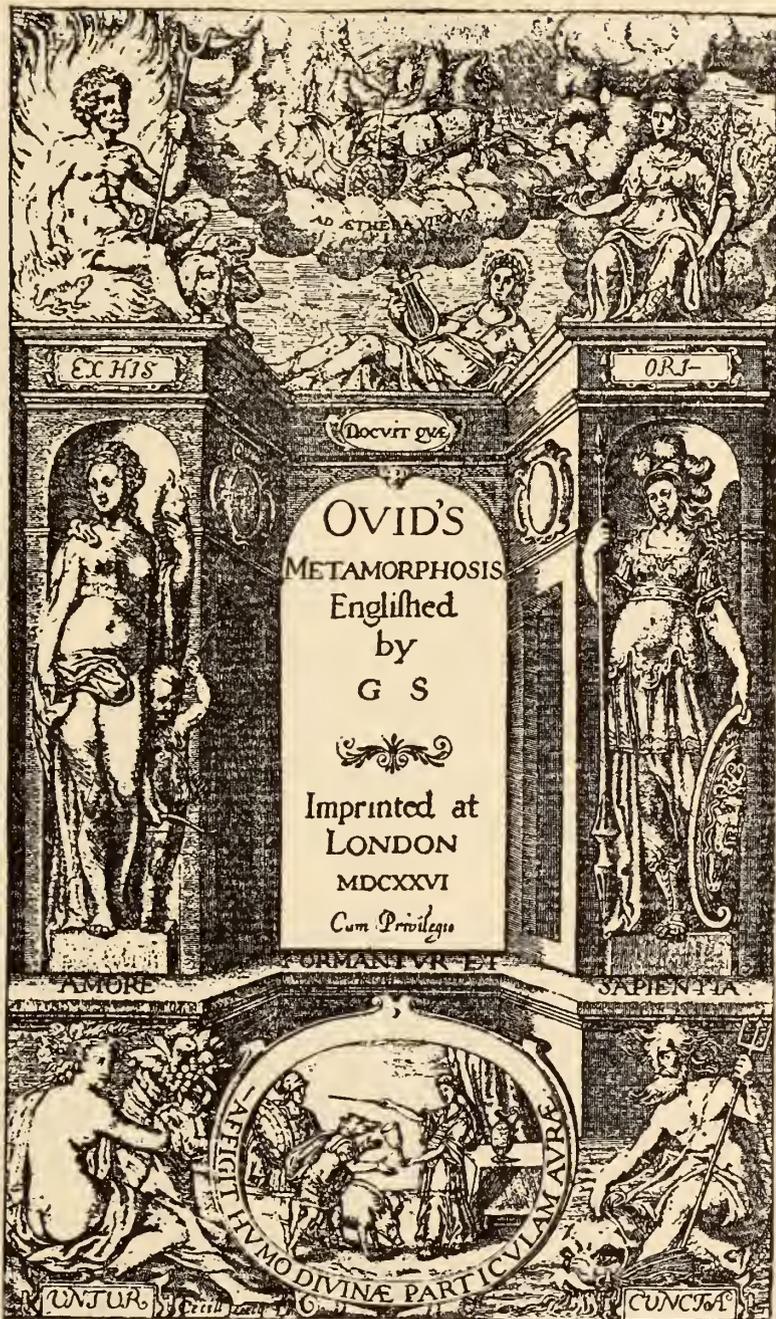
## OVID'S METAMORPHOSIS

GEORGE SANDYS

1578-1644

Printed in 1626, small folio, and was the first complete edition of this version; also includes the first elaborate poetical composition in America.

Sandys was the youngest son of Edwin Sandys, Archbishop of York. He entered Oxford in 1589; in 1610 he began his travels in the East; in 1612 he went to America with his brother-in-law, Sir Francis Wyatt. It seems to be certain that the first five books of his translation of Ovid's *Metamorphosis* had appeared in print before this visit, but no copy had been found up to 1911. Sandys, in his preface to the whole translation, published in 1626, implies that the work was done during his residence in Virginia; however, in a letter by Drayton, addressed to Sandys (composed in the winter of 1621-22), Drayton praises the first five books of the *Metamorphosis*, already translated, and begs his correspondent to "let's see what lines Virginia will produce." Sandys returned from Virginia about 1626, when the first complete edition of his Ovid was published.

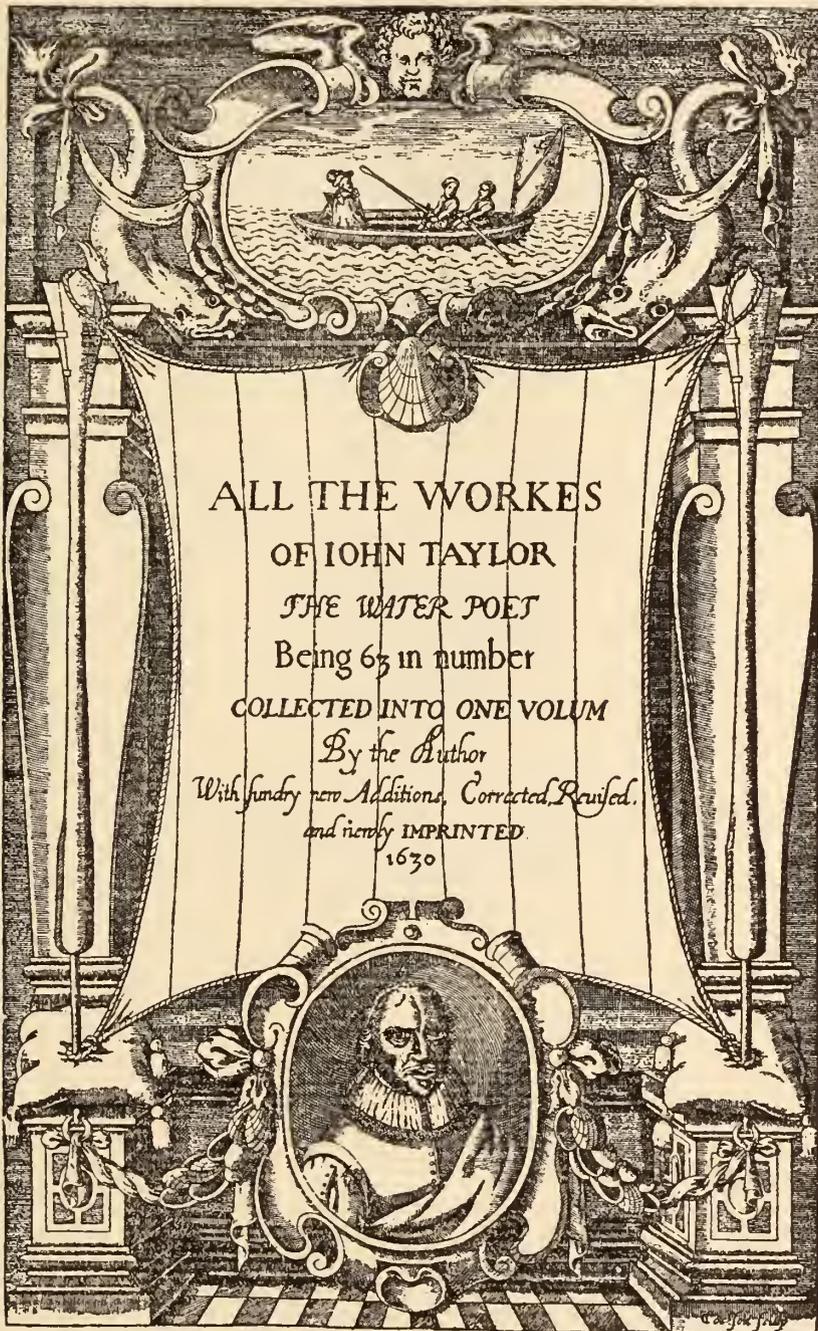


## ALL THE WORKES OF JOHN TAYLOR

JOHN TAYLOR

1580-1653

Printed in 1630, folio, and was thought to have been set up at the presses of four different printers. It was reprinted by the "Spenser Society" in 1868-1869. Taylor was a waterman, and collector of the wine fees for the Lieutenant of the Tower. In his writing there is a great deal illustrating the manner and the language of the age. Before the publication of his works he ran a ferry on the Thames between the north and south sides of the river. His chief business was with the theatre goers, and he carried from three to four thousand people in a single day.



ALL THE WORKES  
OF IOHN TAYLOR  
THE WATER POET  
Being 63 in number  
COLLECTED INTO ONE VOLVM

By the Author  
*With sundry new Additions, Corrected, Revised,  
and newly IMPRINTED.*  
1630

A NEW WAY TO PAY OLD DEBTS, A COMCÆDIE

PHILIP MASSINGER

1583-1640

Printed in 1632, quarto, by Elizabeth Purslowe, the widow of George Purslowe, who carried on the business of her husband. The press device is that of the Estiennes, the French printers.

This comedy was one of the most popular of Massinger's plays. He lived in poverty and died almost unknown.

---

---

A NEW WAY TO PAY  
OLD DEBTS  
A COMOEDIE

*As it hath beene often acted at the Phoenix in Drury-Lane, by the Queenes Maiesties seruants.*

The Author.

---

PHILIP MASSINGER.

---



LONDON,  
Printed by E. P. for Henry Seyle, dwelling in S.  
Pauls Church-yard, at the signe of the  
Tygers head. Anno. M. DC.  
X X X I I I

## THE BROKEN HEART

JOHN FORD

1586-1639

Published in 1633, quarto. The words *Fide Honor* are an anagram for Ford's name as is shown by the *Stationers' Register*. John Ford was an English dramatist, of whose life little is known, except that he was a member of the Middle Temple, and did not have to make his living by his pen. His principal plays are: *The Lovers' Melancholy*, printed in 1629; *'Tis Pity She's a Whore*, 1633; *The Broken Heart*, 1633; *Love's Sacrifice*, 1633; *The Lady's Trial*, 1639, and others. Some were in collaboration with Dekker and with Rowley.

THE  
BROKEN  
HEART.

---

A Tragedy.

---

ACTED  
By the KINGS Majesties Seruants  
at the priuate House in the  
BLACK-FRIERS.

---

*Fide Honor.*

---



LONDON:  
Printed by J. B. for HUGH BEESTON, and are to  
be sold at his Shop, neare the *Castle* in  
*Cornehill.* 1633.

# THE FAMOUS TRAGEDY OF THE RICH JEW OF MALTA

CHRISTOPHER MARLOWE

1564-1593

Printed in quarto, 1633, and entered in the *Stationers' Register* in 1594. Marlowe wrote the play not earlier than 1588. It was acted many times before it was issued by Thomas Heywood. Marlowe was one of the most original of English dramatists of Shakespeare's time. Other works written by him are: *Tamburlaine the Great*, 1590; *The Tragedy of Dido*, 1594; *The Troublesome Reign*, 1594; *Hero and Leander*, 1598; *The Massacre at Paris*, 1600; *The Tragical History of D. Faustus*, 1604; *Lust's Dominion*, 1657.

Marlowe was of a wild and fiery genius and died in an affray at a tavern, being slain by Ingram Frysar, on May 30, 1593.

*The Famous*  
**TRAGEDY**  
OF  
**THE RICH IEVV**  
OF *MALTA.*

**AS IT WAS PLAYD**  
**BEFORE THE KING AND**  
**QUEENE, IN HIS MAJESTIES**  
Theatre at *White-Hall*, by her Majesties  
Servants at the *Cock-pit.*

---

*Written by* **CHRISTOPHER MARLO.**

---



**LONDON,**

Printed by *I. B.* for *Nicholas Vauxsaur*, and are to be sold  
at his Shop in the Inner-Temple, neere the  
Church, 1633.

## THE TEMPLE

GEORGE HERBERT

1593-1633

Printed in 1633, 12mo. Two copies are known without date or title, but were supposed to have been issued before the 1633 edition, and have the following statement, "Late Oratour of the Universitie of Cambridge, are to be sold by Francis Green." The second edition adds the words "Stationer at Cambridge." There are two issues, one with and one without the name of Fr. Green. Another edition appeared the same year similar to the first edition except it had a different title page with the name of Fr. Green and a suppressed date.

Herbert was a pious country clergyman descended from the Earls of Pembroke, and the younger brother of Lord Herbert of Cherbury.

THE  
TEMPLE.  
SACRED POEMS  
AND  
PRIVATE EJACULATIONS.

By Mr. GEORGE HERBERT.

PSAL. 29.

*In his Temple doth every  
man speak of his honour.*



CAMBRIDGE:  
Printed by *Thom. Buck,*  
and *Roger Daniel,* printers  
to the University.  
1633.

## THE TEMPLE

GEORGE HERBERT

1593-1633

Printed in 1633, duodecimo. Two editions appeared in the same year, some copies have an undated title page. It was entered for license and was refused at first but finally accepted. Herbert was an English poet and in 1619 was a reader in rhetoric, and orator, at Cambridge University. None of his poems were published during his lifetime. Herbert, upon his death bed, was visited by Edmund Duncon, who was given the manuscript to be delivered to Nicholas Ferrar with these words:

Sir, I pray deliver this little book to my dear brother Ferrar, and tell him he shall find in it a picture of the many spiritual conflicts that have passed betwixt God and my soul . . . desire him to read it; and then, if he can think it may turn to advantage of any dejected poor soul, let it be made public; if not let him burn it, for I and it are less than the least of God's mercies.

The second edition appeared in octavo, 1633.

THE  
TEMPLE.

SACRED POEMS  
AND  
PRIVATE EJA-  
CULATIONS.

By Mr. GEORGE HERBERT.

PSAL. 29.

*In his Temple doth every  
man speak of his honour.*



CAMBRIDGL  
Printed by *Thom. Buck,*  
and *Roger Daniel,* printers  
to the University.  
1633.

POEMS BY J. D.

JOHN DONNE

1573-1631

Printed in 1633, quarto, by Miles Flesher, or Fletcher, successor to George Eld. He brought out the second edition in 1635, and the third in 1639, which is practically the same as the second. The poems printed in 1635 and 1639 contained John Donne's picture, at the age of eighteen, engraved by Marshall.

Some of the copies contained Marriot's note "The Printers to the Understanders." This is found printed on two extra leaves in later issues.

Some of the other works by Donne are: *An Anatomy of the World*, 1611; *The First Anniversary*, 1612; *A Sermon*, 1622; *Juvenilia*, 1633.

# P O E M S,

By J. D.

WITH  
E L E G I E S  
ON THE AUTHORS  
D E A T H.

---

---

LONDON.

Printed by *M. F.* for JOHN MARRIOT,  
and are to be sold at his shop in *St Dunstons*  
Church-yard in *Fleet-street.* 1633.

RELIGIO MEDICI  
SIR THOMAS BROWNE  
1605-1682

Printed in 1642, in duodecimo, for Andrew Crooke. The engraved title by William Marshall shows a hand from the clouds catching a man to prevent his falling from a high rock into the sea, with the legend *a coelo salus* (Salvation from Heaven).

Eleven editions appeared during Browne's lifetime. It was translated into Latin, Dutch, French, and German. Two anonymous editions appeared before the third, which was published in 1643; the latter was the first authorized edition and gives the following information:

A true and full copy of that which was most imperfectly and surreptitiously printed before under the name of *Religio Medici*.

The difference between the "true" and the "surreptitious" editions is in the form of some of the capital letters and number of pages. All three editions were issued by the same publisher, who used the same engravings.



*Printed for Andrew Crooke, 1642.*

## POEMS OF MR. JOHN MILTON

JOHN MILTON

1608-1674

Printed in 1645, octavo, two parts in one volume. Variation in last line of title page "Pauls" and "S. Pauls." This volume contained all the poems he had written up to the time of publication except the two following: *On the Death of a Fair Infant Dying of a Cough*, and *At the Vacation Exercise in the Colledge*.

It contained a portrait of Milton which was one of the earliest engravings of him. Appearing middle-aged in it, he wrote a Greek inscription under it, translated as follows:

That this likeness has been drawn by an unskillful hand, you would say at once, if you could see the original, but, my friends, as you cannot recognize the portrait, laugh at the misrepresentation of this botching artist.

# POEMS

OF

Mr. *John Milton*,

BOTH

ENGLISH and LATIN,  
Compos'd at several times.

---

*Printed by his true Copies.*

---

The SONGS were set in Musick by  
Mr. HENRY LAWES Gentleman of  
the KINGS Chappel, and one  
of His MAJESTIES  
Private Musick.

— *Baccare frontem*  
*Cingite, ne vati noceat mala lingua futuro,*  
Virgil, Eclog. 7.

---

*Printed and publish'd according to*  
ORDER.

---

LONDON,  
Printed by Ruth Raworth for Humphrey Moseley,  
and are to be sold at the signe of the Princes  
Arms in S. Pauls Church-yard. 1645.

## PARADISE LOST

JOHN MILTON

1608-1674

Printed in quarto, 1667, ten volumes. The edition was not to exceed 1,500 copies, and appeared shortly after the plague in which eighty printers had died. It was thought that the 1,200 published copies of the first edition did not have much of a sale. They were exhausted in eighteen months, and it was four years before the second edition was printed.

There are four variations in the title pages of the first edition. The "first title" has "John Milton" in large italic capitals; the "second title," 1667, has the name in small italic capitals; the third, 1668, has only the initials "J. M."; and the fourth, 1668, has "JOHN MILTON." The seventh and eighth, 1669, have the word "angel" in italics.

Paradise lost.

A

POEM

Written in

TEN BOOKS

By *JOHN MILTON.*

---

Licensed and Entred according  
to Order.

---

L O N D O N

Printed, and are to be sold by *Peter Parker*  
under *Creed Church* near *Aldgate*; And by  
*Robert Boulter* at the *Turk's Head* in *Bishopgate-street*;  
And *Mathias Walker*, under *St. Dunstons Church*  
in *Fleet-street*, 1567.

## COMEDIES AND TRAGEDIES

FRANCIS BEAUMONT

1584-1616

JOHN FLETCHER

1579-1625

This was a posthumous work published in 1647, folio, and dedicated to the Earl of Pembroke; containing thirty-four unpublished plays. The *Wild Goose Chase*, although in existence at that time, was not included, because the manuscript was temporarily lost. It was printed in folio, 1652, and in later years was sometimes bound together with the 1647 edition. The front part of the book contains several woodcut head bands.

*Eliz*  
COMEDIES  
AND *Reston*  
TRAGEDIES

Written by { FRANCIS BEAUMONT }  
AND  
{ JOHN FLETCHER } Gentlemen.

Never printed before,

And now published by the Authours  
Originall Copies.

---

*Si quid habent veri Vatum presagia, vivam.*

---

LONDON,

Printed for *Humphrey Robinson*, at the three *Pidgeons*, and for  
*Humphrey Moseley* at the *Princes Armes* in *S<sup>c</sup> Pauls*  
Church-yard. 1647.

## HESPERIDES

ROBERT HERRICK

1591-1674

Published in octavo, 1648, by a printer whose identity is unknown. It was suggested that possibly he thought best to leave off his name on account of the following poem by Herrick:

For these Transgressions which thou here dost see,  
Condemn the Printer, Reader, and not me;  
Who gave him forth good Grain, though he mistook  
The Seed; so sow'd these Tares throughout my Book.

This stanza was written at the head of his column of errata. The book was dedicated to Charles, Prince of Wales. There are some copies with Hunt's name in the imprints; in others his name is omitted. Capitalization, spelling, and punctuation vary in the different issues; the two parts of the book have separate title pages.

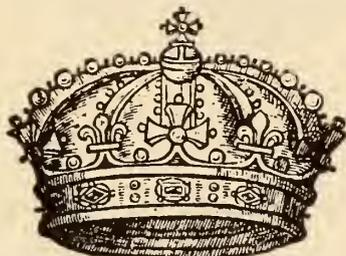
*HESPERIDES:*  
OR,  
**THE WORKS**  
BOTH  
HUMANE & DIVINE  
OF  
ROBERT HERRICK *Esq.*

---

OVID.

*Effugient avidos Carmina nostra Rogos.*

---



---

L O N D O N,

Printed for *John Williams*, and *Francis Eglesfield*,  
and are to be sold at the Crown and Marygold  
in *Saint Pauls Church-yard*. 1648.

## THE COMPLEAT ANGLER

IZAAK WALTON

1593-1683

Printed in 1653, octavo, with six engravings. Five editions were issued during the life of the author, as follows: second edition, 1655; third edition, 1661, reissued in 1664; fourth edition, 1668; fifth edition, 1676. In the fifth edition the title was *The Universal Angler*. There have been over one hundred and thirty different editions issued. The earliest issue has the word "contention," instead of "contentment" on page 245 in the second last line of Donne's poem. The *Angler's Song*, duplicated on pages 216 and 217, has the right-hand page turned upside down so the singers could stand facing one another.



Being a Discourse of  
**FISH and FISHING,**  
Not unworthy the perusal of most *Anglers*.

---

*Simon Peter said, I go a fishing: and they said, We  
also will go with thee. John 21.3.*

---

London, Printed by T. Maxcy for RICH. MARRIOT, in  
S. Dunstons Church-yard Fleetstreet, 1653.

# ANTONY AND CLEOPATRA

SIR CHARLES SEDLEY

1639-1701

Printed in 1677, quarto, and written by Sir Charles Sedley, who with John Sheffield, Earl of Mulgrave, Duke of Buckinghamshire, John Wilmot, Wentworth Dillon, and Charles Sackville, formed a group of witty and satiric poets of the Restoration. Both in their lives and writings they protested against the domination of the Puritans.

Sedley wrote tragedies, comedies, and songs, and translated Virgil's *Pastorals*. His *Antony and Cleopatra* is done, according to the taste of the times, in rimed couplets, a good illustration of which are the words of the dying Cleopatra:

Good asp bite deep and deadly in my breast,  
And give me sudden and eternal rest. (*She dies.*)

ANTONY  
AND  
CLEOPATRA:  
A  
TRAGEDY.

As it is Acted at the DUKES  
THEATRE.

---

Written by the Honourable  
Sir CHARLES SEDLET, Baronet.

---

Licensed Apr. 24. 1677. Roger L'Estrange.

---

---

LONDON,

Printed for *Richard Tonson* at his Shop under  
*Grayes-Inne-gate* next *Grayes-Inne-lane*.

MDCLXXVII

## THE PILGRIMS PROGRESS

JOHN BUNYAN

1628-1688

Printed in 1678, octavo, and was sold for one shilling sixpence. A second edition appeared the first year, and one year later the third edition was brought out. Around 1830 there were no known copies of the first edition; but since that time over eleven have been found. In the edition of 1679 the city from which the "Pilgrim" was journeying was called "Destruction"; previous editions labelled it "Vanity". The second part appeared in 1684 and is very rare. One of the copies of the first part contains an engraving of Bunyan by Robert White. Eleven editions in all appeared during the author's lifetime. Of the eleven copies of the first edition known to exist, six are in perfect condition. Other editions appeared as follows: 1st American edition printed in Boston, 1681, 12 mo, by Samuel Green; 2nd English edition, 1678; 3rd, 1679; 4th, 1680; 5th, 1680 and reprinted in 1682; 6th, 1681; 7th, 1681; 8th, 1681; 9th, 1683; 10th, 1685; 11th, 1688; 12th, 1689; 13th, 1692.

THE  
Pilgrim's Progress  
FROM  
THIS WORLD,  
TO  
That which is to come:

Delivered under the Similitude of a

**DREAM**

Wherein is Discovered,  
The manner of his setting out,  
His Dangerous Journey; And safe  
Arrival at the Desired Country.

---

*I have used Similitudes, Hof. 12. 10.*

---

By *John Bunyan.*

---

Licensed and Entered according to Order.

---

L O N D O N,  
Printed for *Nath. Ponder* at the *Peacock*  
in the *Poultry* near *Cornhill*, 1678.

---

## ABSALOM AND ACHITOPHEL

JOHN DRYDEN

1631-1700

Published in 1681, folio, by Jacob Tonson. The author's name did not appear in either the first or the second edition, on account of the commitment of the Earl of Shaftesbury to the Tower in 1681. The Earl, who was typified as "Achitophel", had aided in a conspiracy to place on the throne the Duke of Monmouth, who was typified as "Absalom." The book appeared before the Earl's acquittal by the Grand Jury. The second part appeared in 1682, and there are two different issues; one has a hyphen in Fleet-Street, the other has none.

# ABSALOM

AND

# ACHITOPHEL.

---

A

# P O E M.

---

... ..*Si Propius Aet*  
*Te Caput Magis ... ..*

---

L O N D O N

Printed for *J. T.* and are to be Sold by *W. Davy* in  
*Amen-Corner, 163 t.*

## THE WORKS OF VIRGIL

JOHN DRYDEN

1631-1700

Printed in folio, 1697, and is generally regarded as the most important English translation of the collected works of Virgil by Dryden. The book contains one hundred copper plate engravings with the coat of arms of each subscriber. It has a rubricated title and is printed on hand-made paper, uncut, with an engraved frontispiece.

The first collected editions of Dryden's works were published in four volumes, quarto, at various dates from 1691 to 1695, and are very scarce.

THE  
WORKS  
OF  
VIRGIL:

Containing His  
PASTORALS,  
GEORGICS,  
AND  
ÆNEIS.

---

Translated into English Verse; By  
Mr. DRYDEN.

---

Adorn'd with a Hundred Sculptures.

---

*Sequiturque Patrem non passibus Æquis. Virg. Æn. 2.*

---

L O N D O N,

Printed for *Jacob Tonson*, at the *Judges-Head* in *Fleetstreet*,  
near the *Inner-Temple-Gate*, MDCXCVII.

THE HISTORY OF THE REBELLION AND CIVIL WARS  
IN ENGLAND

EDWARD HYDE, Earl of Clarendon  
1609-1674

Printed in 1702, 1703, 1704, large paper folio, three volumes, with three portraits. There is no dedication in the first volume, but the second and third are dedicated to the Queen. Some copies of all three volumes are dated 1704 as first editions.

THE  
HISTORY  
OF THE  
REBELLION and CIVIL WARS  
IN  
ENGLAND,  
Begun in the Year 1641.

With the precedent Passages, and Actions, that contributed thereunto, and the happy End, and Conclusion thereof by the KING's blessed RESTORATION, and RETURN upon the 29<sup>th</sup> of *May*, in the Year 1660.

Written by the Right Honourable  
**EDWARD Earl of CLARENDON,**  
Late Lord High Chancellour of *England*, Privy Counsellour  
in the Reigns of King CHARLES the First and the Second.

---

*Κηρυα ις αἰ.* *Thucyd.*

*Ne quid Falsi dicere audeat, ne quid Veri non audeat.* *Cicero.*

---

VOLUME THE FIRST.

---



OXFORD,  
Printed at the THEATRE, *An. Dom.* MDCCII.

## ROBINSON CRUSOE

DANIEL DEFOE

1661(?) - 1731

Printed in octavo, April 25, 1719. A second edition appeared seventeen days after the first; a third, twenty-five days later; and a fourth, on the 8th day of August the same year. The romance of Robinson Crusoe was the first serial of its kind ever printed in English literature. It was founded on a report of a certain Alexander Selkirk, who had been shipwrecked on the island of Juan Fernandez.

Volume II, *The Farther Adventures*, was issued the same year, to which was added a map of the world. An engraving of Robinson Crusoe is sometimes used as a frontispiece. Volume III appeared in 1720. In volume I of the earliest issue, in the preface, the word "apply" is spelled "apyly". In volume II, page 295 is numbered 215, and the page following the preface is blank.

THE  
L I F E  
AND  
STRANGE SURPRIZING  
ADVENTURES  
OF  
ROBINSON CRUSOE,  
OF YORK, MARINER:

Who lived Eight and Twenty Years,  
all alone in an un-inhabited Island on the  
Coast of AMERICA, near the Mouth of  
the Great River of OROONOQUE;

Having been cast on Shore by Shipwreck, where-  
in all the Men perished but himself.

WITH  
An Account how he was at last as strangely deli-  
ver'd by PYRATES.

---

*Written by Himself.*

---

L O N D O N:  
Printed for W. TAYLOR at the Ship in Pater-Noster-  
Row. MDCCXIX.

## GULLIVER'S TRAVELS

JONATHAN SWIFT

1667-1745

Printed in octavo in 1726, and was published anonymously. The first edition was exhausted one week after its issue, and then the second edition appeared. There were about four editions during the first year, which show many variations. The first issue was in large paper copies and consisted of four parts paged separately, with a portrait of Gulliver signed "Sturt et Sheppard. Sc." In one issue it reads, "Captain Lemuel Gulliver of Redriff, Aetat. Suae 58". This appears in two lines below the portrait, while another form in the same edition has the inscription around it and reads: "Captain Lemuel Gulliver of Redriff, Aetat. Suae LVIII." Two editions have the parts paged separately while one has continuous pagination for all four volumes. The edition which has the words "Second Edition Corrected" on its title is the most correct. This was issued in 1728.

T R A V E L S  
I N T O S E V E R A L  
R e m o t e N A T I O N S  
O F T H E  
W O R L D .

I n F O U R P A R T S .

By *LEMUEL GULLIVER*,  
First a *SURGEON*, and then a *CAP-  
TAIN* of several *SHIPS*.

V O L . I .

L O N D O N :

*Printed for* BENJ. MOTTE, *at the  
Middle Temple-Gate in Fleet-street.*  
M D C C X X V I .

GULLIVER'S TRAVELS

JONATHAN SWIFT

1667-1745

TRAVELS  
INTO SEVERAL  
Remote Nations  
OF THE  
WORLD.

---

*By Captain* LEMUEL GULLIVER.

---

PART III.

A VOYAGE TO LAPUTA, BALNIBARBI,  
GLUBBDUBDRIB, LUGGNAGG and  
JAPAN.

PART IV.

A VOYAGE TO THE HOUYHNHNMS.

---

L O N D O N :

Printed for BENJAMIN MOTTE, at the  
*Middle-Temple-Gate.* MDCCXXVI,

## AN ESSAY ON MAN

ALEXANDER POPE

1688-1744

Originally printed anonymously in four parts, folio, 1733; the second edition appeared the same year. The work also exists in quarto and octavo. Pope addressed it "to a friend", who was St. John. The parts appeared as follows: Part I, 1733—four different editions or issues; Epistle II, 1733—three different editions or issues; Epistle III, 1733—two different editions; Epistle IV, 1734. The author's name does not appear on any of the title pages.

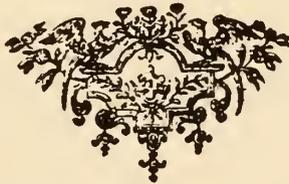
A N  
E S S A Y  
O N  
M A N

Address'd to a FRIEND.

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P A R T I.

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L O N D O N :

Printed for *J. Wilford*, at the *Three Flower-de-luces*, behind the *Chapter-house*, *St. Pauls*.

[Price One Shilling.]

1733

## THE ANALOGY OF RELIGION

JOSEPH BUTLER

1692-1752

Printed in 1736, quarto, and about seventeen editions appeared before 1858. Butler was the Bishop of Durham and a theologian who stood apart from his contemporaries. He was a friend of Secker, who became Archbishop of Canterbury, through whom he received a living which enabled him to resign his preachship in 1726; for seven years he worked on the *Analogy of Religion*. In 1733 he was made chaplain to Talbot, the Lord Chancellor; in 1736 he became Clerk of the Closet to Queen Caroline; from 1738 on, he was Bishop of Bristol; and in 1740, Dean of St. Paul's Cathedral in London.

THE  
ANALOGY  
OF  
RELIGION,  
Natural and Revealed,  
TO THE  
Constitution and Course of NATURE.

To which are added

Two brief DISSERTATIONS:

I. Of PERSONAL IDENTITY.

II. Of the NATURE of VIRTUE.

BY

JOSEPH BUTLER, L. L. D. Rector of  
Stanhope, in the Bishoprick of Durham.

*Ejus (Analogiæ) hæc vis est, ut id quod dubium est, ad aliquid simile de quo  
non quaritur, referat; ut incerta certis probet.*

Quint. Inst. Orat. L. I. c. vi.

LONDON:

Printed for JAMES, JOHN and PAUL KNAPTON, at the  
Crown in Ludgate Street. MDCCXXXVI.

## AN ELEGY WRITTE IN A COUNTRY CHURCHYARD

THOMAS GRAY

1716-1771

Printed in 1751, quarto, eleven pages, with blue wrappers. It went through eleven editions in two months. The first five appeared in the same year. The poem was published in the *Magazine of Magazines*; on the same day it appeared in book form, being issued by William Owen, whose corrected version revealed the identity of the author.

The "F" of "Finis" usually has a hole punched in the last leaf. Another variation is that some copies have the words "Some hidden," page 10, instead of "Some kindred." Other errata are "Sacred bower" for "secret bower" and "frōwning" for "smiling." Gray had begun the poem eight years before he finished it, and it was circulated in manuscript form among his friends before the publication. An undated folio edition of the *Elegy* earlier than the quarto, was a pirated edition and only one copy is known to have been sold.



A N

E L E G Y

W R O T E I N A

Country Church Yard.



L O N D O N :

Printed for R. DODSLEY in *Pall-mall*;

And sold by M. COOPER in *Pater-noster-Row*. 1751.

[ Price Six-pence. ]

AMELIA  
HENRY FIELDING  
1707-1754

Printed in 1752, octavo, four volumes, boards. There is a leaf of advertisements in Vol. II.

Henry Fielding was both a playwright and a novelist, receiving his education at Eton, at Leyden, and at the Middle Temple in London. He became Justice of Peace for Westminster in 1748. His best known plays are: *Love in Several Masques*, 1728; *The Temple Beau*, 1730; *The Modern Husband*, 1732; *The Mock Doctor*, 1732; *The Miser*, 1733. His novels are: *Joseph Andrews*, 1742, two volumes; *Tom Jones*, 1749, six volumes.

# A M E L I A.

BY

*Henry Fielding, Esq;*

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*Felices ter & amplius  
Quos irrupta tenet Copula.*

Γυναικὸς οὐδὲν χερσὶ ἀνὴρ λήϊζεται  
Ἐσθλῆς ἄμεινον, εὐδὲ ῥίγιον κακῆς.

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IN FOUR VOLUMES.

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VOL. I.

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L O N D O N:  
Printed for A. MILLAR, in the *Strand*.  
M.DCC.LII.

# A DICTIONARY OF THE ENGLISH LANGUAGE

SAMUEL JOHNSON

1709-1784

Printed in folio, two volumes, 1755. The compiling involved an economic struggle for Johnson, who employed six assistants. He paid them twenty-three shillings each week for a period of about seven years. He received for his work 1,575 pounds, which was really less than the amount paid the people he employed. The A.M. following his name was given him at Oxford through the efforts of his friend, Thomas Warton.

At the end of the preface is the following:

I have protracted my work till most of those whom I wished to please have sunk into the grave, and success and miscarriage are empty sounds: I therefore dismiss it with tranquillity, having little to fear or hope from censure or from praise.

A  
D I C T I O N A R Y  
O F T H E  
E N G L I S H L A N G U A G E :  
I N W H I C H  
The WORDS are deduced from their ORIGINALS,  
A N D  
ILLUSTRATED in their DIFFERENT SIGNIFICATIONS  
B Y  
E X A M P L E S from the best WRITERS.  
T O W H I C H A R E P R E F I X E D ,  
A H I S T O R Y of the L A N G U A G E ,  
A N D  
A N E N G L I S H G R A M M A R .

B Y S A M U E L J O H N S O N , A . M .

I N T W O V O L U M E S .

V O L . I .

Cum tabulis animum censoris sumet honesti :  
Audebit quæcunque parum splendoris habebunt,  
Et sine pondere erunt, et honore indigna ferentur.  
Verba movere loco; quamvis invita recedant,  
Et versentur adhuc intra penetralia Vestæ;  
Obscurata diu populo bonus eruet, atque  
Proferet in lucem speciosa vocabula rerum,  
Quæ præcis memorata Catonibus atque Cæthegis;  
Nunc situs informis premit et deserta vetustas.      H O R .

L O N D O N ,

Printed by W. STRAHAN,

For J. and P. KNAPTON; T. and T. LONGMAN; C. HITCH and L. HAWES;  
A. MILLAR; and R. and J. DODSLEY.

MDCCLV,

## LITTLE GOODY TWO-SHOES

AUTHOR UNKNOWN

Printed in 1766, bound in Dutch flowered and gilt pattern paper. There are no known copies of the first edition.

The authorship is still an unsettled question. It has been attributed to Mr. Griffith Jones and his brother, Mr. Giles Jones, in conjunction with Mr. John Newbery. As a proof of this, it has been suggested that "Goody Two-Shoes" becomes Lady Jones and one of the prominent families in the book is also named Jones, there being no evidence beyond this. Temple Scott, a late bibliographer, thinks Goldsmith was the author. Washington Irving believed Goldsmith to be the author for, he says, "It bears the stamp of his sly and playful humor." Isiah Thomas published *Little Goody Two-Shoes* in 1787 at Worcester, Mass., and it is known as the "Worcester edition."

T H E  
H I S T O R Y  
O F

Little GOODY TWO-SHOES;

Otherwise called,

Mrs. MARGERY TWO-SHOES.

W I T H

The Means by which she acquired her  
Learning and Wisdom, and in conse-  
quence thereof her Estate; set forth  
at large for the Benefit of those,

*Who from a State of Rags and Care,  
And having Shoes but half a Pair;  
Their Fortune and their Fame would fix,  
And gallop in a Coach and Six.*

See the Original Manuscript in the *Vatican*  
at *Rome*, and the Cuts by *Michael Angelo*.  
Illustrated with the Comments of our  
great modern Critics.

---

The THIRD EDITION.

---

L O N D O N:

Printed for J. NEWBERRY, at the *Bible and*  
*Sun* in *St. Paul's-Church-Yard*, 1766.

[Price Six-pence.]

## THE VICAR OF WAKEFIELD

OLIVER GOLDSMITH

1728-1774

Printed in 1766, duodecimo, two volumes, with the name of the author omitted from the title page, but signed to the preface. The first three editions were published at a loss, the fourth was not issued until eight years after the first edition had appeared. The second edition was published May 31st, and the third on August 29th, the same year. Ninety-six editions were issued before 1886. The earliest issue of the first edition has the misprint "Waekcfield" in the headline of Vol. II, page 95.

T H E  
V I C A R  
O F  
W A K E F I E L D :  
A T A L E .

Supposed to be written by HIMSELF.

---

*Sperate miseri, cavete felices.*

---

V O L. I.

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SALISBURY:  
Printed by B. COLLINS,  
For F. NEWBERRY, in Pater-Noster-Row, London.  
M D C C L X V I.

## THE DESERTED VILLAGE

OLIVER GOLDSMITH

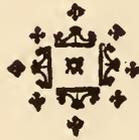
1728-1774

Printed in 1770, small quarto, 24 pages, in wrappers with thick paper. There were six quarto editions published in 1770; the first appeared May 26, 1770, and is the only one that does not have a statement as to the edition. There were three distinct editions in the same year with the same wording on the title page. The first has a misprint in line 37 of the poem which reads: "Amidst thy bowers the tyrant's head is seen . . ." Later editions read "Amidst thy bowers the tyrant's hand is seen . . ."

In the second quarto edition, called Second Edition, there are several changes: line 67—"luxury" changed to "opulence"; line 101—"blest is he" changed to "happy he"; line 111—"sinks" changed to "bends"; line 184—"ready" to "steady"; line 315—"each joy" changed to "those joys." An octavo edition of 1770 has "Dr" on the title page without a period.

THE  
DESERTED VILLAGE,  
A  
P O E M.

By DR GOLDSMITH.



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L O N D O N :

Printed for W. GRIFFIN, at Garrick's Head, in  
Catharine-street, Strand.

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M D C C L X X.

## THE EXPEDITION OF HUMPHRY CLINKER

TOBIAS GEORGE SMOLLETT

1721-1771

Printed in 1771, duodecimo, in three volumes, for W. Johnston. Some copies of Vol. I are dated by error 1671 instead of 1771. Smollett finished this book when he was dying, but had the pleasure of seeing it before his death.

The first book written by him was *The Adventures of Roderick Random*, two volumes, 1748. Other collected works are: *The Adventures of Sir Launcelot Greaves*, two volumes, 1762; *The Adventures of Peregrine Pickle*, four volumes, 1751; *The Adventures of Ferdinand Count Fathom*, two volumes, 1753; *The History and Adventures of an Atom*, two volumes, 1749.

THE  
EXPEDITION  
OF  
HUMPHRY CLINKER.

By the AUTHOR of  
RODERICK RANDOM.

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IN THREE VOLUMES.  
VOL. I.

---

—Quorſum hæc tam putida tendunt,  
Furciſe? ad te, inquam—— HOR.

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L O N D O N,  
Printed for W. JOHNSTON, in Ludgate-Street;  
and B. COLLINS, in Salisbury.  
MDCLXXI.

THE HISTORY OF THE DECLINE AND FALL OF THE  
ROMAN EMPIRE

EDWARD GIBBON  
1737-1794

Printed in quarto, six volumes. The first volume appeared February 17, 1775; the second edition, 1776; the third edition, 1782. The second and third volumes appeared April 13, 1781; the fourth, fifth and six volumes were published April, 1788. The portrait of Gibbon faces the title page of the first volume.

Gibbon was the most learned of English historians. The idea of writing this work dawned upon him when he was at Rome, in 1764, among the ruins of the Capitol.

THE  
H I S T O R Y  
OF THE  
DECLINE AND FALL  
OF THE  
R O M A N E M P I R E,

By EDWARD GIBBON, Esq;

VOLUME THE FIRST.

*Jam provido animo, velut qui, proximis littori vadis inducti, mare pedibus ingrediuntur, quicquid progredior, in vastiorem me altitudinem, ac velut profundum inveni; et crescere pene opus, quod prima quaque perficiendo minui videbatur.*

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LONDON:

PRINTED FOR W. STRAHAN; AND T. CADELL, IN THE STRAND.  
MDCCLXXVI.

## THE SCHOOL FOR SCANDAL

RICHARD BRINSLEY SHERIDAN

1751-1816

The first dated edition appeared in duodecimo, published in Dublin in 1781, and was a pirated edition; there are two editions, one without Ewling's name. The first performance of the play was May 8, 1777, at Drury Lane Theatre. Sheridan produced these plays during his lifetime: *The Rivals*, in 1775; *The School for Scandal*, in 1777; *The Critic*, in 1780. *The School for Scandal* was also printed by Prichard and Hall in Philadelphia in 1789.

Sheridan opposed the war with America and was offered \$100,000 for his services to the United States, which he refused.

T H E  
S C H O O L  
F O R  
S C A N D A L.  
A  
C O M E D Y.

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Satire has always shone among the rest,  
And is the boldest way, if not the best,  
To tell men freely of their foulest faults,  
To laugh at their vain deeds, and vainer thoughts.  
In satire, too, the wise took different ways,  
To each deserving its peculiar praise.

DRYDEN.

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DUBLIN:  
Printed for J. EWLING.

## THE TASK

WILLIAM COWPER

1731-1800

Printed in 1785, octavo, bound in boards. Some copies have half-titles. An advertisement or preface for *The Task* in a few copies reads as follows:

The history of the following production is briefly this. A lady, fond of blank verse, demanded a poem of that kind from the author, and gave him the *sofa* for a subject. He obeyed; and having much leisure, connected another subject with it; and pursuing the train of thought to which his situation and turn of mind led him, brought forth at length, instead of the trifle which he at first intended, a serious affair—a volume.

Cowper also wrote *The Diverting History of John Gilpin*, 1779, and *Olney Hymns*, 1779.

T H E  
T A S K,  
A  
P O E M,  
I N S I X B O O K S.

BY WILLIAM COWPER,  
OF THE INNER TEMPLE, ESQ.

*Fit furcalus arbor.*      ΔΡΟΧΗΜ.

To which are added,

BY THE SAME AUTHOR,

AN EPISTLE TO JOSEPH HILL, Esq. TIRROCINUM, OR A  
REVIEW OF SCHOOLS, and the HISTORY OF JOHN GILPIN.

---

L O N D O N:  
PRINTED FOR J. JOHNSON, N<sup>o</sup> 72, ST. PAUL'S  
CHURCH-YARD.  
1785.

## POEMS, CHIEFLY IN THE SCOTTISH DIALECT

ROBERT BURNS

1759-1796

*The Kilmarnock*, or first edition, was printed in octavo, by John Wilson, in July, 1786. About six hundred copies were issued by subscription, of which all but thirteen were sold by August 28th. A new edition of a thousand was suggested, but the publisher refused unless Burns would agree to pay for the paper, which amounted to twenty-seven pounds. He only derived twenty pounds from the first edition. He said:

It is out of my power; so farewell hopes of a second edition  
till I grow richer! An epoch, which, I think, will arrive at the  
payment of the British National Debt.

There are some uncut copies in blue wrappers. The first edition was reprinted in facsimile, 1867, in fifty copies.

P O E M S.

CHIEFLY IN THE  
SCOTTISH DIALECT,

B Y

R O B E R T B U R N S.

.....  
THE Simple Bard, unbroke by rules of Art,  
He pours the wild effusions of the heart :  
And if inspir'd, 'tis Nature's pow'rs Inspire ;  
Her's all the melting thrill, and her's the kindling fire.

ANONYMOUS.

.....  
K I L M A R N O C K :  
P R I N T E D B Y J O H N W I L S O N .

—————  
M, DCC, LXXIV.

## POEMS, CHIEFLY IN THE SCOTTISH DIALECT

ROBERT BURNS

1759-1796

*Edinburgh Edition*

Printed in 1787, octavo, original boards, with a portrait by Beugo. There are twenty-seven more poems in this than in the Kilmarnock Edition. There are probably two Edinburgh editions, the earlier one reading on page 263, line 13, "skinking" (not "stinking"). There are evidences to show that except for the preliminary leaves the book was set up twice. The misprint "Boxburgh" for "Roxburgh," was corrected during the printing.

Among later issues of his poems might be mentioned: *Poems*, Dublin, 1787, 12mo; *Poems*, London, 1787, octavo, misprint on page 267; *Poems*, Philadelphia, 1788, 12mo, first American edition, very rare; *Poems*, New York, 1788, octavo; *Poems*, Edinburgh, 1792, two volumes, octavo; *Poems*, Edinburgh, 1793, two volumes, octavo; *Poems*, Edinburgh, 1794, last edition published by the author.

P O E M S.

CHIEFLY IN THE

*SCOTTISH DIALECT.*

---

B Y

ROBERT BURNS.

---

---

E D I N B U R G H :  
PRINTED FOR THE AUTHOR,  
AND SOLD BY WILLIAM CREECH.

---

M, DCC, LXXXVII.

' 7 87

## RIGHTS OF MAN

THOMAS PAINE

1737-1809

Printed in octavo, 1791, by Joseph Johnson, who gave up the task after he had issued a few copies, due to the serious outlook of the Revolution. J. S. Jordon reissued it March 13, 1791. It ran several editions; a cheap one was printed for H. D. Symonds in 1792. The second part containing 178 pages was issued and dedicated to Lafayette, whereas the first edition was dedicated to Washington.

An attempt was made to purchase the book from Paine by Chapman, but he refused. He thought that it might be the government attempting to suppress it. Chapman finally withdrew, and Jordon took up the printing with the understanding that Paine, being the author and the publisher, would answer for anything concerning it. The fear of printers during that time was great. The editor of the *Manchester Herald* had six indictments against him for selling six different copies of it previous to Paine's trial.

*RIGHTS OF MAN:*

BEING AN

ANSWER TO MR. BURKE'S ATTACK

ON THE

*FRENCH REVOLUTION.*

BY

THOMAS PAINE,

SECRETARY FOR FOREIGN AFFAIRS TO CONGRESS IN THE  
AMERICAN WAR, AND  
AUTHOR OF THE WORK INTITLED *COMMON SENSE.*

---

LONDON:

PRINTED FOR J. JOHNSON, ST PAUL'S CHURCH-YARD.  
MDCXCXI.

# THE LIFE OF SAMUEL JOHNSON

JAMES BOSWELL

1740-1795

Printed in 1791, quarto, two volumes, boards, uncut. Boswell had great financial difficulties in publishing this book and was forced to borrow money. The entire edition, which consisted of 1,700 volumes, was disposed of before the end of the year. A supplement and the second edition appeared in 1793. So many errors were made that a pamphlet of forty-two pages was issued to correct the mistakes. The frontispiece of the first edition has an engraving of Dr. Johnson by James Heath. This is considered one of the greatest of biographies.

T H E  
L I F E  
O F  
SAMUEL JOHNSON, LL.D.

COMPREHENDING  
AN ACCOUNT OF HIS STUDIES  
AND NUMEROUS WORKS,  
IN CHRONOLOGICAL ORDER;  
A SERIES OF HIS EPISTOLARY CORRESPONDENCE  
AND CONVERSATIONS WITH MANY EMINENT PERSONS;  
AND  
VARIOUS ORIGINAL PIECES OF HIS COMPOSITION,  
NEVER BEFORE PUBLISHED.  
THE WHOLE EXHIBITING A VIEW OF LITERATURE AND LITERARY MEN  
IN GREAT-BRITAIN, FOR NEAR HALF A CENTURY,  
DURING WHICH HE FLOURISHED.

IN TWO VOLUMES.

By JAMES BOSWELL, Esq.

——— *Quò fit ut OMNIS*  
*Votiva pateat veluti descripta tabella*  
VITA SENIS.———

HORAT.

---

VOLUME THE FIRST.

---

L O N D O N:  
PRINTED BY HENRY BALDWIN,  
FOR CHARLES DILLY, IN THE POULTRY.  
M D C C X C I.

## CHILDE HAROLD'S PILGRIMAGE

GEORGE GORDON BYRON

1788-1824

Two cantos of the poem were published on March 1, 1812, in quarto, bound in boards; about five hundred copies were issued and sold in three days. The volume with the third canto appeared in octavo, 1816, and the fourth came out in the same size in 1818. Several letters passed between publisher and author concerning the size and form of the book. The publication of *Childe Harold* brought Byron lasting fame. The first two books were the outcome of a year of travel on the continent. His tour through Switzerland inspired a third book, and the fourth was an outcome of an Italian tour. Some of his earlier publications are: *Fugitive Pieces*, 1806; *Poems on Various Occasions*, 1807; *Hours of Idleness*, 1807.

# Childe Harold's Pilgrimage.

A ROMAUNT.



BY

LORD BYRON.



L'ivoire est une espèce de livre, dont on n'a lu que la première page quand on n'a vu que son pays. J'en ai feuilleté un assez grand nombre, que j'ai trouvé également mauvais. Cet examen ne m'a point été infructueux. Je baise ma patrie. Toutes les impertinences des peuples divers, parmi lesquels j'ai vécu, m'ont reconcilié avec elle. Quand je n'aurais tiré d'autre bénéfice de mes voyages que celui-là, je n'en regretterais ni les frais, ni les fatigues.

LE COSMOPOLITE.



LONDON:

PRINTED FOR JOHN MURRAY, 39, FLEET-STREET;  
WILLIAM BLACKWOOD, EDINBURGH; AND JOHN CUMMING, DUBLIN.  
*By Thomas Davison, White-Friars.*

1812.

ENDYMION

JOHN KEATS

1795-1821

Printed in 1818, octavo, in boards with labels. There is one line of erratum (not five) and two leaves of advertisements in the first issue.

# ENDYMION:

A Poetic Romance.

---

BY JOHN KEATS.

---

"THE STRETCHED METRE OF AN ANTIQUE SONG."

---

LONDON:  
PRINTED FOR TAYLOR AND HESSEY,  
93, FLEET STREET.

---

1818.

## LAMIA, ISABELLA, THE EVE OF ST. AGNES

JOHN KEATS

1795-1821

Printed in 1820, octavo, in original light brown boards with label, with half title, and eight pages of advertisements at the end. On the verso of the title page of some of the copies and at the end of the book these words appear: "London, printed by Thomas Davison, Whitefriars."

The entire published works of Keats were limited to three small volumes. The *Eve of St. Agnes*, begun January, 1819. *Lamia* is the last of the tales in verse. *Endymion* was the work of a year, from April, 1817, till April, 1818.

Keats came from very humble parents, and was apprenticed to a surgeon for five years, from age fifteen to nearly twenty. At the age of seventeen he began to write poetry. After leaving the surgeon he studied at St. Thomas' and Guy's Hospitals, and in 1816 he was appointed a dresser at the latter institution. He quit at twenty-two years of age, never again to take up the lancet.

LAMIA,  
ISABELLA,  
THE EVE OF ST. AGNES,

AND

OTHER POEMS.

---

BY JOHN KEATS,

AUTHOR OF ENDYMION.

---

---

LONDON:  
PRINTED FOR TAYLOR AND HESSEY,  
FLEET-STREET.  
1820.

## IVANHOE

SIR WALTER SCOTT

1771-1832

*Ivanhoe* appeared in 1820, octavo, three volumes, bound in original boards. Scott kept his name anonymous by a contract made with the publisher, making the latter liable to a penalty of 2,000 pounds should he reveal the name of the author. Scott was both a novelist and poet and had the combination of romance writer and humorist.

*The Waverly Novels*, first editions, comprising seventy-four volumes (1814-32) are very valuable items to collect.

# IVANHOE;

A ROMANCE.

BY "THE AUTHOR OF WAVERLEY," &c.

---

Now fitted the halter, now traversed the cart.  
And often took leave,—but seem'd loth to depart '  
PRIOR.

---

IN THREE VOLUMES.

VOL. I.

---

EDINBURGH:

PRINTED FOR ARCHIBALD CONSTABLE AND CO. EDINBURGH.  
AND MURST, ROBINSON, AND CO. 90, CHEAPSIDE, LONDON.

1820.

## ADONAIS

PERCY BYSSHE SHELLEY

1792-1822

Printed in 1821, quarto, twenty-five pages, in blue printed paper wrappers. In the preface Shelley writes of issuing the criticism of *Hyperion* but changes his mind about doing so. The volume measured 10 x 7½ inches. The poem first appeared in the *Literary Chronicle* in December, 1821, Stanzas XIX to XXIV being omitted. The name of the press at Pisa is not given.

Shelley is known as the inventor of lyric harmonies.

# ADONAI8

---

AN ELEGY ON THE DEATH OF JOHN KEATS,  
AUTHOR OF ENDYMION, HYPERION ETC.

BY

PERCY. B. SHELLEY

*Αστήρ πρὶν μὲν ἔλαμπες ἐν ζῶασι τοῦ εἴω8.*  
*Νῦν δὲ θανῶν, λαμπρὸς ἔσπερος ἐν φθίμενοι*

PLATO.

P I S A

WITH THE TYPES OF DIDOT

M D C C C X X I.

## ELIA

CHARLES LAMB

1775-1834

Printed in 1823, octavo, after the first series had appeared in the *London Magazine*, under the pen name of Elia, August, 1820, and continued until October, 1822, when twenty-seven numbers had been issued, with another story that appeared in the *Indicator* for February, 1821; these were all collected and published in one volume in 1823. There are differences in the two issues of the first edition; one has the address as "Fleet-Street," the other has "Fleet-Street and Waterloo Place," with an added half title and six pages of advertisements. A Second Series was published in original boards with labels, Philadelphia, 1828.

The story of the name *Elia*, which Lamb wished to have pronounced *Ellia*, was related in a letter dated July 30, 1821, to Taylor, wherein he states:

Poor Elia, the real (for I am but a counterfeit) is dead. The fact is, a person of that name, an Italian, was a fellow-clerk of mine at the South Sea House thirty (not forty) years ago, when the characters I described there existed, but had left it like myself many years; and I, having a brother now there, and doubting how he might relish certain descriptions in it, I clapt down the name of Elia to it, which passed off pretty well, for Elia himself added the function of an author to that of a Scrivener, like myself. I went the other day (not having seen him for a year) to laugh over with him my usurpation of his name, and found him, alas! no more than a name, for he died of consumption eleven months ago, and I knew not of it.

# **E L I A.**

**ESSAYS WHICH HAVE APPEARED UNDER THAT SIGNATURE  
IN THE  
LONDON MAGAZINE.**

---

**LONDON:  
PRINTED FOR TAYLOR AND HESSEY,  
FLEET-STREET.  
1823.**

## MEMOIRS OF SAMUEL PEPYS, ESQ., F.R.S.

SAMUEL PEPYS

1663-1703

There were six volumes of the shorthand notes kept from 1659-1669 by Pepys of personal happenings that he did not wish the world to know. They were given to Magdalen College, Cambridge, where they remained from the time of his death until they were deciphered by John Smith in 1825, and printed in two volumes by Richard, Lord Braybrooke. The third edition, with additions and corrections, in five volumes, 1848-49; the fourth edition, with considerable additions, in 1853, four volumes; the fifth edition in 1854, four volumes; the sixth edition, with additions and improvements (Bohn Historical Library), in 1858, four volumes.

**MEMOIRS**  
OF  
**SAMUEL PEPYS, ESQ. F.R.S.**

SECRETARY TO THE ADMIRALTY

IN THE REIGNS OF CHARLES II. AND JAMES II.

COMPRISING

**H I S D I A R Y**

FROM 1659 TO 1669,

DECIPHERED BY THE REV. JOHN SMITH, A.B. OF ST. JOHN'S COLLEGE, CAMBRIDGE,

FROM THE ORIGINAL SHORT-HAND MS. IN THE PEPYSIAN LIBRARY,

AND A SELECTION FROM HIS

**PRIVATE CORRESPONDENCE.**



EDITED BY

**RICHARD, LORD BRAYBROOKE.**

---

IN TWO VOLUMES.

VOL. I.

---

LONDON:

HENRY COLBURN, NEW BURLINGTON STREET.

MDCCCLXXV.

THE DIARY OF SAMUEL PEPYS, M.A., F.R.S.

SAMUEL PEPYS

1663-1703

*Wheatley Edition*

Printed in ten volumes, octavo, in a large paper edition of 250 sets.  
This is the most complete transcription of the original shorthand notes  
of Samuel Pepys.

THE DIARY  
OF  
SAMUEL PEPYS M.A. F.R.S.

CLERK OF THE ACTS AND SECRETARY TO THE ADMIRALTY

TRANSCRIBED FROM THE SHORTHAND MANUSCRIPT IN THE PEPYSIAN  
LIBRARY MAGDALENE COLLEGE CAMBRIDGE BY THE  
REV. MYNORS BRIGHT M.A. LATE FELLOW  
AND PRESIDENT OF THE  
COLLEGE

*WITH LORD BRAYBROOKE'S NOTES*

EDITED WITH ADDITIONS BY

HENRY B. WHEATLEY F.S.A.

VOL. I.

LONDON

GEORGE BELL & SONS YORK ST. COVENT GARDEN  
CAMBRIDGE DEIGHTON BELL & CO.

1893

## THE PICKWICK PAPERS

CHARLES DICKENS

1812-1870

*The Pickwick Papers* came out in twenty parts; nineteen and twenty were bound together. They were started April, 1836, and ended November, 1837. The binding was light green paper with border design with the following title: *The Posthumous Papers of the Pickwick Club with Illustrations* and were later issued in 1837, octavo, cloth.

Robert Seymour was the illustrator; he committed suicide before the publication of the second number. The third contained two plates etched by Robert Buss; the numbers later issued contained the plates of Hablot K. Browne or "Phiz."

The collectors' eleven points of authenticity as given by Eckel are:

1. All covers must have the date 1836.
2. Part II must have three plates by Seymour signed.
3. Part I and II have the statement, "With four illustrations by Seymour."
4. Part IV has four plates by Seymour, unsigned and not re-etched by Phiz.
5. Part III "With illustrations by W. Buss."
6. Part III must have two plates signed as follows: "Drawn and etched by R. W. Buss," also must have page numbers on them.
7. Part IV must have the two plates signed "Nemo."
8. Part II, III, X, and XV show the addresses by the author.
9. Parts XVIII and XX should have addresses by the publisher.
10. Plates in parts I to XII must have no captions. In parts XII to XX they have neither titles nor numerical references.
11. The engraved title page has the name "Weller" on the sign board over the door spelled with a "V."

THE  
DOMICK HOUSE  
BY  
CHARLES DICKENS.



PAZ. 1.

LONDON:  
CHAPMAN AND HALL, 150 STRAND  
MDCCCXXXVII.

## A CHRISTMAS CAROL

CHARLES DICKENS

1812-1870

Printed in 1843, octavo, brown cloth, and was the first of Dickens' five Christmas books. It has a red and blue title page, green end papers, and four colored plates by John Leech. First issue reads "Stave I" (not Stave One).

Dickens attended private schools and worked first as an attorney's clerk; after 1835 as a reporter for the *London Morning Chronicle*. He established his literary reputation by the publication of *Pickwick Papers* in 1836-37. In all, he wrote about twenty-five books.

**A CHRISTMAS CAROL.**

IN PROSE.

BEING

**A Ghost Story of Christmas.**

by

**CHARLES DICKENS**

WITH ILLUSTRATIONS BY JOHN LEECH



LONDON  
CHAPMAN & HALL, 186, STRAND.

MDCCLXIII  
1843

LITTLE DORRIT

CHARLES DICKENS

1812-1870

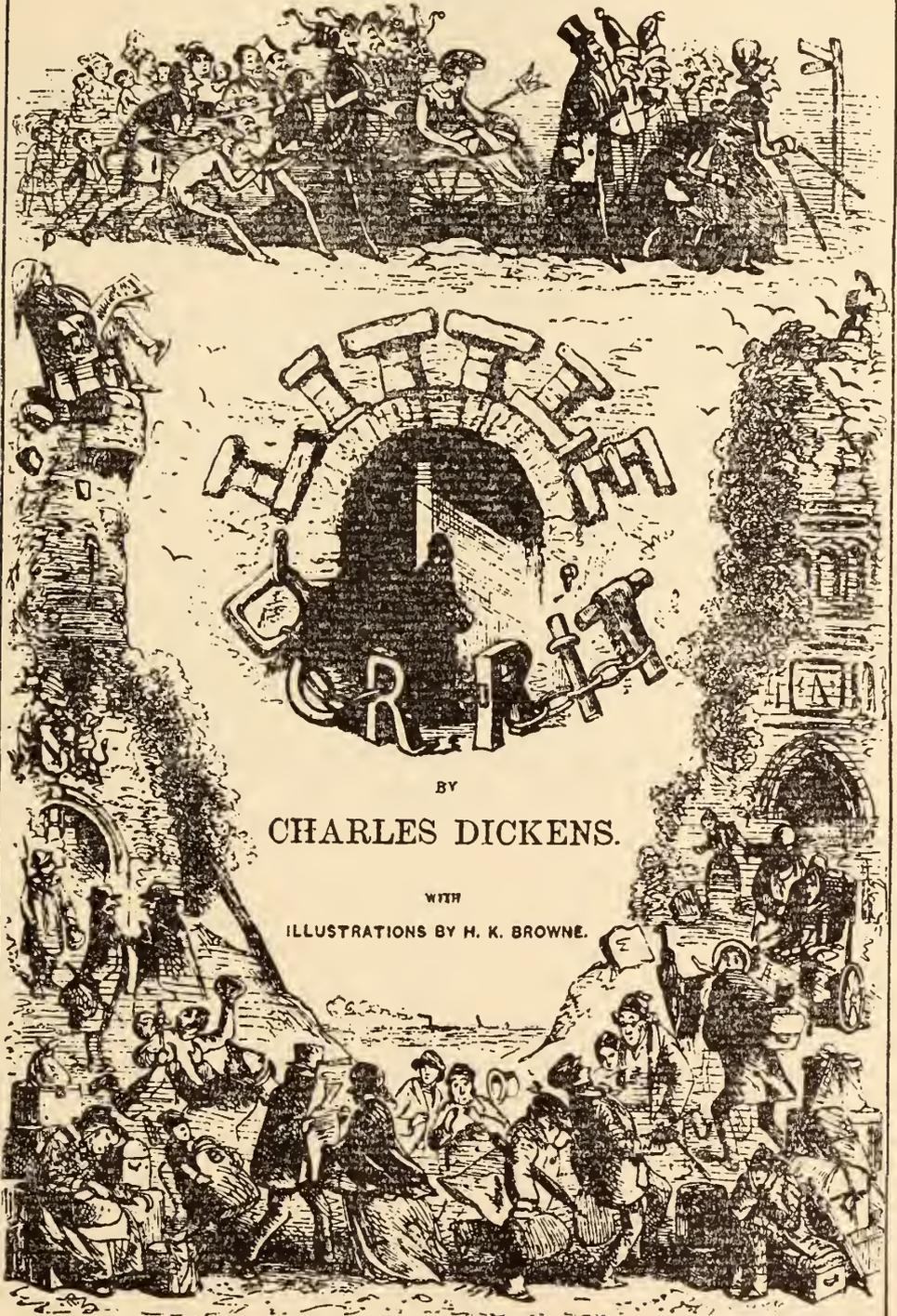
Printed in 1855-57, octavo, with twenty parts in blue wrappers.  
Frontispiece, engraved title, and thirty-eight plates by Phiz.

Page 481 has an insertion slip, correcting a misprint in part XV.

No. I.

DECEMBER.

PRICE 1s.



BY

CHARLES DICKENS.

WITH

ILLUSTRATIONS BY H. K. BROWNE.

LONDON: BRADBURY & EVANS, BOUVERIE STREET.

AGENTS: J. MENZIES, EDINBURGH; MURRAY AND SON, GLASGOW; J. McGLASHAN, DUBLIN.

☞ The Author reserves the right of Translation.

JANE EYRE  
CHARLOTTE BRONTE  
1816-1855

Printed in 1847, three volumes, octavo, red cloth. A second edition appeared January 18, 1848, and is dedicated to Thackeray. All were published under the pen name "Currer Bell." Two other members of the Bronte family were writers: Emily Bronte, whose pen name was "Ellis Bell" (1818-1848), and Anne Bronte, whose pen name was "Acton Bell" (1820-1849).

# JANE EYRE.

An Autobiography.

EDITED BY

CURRER BELL.

IN THREE VOLUMES.

VOL. I.

LONDON:  
SMITH, ELDER, AND CO., CORNHILL.

---

1847.

## VANITY FAIR

WILLIAM MAKEPEACE THACKERAY

1811-1863

*Vanity Fair* was published in nineteen parts, with yellow paper covers, the numbers dated January, 1847, to July, 1848. The title on the covers with a woodcut vignette: *Vanity Fair: Pen and Pencil Sketches of English Society, by W. M. Thackeray, London: Published at the Punch Office, 85, Fleet Street 1847.* It then appeared in book form, octavo, in 1848, with the title page here reproduced. In the first issue it has *Vanity Fair* on the first text page in rustic type. On page 336 of the earliest edition there is a woodcut of the Marquis of Steyne, which was suppressed. In later editions, on page 453 "Mr. Pitt" was later changed to "Sir Pit." There were forty plates including the title page. Harper and Brothers brought out an American edition in 1848, two parts in green wrappers. Kate Perry, in her reminiscences of Thackeray, says:

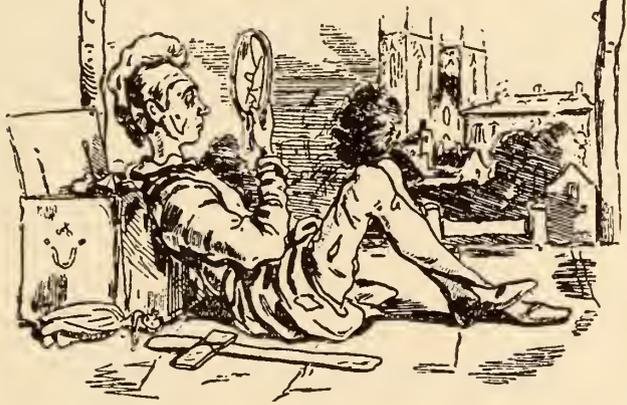
He told me some time afterward, that after ransacking his brain for a name for his novel, it came upon him unawares, in the middle of the night, as if a voice had whispered, "Vanity Fair." He said, "I jumped out of bed, and ran three times around my room, uttering as I went, 'Vanity Fair, Vanity Fair, Vanity Fair'."

# WINNIE FAR

A Novel without a Hero.

BY

WILLIAM MAKEPEACE THACKERAY.



LONDON,

BRADBURY & EVANS, BOUVERIE STREET

1848

## THE HISTORY OF ENGLAND

THOMAS BABINGTON MACAULAY

1800-1859

Printed in 1849, octavo, five volumes; the second volume appeared the same year; the third and fourth volumes in 1855; and the fifth volume in 1861—edited after his death by Lady Trevelyan, Macaulay's sister. This history was translated into twelve different languages. There were 13,000 copies sold during the first four months; 26,500 copies of Vol. III were sold during the first ten weeks.

Macaulay, who was very careful about all details concerning the typography of his book, was worried over its ultimate success.

THE  
HISTORY OF ENGLAND

FROM  
THE ACCESSION OF JAMES II.

BY  
THOMAS BABINGTON MACAULAY.

VOLUME I.

LONDON:  
PRINTED FOR  
LONGMAN, BROWN, GREEN, AND LONGMANS,  
PATERNOSTER-ROW.  
1849.

## THE STONES OF VENICE

JOHN RUSKIN

1819-1900

Printed in three volumes, octavo, in cloth, 1851, 1853, 1853, with fifty-three plates. The plates were made by different processes, including woodcuts, and the three volumes were titled as follows: The first volume *The Foundations*, with twenty-one plates; the second volume, *The Sea-Stories*, with twenty plates; the third volume *The Fall*, with twelve plates. The second edition of the first volume appeared in 1858; it was 1867 before the second edition of the second and third volumes appeared.

Ruskin's chief collected works are: *Salsette and Elephanta*, octavo, nineteen pages, blue wrappers, 1839; *The Scythian Guest*, quarto, fifteen pages, buff-colored wrappers; *The King of the Golden River*, octavo, boards, 1851.

THE

# Stones of Venice.

VOLUME THE FIRST.

## The Foundations.

BY JOHN RUSKIN,

AUTHOR OF "THE SEVEN LAMPS OF ARCHITECTURE," "MODERN PAINTERS,"  
ETC. ETC.

WITH ILLUSTRATIONS DRAWN BY THE AUTHOR.

LONDON:

SMITH, ELDER, AND CO., 65. CORNHILL.

1851.

## MEN AND WOMEN

ROBERT BROWNING

1812-1889

The first edition appeared in 1855, octavo, bound in green cloth, and was the only edition issued separately. Volume I has 260 pages and Volume II has 241 pages.

Browning was the most famous of the Victorian poets beside Tennyson. He lived a long and happy life, in contrast to some of the Romantic poets. He was privately educated by tutors and continental travels; as a boy he was influenced by the poetry of Shelley and Keats. His first success came with the publication of *Men and Women*. His chief contribution to English poetry is a type known as a dramatic monologue, and poetic dramas.

# MEN AND WOMEN.

BY

ROBERT BROWNING.

IN TWO VOLUMES.

VOL. I.

LONDON :

CHAPMAN AND HALL, 193, PICCADILLY.

1855.

## ADAM BEDE

GEORGE ELIOT (MARY ANN EVANS)

1819-1880

Printed in 1859, octavo, three volumes. About sixteen thousand volumes were issued, running into four editions in the same year. It was written under a pseudonym and proved to be a mystery. "George Eliot" is a pen name for Mary Ann Evans Lewes Cross. In May, 1880, she married Cross, who had been an intimate friend since 1869. She was one of the foremost English novelists of the 19th century and assumed the pen name of "George Eliot" in 1857 when publishing *Amos Barton* in Blackwood's magazine. Her *Scenes from Clerical Life*, which appeared in 1858, was praised by Dickens, who guessed her sex.

# A D A M B E D E

BY

GEORGE ELIOT

AUTHOR OF

"SCENES OF CLERICAL LIFE"

"So that ye may have  
Clear images before your gladden'd eyes  
Of nature's unambitious underwood  
And flowers that prosper in the shade— And when  
I speak of such among the flock as swerve I  
Or fall, those only shall be singled out  
Upon whose lapse, or error, something more  
Than brotherly forgiveness may attend."

WORDSWORTH.

IN THREE VOLUMES

VOL. I.

WILLIAM BLACKWOOD AND SONS  
EDINBURGH AND LONDON  
MDCCCLIX

*The Right of Translation is reserved*

## FELIX HOLT

GEORGE ELIOT (MARY ANN EVANS)

1819-1880

Published in 1866, small quarto, bound in half Roxburghe, maroon cloth. It appeared the same year in three volumes in Edinburgh. The facsimile is of the first American edition, which appeared in 1866 and must have been printed before July, because the owner's name on the title page is followed by the date July, 1866.

FELIX HOLT,  
THE RADICAL.

BY GEORGE ELIOT,

AUTHOR OF "ADAM BEDE," "THE MILL ON THE FLOSS," "SILAS MARNER,"  
"SCENES OF CLERICAL LIFE," "ROMOLA," &c.

*Recd  
July 1866*

NEW YORK:  
HARPER & BROTHERS, PUBLISHERS,  
FRANKLIN SQUARE.

1866.

## ON THE ORIGIN OF SPECIES

CHARLES ROBERT DARWIN

1809-1882

The first edition was published in 1859, duodecimo, with a folded plate. One thousand two hundred and fifty copies were sold on the day of publication; a total of 16,000 copies were sold up to 1876. The second edition was issued January 7, 1860, and with the exception of a few corrections was a reprint of the first. At the same time an edition of 2,500 copies was issued in America. Darwin remarked on it, "I never dreamed of my book being so successful with general readers; I believe I should have laughed at the idea of sending the sheets to America." The correspondence between him and his publisher is interesting and shows Darwin's character, in which he expresses great faith for the success of the book and agrees to pay all the expense of correcting the manuscript, or share it.

ON  
THE ORIGIN OF SPECIES

BY MEANS OF NATURAL SELECTION,

OR THE

PRESERVATION OF FAVOURED RACES IN THE STRUGGLE  
FOR LIFE.

By CHARLES DARWIN, M.A.,

FELLOW OF THE ROYAL, GEOLOGICAL, LINNÆAN, ETC., SOCIETIES;  
AUTHOR OF 'JOURNAL OF RESEARCHES DURING H. M. S. BEAGLE'S VOYAGE  
ROUND THE WORLD.'

LONDON:  
JOHN MURRAY, ALBEMARLE STREET.

1859.

*The right of Translation is reserved.*

## ENOCH ARDEN

ALFRED TENNYSON

1809-1892

The first issue of *Enoch Arden* was published in 16mo, by Moxon, under title of *Idylls of the Hearth*, in 1864. This edition is very scarce, for nearly all the copies were destroyed when it was decided to change the title to *Enoch Arden*. The poem was reissued the same year in the same format, green cloth, but with the first sheet reprinted. A complete copy has eight pages of advertisements in the front.

ENOCH ARDEN,

ETC.

BY

ALFRED TENNYSON, D.C.L.,

POET-LAUREATE.

LONDON :

EDWARD MOXON & CO., DOVER STREET.

1864.

# ALICE'S ADVENTURES IN WONDERLAND

CHARLES LUTWIDGE DODGSON

1832-1898

Printed in 1866, octavo, cloth, gilt edges, London. Forty-two illustrations by John Tenniel. Some copies have the date 1865, red cloth, and are extremely scarce. The two thousand copies of this issue were called in by the publishers. A number of them have D. Appleton & Company 1866, on the title, and preceded the 1866 London edition.

Lewis Carrol is a pseudonym of Charles Lutwidge Dodgson, who was a clergyman and a writer; also a lecturer on mathematics at Christ's Church College, Oxford.

ALICE'S ADVENTURES  
IN WONDERLAND.

BY  
LEWIS CARROLL

WITH FORTY-TWO ILLUSTRATIONS  
BY JOHN TENNIEL.

London  
MACMILLAN AND CO.  
1866.

*[The Right of Translation and Reproduction is Reserved.]*

## THE KASĪDAH

RICHARD FRANCIS BURTON

1821-1890

Printed in quarto, yellow paper wrappers. The first issue was privately printed in London, 1880, by Burton for his friends; only a few copies were issued. The second issue of 100 copies was printed with the Quaritch imprint and appeared in 1880. In his foreword he disguises his identity and calls himself the translator and signs F. B. (Frank Baker), which is a *nom de plume* from Francis, his second name, and Baker, his mother's family name. Another pen name was Haji Abdu El-Yezdi.

عبدو  
حاجي  
القصيدية

# THE KASÎDAH

(COUPLETS)

OF HÂJÎ ABDÛ EL-YEZDÎ:

*A LAY OF THE HIGHER LAW.*

TRANSLATED AND ANNOTATED

BY

HIS FRIEND AND PUPIL,

F. B.

*London: Privately Printed.*

## TREASURE ISLAND

ROBERT LOUIS STEVENSON

1850-1894

Printed in octavo, original red or green cloth.

Stevenson was the son of a distinguished construction engineer. He studied at Edinburgh University, first looking to an engineering career; then for four years (1871-1875) devoted himself to the study of law. Although admitted to the bar in 1875, he decided that writing was to be his real business in life. On account of poor health he travelled much on foot in France and Scotland, living for a time in Switzerland. He married an American lady, Mrs. Osborne, afterwards living in the Adirondacks, in Honolulu, and lastly in Samoa, where he died in 1894. Some of his best known works are *Virginibus Puerisque*, 1881; *Familiar Studies of Men and Books*, 1882; *Treasure Island*, 1883; *Child's Garden of Verses*, 1885; *The Strange Case of Dr. Jekyll and Mr. Hyde*, 1886, and *Kidnapped*, 1886.

# TREASURE ISLAND.

BY

ROBERT LOUIS STEVENSON.



CASELL & COMPANY, LIMITED:

*LONDON, PARIS & NEW YORK.*

[ALL RIGHTS RESERVED.]

1883.

## THE JUNGLE BOOK

RUDYARD KIPLING

1865.

Printed 1894, 12mo, blue cloth, with gilt edges, and a gilt design and two wavy gilt lines at top and bottom of front cover and backbone; containing frontispiece, and head-piece with preface. The first *Jungle Book* consists of a collection of fourteen animal stories for children, each one preceded by one or two verses and followed by a poem. The book is without dedication.

Kipling was born in Bombay, India, of English parents, being educated at the United Service College. He began his literary career in 1882 as Assistant Editor of the *Civil and Military Gazette* and the *Pioneer*. His extensive travels made him a resident of four continents, having published books in three of them. Among his first literary productions were: *Departmental Ditties*, 1886; *Plain Tales from the Hills*, 1888.

THE  
JUNGLE BOOK

BY  
RUDYARD KIPLING

WITH ILLUSTRATIONS  
BY  
J. L. KIPLING, W. H. DRAKE, AND P. FRENZENY

London  
MACMILLAN AND CO.  
AND NEW YORK  
1894

*All rights reserved*

## THE SECOND JUNGLE BOOK

RUDYARD KIPLING

Printed in 1895, 12mo, cloth, with blue end papers, gilt edges, and gilt design and two wavy gilt lines at top and bottom of front cover and backbone; containing half-title, with two pages of advertisements in the back announcing some books written by the author, including the *Jungle Book*. The volume contains eight stories, each followed by a poem.

Both of the *Jungle Books* are collections of animal stories in which the human element is strongly portrayed, along with British imperialistic ideals. They represent Kipling's finest and most original work, being characterized by simplicity and naturalness, and beauty of dialogue. Among contemporary British authors Kipling no doubt is the most popular poet and short story writer.



THE  
SECOND JUNGLE BOOK

By RUDYARD KIPLING



WITH ILLUSTRATIONS BY  
J. LOCKWOOD KIPLING, C.I.E.

LONDON  
MACMILLAN AND CO.  
AND NEW YORK  
1895

*All rights reserved*



RUBÁIYÁT OF OMAR KHAYYÁM



## RUBÁIYÁT OF OMAR KHAYYÁM

1859-1899



THE FASCINATING history of the discovery of Omar, and the unrivaled translation by Edward Fitzgerald have been responsible for the many volumes and numerous editions that have been published. The quatrains have been so extensively quoted that they are probably better known among scholars and ordinary readers than any other poetry. The philosophy portrayed in the verses seems to have such a strong appeal that they have been translated into many languages. The great demand for various editions on the part of collectors has made them harder and harder to acquire. A few of the title pages have here been reproduced for the benefit of Omarian scholars.

## RUBÁIYÁT OF OMAR KHAYYÁM

EDWARD FITZGERALD

1809-1883

It has been stated that Fitzgerald, unable to find a publisher for his translation, printed it himself and inserted the name of Bernard Quaritch, without asking the latter's permission. On the verso of the title page appears "G. Norman, Printer, Maiden Lane, Covent Garden, London."

He issued it in pamphlet form, size 8¼ x 6¼, in brown paper covers, containing fourteen pages of biography, including the preface. The notes take up five pages, and a selection of seventy-five quatrains of the poem occupy sixteen more. The leaves extend beyond the paper cover. In the 14th quatrain the word "Lightning" appears instead of "Lighting." The book was not advertised to any extent, and Quaritch, having two hundred and fifty copies, offered them first at five shillings, then at a shilling, then at sixpence, and finally cleared them out at a penny a volume.

RUBÁIYÁT  
OF  
OMAR KHAYYÁM,

THE ASTRONOMER-POET OF PERSIA.

*Translated into English Verse.*

---

LONDON:  
BERNARD QUARITCH,  
CASTLE STREET, LEICESTER SQUARE.  
1859.

# RUBÁIYÁT OF OMAR KHAYYÁM

*Second Edition*

EDWARD FITZGERALD

1809-1883

Printed by John Childs and Sons in 1868, octavo, brown paper wrappers, containing one hundred and ten quatrains; published in an edition of five hundred copies. Preceding this, a reprint was made from the first edition, in Madras, India, 1862, with additional quatrains and a note by M. Garcin de Tassy. It was privately printed in an issue of fifty copies, and contained an extract from the *Calcutta Review* (No. LIX, March, 1856).

RUBÁIYÁT

OF

OMAR KHAYYÁM,

THE ASTRONOMER-POET OF PERSIA.

*Rendered into English Verse,*

SECOND EDITION.

LONDON:  
BERNARD QUARITCH,  
PICCADILLY.

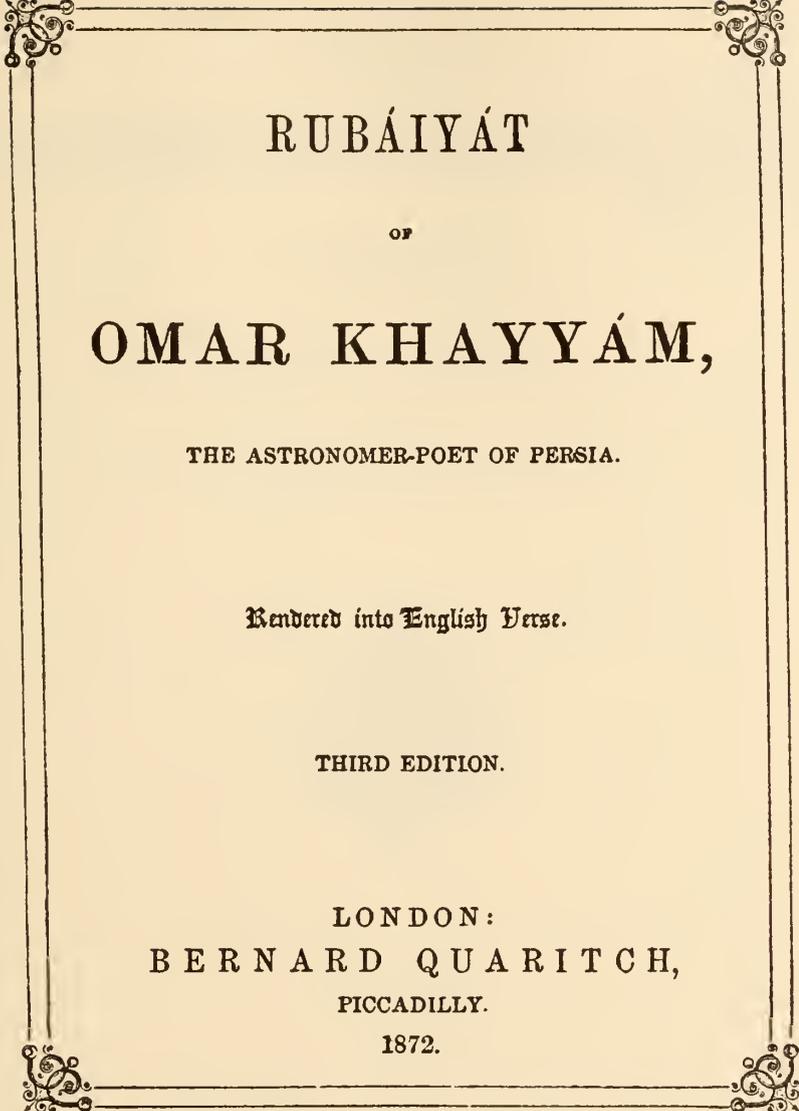
1868.

RUBÁIYÁT OF OMAR KHAYYÁM

— EDWARD FITZGERALD

1809-1883

Third edition printed in 1872, octavo, thirty-six pages, half Roxburghe maroon cloth, lettered on back, with 101 quatrains. This title page was photographed from a copy that was owned by Charles Eliot Norton, with his autograph, and a note by Longfellow.



RUBÁIYÁT  
OF  
OMAR KHAYYÁM,

THE ASTRONOMER-POET OF PERSIA.

*Rendered into English Verse.*

THIRD EDITION.

LONDON:  
BERNARD QUARITCH,  
PICCADILLY.

1872.

## LES QUATRAINS DE KHÈYAM

J. B. NICOLAS

Published in 1867, octavo, 229 pages, 464 quatrains of the *Rubáiyát*, with notes, text, and translation. This is an important French translation.

LES  
QUATRAINS DE KHÉYAM

TRADUITS DU PERSAN

PAR J. B. NICOLAS,

EX-PREMIER DROGMAN DE L'AMBASSADE FRANÇAISE EN PERSE,

CONSUL DE FRANCE À RESCHT.



PARIS.

IMPRIMÉ PAR ORDRE DE L'EMPEREUR

A L'IMPRIMERIE IMPÉRIALE.

---

M DCCC LXVII.

STROPHEN DES OMAR KHIJAM

ADOLF FRIEDRICH GRAF V. SCHACK

1815-1894

Published in 1878, octavo, paper covers, 124 pages, containing 336 quatrains translated from the Persian. This is an important German translation.

Strophen

des

Omar Chijam.

Deutsch

von

Adolf Friedrich Grafen v. Schack.



Stuttgart.

Verlag der J. G. Cotta'schen Buchhandlung.

1878.

# THE QUATRAINS OF OMAR KHAYYAM

E. H. WHINFIELD, M.A.

1836.

Printed in octavo, 1883, boards, with labels, 336 pages, 500 quatrains, second edition.

The first edition was published in 1882 and has the same binding, with advertisements, and contains 253 quatrains.

# THE QUATRAINS

OF

## OMAR KHAYYAM.

*THE PERSIAN TEXT WITH AN ENGLISH VERSE  
TRANSLATION.*

BY

E. H. WHINFIELD, M.A.

LATE OF THE BENGAL CIVIL SERVICE

LONDON:  
TRÜBNER & CO., LUDGATE HILL.

1883.

*[All rights reserved.]*

THE QUATRAINS OF OMAR KHEYYAM OF NISHAPOUR

JOHN PAYNE

1842-1916

Published 1898, size 9 x 6, in boards, printed on vellum with labels and half-title, contains 71 pages of biography and an introduction; on 206 pages it contains 845 quatrains of the *Rubáiyát*. Payne also translated *The Book of the Thousand Nights and One Night*.

*THE QUATRAINS OF OMAR  
KHEYYAM OF NISHAPOUR,  
NOW FIRST COMPLETELY DONE INTO ENGLISH  
VERSE FROM THE PERSIAN, IN ACCORDANCE  
WITH THE ORIGINAL FORMS, WITH A BIO-  
GRAPHICAL AND CRITICAL INTRODUCTION, BY  
JOHN PAYNE, AUTHOR OF "THE MASQUE  
OF SHADOWS AND OTHER POEMS," &c., &c.,  
AND TRANSLATOR OF "THE BOOK OF THE  
THOUSAND NIGHTS AND ONE NIGHT," &c., &c.*

*LONDON: MDCCCXCVIII: PRINTED FOR THE VILLON SOCIETY  
BY PRIVATE SUBSCRIPTION AND FOR PRIVATE  
CIRCULATION ONLY.*

## THE RUBA'YAT OF OMAR KHAYAM

MRS. H. M. CADELL

1844-1884

This translation was issued 1899, size 8 x 5 $\frac{1}{2}$ , in original buff paper boards, and the title on a fly leaf. It has linen back with title and includes 144 quatrains. It is the first translation attempted by a woman.

THE RUBA'YAT  
OF  
OMAR KHAYAM

TRANSLATED BY  
MRS. H. M. CADELL

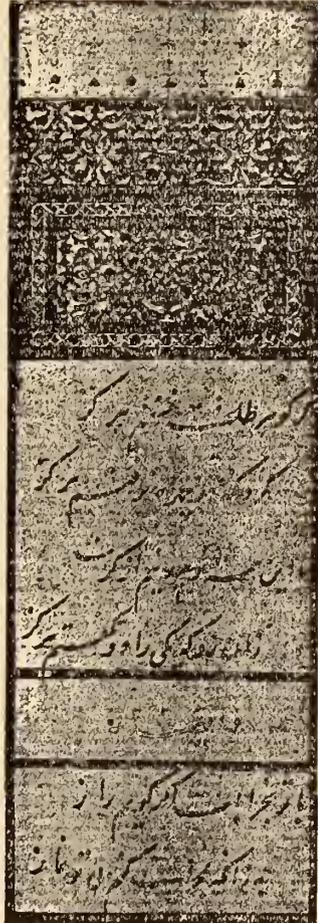
WITH AN INTRODUCTION BY  
RICHARD GARNETT, C.B. LL.D.

LONDON AND NEW YORK  
JOHN LANE THE BODLEY HEAD  
MDCCCXCIX

## THE RUBÁIYÁT OF OMAR KHAYYÁM

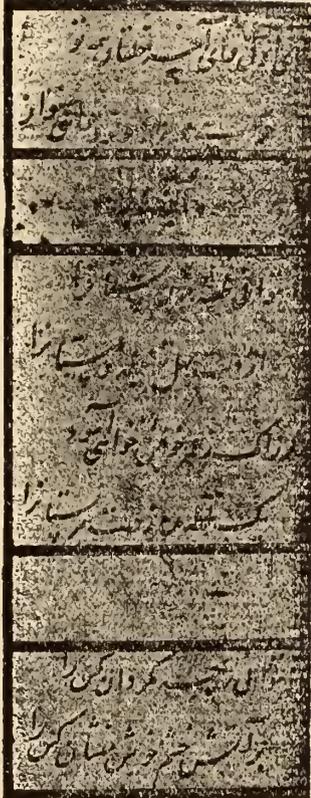
Four *Rubáiyáts*, or quatrains, photographed from the oldest known manuscript called the *Ousely Manuscript*. The first quatrain reads in translation as follows:

If I have never threaded the pearl of Thy service,  
And I have never wiped the dust of Sun from my face;  
Nevertheless, I am not hopeless of Thy mercy,  
For the reason that I have never said that One has Two.



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COLONIAL AMERICAN LITERATURE



## COLONIAL AMERICAN LITERATURE

1640-1744



THE FIRST document printed in the United States was *The Oath of a Free-Man*, put out as a broadside in 1639. *Pierce's Almanac* also appeared in the same year. The first book to be printed was *The Whole Booke of Psalmes*, issued at Cambridge by Stephen Daye in 1640. Joseph Glover, the original owner of the press, died on his way to the colonies. His wife set up his press at Cambridge, Massachusetts, nine years after the founding of the town. She was assisted by Daye, who was not a trained printer, as shown by his poor spelling and punctuation. There were about 1,600 copies of the *Psalm Book* published. Following these, codes of law, almanacs, and catechisms were printed. About sixty books a year were issued from 1640 to 1776. From 1638 to 1692, 205 publications appeared from this press. Samuel Green followed Daye in 1640 and published about 100 books, including the first Bible to be printed in America, which was a version in the Algonquin Indian language, translated by John Eliot. In 1654-55 he had already published catechisms; in 1658, the *Psalms*, and in 1661, the *New Testament*—all in the Indian language.

Certain authorities, fearing attacks by the press, caused the following law to be passed May 27, 1665, in Massachusetts:

For the preventing of the irregularities and abuse to the authorities of the country by the printing press, it is ordered by this court and authority thereof there shall be no printing presses allowed in any town within the jurisdiction, but in Cambridge.

Nine years later the general court granted permission for presses elsewhere than in Cambridge. John Foster published his first book in Boston in 1676. William Bradford published his first book in Philadelphia in 1686. Bradford went to New York in 1693 and was the only printer there for thirty years. In 1694 he issued the *Truth Advanced*, a law of the colonies. James Fleet in 1713 established a press in Boston and printed children's books. In 1730 Benjamin Franklin began his printing in Philadelphia. After this time several other presses were established throughout the various colonies.

## THE OATH OF A FREEMAN

1638

Printed by Stephen Daye, 1638, Cambridge, Massachusetts. It was issued in a small broadside and was originally printed on the face of a half sheet of small paper. The oath was the first paper printed in the United States of America. The form was drawn in England, May 7, 1629, shortly after the charter of Charles I, to the Massachusetts Bay Company, and applied to the allegiance of the corporation. The first alteration of the oath was by Governor John Winthrop; after that, it was altered several times.

It is interesting to compare this with the Ephebian Oath which was sworn to in the 5th century B. C. by all Athenian Ephebes on entering the service.

The initials A. B. do not refer to any individual, but are found in other oaths and records of the time, as we now sometimes use the letters X, Y, Z, or the words John Doe. Being the first letters of the alphabet, they readily suggested themselves.

## THE OATH OF A FREEMAN.

**I** (*A.B*) being by Gods providence, an Inhabitant, and Freeman, within the Jurisdiction of this Commonwealth; do freely acknowledge my self to be subject to the Government thereof: And therefore do here swear by the great and dreadful Name of the Ever-living God, that *I* will be true and faithfull to the same, and will accordingly yield assistance & support thereunto, with my person and estate, as in equity *I* am bound; and will also truly endeavour to maintain and preserve all the liberties and priviledges thereof, submitting my self to the wholesome Lawes & Orders made and established by the same. And further, that *I* will not plot or practice any evill against it, or consent to any that shall so do; but will timely discover and reveal the same to lawfull Authority now here established, for the speedy preventing thereof.

Moreover, *I* doe solemnly bind my self in the sight of God, that when *I* shall be called to give my voyce touching any such matter of this State, in which Freemen are to deal, *I* will give my vote and suffrage as *I* shall judge in mine own conscience may best conduce and tend to the publike weal of the body, without respect of persons, or favour of any man. So help me God in the Lord Jesus Christ.

THE WHOLE BOOKE OF PSALMES

BAY PSALM BOOK

STEPHEN DAYE

1610-1668

Printed in 1640, octavo, containing 148 leaves. It was the first book issued in the American Colonies, being the joint production of Richard Mather, Thomas Welde, and John Eliot; and is the earliest New England version of the *Psalms*. Eight copies are known to be extant.

THE  
**WVHOLE**  
BOOKE OF PSALMES  
*Faithfully*  
TRANSLATED into ENGLISH  
*(Metre.*

Whereunto is prefixed a discourse declaring not only the lawfullnes, but also the necessity of the heavenly Ordinance of singing Scripture Psalmes in the Churches of God.

*Coll. III.*

*Let the word of God dwell plenteously in you, in all wisdom, teaching and exhorting one another in Psalmes, Himnes, and spirituall Songs, singing to the Lord with grace in your hearts.*

*Iames v.*

*If any be afflicted, let him pray, and if any be merry let him sing psalmes.*

*Imprinted*

1640

## THE TENTH MUSE

ANNE DUDLEY BRADSTREET

1613-1672

Printed in 1650, London. The second edition was published in 1678, octavo, in Boston and reprinted in 1758, with the title *Several Poems Compiled with Great Variety of Wit and Learning by a Gentlewoman in New England*.

The entire works of Anne Bradstreet containing prose and verse were published in 1867 at Charlestown, Massachusetts, edited by John Howard Ellis. She was the first woman author in the Colonies; the wife of Governor Simon Bradstreet and the daughter of Governor Thomas Dudley. Among her descendants were prominent literary people such as R. H. Dana, Wendell Phillips, and Oliver Wendell Holmes.

THE  
TENTH MUSE

Lately sprung up in AMERICA.

OR

Severall Poems, compiled

with great variety of Wit  
and Learning, full of delight.

Wherein especially is contained a com-  
pleat discourse and description of

The Four { *Elements,*  
*Constitutions,*  
*Ages of Man,*  
*Seasons of the Year.*

Together with an Exact Epitomie of  
the Four Monarchies, viz.

The { *Assyrian,*  
*Persian,*  
*Grecian,*  
*Roman.*

Also a Dialogue between Old England and  
New, concerning the late troubles.

With divers other pleasant and serious Poems.

By a Gentlewoman in those parts.

Printed at London for Stephen Bowtell at the signe of the  
Bible in Popes Head-Alley. 1650.

SPIRITUAL MILK FOR BOSTON BABES IN  
EITHER ENGLAND

JOHN COTTON  
1585-1652

Printed in 1656, octavo, containing 13 pages. It was a reprint of a book originally issued in London in 1646 under the title, "Milk for Babes drawn out of the Breasts of both Testaments chiefly for the nourishment of Boston Babes in either England, etc." It was reprinted in London in 1668; and in Boston in 1690. An Indian translation, by Rawson, came out in Cambridge in 1691. It was later included in the *Indian Primer*, Boston, 1720.

*Spiritual*  
M I L K  
F O R  
BOSTON BABES  
In either ENGLAND.

Drawn out of the  
Breasts of both *TESTAMENTS*  
for their souls *nourishment*.

But may be of like use to any  
Children.

---

By JOHN COTTON, B. D.  
*late Teacher to the Church of  
Boston in New-England.*

---

C A M B R I D G  
Printed by S. G. for *Hezekiah Usher*  
at Boston in *New-England.*

1 6 5 6.

## ELIOT'S INDIAN BIBLE

JOHN ELIOT

1604-1690

Printed in 1663, small octavo, at Cambridge, Massachusetts, in the Algonquin Indian language. It was the first Bible issued in America. There are many variations in the first edition. Seven copies have English title pages, and a dedication to Charles II; only about twenty of these were printed. The rest of the edition, one thousand or fifteen hundred copies, had the title in Indian, without a dedication; the latter is here shown in facsimile.

MAMUSSE  
WUNNEETUPANATAMWE  
UP-BIBLUM GOD  
NANBESWE  
NUKKONE TESTAMENT  
KAH WONK  
WUSKU TESTAMENT.

---

Ne quoshkinnamok nashpe Wuttinsemoh *CHRIST*  
noh afowest

JOHN ELIOT.

---

CAMBRIDGE:

Printeuoop nashpe Samuel Green kah Marmaduke Johnson.

1 6 6 3.

A BRIEF RULE  
THOMAS THATCHER  
1620-1678

Printed in 1677 as a broadside folio by John Foster, Boston. It was the first medical treatise printed in the United States, being the only publication of its kind in the New England Colonies during the 17th century.

Thatcher was an Englishman, who settled in New England in 1635. He became pastor of "Old South Church," practising medicine at the same time. He was a good scholar of Hebrew and Arabic, and wrote a catechism and lexicon in the former language which also was printed on a single sheet like the *Brief Rule*.

# A BRIEF RULE

## To guide the Common People of NEW-ENGLAND How to order themselves and theirs in the Small Pocks, or Measels.

**T**he *small Pox* (whose nature and cure the *Measels* follow) is a disease in the blood, endeavouring to recover a new form and state.

1. This nature attempts—1. By Separation of the impure from the pure, thrusting it out from the Veins to the Flesh.—2. By driving out the impure from the Flesh to the Skin.

3. The first Separation is done in the first four days by a Feaverish boiling (Ebullition) of the Blood, laying down the impurities in the Fleishy parts which kindly effected the Feaverish tumult is calmed.

4. The second Separation from the Flesh to the Skin, or *Superficies* is done through the rest of the time of the disease.

5. There are several Errors in ordering these sick ones in both these Operations of Nature which prove very dangerous and commonly deadly either by overmuch hastening Nature beyond its own pace, or in hindering of it from its own vigorous operation.

6. The Separation by Ebullition in the Feaverish heat is over heighted by too much Clothes, too hot a room hot *Cardials*, as *Diaferdium*, *Galban powder* and such like, for hence come *Pneumonia*, dangerous excessive sweats, or the flowing of the Pocks into one over spreading sore, vulgarly called the *Flox*.

7. The same separation is overmuch hindered by preposterous cooling that Feaverish boiling heat, by blood letting, *Chillies*, *Pommes*, *purges*, or cooling medicines. For though these many times lessen the coming forth of the *Pox*, yet they take away that supply which should keep them out till they are ripe, wherefore they sink in again to the deadly danger of the sick.

8. If a *Pneumonia* happen, or through a *Pleuritic* (that is fulness of blood) the Circulation of the blood be hindered, and thereupon the whole mass of blood choked up, then either let blood, or see that their diet, or medicines be not altogether cooling, but let them in no wise be heating, therefore let him lye no otherwise covered in his bed then he was wont in health: His Chamber not made hot with fire if the weather be temperate, let him drink small Beer only warm'd with a Toft, let him sup up thin water-gruel, or water-pottage made only of Indian Flour and water, instead of *Oat-meal*: Let him eat *bold Apples*. But I would not advise at this time any medicine besides. By this means that excessive *Ebullition* (or boiling of his blood) will by degrees abate, and the Symptoms cease; If not, but the blood be so irraged that it will admit no delay, then either let blood (if Age will bear it) or else give some notably cooling medicine, or refresh him with more fire Air.

9. But if the boiling of the blood be weak and dull that there is cause to fear it is not able to work a Separation, as it's wont to be in such as have been let blood, or are fat, or Flegmatick, or brought low by some other sickness, or labour of the *Gonorrhoea* running of the Reins, or some other Evacuation: In such Cases, *Cardials* must drive them out, or they must dy.

10. In time of driving out the *Pocks* from the Fleish, here care must be had that the *Pustules* keep out in a right measure till they have attain'd their end without going in again, for that is deadly.

11. In this time take heed when the *Pustules* appear whilst not yet ripe, least by too much heat there arise a new *Ebullition* (or Feaverish boiling) for this troubles the driving out, or brings back the separated parts into the blood, or the Fleishy parts overheated are disabled from a right suppuration or lastly the temper of the blood and tone of the Fleish is so perverted that it cannot overcome and digest the matter driving out.

12. Yet on the other hand the breaking out must not be hindered, by exposing the sick unto the cold: The degree of heat must be such as is natural agrees with the temper of the fleishy parts: That which exceeds or falls short is dangerous: Therefore the season of the year, Age of the sick, and their manner of life here require a discreet and different Consideration, requiring the Counsel of an expert Physician.

13. But if by any error a new *Ebullition* arise, the same art must be used to allay it as is before express'd.

14. If the *Pustules* go in and a flux of the belly follows (for else there is no such danger) then *Cardials* are to be used, yet moderate and not too often for fear of new *Ebullition*.

15. If much spitting (*Ptyalismus*) follow, you may hope all will go well, therefore by no means hinder it: Only with warm small Beer let their mouths be washed.

16. When the *Pustules* are dried and fallen, purge well, especially if it be in *Autumn*.

17. As soon as this disease therefore appears by its signs, let the sick abstain from Fleish and Wine, and open Air, let him use small Beer warm'd with a Toft for his ordinary drink, and moderately whee he desires it. For food use water-gruel, water-pottage, and other things having no manifest hot quality, easy of digestion bold Apples, and milk sometimes for change, but the coldness taken off. Let the use of his bed be according to the season of the year, and the multitude of the *Pocks*, or as found persons

are wont: In Summer let him rise according to custome, yet so as to be defended both from heat and cold in Excess, the disease will be the sooner over and less troublesome, for being kept in bed nourisheth the Feaverish heat and makes the *Pocks* break out with a painful inflammation.

19. In a colder season, and breaking forth of a multitude of *Pustules*, forcing the sick to keep his bed, let him be covered according to his custome in health, a moderate fire in the winter being kindled in his Chamber, morning and Evening: neither need he keep his Arms always in bed, or lye still in the same place, for fear least he should sweat which is very dangerous especially to youth.

20. Before the fourth day use no medicines to drive out, nor be too strict with the sick; for by how much the more gently the *Pustules* do grow, by so much the fuller and perfecter will the Separation be.

21. On the fourth day a gentle *Cardial* may help once given.

22. From that time a small draught of warm milk (not hot) a little dy'd with *Saffron* may be given morning and evening till the *Pustules* are come to their due greatness and ripeness.

23. When the *Pustules* begin to dry and crust, least the rotten vapours strike inward, which sometimes causeth sudden death; Take morning and evening some temperate *Cardial* as four or five spoonfuls of *Malaga wine* tinged with a little *Saffron*.

24. When the *Pustules* are dryd and fallen off, purge once and again, especially in the *Autumn Pocks*.

25. Beware of anointing with *Oils*, *Fats*, *Ointments*, and such defensives, for keeping the corrupted matter in the *Pustules* from drying up, by the moisture they set deeper into the Fleish, and so make the more deep *Scars*.

26. The young and lively men that are brought to a plentiful sweat in this sickness, about the eighth day the sweat stops of it self, by no means afterwards to be drawn out again; the sick thereupon feels most troublesome distrest and anguish, and then makes abundance of water and so dyes.

Few young men and strong thus handled escape, except they fall into abundance of spitting or plentiful bleeding at the nose.

27. Signs discovering the Assault at first are beating pain in the head, Forehead, and temples, pain in the back, great sleepiness, glistering of the eyes, shimmering seen before them, itching of them also, with tears flowing of themselves, running of the Nose, short breath, dry Cough, oft sneezing, heartiness, heat, redness, and sense of pricking over the whole body, terrors in the sleep, sorrow and restlessness, beating of the heart, *Urine* sometimes as in health, sometime filthy from great *Ebullition*, and all this or many of these with a Feaverish distemper.

28. Signs warning of the probable Event. If they break forth easily, quickly, and soon come to ripening, if the Symptoms be gentle, the Feaver mild, and after the breaking forth it abates; If the voice be free, and breathing easie, especially if the Pocks be red white distinct, soft few, round, sharp top'd, only without and not in the inward parts; if there be large bleeding at the nose. These signs are hopeful.

29. But such signs are doubtful, when they difficultly appear, when they sink in again, when they are black, bluish, green, hard, all in one, if the Feaver abate not with their breaking forth, if there be swooning, difficulty of breathing, great thirst, quinsy, great unquietness, and it is very dangerous, if there be loyn'd with it some other malignant Feaver, called by some the peccential Pox: the *Spotted Feaver* is oft joyned with it.

30. Deadly Signs if the Flux of the *Belly* happen, when they are broke forth, if the *Urine* be bloody, or black, or the *Ordure* of that Colour, Or if pure blood be cast out by the *Belly* or *Gumms*: These Signs are for the most part deadly.

*These things have I written Candid Reader, not to inform the Learned Physician that hath much more capable understand what pertains to this disease than I, but to give some light to those that have not such advantages, leaving the difficulty of this disease to the Physicians Art, wisdom, and Faithfulness: for the right managing of them in the whole Course of the disease tends both to the Patients Safety, and the Physicians desired Success in his Administrations: For in vain is the Physicians Art employed, if they are not under a Regular Regiment. I am, though no Physician, yet a well wisher to the sick: And so first imitating the Lord to turn our hearts, and stay his hand, I am*

A Friend, Reader to thy  
Welfare,

Thomas Thacher.

## TRUTH ADVANCED

GEORGE KEITH

1639-1716

Printed in 1694, small quarto, by William Bradford. Keith was born in Scotland and died at Edburton, in Sussex, England. He was a "Christian Quaker" and Anglican missionary. He went to America and settled as a schoolmaster in Philadelphia in 1689. In 1692, he headed a separate faction called "Christian Quakers." He returned to London in 1694, and in 1700 joined the Established Church. In 1702 he was sent to America as one of the first missionaries of the "Society for the Propagation of the Gospel." He returned to England in 1704, and was made rector of Edburton.

**Truth Advanced**  
IN THE  
**CORRECTION**

*John* OF MANY *Holms* 1725  
**Gro's & hurtful Errors;**

Wherein is occasionally opened & explained many great and  
peculiar Myſteries and Doctrines of the

**Christian Religion.**

---

By *George Keith.*

---

Whereunto is added,  
*A Chronological Treatiſe of the ſeveral Ages*  
*of the WORLD:*

Showing the Intervals Time & Effects of the Seven Churches  
Seven Seals, Seven Trumpets, and ſeven Vials caſt, *the ſeven*  
*Plagues*, and the various dreadful Effects that are like to enſue  
pouring forth of each of them, which is ſeraphim.

Together with an Account of the Time of the Churches going  
into the Wilderneſs, her Return, ſubſtitution, and the  
ſpreading of the glorious Goſpel into all Nations of the Earth.

Alſo, the time of the Perſonal Antichriſt his Reign and late  
Perſecution; With the Time of the Prophecies, King and King  
again of the two Witneſſes.

And *Laſtly* Concerning the *Thouſand Years* Reign of the  
ſaints with Chriſt yet to come, and time of beginning of the  
new world of Eſſay and Hypotheſis.

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*Printed in the Year 1694*

## POOR RICHARD'S ALMANAC

BENJAMIN FRANKLIN

1706-1790

The first almanac was printed in 1732, octavo, and it was published for twenty-five years under the pseudonym of *Richard Saunders*. It was later called *Poor Richard's Almanac*. Three editions were issued during the first month of its publication. Translations later appeared in many foreign languages. The page here reproduced is from the 1733 issue. Beginning with 1767, Hall & Sellers of Philadelphia published the almanacs. The earliest editions are now extremely scarce.

Poor Richard, 1733.

A N

# Almanack

For the Year of Christ

1 7 3 3,

Being the First after I EAP YEAR:

	Years
<i>And makes since the Creation</i>	7241
By the Account of the <i>E. Stern Greeks</i>	6932
By the Latin Church, when <i>O. ent. Y</i>	5742
By the Computation of <i>W. W.</i>	5682
By the <i>Roman Chronology</i>	5494
By the <i>Jewish Rabbies</i>	

*Wherein is contained*

The Lunations, Eclipses, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aspect, Sun and Moon's Rising and Setting, Length of Days, Time of High Water, Tides, Currents, and observable Days

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours West from London, but may without sensible Error serve all the adjacent Places, even from Newfoundland to South-Carolina.

By *RICHARD SAUNDERS*, Philom.

PHILADRLPHIA:  
Printed and sold by *B. FRANKLIN*, at the New  
Printing Office near the Market

M. T. CICERO'S CATO MAJOR

BENJAMIN FRANKLIN

1706-1790

Printed in octavo, 1744, and regarded by Franklin as the finest example of his printing. It is one of the first pieces of classical literature published in the new world.

M. T. CICERO'S  
*CATO MAJOR,*  
OR HIS  
DISCOURSE  
OF  
**OLD-AGE:**

With Explanatory NOTES.

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*PHILADELPHIA:*  
Printed and Sold by B. FRANKLIN,  
MDCCXLIV.

## FIRST GERMAN BIBLE PRINTED IN AMERICA

CHRISTOPH SAUR

1693-1758

Printed in 1743, large octavo, bound in boards, covered with morocco, with clasps and bosses. Saur started printing in 1738 in Germantown, Pennsylvania. The first edition of this Bible was issued thirty-eight years before the appearance of the first American Bible in English. A second and third edition were published by his son.

BIBLIA,

Das ist:

Die

Heilige Schrift

Altes und Neues

Testaments,

Nach der Deutschen Uebersetzung

D. Martin Luthers,

Mit jedes Capitels kurzen Summarien, auch  
beygefügt vielen und richtigen Parallelen;

Nebst einem Anhang

Des dritten und vierten Buchs Esrä und des  
dritten Buchs der Maccabäer.

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Bermantown:

Gedruckt bey Christoph Saur, 1743.

## FIRST ENGLISH BIBLE IN AMERICA

ROBERT AITKEN

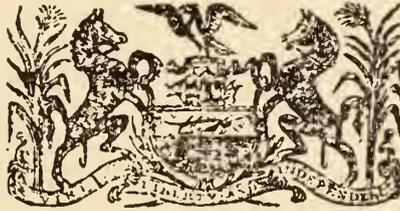
1734-1801

Published in 1782, by Robert Aitken, a Scotchman, who came to Philadelphia and set himself up in the publishing and binding business. Since England would not permit the Colonies to print the Bible in English, copies were sometimes smuggled into this country. In view of these facts, Aitken appealed to the Congress, which resulted in the passing of the following resolution:

Resolved; that the United States in Congress assembled, highly approve the pious and laudable undertaking of Mr. Robert Aitken, as subservient to the interest of religion, as well as an instance of the progress of the arts in this country, and being satisfied of his care and accuracy in the execution of the work, they recommend this edition of the Bible to the inhabitants of the United States, and hereby authorize him to publish this Recommendation in the manner he shall think proper.

The title page of his Bible bears the coat of arms of the State of Pennsylvania.

T H E  
H O L Y B I B L E,  
Containing the O L D and N e w  
T E S T A M E N T S :  
Newly translated out of the  
O R I G I N A L T O N G U E S ;  
And with the former  
T R A N S L A T I O N S  
Diligently compared and revised.



P H I L A D E L P H I A :  
PRINTED AND SOLD BY R. AITKEN, AT POPE'S  
HEAD, THREE DOORS ABOVE THE COFFEE  
HOUSE, IN MARKET STREET.  
M. DCC. LXXXIII.



LATER AMERICAN LITERATURE



## LATER AMERICAN LITERATURE

1808-1918



THE early settlers of the Colonies fought hard to establish themselves. They were kept busy defending their lives and spent little time in writing; therefore we have no extremely early American novelists or poets. Most of the writing done in New England in the 17th century was of a religious nature. The beginning of American literature is found mostly in the books written by the first adventurers. The first American authors who grew up under American conditions are probably the two greatest of that period—Jonathan Edwards and Benjamin Franklin. With the dawn of the 19th century came William Cullen Bryant and Washington Irving; and within a brief span followed James Fenimore Cooper, Henry Wadsworth Longfellow, Edgar Allan Poe, John Greenleaf Whittier, Nathaniel Hawthorne, Ralph Waldo Emerson, Oliver Wendell Holmes, and James Russell Lowell. It is also important not to overlook such men as Herman Melville, Walt Whitman, Mark Twain, and Bret Harte, who have just recently come into their own, and a host of others who are greatly esteemed for the production of outstanding American literary masterpieces; for example, Dana's *Two Years Before the Mast*; Stowe's *Uncle Tom's Cabin*; Thoreau's *Walden*; Lew Wallace's *Ben Hur*; and Joel Chandler Harris' *Uncle Remus*.

Toward the close of the 19th century sprang up the new group of so-called American realists, exemplified by Hamlin Garland in *Main Travelled Roads*; Stephen Crane in *Red Badge of Courage*; Frank Norris in *McTeague*; and Ambrose Bierce in *Tales of Soldiers and Civilians*. Contemporary with these were the prominent American poets, Eugene Field, Emily Dickinson, and James Whitcomb Riley.

Among the American novelists and poets of our own time, many have already earned a place in literature, and their "First Editions" are being extensively collected. Among these are the poets, Edwin Arlington Robinson, Edgar Lee Masters, Edna St. Vincent Millay; the novelists, James Branch Cabell, Theodore Dreiser, Willa Cather; the playwright, Eugene O'Neill, and the versatile Christopher Morley.

## THE EMBARGO

WILLIAM CULLEN BRYANT

1794-1878

Printed in 1808, 12mo, bound in wrappers, containing twelve pages. *The Embargo* is a satire against democracy and its advocate, President Jefferson. It was written by Bryant when he was only thirteen years old. His father published a second edition in 1809, which contained some half-dozen shorter poems. On page six, Bryant goes so far as to recommend that the President resign from office. Although the poem was no great literary masterpiece, it was a remarkable performance for a boy of thirteen and singularly correct both in measure and in rime. The title page shown in facsimile bears a note penned by the author in 1860.



## POEMS

WILLIAM CULLEN BRYANT

1794-1878

Printed in 1821, 12mo, bound in boards with paper label and in wrappers, containing 44 pages.

In 1821, Bryant was invited to read a poem before the Phi Beta Kappa Society at Harvard College. He read *The Ages*. Shortly after this, in the same year, he issued a small volume which contained the following poems: *The Ages*, *To a Waterfowl*, *Fragment from Simonides*, *Inscription for the Entrance to a Wood*, *The Yellow Violet*, *Song*, *Green River*, and *Thanatopsis*. With this he began to be known as the first American who had written poetry that could take its place in universal literature.

Eleven years later, in 1832, another volume was issued, bound in boards, with a paper label, containing the poems of 1821 and eighty-two additional ones. In 1842, appeared *The Fountain and Other Poems*; in 1844, the now rare *White-Footed Deer and Other Poems*; in 1864, *Thirty-Poems*; and other writings followed almost until the close of his life.

# POEMS

BY

WILLIAM CULLEN BRYANT.



CAMBRIDGE :

PRINTED BY HILLIARD AND METCALF.

1821.

# A HISTORY OF NEW YORK

WASHINGTON IRVING

1783-1859

Published in 1809, 12mo, two volumes, in boards and leather binding. A folded map of early New York (or New Amsterdam) precedes the title in the first volume. Irving wrote the book under the pseudonym of *Diedrich Knickerbocker*.

The work is described as a practical joke, although the pretense of its serious character is carried out in his dedication to the Historical Society.

Many advertisements appeared in the newspapers of the day concerning the mysterious disappearance of the author, which aroused interest in the publication of the book even before it had been printed.

Irving was the first American author to win the favor of European readers. He wrote almost exclusively on historical, biographical, and legendary subjects. He is perhaps best known by his *Rip Van Winkle*. Besides the *Sketchbook*, 1819-1820, may be mentioned the following literary productions: *A History of the Life and Voyages of Christopher Columbus*, 3 vols., 1828; *The Alhambra*, 2 vols., 1832; *The Life of Washington*, 5 vols., 1855-1859.

A HISTORY  
OF  
NEW YORK,

FROM THE BEGINNING OF THE WORLD TO THE  
END OF THE DUTCH DYNASTY.

CONTAINING

Among many Surprising and Curious Matters, the Unutterable  
Ponderings of WALTER THE DOUBTER, the Disastrous  
Projects of WILLIAM THE TESTY, and the Chivalric  
Achievements of PETER THE HEADSTRONG, the ~~the~~  
Dutch Governors of NEW AMSTERDAM; being the only  
Authentic History of the Times that ever hath been, or ever  
will be Published.

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BY DIEDRICH KNICKERBOCKER.

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De waarheid die in duist' is,  
Dit komt met klaarheid aan den dag.

---

IN TWO VOLUMES.

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VOL. I

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PUBLISHED BY INSKEEP & BRADFORD, NEW YORK;  
BRADFORD & INSKEEP, PHILADELPHIA; WM. M'IL-  
HENNEY, BOSTON; COALE & THOMAS, BALTIMORE;  
AND MORFORD, WILLINGTON, & CO. CHARLESTON.

.....

1809.

## THE LAST OF THE MOHICANS

JAMES FENIMORE COOPER

1789-1851

Printed in 1826, 12mo, two volumes, bound in boards, or leather binding. It is not known how many copies were printed.

Cooper was the first American novelist. He entered Yale College, but did not graduate. When seventeen years of age, in 1806, he sailed on a merchant vessel for a year; then he received a commission as midshipman in the regular navy, where he remained for three and a half years. In 1811 he married and resigned his commission. He was thirty years old before making any attempt at writing, and his authorship seemed accidental. On reading a cheap British novel he felt he could do as well. To prove this he wrote his first book *Precaution*, which was published in 1820. *The Spy* followed in 1821; *The Pioneers*, 1823, a history of frontier life; in 1827, *The Prairie*; 1840, *The Pathfinder*; and, in 1841, *The Deerslayer*. Included among his novels were ten sea tales. In addition to these novels he wrote in 1839 a *History of the United States Navy*.

THE LAST  
OF  
THE MOHICANS;

A NARRATIVE OF

1757.

BY THE AUTHOR OF "THE PIONEERS."

---

"Mistake me not, for my complexion,  
The shadowed livery of the burnished sun."

---

IN TWO VOLUMES.

VOL. I.

---

PHILADELPHIA :  
H. C. CAREY & I. LEA—CHESNUT-STREET

1826.

## FANSHAWE

NATHANIEL HAWTHORNE

1804-1864

Printed in 1828, anonymously, at the author's expense, while he was a student at Bowdoin College; 12 mo, bound in boards. This was Hawthorne's first book, and is considered one of his rarest, because, in the first place, he could afford to print only a few, and of these he destroyed a considerable number. Between twenty and thirty copies are known to exist.

His *Peter Parley's Universal History*, written in collaboration with his sister Elizabeth, was also published anonymously in two volumes in 1837.

# FANSHAWE,

A TALE.

"Wilt thou go on with me!"—SCOTCHER.



BOSTON :  
MARSH & CAPEN, 362 WASHINGTON STREET.

---

PRESS OF PUTNAM AND HUNT.  
1828.

## THE SCARLET LETTER

NATHANIEL HAWTHORNE

1804-1864

Published in 12mo, 322 pages, cloth, March 16, 1850. The entire issue was exhausted in ten days. A second edition appeared March 30th, the same year. There were, in both editions, five thousand copies.

The first issue has "reduplicate," line 20, page 21; later changed to "repudiate." Subsequent editions have the word "resuscitate" for "repudiate." Page 48, line 8, states "or the shade." "Scarlet Letter" is in red, the rest in black. Advertisements dated March 1850. The second edition has a new preface by the author.

THE  
SCARLET LETTER,

A ROMANCE.

BY  
NATHANIEL HAWTHORNE.

BOSTON:  
TICKNOR, REED, AND FIELDS.

M DCCC L.

## TWO YEARS BEFORE THE MAST

RICHARD HENRY DANA, JR.

1815-1882

Published in 1840, 16mo, in tan and black cloth, being No. 106 of *Harper's Family Library*. Some bibliographers maintain the tan cloth is the earliest issue, although this is by no means a certainty. As a matter of fact, an equally good case may be advanced for priority of the black cloth binding.

Dana came from literary ancestry, being a descendant of Anne Bradstreet. During his Junior year at Harvard, his eyes failed him on account of having the measles. He was advised to leave school, and signed up as a common seaman on a trading vessel, where he remained for two years, keeping a journal during his cruise, which formed the basis for his novel. In it he relates largely his own experience, in such frank and charming manner that some regard it as the most truthful account of the life of an American sailor, and deserving a place beside *Robinson Crusoe*. It was written when the author was twenty-five.

TWO YEARS  
*Chancey Beach*  
BEFORE THE MAST.

A

PERSONAL NARRATIVE OF

LIFE AT SEA.

---

— Crowded in the rank and narrow ship,—  
Housed on the wild sea with wild usages,—  
Whate'er in the inland dales the land conceals  
Of fair and exquisite, O! nothing, nothing,  
Do we behold of that in our rude voyage.  
COLERIDGE'S WALLENSTEIN.

---

NEW-YORK:

HARPER & BROTHERS—82 CLIFF-STREET.

1840.

## ESSAYS

RALPH WALDO EMERSON

1803-1882

Printed in 1841, 12mo, cloth, containing a preface by Carlyle. Books were Emerson's delight, and he rarely played as a child. His father was a clergyman, and died before Ralph was eight years old. Emerson helped his mother, who took in boarders. In 1813 he entered a Latin school and in 1817 was admitted to Harvard College. He served as a waiter at the College Commons, later acting as a tutor to other students. Graduating at eighteen, he was the class poet. He taught school in Boston, and later entered Divinity School at Harvard in 1826, and was "approbated to preach." In 1829 he became minister to the Old North Church in Boston, but resigned in 1832. In 1836 he published his first book *Nature*; in 1841 was published his first volume of *Essays*; and a Second Series in 1844. The first volume of his poems was published in 1847. In 1850 *Representative Men* was published; in 1856 *English Traits*; and in 1869 more essays were published under the title of *Conduct of Life*. In 1870 another collection was issued titled *Society and Solitude*, and in 1876, still another collection, *Letters and Social Aims*.

ESSAYS:

BY

R. W. EMERSON.

---

BOSTON:  
JAMES MUNROE AND COMPANY.  

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MDCCCXLI.

MURDERS IN THE RUE MORGUE  
AND THE  
MAN THAT WAS USED UP

EDGAR ALLAN POE  
1809-1849

Printed in 1843, octavo, wrappers, forty pages, cover leaf serving as a title page. This is considered as one of the rare books in the field of American literature, there being only about four copies known to be extant. Two of these have been discovered recently; one is said to have been sold for \$20,000 to a private American collector. The other one was brought to light by a Chicago bookseller in 1929. This was without the cover title, and bound up together with a lot of other pamphlets in a volume of miscellany. This latter copy brought about \$10,000.

THE  
PROSE ROMANCES OF EDGAR A. POE,  
AUTHOR OF "THE GOLD-BUG," "ARTHUR GORDON PYM," "TALES  
OF THE GROTESQUE AND ARABESQUE,"  
ETC. ETC. ETC.

UNIFORM SERIAL EDITION.

EACH NUMBER COMPLETE IN ITSELF.

No. I.

CONTAINING THE

MURDERS IN THE RUE MORGUE.

AND THE

MAN THAT WAS USED UP.

PHILADELPHIA:  
PUBLISHED BY WILLIAM H. GRAHAM,  
NO. 98 CHESTNUT STREET.  
1843.

*Price 12½ cents.*

## THE RAVEN AND OTHER POEMS

EDGAR ALLAN POE

1809-1849

Issued in straw-colored wrappers and in cloth, 12mo, December, 1845. It was number eight of a series of books published by Wiley & Putnam, and sold for thirty-one cents. Stereotyper's imprint appears on verso of title in some copies. *The Raven* was originally published in the *New York Evening Mirror* for January 29, 1845. This was in advance of its appearance in *The American Review*, a magazine. It was copied by many papers and magazines, the *Broadway Journal*, for instance. Poe received only ten dollars for writing *The Raven*. He died young; poor, alone, and in ill repute.

THE RAVEN

AND

OTHER POEMS

BY

EDGAR A. POE.

---

NEW YORK:  
WILEY AND PUTNAM, 161 BROADWAY.

1845.

THE RAVEN AND OTHER POEMS

EDGAR ALLAN POE

1809-1849

Title page of first English edition, issued 1846, the year following its issue by the same publishers in America.

THE RAVEN

AND

OTHER POEMS.

BY

EDGAR A. POE.

---

LONDON:

WILEY & PUTNAM, 6, WATERLOO PLACE.

---

1846.

THE RAVEN AND OTHER POEMS

EDGAR ALLAN POE

1809-1849

This facsimile is Number VIII of the Wiley and Putnam *Library of American Books*, and appeared in wrappers; it is one of the scarce items among Poe's works.

*"Sundry citizens of this good land, meaning well, and hoping well, prompted by a certain something in their nature, have trained themselves to do service in various Essays, Poems, Histories, and books of Art, Fancy, and Truth."*

ADDRESS OF THE AMERICAN COPY-RIGHT CLUB.

WILEY AND PUTNAM'S  
LIBRARY OF AMERICAN BOOKS.

NO. VIII.

THE RAVEN AND OTHER POEMS.

BY

EDGAR A. POE.

NEW YORK AND LONDON.

WILEY AND PUTNAM, 161 BROADWAY: 6 WATERLOO PLACE.

*Price, Thirty-one Cents.*

## EVANGELINE

HENRY WADSWORTH LONGFELLOW

1807-1882

Printed October 30, 1847, 16mo, 163 pages. On November 13th a third thousand was printed; on April 8, 1848, six thousand more were printed, making more than fifteen hundred a month.

It was bound in boards, the first issue having four pages of advertisements dated October, 1847. The first issue has the printer's ornament below the name of the author, and has either dull or glazed covers. The earliest copies were in unglazed brown boards, but the later ones appeared in yellow glazed boards.

In the first issue of the first edition, page sixty-one, line one, the word "long" reads "lo," which was corrected in the second issue. Some copies of the second to fifth editions published in 1848 have a forged title page resembling the first issue.

Longfellow was one of the foremost American poets, being contemporary with Whittier, Emerson, Holmes, and Hawthorne. His popularity extended to many European countries as is attested by the many translations. He grew up in Portland, Maine, where he acquired his interest in the sea, ships, and sailors. He began to write verses when he was only thirteen, and made up his mind to become a man of letters before he finished his college course at Bowdoin. It was from Hawthorne that he heard of the incident relative to the Acadian lovers, which forms the basis of his *Evangeline*. Some of his other important works are: *Hyperion*, 2 vols, 1839; *Golden Legend*, 1851; *Song of Hiawatha*, 1855; *Courtship of Miles Standish*, 1858.

EVANGELINE,

A

TALE OF ACADIE.

BY

HENRY WADSWORTH LONGFELLOW.



BOSTON

WILLIAM D TICKNOR & COMPANY

1847

## EVANGELINE

*A Letter from Longfellow*

The letter reproduced in facsimile indicates that no *authorized* edition of *Evangeline* had been published in England prior to April, 1848—the date of the letter.

London April 21

1848

Dear Sir

In answer to

your note of yesterday

I would inform you

that no authorized English

edition of Granville's

has yet been published.

I have thought,

however, of having

one, as soon as

I have more exact

verbal communications

in the work as

I wish.

Yours truly

Henry W. Langford

## BIGLOW PAPERS

JAMES RUSSELL LOWELL

1819-1891

Published in 1848, 12mo, 163 pages, boards or cloth. Contains twelve pages of press notices preceding half-title and title. The *Biglow Papers* appeared first in a newspaper and was "edited" by "Homer Wilbur," which was a pseudonym for Lowell. In one of his letters Lowell wrote: "This having to do with printers is dreadful business. There was a Mr. Melville, who, I believe, enjoyed it; but for my part, I am heartily sick of type."

The Second Series was not published until 1867.

THE  
**Biglow Papers,**

EDITED,

WITH AN INTRODUCTION, NOTES, GLOSSARY,  
AND COPIOUS INDEX,

BY

HOMER WILBUR, A. M.,

PASTOR OF THE FIRST CHURCH IN JAALAM, AND (PROSPECTIVE) MEMBER OF  
MANY LITERARY, LEARNED AND SCIENTIFIC SOCIETIES,  
(for which see page v.)

The ploughman's whistle, or the trivial flute,  
Finds more respect than great Apollo's lute.

*Quarles's Emblems*, B. II E. 9.

Margaritas, munde porcine, celestis: en, siliquis accipit.

*Jac. Car. Fil. ad Pub. Leg.* 51

CAMBRIDGE:  
PUBLISHED BY GEORGE NICHOLS  
1848.

## MOBY-DICK

HERMAN MELVILLE

1819-1891

Printed 1851, 12mo, bound in cloth of several colors, of which the usually occurring form is brown. The red binding is of great rarity, and much sought after by the Melville collector. An established point of the first issue is in the matter of end-papers; in the earliest form they are of an orange color which, in some copies, age has turned almost black. There are six pages of advertisements at the end of the book. Most of the publisher's stock of the first edition of *Moby-Dick* is said to have been destroyed in the great Harper Brothers fire.

Melville went to sea as a cabin-boy in his youth. Later (1857-1860), he lectured in the United States and England. During the years 1866-1885 he was district officer at the New York Custom House. Melville's total output numbered fourteen books. Among these the outstanding ones are: *Typee*, 1846; *Omoo*, 1847; *White Jacket*, 1850; *The Piazza Tales*, 1856; *Battle Pieces*, 1866.

MOBY-DICK;

OR,

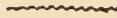
THE WHALE.

BY

HERMAN MELVILLE.

AUTHOR OF

"TYPEE," "OMOO," "REDBURN," "MARDI," "WHITE-JACKET."



NEW YORK:

HARPER & BROTHERS, PUBLISHERS.

LONDON: RICHARD BENTLEY.

1851.

## UNCLE TOM'S CABIN

HARRIET BEECHER STOWE

1811-1896

Published March 20, 1852, in two volumes, 12mo, cloth or wrappers; had a sale of 3,000 copies the first day, and over 300,000 during the first year. The first chapter appeared originally, June, 1851, in the *National Era*, a Washington magazine, and the last in April, 1852. In later editions of the book, the title pages bear the number of thousands published.

John Punchard Jewett, the publisher, was a member of the anti-slavery party and agreed to bring it out in book form, giving the author 10 per cent of all sales. A vignette on the title page is signed by Baker-Smith. This vignette was also stamped on the covers, and each volume contained three unsigned plates.

Harriet Beecher Stowe, as a girl, taught school in Cincinnati, where she had an opportunity to study life in the South. She had bitter feeling toward slavery, and attempted in *Uncle Tom's Cabin*, to influence others to see the system as she did. This novel had a purpose and her portrayal of detail made it live longer than other books of a similar nature.

The first English edition, with plates, illustrated by Cruikshank, was published in octavo, cloth, by C. H. Clark & Company, London, 1852.

UNCLE TOM'S CABIN;  
OR,  
LIFE AMONG THE LOWLY.

BY  
HARRIET BEECHER STOWE.



VOL. I.

BOSTON:  
JOHN P. JEWETT & COMPANY.  
CLEVELAND, OHIO:  
JEWETT, PROCTOR & WORTHINGTON.  
1852.

## WALDEN

HENRY DAVID THOREAU

1817-1862

Published in 12mo, cloth of various colors. Earliest copies have advertisements dated April, 1854, although a rarely occurring variation has been noted with March advertisements.

Thoreau's father was of French descent, whereas his mother came of old New England stock. He received his A.B. at Harvard in 1837. Thoreau lived a care-free, independent, bachelor life. He never worked for money unless he had an immediate need for it. Among his occupations at different times may be listed, surveyor, pencil-maker, carpenter, house-painter, and mason. By living in a hut close to Walden Pond for two years (1845-1847) he demonstrated that it was possible for a person to be happy without luxury and the refinements of civilization. Thoreau ranks high as a naturalist; scarcely any of the minutest details of animal life escaped his close observation. His chief works are: *A Week on the Concord and Merrimac Rivers*, 1849; *Walden*, 1854; *Excursions*, 1863; *The Maine Woods*, 1864; *Cape Cod*, 1865.

WALDEN;  
OR,  
LIFE IN THE WOODS.

By HENRY D. THOREAU,  
AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."



I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up. — Page 92.

BOSTON:  
TICKNOR AND FIELDS.  
M DCCC LIIV

## LEAVES OF GRASS

WALT WHITMAN

1819-1892

Printed in 1855, small quarto, containing only twelve poems. Neither author's nor publisher's name is given on the title page. Opposite the title page is a steel-engraved portrait of Whitman. About nine hundred copies of the first edition were printed. A few are known to have been issued in wrappers. These are extremely rare. The first bound copies of the first edition comprising the first issue were in dark green cloth with "Leaves of Grass" stamped in gold on front and back, with border of gold lines, gilt edges all around, and marbled end-papers. The second issue of the first edition has eight pages of press notices, plain yellow end-papers; and lacks the gilding on the back cover.

The second edition, a thick 16mo, with thirty-two additional poems, appeared in 1856. The back of this book bears a congratulation from Emerson: "I greet you at the beginning of a great career."

In 1860 a third edition was published, with a total of 154 poems, 456 pages, 12mo, Boston. A fourth edition appeared in 1867, and many succeeding issues followed.

In early life Whitman was engaged as a printer, carpenter, and journalist. In the Civil War he volunteered as a nurse, and after the war was a government clerk in Washington. In 1865 he was dismissed on account of the publication of *Leaves of Grass*. Shortly after this he received another government appointment, which he held until he was disabled in 1873. Other works were: *Drum Taps*, 1865; *Democratic Vistas*, 1871; *Memoranda During the War*, 1875; *Two Rivulets*, 1876; *Specimen Days and Collect*, 1882-3; *November Boughs*, 1888; *Complete Poems and Prose*, 1888-9; *Goodbye My Fancy*, 1891.

*Leaves of Grass Imprints*, an interesting and excessively rare Whitman item, a pamphlet of 64 pages, 16mo, was published in Boston, 1860, by Thayer and Eldridge, as a sort of pre-publication announcement in behalf of the third edition of *The Leaves*.

Leaves  
*of*  
Grass.

---

Brooklyn, New York:  
1855.

## THE AUTOCRAT OF THE BREAKFAST TABLE

OLIVER WENDELL HOLMES

1809-1894

Published in 1858, 12mo, in various colored cloth, 273 pages. Has advertisements on front and back end-papers; half-title, pictorial title, and a rubricated main title page, showing *The Autocrat, Breakfast Table*, and publisher's name, in red, the remainder in black. Rare blue or red cloth copies are the object of extensive search by Holmes collectors. *The Autocrat of the Breakfast Table* appeared originally as a serial in the *Atlantic Monthly*, 1857-1858, and at once established the author's literary fame.

Holmes was by training and profession a medical man, holding the chair of anatomy and physiology at Harvard for thirty-five years with great distinction. He made many contributions to medicine, in addition to his famous literary masterpieces. Among the latter may be mentioned: *Poems*, 1836; *The Professor at the Breakfast Table*, 1860; *Elsie Venner*, 2 vols., 1861; *Over the Tea Cups*, 1891.

# THE AUTOCRAT

OF THE

## BREAKFAST-TABLE.

Every man his own Boswell.

BOSTON:  
PHILLIPS, SAMPSON AND COMPANY.  
M DCCC LVIII.

## SNOW-BOUND

JOHN GREENLEAF WHITTIER

1807-1891

Printed in 1866, 16mo, bound in cloth of several colors, the first issue has the number "52" at the foot of the last page of text. A small, special, large paper edition, bound in white cloth, is generally regarded as a slightly later issue.

The dedication reads, "To the Memory of the Household It Describes." The vignette on the title page was copied by Harry Fenn from an old photograph, and is a view of an old farmhouse in a snowstorm. There is also a woodcut head-piece and an initial letter with a snow scene.

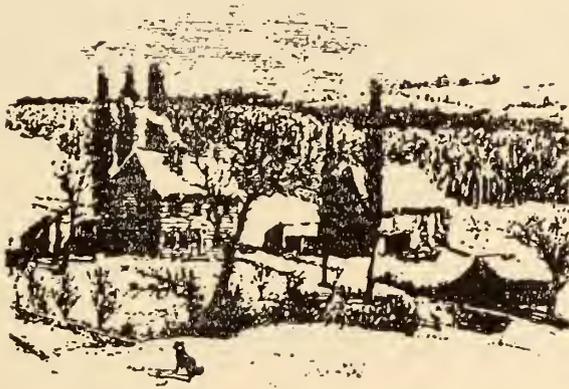
Whittier's life was spent in New England. As a boy he had little opportunity to go to school because of farm work and the short school terms. One of his first poems to be published was sent by his sister to a weekly paper, *The Free Press*. When he was nineteen he entered an academy at Haverhill, where he studied for two terms, earning money by making slippers, teaching school, and keeping books. His first book was a miscellany of prose and verse, called *Legends of New England*, published in 1831; *Moll Pitcher*, appeared in 1832; *Poems* in 1837 and 1838; *The Stranger in Lowell*, 1845; *In War Time*, 1864. His final poem, *At Sundown*, was privately printed in 1890, shortly before his death in his 85th year.

# SNOW-BOUND.

A WINTER IDYL.

BY

JOHN GREENLEAF WHITTIER.



BOSTON:  
TICKNOR AND FIELDS.  
1866.

## THE CELEBRATED JUMPING FROG

SAMUEL LANGHORNE CLEMENS

1835-1910

Published in 1867, 16mo. Has perfect "i" in the word "this," last line, page 198. Copies have turned up in several colors. This was Twain's first published book. The first issue has an advertisement on yellowish paper preceding the main title, which mentions the *Jumping Frog* and two other titles by other authors.

The "Other Sketches" mentioned on the title page consisted of a selection from the letters which he had written from Hawaii for the *Sacramento Union*, in 1866. *The Jumping Frog* had originally appeared as a newspaper story in the *New York Saturday Press*, in 1865.

THE  
CELEBRATED JUMPING FROG  
OF  
CALAVERAS COUNTY,

And other Sketches.

BY MARK TWAIN.

EDITED BY JOHN PAUL

New-York:  
*C. H. WEBB, Publisher, 119 & 121 NASSAU ST.*  
AMERICAN NEWS CO., AGENTS.  
1867.

## THE ADVENTURES OF TOM SAWYER

SAMUEL LANGHORNE CLEMENS

1835-1910

Printed in 1876, octavo, in blue cloth, and various leather bindings. The first issue was printed on a good quality of calendered paper; in later issues in the same year, heavier and cheaper paper was used. The earliest issue contains blank pages on versos of half-title and preface, and has the last line of the first page of text clear, whereas in later issues there is a gouge in this line.

*Tom Sawyer* was Mark Twain's first masterpiece and his second longer narrative. It was originally composed as a play. The materials for this book were drawn from the author's own childhood experiences in Hannibal, Missouri. It was one of the first unvarnished tales of boyhood in American literature—in striking contrast to the Sunday school fiction of that day.

THE ADVENTURES  
OF  
TOM SAWYER

BY  
MARK TWAIN.

---

THE AMERICAN PUBLISHING COMPANY,  
HARTFORD, CONN. : CHICAGO, ILL. : CINCINNATI, OHIO.  
A. ROMAN & CO., SAN FRANCISCO, CAL.  
1876.

## LIFE ON THE MISSISSIPPI

SAMUEL LANGHORNE CLEMENS

1835-1910

Published in 1883, octavo, in brown cloth and various leather bindings. First issue bears a plate on page 441, showing Mark Twain in flames. This was immediately withdrawn, supposedly because of objections by Mrs. Clemens.

The material for this book was drawn from Clemens' personal experiences as pilot on the Mississippi, from 1857 to the outbreak of the Civil War.

The pseudonym "Mark Twain" was first adopted by him when he was reporting the sessions of the legislature at Carson City. It had been previously used by a pilot-correspondent of the *New Orleans Picayune*, who took it from the leadsman's cry on the Mississippi.



Suppressed plate, page 441, from Mark Twain's *Life on the Mississippi*

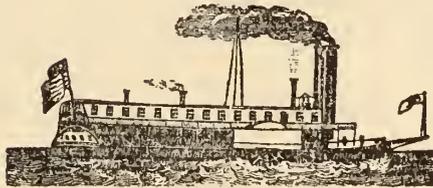
# LIFE ON THE MISSISSIPPI

BY

MARK TWAIN

AUTHOR OF "THE INNOCENTS ABROAD," "ROUGHING IT,"  
"THE PRINCE AND THE PAUPER," ETC.

WITH MORE THAN 300 ILLUSTRATIONS



*Mississippi Steamboat of Fifty Years Ago.*

[SOLD BY SUBSCRIPTION ONLY.]

BOSTON

JAMES R. OSGOOD AND COMPANY

1883

## ADVENTURES OF HUCKLEBERRY FINN

SAMUEL LANGHORNE CLEMENS

1835-1910

Printed in 1885, octavo. The suppressed plate on page 283, was excised and a new and corrected page was pasted in, not bound in, as in later issues. Some bibliographers have stated that the earliest issue appeared in a blue cloth binding. Such copies, if extant, are almost fabulously rare. The commonly occurrent binding is green cloth, with pictured design on front cover. There were several variations in leather binding.

Additional points indicating early issues are: On the page in the fore-part of the book, listing illustrations, page 87 is incorrectly shown as 88. Also, on page 57, 11th line from the bottom "saw" is shown as "was." These errors were rectified in later editions.

*Huckleberry Finn* is one of Twain's greatest masterpieces, and has been called by Andrew Lang, "a nearly flawless gem of romance and humour."

The author conceived the story as early as 1876 as a sequel to *Tom Sawyer*. In the meantime, Twain had revisited the Mississippi Valley and had given a literary account of his own early life on the river in his *Life on the Mississippi*.

ADVENTURES  
OF  
HUCKLEBERRY FINN

(TOM SAWYER'S COMRADE).

SCENE: THE MISSISSIPPI VALLEY.  
TIME: FORTY TO FIFTY YEARS AGO.

BY  
MARK TWAIN.

WITH ONE HUNDRED AND SEVENTY-FOUR ILLUSTRATIONS.

NEW YORK:  
CHARLES L. WEBSTER AND COMPANY.  
1885.

## THE LUCK OF ROARING CAMP

FRANCIS BRET HARTE

1839-1902

Printed in 1870, 12mo, cloth; first issue does not contain the story, *Brown of Calaveras*, which was added in later issues.

Harte settled in California at the age of fifteen and earned his livelihood as a miner, school teacher, and printer. He was the first editor of the *Overland Monthly*. Most of his later life was spent in Europe, where many of his books were published. Harte's fame rests mainly on his narrative descriptive fiction, truthfully portraying, in the native Western vernacular, early life in the mining regions of California. His earliest works were inspired by the Spanish civilization of the Southwest. His tales and sketches were famous during the period of the California gold rush. They are characterized by emotionalism, pathos, and vivid description of early mining life. He was one of the first writers to emphasize "local color."

Other well known early works are: *The Lost Galleon*, 1867; *Poems*, 1871; *Mrs. Skagg's Husband*, 1873.

THE  
LUCK OF ROARING CAMP,  
AND  
OTHER SKETCHES.

BY  
FRANCIS BRET HARTE.



BOSTON:  
FIELDS, OSGOOD, & CO.  
1870.

## THE BARONESS OF NEW YORK

JOAQUIN MILLER  
[Originally: Cincinnatus Heine Miller]  
1841-1913

Printed in 1877, 12mo, cloth; has advertisements of *The One Fair Woman* preceding the title page; has blue end papers front and back, and contains 244 pages.

Joaquin Miller, born in a covered wagon at the dividing line of Indiana and Ohio, lived a true pioneer Western life like most of the gold-hunters of his day, except for the time he spent in European travels. His vivid and accurate descriptions of Western scenes made him known as the "Poet of the Sierras."

*The Baroness of New York*, a long medley of romance in verse, was a disappointment to Miller, as evidenced by the words he wrote in a presentation copy, "Isn't worth a damn." There is much autobiographical material in his works, and in many instances he is his own powerful hero.

Among his other works may be mentioned: *Joaquin, Et Al*, 1869; *Pacific Poems*, 1871; *Songs of the Sierras*, 1871; *Memorie and Rime*, 1884.

THE  
BARONESS OF NEW YORK.

BY  
JOAQUIN MILLER,  
AUTHOR OF  
"SONGS OF THE SIERRAS," "THE ONE FAIR WOMAN," ETC., ETC.

"Who is he that hideth counsel without knowledge! therefore  
have I uttered that I understood not; things too wonderful for me,  
which I knew not."—*Job xlii. 3.*



NEW YORK :  
*G. W. Carleton & Co., Publishers.*

MDCCCLXXVII.

[DRAMATIC RIGHTS RESERVED.]

## BEN HUR

LEW WALLACE

1827-1905

Printed in 1880, 12mo. The facsimile is of the first issue of the first edition, which has the date of publication on the title page. It is in light blue cloth binding, with flowered design. The dedication, "To the Wife of my Youth" is not confined to the first issue alone. In still later editions, "who Still Abides with me" was added to it, to avoid criticism.

This issue has 552 pages, with twelve pages of advertisements in the back.

# BEN-HUR

## A TALE OF THE CHRIST

BY

LEW. WALLACE

AUTHOR OF "THE FAIR GOD"

"Learn of the philosophers always to look for natural causes in all extraordinary events; and when such natural causes are wanting, recur to God"  
COUNT DE GABALIS

NEW YORK

HARPER & BROTHERS, FRANKLIN SQUARE

1880

## BEN HUR

LEW WALLACE

1827-1905

Printed in 1880, 12mo, with twelve pages of advertisements in the back.

The facsimile is of a later issue of the first edition, without date of publication on the title page.

Wallace was a general in the Civil War and was inclined to be skeptical about the divinity of Christ. While traveling he met Colonel Robert Ingersoll, and as the result of this meeting and incidental exchange of views, he devoted six years to study and research on the subject; the outcome was *Ben Hur*. It has been translated into many languages, and dramatized both for the stage and for motion pictures.

# BEN-HUR

## A TALE OF THE CHRIST

BY

LEW. WALLACE

AUTHOR OF "THE FAIR GOD"

"Learn of the philosophers always to look for natural causes in all extraordinary events; and when such natural causes are wanting, recur to God"  
COUNT DE GABALIS

NEW YORK

HARPER & BROTHERS, FRANKLIN SQUARE

UNCLE REMUS  
JOEL CHANDLER HARRIS  
1848-1908

Printed in 1881, 12mo, various colored cloth; advertisements in the back in later issues have criticisms of *Uncle Remus*, which are absent in the first issue. The second edition appeared in 1895, with a new preface.

Harris, a Georgian by birth, was a very mischievous youth, and his books contain many of his boyhood pranks. He was editor of the *Atlantic Constitution* and the *Uncle Remus Magazine*. In his writing he has vividly portrayed the life, customs, and language of the negro in the South. The quaint dialect of his characters is perhaps more truthfully recorded by him than by any other author. His Southern folk stories constitute an integral part of our native literature.

Among his other books may be mentioned: *Free Joe*, 1887; *On the Plantation*, 1892; *Mr. Rabbit at Home*, 1895; *On the Wing of Occasions*, 1900; *The Tar Baby*, 1904; *Uncle Remus and Brer Rabbit*, 1907. The rarest of all his books is *Daddy Jake the Runaway*, 1889.

# UNCLE REMUS

*HIS SONGS AND HIS SAYINGS*

THE FOLK-LORE OF THE OLD PLANTATION



BY JOEL CHANDLER HARRIS

*WITH ILLUSTRATIONS BY FREDERICK S. CHURCH AND  
JAMES H. MOSER*

NEW YORK  
D. APPLETON AND COMPANY  
1, 3, AND 5 BOND STREET  
1881

## THE TRIBUNE PRIMER

EUGENE FIELD

1850-1895

Printed in 1881, 24mo, in light green printed paper covers. Contains forty-eight pages, and was dedicated to Robert J. Burdette. No date appears on the title page. Inside the back cover is an advertisement of the *Denver Tribune* and the *Sunday Tribune*. The actual date of publication was December 15, 1881, by the Tribune Publishing Company, of Denver. The pages are stitched; the contents are extracts that appeared in the *Tribune*; there are no illustrations. *The Primer* was Field's first effort in book-form and one of the rarest of all American collected books. A list compiled by an ardent collector of Field contains thirteen known copies. The only one shown for Colorado is owned by E. B. Morgan—the copy from which this description has been taken.

In some biographies and literary histories, including the *Cambridge History of American Literature*, this date is erroneously given as 1882.

Field was by occupation a newspaper writer, and conducted columns in the *Denver Tribune* and the *Chicago Record*. His published books were largely reprinted selections of verse and prose from the columns of these newspapers.

TRIBUNE SERIES -- NO. II



# TRIBUNE PRIMER.



BY  
EUGENE FIELD.

## THE MODEL PRIMER

EUGENE FIELD

1850-1895

Printd in 1882, 16mo, wrappers, published by Fred Tredwell; it has forty unnumbered pages with twenty illustrations by "Hop" whose name was said to be L. Hopkins.

This stapled pamphlet has a duplication of the title page on the front cover and has twenty selections numbered in Roman numerals similar to those found in *The Tribune Primer*.



## A LITTLE BOOK OF WESTERN VERSE

EUGENE FIELD

1850-1895

Printed in 1889, 12mo, on hand-made paper, bound in half-cloth and boards, with leather labels, limited to 250 copies. *Western Verse* and *Chicago*, on title, in red letters, the remainder in black.

Contains names and addresses of 114 subscribers in the back. This volume was published in an ordinary trade edition the following year. A later edition, New York, 1900, contains four additional poems.

Field published a large number of volumes made up chiefly from his newspaper contributions. Among them may be mentioned the following: *The Tribune Primer*, 1881; *The Love Affairs of a Bibliomaniac*, 1896; *Sharps and Flats*, 1900; *The Little Book of Tribune Verse*, 1901.

A Little Book  
OF  
WESTERN VERSE

BY  
EUGENE FIELD

CHICAGO  
MDCCLXXXIX

## POEMS

EMILY DICKINSON

1830-1886

Printed in 1890, 16mo, cloth. Emily Dickinson was a New Englander by ancestry and birth. She was much given to introspection and the inner life, having a kind of mystical insight; and expressed experiences in her poems much as others have done in their diaries. She described herself thus: "small like the wren; my hair is bold like a chestnut burr; and my eyes, like the sherry in the glass that the guest leaves."

Although the first of Emily Dickinson's poetry was published forty years ago, the active collecting of her first editions is of comparatively recent date, accompanying a strong revival of interest in her work. Other important works by her, are *Poems*, second series, 1891; third series, 1896; and *The Single Hound*, 1914.

POEMS  
BY  
EMILY DICKINSON

*Edited by two of her friends*

MABEL LOOMIS TODD AND T. W. HIGGINSON



BOSTON  
ROBERTS BROTHERS  
1890

## TALES OF SOLDIERS AND CIVILIANS

AMBROSE BIERCE

1842-1914(?)

Printed in 1891, 12mo, cloth; a re-issue was published in New York, 1898, under the title, *In the Midst of Life*.

Bierce was by occupation a newspaper writer, of unusually fixed temperament and ideas, possessing great ability as a satirist. He was one of twelve children, and had only an elementary school education. After serving with the Union army during the Civil War, he embarked on a literary career. His early books were written in England under the pseudonym of "Dod Grile." After a short residence abroad, he returned to America and before long made a reputation as one of the most brilliant newspaper writers on the Pacific Coast. Bierce was so vitriolic in many of his articles that he gained the name of "Bitter Bierce"; and, in fact, had difficulty in inducing any of the important publishers of the day to produce his perhaps most important work, *Tales of Soldiers and Civilians*, so that it was actually brought out by a philanthropic friend. Always a fighter, Bierce, in old age, went to Mexico during the chaotic revolutionary days of 1913-14, and was presumably killed there. The details concerning his death are conflicting, and it is still a mystery to this day.

Among his other outstanding works may be mentioned: *The Dance of Death*, 1877, and *Ten Tales*, 1925.

TALES  
OF  
Soldiers and Civilians

BY  
AMBROSE BIERCE

SAN FRANCISCO  
H. L. G. STEELE  
208 CALIFORNIA STREET  
1891.

## MAIN-TRAVELLED ROADS

HAMLIN GARLAND

1860.

Printed in 1891, 12mo, wrappers. Copies of the first edition are indicated by "First Thousand" across the bottom of the front cover.

Garland is distinguished today as perhaps the dean of living American novelists, and was the first writer who portrayed farm life in the Middle West with absolute realism. He was able to do this because, from early childhood, he had experienced the hardships of pioneer farm life, assisting his father in breaking the virgin prairie soil when he was only a youth in his teens. After settling on a claim in Dakota in 1883, he began his career in Boston as a teacher and writer. Garland is still an active writer, having, within recent years, produced a number of outstanding works, notably the series of autobiographical books: *The Son of the Middle Border*, 1917; *The Daughter of the Middle Border*, 1921; *Trailmakers of the Middle Border*, 1926; *Back-trailers from the Middle Border*, 1928. In addition to these he has written poems, plays, essays, biographies, and travels.

# MAIN-TRAVELLED ROADS

*SIX MISSISSIPPI VALLEY STORIES*

BY

HAMLIN GARLAND  
"

BOSTON, MASS.  
ARENA PUBLISHING COMPANY  
1891

## THE RED BADGE OF COURAGE

STEPHEN CRANE

1870-1900

Printed in 1895, 12mo, with grayish end-papers, and four pages of advertisements in the back. The ornaments on title are in red, the remainder being in black. An important point indicating earliest copies is that the last line, page 225, should have perfect type. It was written when he was only twenty-two and is a description of a battle fought during the Civil War. Stephen Crane began in journalism at the age of sixteen. He died at thirty in the Black Forest, in Germany, where he had gone in quest of health.

Among his other books may be mentioned: *Maggie, a Girl of the Streets*, 1893; *The Black Riders*, 1895; *The Open Boat*, 1898; *Great Battles of the World*, 1901.

# The Red Badge Of Courage



An Episode of the American Civil War



BY



Stephen Crane



New York

D. Appleton and Company

1895

## THE TORRENT AND THE NIGHT BEFORE

EDWARD ARLINGTON ROBINSON

1869·

Privately printed at The Riverside Press in 1896, 16mo, blue paper wrappers. There were about seventy-five copies issued, published at Gardiner, Maine. *The Children of the Night* followed in 1897.

After spending two years at Harvard, Robinson tried in various ways to make a living, even working in a subway for a time. The publication of *Captain Craig*, in 1902, attracted the attention of President Roosevelt, through whom he obtained a position in the New York custom house, which he held from 1905 to 1910. After leaving there, he wrote *The Town Down the River*, published in 1910, which is one of his characteristic poems. *The Man Against the Sky* appeared in 1916; and *The Three Taverns* in 1920.

Robinson is rated by many critics as being possibly our foremost living poet. His poems are based partly upon literature (*Lancelot*, 1920; *Tristram*, 1927; *Modred*, 1929), and partly on his own experiences in life.

**THE TORRENT  
AND THE NIGHT BEFORE  
BY EDWIN ARLINGTON  
ROBINSON, GARDINER  
MAINE, 1889-1896**

**PRINTED FOR THE AUTHOR  
MDCCCXCVI**

## DAVID HARUM

EDWARD NOYES WESTCOTT

1847-1898

Printed in 1898, 12mo, cloth; a large paper limited edition with illustrations was published in 1900.

*David Harum* represents a human study of a country banker and trader portraying true American type and manners. Nearly all of the scenes are laid in New York, where the author was born and where he died.

Westcott was a banker by occupation. He finished the story while he lay upon his deathbed but never lived to see it in book form. This constituted his only literary production.

# DAVID HARUM

A Story of American Life

BY

EDWARD NOYES WESTCOTT



NEW YORK  
D. APPLETON AND COMPANY  
1898

## McTEAGUE

(BENJAMIN) FRANK (LIN) NORRIS  
1870-1902

Printed in 1899, 12mo, cloth. In the first issue "moment" is the last word on page 106.

Norris was a war correspondent, and was influenced by the writings of French and Russian realists. He died an untimely death, at the peak of his career as a writer. His novels are powerful works of realism, vividly portraying human emotions. Notable among his books are: *Moran of the Lady Letty*, 1898; *The Octopus*, 1901; *The Pit*, 1903. The two last named constitute his most famous contribution to American literature, and deal with the fight between the wheat growers and the railroads, and the Chicago wheat market.

# MC TEAGUE

A Story of San Francisco

By FRANK NORRIS

AUTHOR OF "MORAN OF THE LADY LETTY"



NEW YORK  
DOUBLEDAY & McCLURE CO.

1899

## SISTER CARRIE

THEODORE DREISER

1871-

Printed in 1900, octavo, in red cloth binding. *Sister Carrie* is stamped in gold on the front cover of the first issue. Only a portion of the edition was released by the publisher for sale through regular channels, on account of serious objections having been made to the book. An English edition, revised and considerably abridged, appeared in 1901. The second American edition was not published until 1907.

Dreiser is one of the pioneer living American writers of the modern school of realism. When he first commenced to expose the blemishes in American social and industrial life it meant almost literary ostracism. Although he is a writer of great power, he has certain limitations, lacking appreciation of natural beauty and sense of proportion. His material is largely drawn from his experience as a journalist; he has been on the editorial staffs of several well-known magazines (*McClure's*, *Century*, *Cosmopolitan*, and *Delineator*.)

Other important books of this author are *Jennie Gerhardt*, 1911, *The Genius*, 1915, *Twelve Men*, 1919, *An American Tragedy*, 1925. Besides these he has written short stories, essays, travels, poems, plays, and an autobiography.

# Sister Carrie

By  
Theodore Dreiser



NEW YORK  
Doubleday, Page & Co.  
1900

## THE VIRGINIAN

OWEN WISTER

1860·

Printed in 1902, 12mo, cloth binding, red lettering outlined with gold. Design in red and black on backbone and front cover. It has 504 pages, with six pages of advertisements in the back.

Wister, an Easterner, writes with a keen insight. On account of his health he made about fifteen trips West in ten years, spending most of his time in Arizona and Wyoming. The West seemed to stimulate his literary instincts to a point that in 1891 he began to devote all of his time to writing.

He has written novels, plays, short stories, biography, and natural history. Other important works by him are: *The New Swiss Family Robinson*, 1882; *Red Men and White*, 1896; *Lin McLean*, 1898; *The Jimmy John Boss*, 1900.

# The Virginian

A HORSEMAN OF THE PLAINS

BY

OWEN WISTER

AUTHOR OF "RED MEN AND WHITE," "LIN MCLEAN"  
"U. S. GRANT: A BIOGRAPHY," ETC., ETC.

*WITH ILLUSTRATIONS BY ARTHUR I. KELLER*

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1902

*All rights reserved*

## THE EAGLE'S SHADOW

JAMES BRANCH CABELL

1879.

Printed in 1904, 12mo, cloth. This was Cabell's first book. The first issue has the dedication "To M. L. P. B." It has gilt lettering on front cover and backbone, with body of eagle design on the latter, in white. Later issues have the full name in the dedication, and lettering on the binding partially in white.

Cabell comes from a Southern family. After teaching French and Greek (1896-1897), he took up journalism, and became greatly interested in history and genealogy. The latter has influenced his work. He has written poems, plays, novels, short stories, sketches, essays, and genealogy. He is one of our foremost living American writers; a stylist representing an art all his own. His earlier works, *The Line of Love*, 1905, *Gallantry*, 1907, and *Chivalry*, 1909, were among the most elaborately produced of the times, from the standpoint of binding, design, and illustration; the latter by Howard Pyle. *Jurgen*, 1919, generally considered his chief literary effort, caused considerable comment among critics, and was for a time suppressed because of what was then regarded as over-realism.

# THE EAGLE'S SHADOW

By  
JAMES BRANCH CABELL

*Illustrated by Will Greffé  
Decorated by Blanco Osterlag*



New York  
Doubleday, Page & Company  
1904

## SPOON RIVER ANTHOLOGY

EDGAR LEE MASTERS

1869.

Printed in 1915, 12mo, cloth. It had previously appeared in William Marion Reedy's *Mirror*, under the pseudonym of "Webster Ford." During his one year in college, Masters became greatly interested in Greek. The *Spoon River Anthology* was suggested by a Greek Anthology he had read. An enlarged edition came out in 1925.

Masters, a Kansan by birth, prepared for a legal career, and, after practising law a number of years, took the country by storm in 1915 through the publication of his masterpiece the *Spoon River Anthology*. In it he interprets in verse the intimate every-day life of the American small town "Main Street," which no other American poet had previously done. The spirit of the work is one of knowing sympathy rather than ridicule.

His published works include poems, plays, essays, and novels; among the outstanding volumes may be mentioned: *Children of the Market Place*, 1922; *Selected Poems*, 1925; *New Spoon River*, 1924; and the biography, *Levy Mayer*, 1927.

SPOON RIVER  
ANTHOLOGY

BY  
EDGAR LEE MASTERS

New York  
THE MACMILLAN COMPANY  
1915

*All rights reserved*

PARNASSUS ON WHEELS  
CHRISTOPHER DARLINGTON MORLEY  
1890-

Printed in 1917, 16mo, bound in boards. In the first issue, in the word "years" on page 4, the "y" is separated from the remaining letters.

Christopher Morley has gained much distinction, among the group of younger American writers, for brilliant work in the diversified fields of poetry, essays, plays, novels, and "column" writing for newspapers. After eleven years of editorial work with Doubleday, Page & Co., on the *Ladies Home Journal*, *Philadelphia Public Ledger*, and the *New York Evening Post*, he joined the staff of the *Saturday Review of Literature*.

Among a surprisingly large number of books written within a comparatively short period, he has already produced several works that have been generally acclaimed as outstanding in our times; notably, *Shadygaff*, 1918; *Mince Pie*, 1919; *The Haunted Bookshop*, 1919; *Where the Blue Begins*, 1922 and *Thunder on the Left*, 1925.

# Parnassus On Wheels

*By*  
Christopher Morley



Garden City      New York  
Doubleday, Page & Company  
1917

## RENASCENCE

EDNA ST. VINCENT MILLAY

1892.

Printed in 1917, 12mo, cloth, New York. The first edition consisted of fifteen copies on Japan paper, bound in boards; and a regular edition bound in black cloth with the word "Glaslan" water-marked in the paper. Edna St. Vincent Millay, although one of our younger poets, has already attained a distinguished place in American letters. *Renascence* was written when she was nineteen years old, and was the prize winning poem in the contest conducted by *The Lyric Year*, 1912. For sheer beauty of expression, her important poems are even now regarded as masterpieces of our literature. Following her graduation from Vassar, she studied music in Europe, and after returning, she was associated with the Provincetown Players both in the capacity of actress and dramatist. She married Eugen Jan Boissevain in 1923.

Other important published works are: *A Few Figs from Thistles*, 1920; *The Ballad of the Harp Weaver*, 1922; *The Buck in the Snow and Other Poems*, 1928. Besides her poems she has written five plays, the most important of which is *The King's Henchman*, 1927.

RENASCENCE

AND

OTHER POEMS

BY

EDNA ST. VINCENT MILLAY



NEW YORK  
MITCHELL KENNERLEY  
MCMXVII

MY ANTONIA  
WILLA (SIBERT) CATHER  
1875-

Printed in 1918, 12mo, cloth. This is considered by many as her masterpiece.

Willa Cather holds a distinguished place among living American novelists and was placed in the highest rank in a recent study by most of the contemporary critics. She has produced literary works that are individual in style, portraying life in the Middle West with true sympathy and unflinching realism. Her family settled in Nebraska when she was nine years old. Among her early occupations were those of teaching school, and reporting for the *Pittsburg Leader*. She was also for a time managing editor of *McClure's Magazine*.

Her first books were published while she was teaching English in the Alleghany High School: *April Twilights*, 1903, a book of verse; *The Troll Garden*, 1905, a volume of short stories. Her first novel was *Alexander's Bridge*, 1912. Among her outstanding books may be mentioned: *O, Pioneers*, 1913; *The Song of the Lark*, 1915; *Death Comes for the Archbishop*, 1927.

# MY ANTONIA

BY

WILLA SIBERT CATHER

*Optima dies . . . prima fugit*

VIRGIL

WITH ILLUSTRATIONS BY

W. T. BENDA



BOSTON AND NEW YORK  
HOUGHTON MIFFLIN COMPANY

*The Riverside Press* Cambridge

1918



IDENTIFICATION OF MODERN AMERICAN  
FIRST EDITIONS



## IDENTIFICATION OF MODERN AMERICAN FIRST EDITIONS



MODERN American "First Editions" can not always be identified with certainty unless they are specified as such, or unless one is familiar with the different methods of designation used by publishers. Many variations occur, some print the words "First Edition"; others use a code, or a colophon, the most general way being an agreement of the date of the copyright notice and the title page.

To give the reader specific information that might be of value, questionnaires were sent by the author to a large number of publishers, asking for information concerning their methods of identifying their own first editions. The data obtained follow, arranged in alphabetical order, under publishers' names and addresses. Although the list is not complete, it includes many of the leading publishers, who were glad to co-operate in furnishing this material.

The term "First Edition" is taken to mean all books of the "First Impression" which remain the same without any change. A "Second Edition" usually involves some change in format, or contents, or in both.

AMERICAN ANTIQUARIAN SOCIETY, Worcester, Mass.—"Our collection of 'First Editions' is restricted solely to American authors, and so far we have attempted to collect only those authors listed in Foley's 1895 *Check-list*. This means ten thousand volumes and is sufficient of a task for the present. Generally speaking, we take Foley's dates for the identification of first editions. In the case of books printed in the last fifty years, the Library of Congress card catalogue (which we have on deposit in this Library) is a great help. In many cases, however, only a knowledge of the book itself and its various printings would determine the fact of priority of issue. On books printed in the last ten years, publishers frequently print the words 'First Edition' or 'First Printing' on the reverse of the title."

THE AMERICAN BOOK COMPANY, 88 Lexington Avenue, New York.—"We, ourselves, do not know what the first editions are of many of our publications. The only way we can tell in most cases would be to make a careful comparison of a book taken out of stock with what we call the 'Library copy.' We do place in our own working Library here a copy of the

first edition of each of our books. That copy is a sort of life history of the entire book because it contains within its cover all the subsequent corrections that are made in the volume. Even this matter of 'Library copies' obtains only in the relatively recent years. Our publications run over exactly a century, and we do not know here, of course, what the first editions were of many or most of those books published years ago."

D. APPLETON & COMPANY, 35 West 32nd Street, New York.—"We have followed a custom of designating the printing with a numeral in parentheses immediately following the last line on the last printed page. Therefore, any publication issued since early 1902 that has a numeral one, you can accept as a first edition."

RICHARD G. BADGER, 100 Charles Street, Boston.—"We do not print the words 'First Edition' or make any specific distinction between the first and subsequent editions of any book. As a general rule, we print no date on the title page."

BREWER & WARREN, INC. (formerly Payson & Clarke, Ltd.), 6 East 53rd Street, New York.—"We have recently begun the practice of putting on the back of the title pages, 'First Printing,' such and such a date, and following the inscription with notations of the subsequent printings. During the last two or three years, however, many of our books had no printing notice on the back of the title pages except in the case of second printings, therefore, when copyright date and title page date agreed it was significant of the first printing."

THE CENTURY CO., 353 Fourth Avenue, New York.—"It is extremely difficult to distinguish between the first and later editions of our books in connection with titles published prior to 1927. Since that year, however, we have usually made it a practice to give the date of the first printing on the copyright page, and that of each successive printing."

COSMOPOLITAN BOOK CORPORATION, 572 Madison Avenue, New York.—"We have never specialized in first editions of our books but whenever a book has been published which might have later value we have had the line 'First Edition' run on the copyright page."

COVICI, FRIEDE INC., 386 Fourth Avenue, New York.—"Our first editions can be readily identified as our second editions always carry the line 'Second Printing.' Therefore, any edition not carrying the printing notice is automatically a first edition."

COWARD-McCANN, INC., 425 Fourth Avenue, New York.—"We usually carry on the copyright page of our first editions the lower part of our colophon emblem. Subsequent editions omit this. This has not been followed in one or two cases, but in general you can always distinguish our first editions in this way."

THOMAS Y. CROWELL COMPANY, 393 Fourth Avenue, New York.—“As a rule first editions of our books contain on the copyright page only the copyright notice. The reprints bear legends under the copyright notices: ‘Second Printing,’ ‘Third Printing,’ ‘Fourth Printing,’ as the case may be.”

DODD, MEAD AND COMPANY, 443 Fourth Avenue, New York.—“Our usual procedure in the case of a second printing of a book is to insert a notice on the copyright page giving the date of the first and second printings. If no such notice appears on the copyright page the book is usually a first edition.”

DORRANCE & COMPANY, INC., Philadelphia.—“We sometimes mark our first editions as such, but usually if the edition is not indicated on the copyright page, then you may take it for granted that the book is a first edition, because subsequent editions are always indicated.”

DOUBLEDAY, DORAN & COMPANY, Garden City, New York.—“For the last few years Doubleday, Doran has been identifying its first editions by noting this fact above the copyright on the back of the title page. Any book which does not have first edition so indicated would, therefore, be a later printing. The George H. Doran Company’s first editions can be identified by a black oval colophon which contains a white ‘GHD’ script. About the year 1925 we began the general practice of printing ‘First Edition’ in all our books.”

DUNSTER HOUSE BOOKSHOP, 20 South Street, Cambridge, Mass.—All books published by us were issued with the date on the title page. When they went beyond first editions the information was given on the verso of the title page.”

E. P. DUTTON & COMPANY, INC., 286 Fourth Avenue, New York.—“Generally speaking, there are two ways of identifying our first editions: 1, by the imprint, ‘First Edition,’ on the reverse side of the title page; 2, when there is no mention made of any printings or editions. Once in a great while the printers make a mistake on the second edition and do not insert the words, ‘Second Printing,’ but this is the exception.”

FUNK & WAGNALLS COMPANY, 354 Fourth Avenue, New York.—“For some time we have been using a copyright imprint which designates the edition of the work. When there is no further imprint beyond ‘First Published,’ it means that that particular book is of the first edition. When a first edition is reprinted we so state the fact underneath the line ‘First Published.’”

HARCOURT, BRACE AND COMPANY, 383 Madison Avenue, New York City.—“Our first printings can be identified from subsequent printings either by a small No. 1 which is placed under the copyright notice on the copyright page, or by the line, ‘Published.....,’ and the date.” Later: “We have changed our way of identifying first editions. All our first trade editions bear the line ‘First Edition’ on the copyright page.”

**HARPER & BROTHERS**, 49 East 33rd Street, New York.—“Only since 1922 have we had any distinguishing marks on first editions of our books. Since that time the words ‘First Edition’ have appeared on the copyright page of our first editions. A key to the letters which stand for the date of the edition, appears on the copyright page of every edition. An edition published in January, 1912, would bear the letters ‘A-M.’”

A—January	M—1912
B—February	N—1913
C—March	O—1914
D—April	P—1915
E—May	Q—1916
F—June	R—1917
G—July	S—1918
H—August	T—1919
I—September	U—1920
K—October	V—1921
L—November	W—1922
M—December	X—1923
	Y—1924
	Z—1925
	A—1926
	B—1927
	C—1928
	D—1929
	E—1930

**HARVARD UNIVERSITY PRESS**, Cambridge, Mass.—“First editions of Harvard University Press books almost never are marked to enable collectors to identify them, but the words ‘Second Edition,’ ‘Second Impression,’ etc., usually are to be found in reprints.”

**PAUL B. HOEBER, INC.**, 76 Fifth Avenue, New York.—“The first editions of our publications can always be traced by the first copyright date which remains unchanged. In recent years we have put under the copyright date the exact month of publication. This applies to the books with our imprint which we print and publish in this country. In addition will be found our imprint on a number of books which are printed in England and on which we hold the American market only. The first editions of these books would appear under the English imprint and one would have to refer you to the English Edition.”

**HENRY HOLT AND COMPANY**, One Park Avenue, New York.—“Since 1924 our Trade publications carry the words ‘First Printing’ under the copyright notice in first editions. On Educational books only the copyright notice appears in first editions; on subsequent editions the printing date appears under the copyright notice.”

HOUGHTON MIFFLIN COMPANY, 2 Park Street, Boston.—“The first editions of Houghton Mifflin Company’s present publications bear the year of issue on the title page. Copies in all subsequent editions carry no date on the title page unless many changes have been made, when the date of the new edition is placed on the title page. These revised editions may be distinguished from the first editions, however, by comparing the title page date with the copyright date, appearing in all editions on the copyright page.”

THE JOHNS HOPKINS PRESS, Baltimore, Md.—“All are first editions unless otherwise indicated.”

MARSHALL JONES COMPANY, 212 Summer Street, Boston.—“We have pretty generally inserted on the copyright page the month and date that we first printed a book. More recently we have printed ‘First Edition’ and I think that we shall follow that custom from now on.”

ALFRED A. KNOPF, 730 Fifth Avenue, New York.—“It is simply our custom, on first editions of trade books, to make no notation in the book referring to the fact that it is a first edition. However, when we reprint a book, we invariably place a notice on the copyright page, reading: ‘Published January, 1930,’ followed by ‘Second Printing February, 1930’—taking of course a hypothetical case. Where the second printing occurs prior to the publication of the book, our note reads: ‘First and Second Printings Before Publication,’ followed by, ‘Published January, 1930.’ In the event that you find in any of our books a notice on the copyright page regarding second or third or further printings, you may be sure that this is *not* a first edition. As regards our limited editions, it is almost invariably true that these are part of the first edition. Of course, you invariably find, in our limited editions, a note indicating that the edition is part of the first printing (except in such cases where there is not to be a trade edition, and in such cases, a notice to the effect that the entire edition is limited), the number of copies printed, and the number of the particular book you may have in hand.”

THE LANTERN PRESS, 45 Astor Place, New York.—“When second editions are brought out they will be so termed on the copyright page, as for instance on the second edition of *The House Mother*, this will appear: ‘First Edition August, 1929; Second Edition March, 1930,’ and so on. When no such reference appears it is a first edition.”

J. B. LIPPINCOTT COMPANY, Philadelphia.—“On important books published by us we are printing the words, ‘First Edition’ on the copyright page. Novels and children’s books are not so specified, but we use the words ‘Second Printing,’ ‘Third Printing,’ etc., on subsequent editions. On books published some years ago the use was somewhat indeterminate, as was, we think, the case with most publishers, but the editions were often mentioned.”

HORACE LIVERIGHT, 61 West 48th Street, New York.—“If there are no markings on the copyright page, this indicates that it is the first edition. All succeeding editions are marked to this effect on the copyright page.”

**LOTHROP, LEE & SHEPARD COMPANY**, 275 Congress Street, Boston.—

“We have books that have been in print for a great many years, but earlier editions were replaced by succeeding ones, with more or less change in appearance, and little or no thought given to perpetuating original styles.”

**LONGMANS, GREEN & COMPANY**, 55 Fifth Avenue, New York.—“With regard to identification of books published by us as first editions, our American books may be thus identified by checking up the copyright date of each book with the title page. Our English publications are not marked in any standard way for identification of first editions.”

**ROBERT M. McBRIDE COMPANY**, 7 West Sixteenth Street, New York.—

“The only way we can suggest your identifying such copies is that if there is only one copyright date in the book in question it is very likely to be a first edition, though not necessarily the first impression. More than one copyright date indicates several editions.”

**McGRAW-HILL BOOK COMPANY, INC.**, 370 Seventh Avenue, New York.

“Sometimes books are labeled ‘First Edition’ on the title page, but even when this is not the case you may be sure that a McGraw-Hill book is a first impression book unless there is on the title page, or on the copyright page, a line specifically stating ‘First Edition, Third Impression,’ or something of the kind.”

**DAVID McKAY COMPANY**, 604 South Washington Square, Philadelphia.—

“We do not have any identification of our first editions.”

**WALTER V. McKEE, INC.**, 56 West 45th Street, New York.—“Of the few

books that we have published ourselves since the inauguration of this business, none have gone into a second edition, but should we be fortunate enough to have to reprint, they would be designated by the words ‘Second Edition’ under the copyright.”

**MACAULAY COMPANY**, 257 Fourth Avenue, New York.—“On the back of

the title page we print the year of the copyright, an imprint, and the words, ‘Printed in the United States of America.’ This is the first edition. On subsequent editions we print the month and year of all printings, including the month and year of the first edition.”

**MACRAE SMITH COMPANY**, 1712 Ludlow Street, Philadelphia.—“You can

nearly always tell a first edition of any one of our books either by the absence of any reference to its being a later edition or by the use of ‘First Edition’ on the reverse of the title page. There may be exceptions, especially among the books first published some years ago and still in print.”

**THE MACMILLAN COMPANY**, 60 Fifth Avenue, New York.—“The copy-

right page of books published by the Macmillan Company states the month and year of publication. Unless there is some statement below this, such as ‘Second Printing’ or ‘Revised Edition,’ the book in question is a first edition.”

LINCOLN MACVEAGH—THE DIAL PRESS, 152 West 13th Street, New York.—“The only means of identifying first editions of Dial Press books is by the dates on the title page. Subsequent printing dates are shown as new editions appear.”

MINTON, BALCH & COMPANY, 205 East 42nd Street, New York.—“The first editions may be identified by the fact that there is no notation whatsoever on the back of the title page. Subsequent editions are always marked as ‘Second Printing,’ ‘Third Printing,’ etc.”

WILLIAM MORROW AND COMPANY, 386 Fourth Avenue, New York.—“Any volume copyrighted and published by us in America not bearing on the copyright page either ‘Second Printing’ or ‘Third Printing,’ etc., or ‘Second Edition,’ etc., may be considered as the first printing of the first edition of that particular book.”

W. W. NORTON & COMPANY, INC., 70 Fifth Avenue, New York.—“Our first editions are always identified by the words ‘First Edition’ which appear on the copyright page of all our books. This phrase is dropped out for subsequent editions.”

OXFORD UNIVERSITY PRESS, 114 Fifth Avenue, New York.—“As a general rule, we do not convey on the title page or verso of the books themselves that they are first editions, but if they are second impressions or second editions or revised editions the title page or verso are so marked. Where special limited editions are concerned, a note as to number printed, etc., is printed in the books.”

L. C. PAGE & CO., 53 Beacon Street, Boston.—“The words, ‘First Impression,’ appear on the copyright page of all our publications. When a book is reprinted a second or third time the number of the impression is printed also on the copyright page, so that you can easily identify first editions of Page books by the words, ‘First Impression’.”

THE PARADE PUBLISHING COMPANY, 294 Greeley Avenue, Staten Island, New York.—“The Company has, so far, issued only the following volumes:

*The American Parade*, No. 1, 1926  
*The American Parade*, No. 2 1926 (rare)  
*The American Parade*, No. 3, 1926 (very rare)  
*The American Parade*, No. 4, 1926.  
*Arrowheads*, by Lilian White Spencer, 1929,  
limited edition of 500 copies.”

PRINCETON UNIVERSITY PRESS, Princeton, New Jersey.—“There is no identification in our publications of the fact that they are first editions. If another edition is issued we note the fact that it is ‘Second,’ and we also note the fact of second printings, etc., but that is all.”

G. P. PUTNAM'S SONS, 2 West 45th Street, New York.—“In printing current publications at the present time we generally put, under the copyright notice, on the back of the title page, a line ‘Published Winter, 1930;’ or ‘Spring,’ or ‘Autumn,’ and under that ‘First Edition.’ When there is a second printing, the line ‘Second Impression’ is inserted. There are cases when we do not put in the word ‘First Edition’ for the first printing. Then when the date of copyrighting corresponds with the date on the title page it may be fairly assumed that the book is first edition, for whenever there is a second printing the line ‘Second Impression’ is used. Especially in books of two and three years back you cannot always depend upon this. Our usual custom formerly was to put the date on the title page of the first printing of a book and if it was a book that was being constantly reprinted to omit the date on subsequent printings. Usually, now, this series of subsequent printings is noted under the copyright line, but not invariably. It is usually not a difficult matter for us to say about an individual copy of a book whether or not it is a first edition and we are always ready to express an opinion as to this when such a copy is submitted to us.”

RANDOM HOUSE, 20 East 57th Street, New York.—“Practically every book published by Random House is a first edition and can be considered a first edition unless specifically stated otherwise.”

REILLY & LEE COMPANY, 536 Lake Shore Drive, Chicago.—“While none of our books in the first edition bears particular marks identifying it as such, the second or later printings of all books copyrighted by us and issued under our imprint are so specified on the copyright page.”

FLEMING H. REVELL COMPANY, 158 Fifth Avenue, New York.—“We make no distinction of the first edition, and as most of our list are of a religious nature and not fiction or rare books, it does not seem necessary.”

WILLIAM EDWIN RUDGE, 475 Fifth Avenue, New York.—“It is not difficult to determine the edition of any of our books. Practically all of them give full information in the colophon at the end. Most of our editions are limited, and we do not reprint. There are, of course, exceptions, but these data are clearly set forth either in the colophon or on the reverse of the title page.”

W. B. SAUNDERS COMPANY, West Washington Square, Philadelphia.—“There is no trouble to identify the first editions of our books by the fact that they are not called second, third or other editions. It would be difficult, however, to determine in the case of our earlier books whether a specific copy was one of the first printing or possibly a reprinting. In the case of our later books, the copyright page contains a statement of the history of that particular book as regards reprinting and revision.”

CHARLES SCRIBNER'S SONS, Fifth Avenue at 48th Street, New York.—“We have no regular method of designating a first edition. In many cases there will be found to be some sort of variation which is not intentional be-

tween the first and later editions. But this can only be found by investigation, and it is the opinion of many collectors that plainly to designate a first edition would be to spoil half the pleasure of collecting."

SEARS PUBLISHING COMPANY, INC., 114 East 32nd Street, New York.—

"There is no mark of identification on the first edition, but it can be easily identified in each book by the fact that second, third and other editions are always marked by a notice to that effect on the copyright page, which is back of the title page.

SIMON AND SCHUSTER, 386 Fourth Avenue, New York.—

"The only way to tell first editions that we publish is that you will find no printing notice on the copyright page. When we print a second edition we usually make a note on the copyright page to the effect that it is the second printing, or else a notice to the effect that the first printing was done in 'November,' and the second in 'December.' In one or two rare cases our copyright page bears the legend 'First Printing,' but usually you can tell the first printing by the fact that the copyright page bears only the copyright notice."

THE SINAI PRESS, Merchants Building, Cincinnati.—

"A second edition of *The Burning Bush* will be readily differentiated from the first by the fact that on the back of the title page will appear the line, 'Typography and design, by M. Myer Singer.' Also, we are contemplating printing the descriptions of the plates in the lower right corner of the page instead of a little above center as at present. The latter change, however, is merely in contemplation."

FREDERICK A. STOKES COMPANY, 443 Fourth Avenue, New York.—

"Our only method of identifying various editions of our publications is that the first printing does not contain a note of any kind other than the mere copyright notice; all subsequent printings are noted either on the title page or on the back thereof, as 'Second,' 'Third,' 'Fourth' or whatever the number of printings may be. It is safe to assume any book bearing the Stokes imprint and which has the same publication date on the title page as is shown on the copyright notice, and no other note, to be a first edition book."

STREET AND SMITH CORPORATION, Box 24 Station "O," New York.—

"We have made no attempt to identify the first editions of books published by us. Our line is composed entirely of fiction, as you undoubtedly know. The books we publish are all of the popular adventure, western, love and detective story type."

TRUSTEES UNDER THE WILL OF MARY BAKER EDDY, 107 Falmouth,

Boston, Mass.—"With the exception of the first and second editions of *Science and Health*, in the early editions the title page bears the number of the edition. The first edition of *Science and Health*, in 1875, was copyrighted in the same year, and the title page date corresponds with the copyright date."

THE UNIVERSITY OF CHICAGO PRESS, 5750 Ellis Avenue, Chicago.—

“The only first edition books we have published as such is *New Essays by Oliver Goldsmith*, edited by Ronald S. Crane. This was published in 1927 and in the De Luxe edition sells for ten dollars. It is printed on special all-rag paper, morocco bound with gold tooling and gold edges.”

UNIVERSITY OF PENNSYLVANIA PRESS, 3438 Walnut Street, Philadelphia.—Our procedure in the matter of first editions is negative; in other words, we do not specify that the book is in its first edition. We do, however, on second printings indicate the fact by a note on the copyright page. I believe this is the usual practice.”

THE VANGUARD PRESS, 100 Fifth Avenue, New York.—“All first editions in the Vanguard Series (75c) can be identified by the notice printed on the copyright page saying, ‘Vanguard Printings—First—date,’ and all publications in the regular, commercial list can be identified by their having no notice on the copyright page; that is, unless the book be in its second or later printing, only the copyright notice appears.”

THE VIKING PRESS, INC., 18 East 48th Street, New York.—“Ordinarily, we have no distinguishing mark on our first editions of regular trade books. Occasionally the words ‘First Printing’ are included, but this is the exception. We do, however, always indicate a second printing with the date. Therefore, if no such mark appears, a first printing is indicated.”

PERRY WALTON, Boston.—“We do not print ‘First Edition’ on our first editions, but print ‘Second Edition’ on the second editions. When the copyright date and the title page agree, it indicates it is a first edition.”

FREDERICK WARNE & CO., LTD., 26 East 22nd Street, New York.—“We have not adopted any special method of marking first editions. In some cases we have dated the title page of the first editions, and omitted the date from all later impressions and reprints, and in some cases we have marked subsequent editions ‘Second Edition’ or ‘Second Impression’ with no distinguishing mark or date on the first edition.”

W. A. WILDE COMPANY, 131 Clarendon Street, Boston.—“We have no special identification of first editions.”

YALE UNIVERSITY PRESS, New Haven, Conn.—“It is our practice to state on the copyright page of a reprinted book the date of first publication, and to list the reprintings. Therefore any book containing such data would not be a first printing, and any book containing merely the copyright line would be a first printing. In the case of new revised editions, the copyright page always states the date of publication of the first edition and of any subsequent reprintings or editions. Our present practice, recently adopted, is to have the date of publication appear on the title page only in the case of a first printing.”

PART II

NOTED BOOK MAKERS. COLOPHONS. PRESS DEVICES



SOME IMPORTANT BOOKMAKERS

## SOME IMPORTANT BOOK MAKERS

1422-1914

- BASKERVILLE, JOHN, 1706-1775.—English printer. Was a stonecutter; later designed type. His first work was an edition of Virgil, 1757.
- BODONI, GIAMBATTISTA, 1740-1813.—A printer of Milan, who designed the first modern face roman types. He published the Lord's Prayer in one hundred and fifty-five languages.
- BRADFORD, WILLIAM, 1663-1752.—The first printer in Pennsylvania, and the first in New York City. He, with several others, established the first paper-mill in America.
- CASLON, WILLIAM, 1692-1766.—English type designer and founder. Issued, in 1734, a book of specimen type faces.
- CAXTON, WILLIAM, 1422-1491.—Printed the first English book. Printed *The Recuyell of the Historyes of Troye*, which was the first book to be printed in the English tongue.
- COCHIN, CHARLES NICOLAS, 1715-1790.—A famous name in French engraving. Was one of the first to produce engraved titles which ornamented many volumes of LaFontaine, Rousseau, and Boccaccio.
- DEVINNE, THEODORE L., 1828-1914.—Famous American printer. Author of many books on printing.
- ELZEVIR, LOUIS, 1540-1617.—Famous in Dutch printing. Press started in Leyden, 1592. Louis Elzevir had seven sons; five followed the profession. They printed books in many languages and issued several volumes during their lifetime.
- ESTIENNE, ROBERT, 1503-1559.—Celebrated French printer. Published several editions of Greek and Latin classics. Published the first Latin-French dictionary in 1532.
- FUST, JOHANN, 1400-1466.—Was a partner of Gutenberg from 1450-1455. Continued printing with his son-in-law, Peter Schoeffer. First publication was *Psalter*, 1457.
- GARAMOND, CLAUDE, (circa) 1500-1561.—French type designer of the 16th century. A pupil of Geoffroy Tory. He designed roman and italic types.

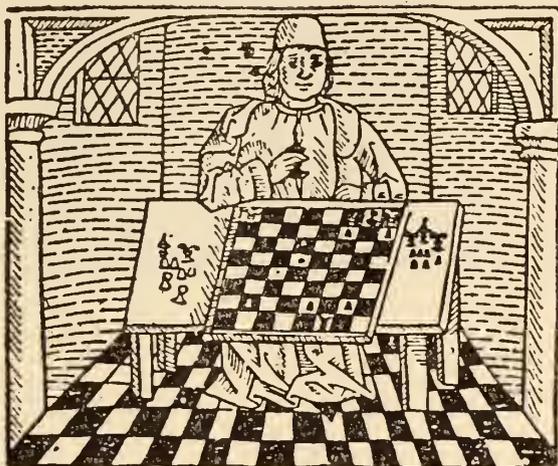
- GROLIER, JEAN, 1479-1565.—French binder; greatest of all binders; did ornamental tooling on hand bindings.
- GUTENBERG, JOHANN, 1398-1468.—Devised and cast movable types about 1450. Printed the *Gutenberg Bible*, or *forty-two line Bible*, also known as the *Mazarin Bible*, because it was first discovered among the books of Cardinal Mazarin in 1760.
- MANUTIUS, ALDUS, 1450-1515.—Founder of the Aldine Press. Was the first to use italic type.
- MORRIS, WILLIAM, 1834-1896.—Founded and directed the Kelmscott Press at Hammersmith, London, 1891-1898. He was an English poet, author, artist, and craftsman, and was responsible for the revival of fine printing. Used special made paper and ink; used three fonts of type that he designed: the "Golden," the "Troye," and the "Chaucer."
- ROGERS, BRUCE, 1870- .—An American printer who was at the Riverside Press in 1900-1911. Went to England in 1917, associated with Emery Walker; later printer advisor to the Cambridge University Press. Honored by the British Museum for his art in printing.
- SANDERSON, COBDEN, 1840-1922.—Founder of the Dove Press at Hammersmith, London. Great book binder.
- TORY, GEOFFROY, 1480-1533.—A famous French typographer and designer. Noted for his decorative illustrations and book borders.
- UPDIKE, D. B., 1860- .—Founded the Merrymount Press, Boston, 1893.
- WHITTINGHAM, CHARLES, 1767-1840.—Founded the Chiswick Press in London, 1811. Was famous for handling woodcuts, and classics.

## GAME AND PLAYE OF THE CHESSE

CAXTON PRESS

A page of Caxton's *Game and Playe of the Chesse*, an example of one of the early books illustrated with woodcuts printed (*circa*) 1475; the second book that was printed in the English language translated from the Latin.

This chapter of the first tractate of the Wyche who fond  
 first the playe of the Chess Capitule ij



This playe found a philosopher of thoyent Wyche  
 't Was named in calde Eperces or in greke philemes  
 for which is as moche to say in englisch as he that loveth  
 Justice and mesure' And this philosopher was renowned  
 greetly among the grekes and them of Athens Wyche  
 were good clerkes and philosophers also renowned of their  
 connyng' This philosopher was so Just and trewe that he  
 had leue dye, than to lye long and be a fals flaterer  
 With the sayd kyng' For when he beheld the foul & syn-  
 ful kyng of the kyng 'And that no man durst blame hym

THE DICTES OR SAYENGIS OF THE PHILOSOPHHRES  
CAXTON TYPE

The illustration shows the exact size of the Caxton type used in the printing of *The Dictes or Sayengis of the Philosophhres*, supposed to be the first book that was printed in England, the date being 1477. Caxton learned printing in Germany at Cologne, where he spent part of the thirty years which he lived on the continent. Although little is known of his early life, it is quite certain that he was the only man in the 15th century Europe who deliberately took up printing from a distinct perception of its importance as an agent in the dissemination of literature. He became Governor of the Company of English Merchants. In 1469 he was appointed secretary to the Duchess of Burgundy.

**H**ere endeth the booke  
of the philosophies  
Capton at Westme  
CCCC. Lxxvij. Whiche booke  
frenshe into englyssh. by the  
Lord, Antone Erle of Ryur  
Ile of Wyght, Defendour ar  
tolique for our holy Fadze  
Englond, and Bouernour

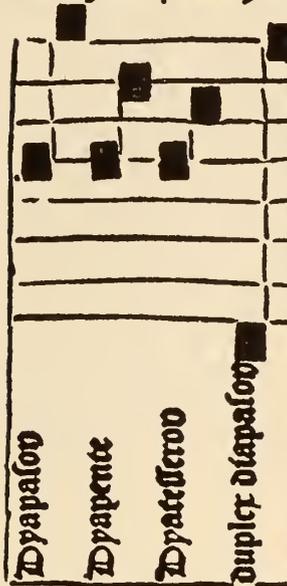
## HIGDEN'S POLYCHRONICON

WYNKYN DE WORDE PRESS

Specimen page with the exact size of type used in the printing of Higden's *Polychronicon*, which appeared in 1495. It was the first English book with printed musical notes.

Wynkyn de Worde was the foreman of the Caxton Press, later he became Caxton's successor. He continued in business at Westminster, until 1500, printing about one hundred books. Then he moved to London and produced about five hundred books, or more, being active until the time of his death in 1534. He was the first printer in England to use the italic face type. Most of his typography was in the English block type.

de of twelue/the thyrde of epght/the fourth of .ix. as this fygure sheweth.



¶ Whan these accordes were founden Pitago was pat her; names. And so þ he called in nõ bre double / he called in low; mes Dyapason And þ he called in nõbre other halfe he called in lowne Dyapente. And þ þ in nõbre is call led all & þ thyr

de dele/hete in lones Dyateseron/& that þ in nombres is called all & the epghterh dele / hete in twones double

## GRAMMATICA GRAECA

ALDINE PRESS

The illustration is a page taken from the *Grammatica Graeca*, the first book printed by Aldus Manutius in 1495. Aldus came to Venice in 1494, four years before the discovery of America by Columbus. He changed from the folio to octavo volumes. He published Greek classics and printed for the first time *Aristotle*, *Plato*, *Thucydides*, *Sophocles*, and works of nine other Greek authors. Aldus was the first one to cut italic type and the first to use small capitals. He introduced various forms in the chapter endings such as half diamond, goblet, and bowl shapes. In spite of his great success as a printer he died a poor man. At a time when his press was near bankruptcy Jean Grolier came to his rescue with funds and personal services.



## VIRGIL

ALDINE PRESS

Aldus Manutius designed the type of a new Roman pattern after the handwriting of Petrarch, which won fame and became known as the "Aldine Type." It is still used today under the name "italic." This type was cut by Francesco de Bologna, and was used for the first time in the printing of the *Virgil* of 1501, a book of 228 leaves, which measured 6x3½ inches. By means of the compact italic type a larger amount of printed matter could be compressed into a relatively small space, without sacrifice of legibility.

P. V. M. MANTVANIBV  
COLICORVM  
TITYRVS.

Melibæus. Tityrus.

**T**ityre tu patula recubās sub tegmi  
ne fagi Me.  
Syluestrem tenui musam medita:  
ris auena.  
Nos patriæ fines, et dulcia linqui  
mus arua,

**N**os patriam fugimus, tu Tityre lentus in mtra  
**F**ormosam resonare doces Amarullida syluas.  
**O**Melibæe, deus nobis hæc oĩa fecit. Ti.  
**N**anq; erit ille mihi semper deus. illius aram  
**S**æpe tener nostris abouilibus imbuet agnus.  
**I**lle meas errare boues, ut ærnis, et ipsum  
**L**udere, quæ uellem, calamo permisit agresti.  
**N**on equidem inuideo, miror magis. undiq; totis Me.  
**V**sque adeo turbatur agris. en ipse capellas  
**P**rotinus æger ago. hanc etiam uix Tityre duco.  
**H**ic inter densas corylos modo nanq; gemellos,  
**S**pem gregis, ab silice in nuda connixa reliquit.  
**S**æpe malum hoc nobis, si mens non leua fuisset,  
**D**e caelo tactas memini prædicere quercus.  
**S**æpe sinistra caua prædixit ab ilice cornix.  
**S**ed tamen, iste deus qui sit, da Tityre nobis  
**V**rbem, quam dicunt Romam, Melibæe putavi Ti.  
**S**tultus ego huic nostræ similem quo sæpe soleamus

## THE MAYING OR DISPORT OF CHAUCER

THE SOUTHGATE PRESS

*The Maying or Disport of Chaucer* is an example of the early work of the press. The Southgate Press was founded in 1508 by Andrew Myllar and Walter Chepman, who formed a partnership in 1507, and set up the first printing press in Scotland. They were located at the foot of the Blackfriars Wynd in the Southgate, in Edinburgh. Many of their publications were undated; some of them bear the date of 1508.

Heir endis the maying and disport of Chaacer.  
Impretit in the southgait of Edinburgh be  
Walter chepman and Andro B mollar the fourth  
day of apyle the yhere of God M.CCCC. and  
viii yheris.

The *Maying and Disport* is better known as  
the *Complaynt of a Lover's Life*, or the *Complaynt  
of the Black Knight*.

## LE PASTISSIER FRANCOIS

ELZEVIR PRESS

The facsimile title page is of an old cookery book which teaches the way to make all kinds of pastry and the manner of preparing eggs on fast days. The well known press device of Daniel Elzevir, "Minerva and her Owl," is shown.

L E  
PASTISSIER  
FRANÇOIS.

Où est enseigné la maniere de  
faire toute sorte de Pastisse-  
rie, tres-utile à toute sorte  
de personnes.

*E N S E M B L E*

*Le moyen d'aprester toutes sortes d'aufs  
sur les jours maigres, & autres,  
en plus de soixante façons.*



A M S T E R D A M.

Chez Louys & Daniel Elzevier.

A M D C L V.

## LE PASTISSIER FRANCOIS

ELZEVIR PRESS

The page illustrates a scene in a Low Country kitchen among the dead game and the dainties. The cook is making a game pie; a pheasant pie decorated with bird's head and tail feathers is seen on the stool beside the table. *Le Pastissier Francois* passed into the hands of many cooks. Since only a few copies are now known to be extant, it has become one of the rarest books issued by this press.

Elzevir (sometimes spelled Elsevier, or Elzevier) was the name of a family of Dutch printers celebrated for their editions of classical authors. The founder was Louis Elzevir, who was born in Louvain about 1540, and died in 1617. The first book he printed was in 1583, but he did not become a publisher until 1592. Of his seven sons, five followed his profession. Many of their editions have no mark of identification except the words *Apud Elzeverios* or *Ex Officina Elseveriana*, under the rubric of the town. Copinger lists 5,300 publications issued from the various Elzevir presses, which were among the best known during the 17th century.





## COLOPHONS

## COLOPHONS



THE word "colophon" is derived from the Greek common noun *kolophon*, meaning "summit," "crest," "top," "finishing stroke." The phrase *kolophon epitithenai* meant "to put the finishing stroke."

The word "Summit" has frequently been employed as a place-name, there being no fewer than thirty of them in the United States, not to mention the Summitvilles, Summit Points, Summit Stations, Summit Cities, Summit Groves, and Summit Lakes. The Greeks also had their "Summit" (i. e. Kolophon), a city northwest of Ephesus in Ionia in Asia Minor, which flourished in the 7th and 8th centuries B. C. and was one of the seven reputed birthplaces of the poet Homer.

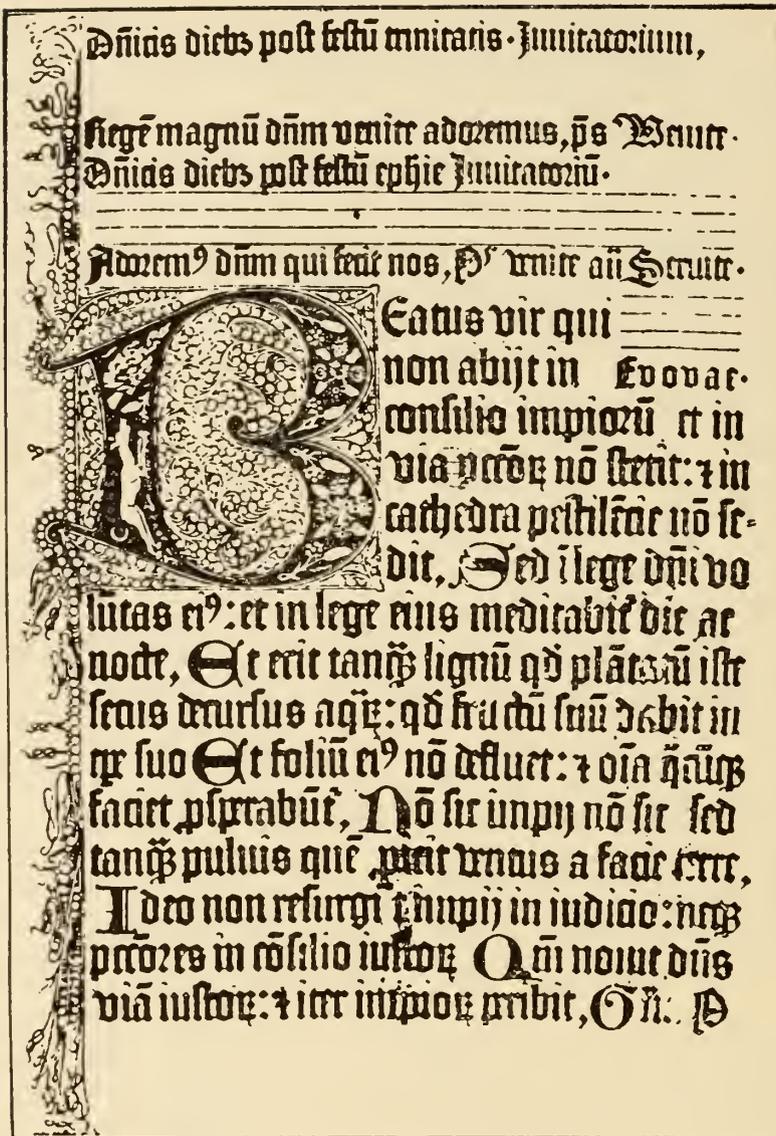
It so happened that the city of Kolophon had a famous troop of horsemen "so excellent that it always decided the contest." In view of this fact it is easy to see how popular Greek fancy came to connect the word "colophon" in the proverbial saying "to put the colophon [i. e. finishing stroke] to a matter" with the city name rather than with the common noun.

The use of the word colophon in connection with books dates back only to the late middle ages. It was no uncommon thing for a monk, after copying a poem of 25,000 or 50,000 verses, to give vent to his feeling of relief in the pious exclamation *Laus Deo* ("Praise be to God"). The unemotional scribe might simply add the words *Finis* ("The End"), or *Explicit liber de . . .* ("Here ends the book of . . ."). This was the finishing touch to the book.

As applied to printed books a colophon is a note placed on the last page of the work relative to the circumstances of its production, giving the printer's name, the place and date of publication. It is thus the forerunner of our title page. Some of the earliest books (e. g. the Gutenberg Bible) had neither colophon nor title page. The next stage of development is seen in those works that have a colophon but lack the title page. An example of the next stage is the Latin Bible printed by Jacob Saccon in Lyons in 1522, whose title page (see page 24) gives only the name of the book, the rest of the necessary information

being contained in the colophon (see page 479). As soon as the title page recorded all the necessary data pertaining to the production of the book, the colophon became unnecessary. This state of affairs usually obtains after 1520.

In a great many instances the colophon admits into the intimacy of the printer, showing something of his character, his jealous disposition, and the joy of completing his work. Sometimes it takes the form either of an inverted pyramid; or of a paragraph, or of a verse. The first colophon is found in the *Psalter*, 1457, by Fust and Schoeffer.



First Book with a Colophon: The illustration represents the first page of Fust and Schoeffer's *Psalter*, printed in 1457, the first printed book with a printed date and the first one to have a colophon.

Primus in Adriaca formis impressit ænis  
Urbe Libros Spira genitus de stirpe Iobannes  
In reliquis sit quanta uides spes lector habenda  
Quom Labor hic primus calami superaerit artem

M. CCCC. LXVIII.

The colophon of John of Speier, 1469. He was the first printer at Venice; this was taken from the edition, Cicero's *Epistolæ ad Familiares*. It is thought there were only about 100 copies printed.

Hesperie quondam Germanus quosq; libellos  
Abstulit: En plures ipse daturus adest.  
Nanq; uir ingenio mirandus & arte Ioannes  
Exscribi docuit clarius qre libros.  
Spira fauet Venetis: quarto nam mense peregit  
Hoc tercentenum bis Ciceronis opus.

M. CCCC. LXVIII.

The colophon of John Speier used in the second edition of Cicero's *Epistolæ Familiares*.

Quem modo tam rarum cupiens uix lector haber&:  
 Quiq; etiam fractus pene legendus eram:  
 Restituit Venetis me nuper Spira Ioannes:  
 Exscripsitq; libros pre notante meos.  
 Fessa manus quondam monco: Calamusq; quiescat.  
 Nanq; labor studio cessit:& ingenio.

.M.CCCC.LXVIII.

A third colophon of John of Speier, 1469, from his Plinius' *Historia Naturalis*:

I, erst so rare few bookmen could afford me,  
 And erst so blurred that buyers' eyes would fail—  
 To Venice now 'twas John of Speier restored me,  
 And made recording brass unfold my tale.  
 Let rest the tired hand, let rest the reed:  
 Mere toil to zealous wits the prize must cede.

**Anser Tarpeii custos Iouis : unde ꝑ alis  
 Constrepere Gallus decidit : ultor adest  
 Vdalicus Gallus : ne quem poscant in usum  
 Edocuit pennis nil opus esse tuis .  
 Imprimis ille die quantum non scribit anno .  
 Ingenio haud noceas : omnia uicit homo :**

Colophon of Ulrich Han, a German printer, taken from Cicero's *Orationes Philippicae*. In his poem he recalls the part played by the Sacred Geese in defending the Capitol against the Gauls:

Bird of Tarpeian Jove, though died the Gaul  
 'Gainst whom thou flap'dst thy wings, see vengeance fall.  
 Another Gallus comes and thy pen-feather  
 Goes out of fashion, beaten together.  
 For what a quill can write the whole year through,  
 This in a day, and more, his press will do.  
 So, Goose, give over: there's no other plan;  
 Own yourself beaten by all-conquering man.

## ¶ Explicit liber Apocalypfis

¶ Explicit biblia diligentissime emē  
data: cū cōcordātijs nō solū ejusdē: sꝛ  
iuris canonici: summarijs omnium ca  
pitū divisionibus: quatuor repertorijs  
p̄positis numericꝫ foliorum distinctio  
ne: vna cū compendio!o totius biblie p̄  
rythmos descripto cūqꝫ vera nomina  
beb: aicoꝝ interpretatiōe de nouo eme  
datorum Lugduni in officina Jacobi  
Saccon. Anno domini. 1522. Decima  
Augusti.

Colophon of Jacob Saccon, taken from an early Latin Bible whose title page is given in another chapter. The date, 1522, in Arabic figures is an early example of their use in Europe. The last two lines give the following information:

At Lyons in the workshop of Jacob Saccon.  
In the year 1522 on the tenth of August.

Emendata manu sunt exemplaria docta  
Omniboni: quem dat utraqꝫ lingua patrem.  
Hæc eadem Ienson ueneta Nicolæus in urbe  
Formauit: Mauro sub duce Christoforo .

MARCI TVLLII CICERONIS ORATO  
RIS CLARISSIMI RHETORICORVM  
VETERVM LIBER VLTIMVS FELICI  
TER EXPLICIT.

.M.CCCC.LXX.

Colophon of Nicolas Jenson, 1470. Taken from Cicero's *Rhetorica*.

Omnibonus with his learned hand hath these  
Copies revised, skilled in two languages;  
And Nicholas Jenson shaped them by his pains  
At Venice, while Cristoforo Moro reigns.

Here fortunately ends the last book of the old rhetorics of the  
most famous orator, Marcus Tullius Cicero.

**S** inira e l'opra delinclito 7 d'iuo  
 dante alleghieri florentin poeta  
 lacui anima sancta alberga lieta  
 nel ciel scien oue sempre il sia uluo  
**D** imola benuenuto mai fia priuo  
 Detera fama che sua mansucta  
 lyra oporo comentando il peeta  
 per cui il texto a noi e itellectiuo  
**C** bristofel Berardi pislaurense d'etti  
 opera e facto indegno correcto: e  
 per quanto intefe di quella i subietti  
**D** e spiera wendelin fu il stampatore  
 del mille quattrocento e settanta setti  
 correuan gli anni del nostro signore

§ 3 1 3 5

Colophon of Wendelin of Speier, 1476. This example was taken from the *Divina Commedia* of Dante, 1476. The sonnet, translated, is as follows:

'Tis not enough for Speier to print the songs  
 That Phoebus loves, the Muses' tales and lays:  
 Each book is favored. Not for the rest he longs,  
 But thus to print Justinian's laws essays.  
 Speier, now Italy's cities know thy glory,  
 And future ages shall repeat the story.

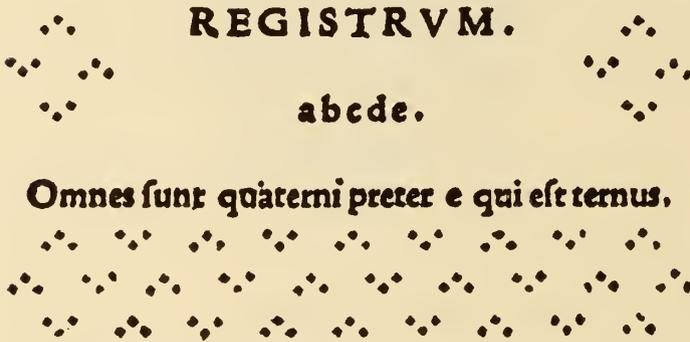
DVLCINVS PRO CORNIGERO,  
 NE ELEGANTISSIMI OPERIS LEPOS MELLIFLV  
 VS TEMPORIS EDACIS INIVRIA TIBI LE  
 CTOR OPTIME ALIQVANDO PERIRET: AVT  
 ILLVSTRISS. AVCTORIS INCLYTAMEMO  
 RIA AEVO OBLITERARETVR: NE ETIAM  
 POSTERITAS HAC DELECTATIONE DE  
 FRAVDATA CVPIDINEIS LVSIBVS  
 CARERET. F. TANCIVS GORNIGER  
 POETA MEDIOLANENSIS HOS RHI  
 THMOS MAGNIFICI ACSPLENDI  
 DISSIMI EQVITIS GASPARIS VI  
 CECOMITIS LINGVA VFRNA  
 CVLA COMPOSITOS: ꝛꝛ IN  
 VITO DOMINO: IN MILLE  
 EXEMPLA IMPRIMI IVS  
 SIT MEDIOLANI: AN  
 NO ASALVTIFERO  
 VIRGINIS: PARTV.  
 M. CCCC. LXXXIII.  
 QVARTO CALEN  
 DAS MARTIAS.  
 FINIS: ::

Colophon of Ant. Zarotus, 1493. Translated:

Lest to your loss, excellent reader, the honeyed grace of a most elegant book should some day perish by the wrongs of devouring time, or the noble memory of the most illustrious author be blotted out by age, lest also posterity, defrauded of their pleasure, should lack amorous toys, Fransiscus Tantius Corniger, a Milanese Poet, ordered these Rhythms of the magnificent and splendid knight, Gasparo Visconti, written in the vernacular tongue, to be printed against their master's will, in an edition of a thousand copies, at Milan, in the year from the Virgin's salvation bringing delivery 1493, four days before the Kalends of March [that is, on February 26th].  
 Finis.

Ad Lectorem .

BONONIA: anno salutis. M. cccc. lxxxiiii. Ex officina Platonis de Benedictis huiusce artis exactoris probatissimi Libellus quā pulcherīmis characteribus impressus . In quo Origo / situs Bononiæ . Hinc uiri illustres: qui ingenio claruerint tam domestici / quā externi. Tempora quoque ac corpora sanctorum ibidem consepulta . Postmodum oppida / uicus / factiones : quæ quondam hic uiguerunt . Gestaque Bononiensium sub breuitate contenta: cum illustri Bentiuolorum genologia connumerantur. Si quid tamen in commendæ et erroris insertum fuerit: non impressoris negligentia: sed potius famulorum incuria pretermisissimum putes. Nam ille ingenio: literaturaque non mediocri dotatus: et tali exercitio iter ceteros excelsissimus est.



Colophon of Plato de Benedictis, 1494. Taken from *Bononia Illustrata*. The colophon describes his mastery in the art of printing and blames the faults of the book to the carelessness of his workmen; it states he himself is endowed with great literary skill.

Quamq̄ alias codices libro  
rum missaliū iuxta rubricā eccle  
sie Misneni per Reuerendissimū  
in christo patrem et dñm . dñm  
Johannē s. r. olim ep̄m Misneni  
impūm satis exacta diligentia  
procurati sunt: tamen quia pre  
dicti codices multa necessaria q̄  
psentes in lucem dedere omiserūt  
et eorum numerus Misneni dio  
cesis latitudini ac personarū ini  
bito famulantiū ⁊ p̄ libris hu  
iusmodi septemnumero auidē inq̄  
rentiū multitudini nō satisfacere  
Ideo Reuerēdissim⁹ i christo pat̄  
et dñs. dñs Johannes de Sallpu  
sen modern⁹ misneni ecclesie ep̄s  
his alijsq̄ penurijs et defectib⁹  
succurrere volēs presens missali  
um op⁹ iuxta rubricā iam dicte  
sue Misneni diocesis diligēti opa  
rastigantū atq̄ distinctū p̄ indu  
striū Conradū Kachelofen hui⁹  
imp̄ssorie artis inḡm oppidijq̄  
lupteū cōriue in oppido eodem in  
choari: atq̄ grassante pestifero  
morbo in oppido freiberg p̄fici  
et feliciter finiri pcurauit. Qu  
quidē opus ad nouaq̄ etiam festi  
uitatū. p̄ diuini cultus augmē  
to. institutiōes ap̄rissimū erit: qua  
rū historie in priorib⁹ codicibus  
m̄sare habent et in presentib⁹ cū

multis alijs specialib⁹ notis  
missis suo ordine annotant ita  
ut hec noua volumina cū p̄ceden  
tibus cōferentes necessaria poti  
us quā sup̄uaranea fuisse anim  
aduertāt. Anno salutis quinto  
et nonagesimo sup̄ quadringen  
tesimū et millesimū. Die vero lu  
ne mensis nouemb̄is nona.

Joannis Lubicensis Epigrāma.  
Gallie hoc nostro Conrad⁹ m̄ris tuo  
Fecit: ingenio tebalicq̄ manu.  
Furistes Misne plen⁹ bonitate lit̄q̄  
Dux erat. auctore lector opulq̄ tunc



Colophon of Conrad Kachelofen, 1495. From the Meissen Missal book for divine worship; ends with the date, "In the year of Salvation, 1495, on Monday, November Ninth."

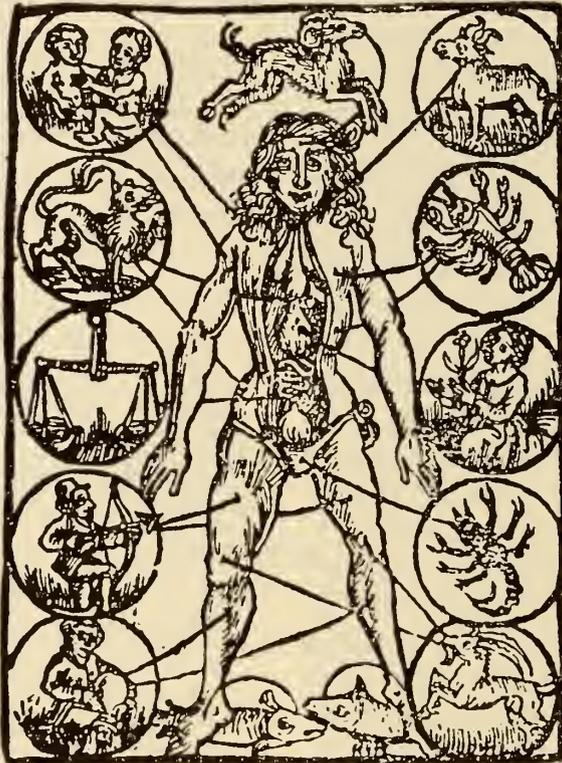
# Mondini

De Anatomicis Partibus

Stomachus crebros.	vij. parts	Stiche colli	vij.
Stiche spondyli pectoris.	vij.	Stiche alcharyn.	v
Stiche alcharyno	vij.	Stiche albosos	vij
Er ynam impar.			

Quinta communis natura: Er ynam impar

Impressio: Aedoneo Martino Stab  
Inno domini, M. D. miiij.



Colophon of the Mondino Anatomy, published in 1513. It shows the cadaver, with open abdomen surrounded by signs of the zodiac.

**¶ IMPRESSVM ET COMPLETVM EST PRESENS**  
 chronicarum opus anno dñi. M D XV. in uigilia Marga  
 retæ uirginis. In nobili famosaq; urbe Moguntina, hu  
 ius artis impressorię inuentricę prima. Per IOANNEM  
 Schöffer, nepotē quōdā honesti uiri IOANNIS fusth  
 cuius Moguntinū, memorate artis primarij auctoris  
 Qui tandē imprimendi artē proprio ingenio ex  
 cogitare speculariq; cœpit āno dñicę natiuitatis  
 MCCCC.L. indictiōe XIII. Regnante illu  
 strissimo Ro. imperatore FREDERICO  
 III. Presidente sanctæ Moguntinæ sedi  
 Reuerēdissimo in ch̄o p̄e domino  
 THEODERICO pincerna de Er  
 pach p̄cipe electore Anno aut̄  
 MCCCC.LII. perfecit dedux  
 itq; eā (diuina fauente gra  
 tia) in opus inprimēdi  
 (Opera tñ ac multis  
 necessarijs ad in  
 uentionibus  
 PETRI  
 Schöffer de  
 Gernshei minis  
 stri suiq; filij adopti  
 u) Cui etiam filiam suam  
 CHRISTINAM fusthū p  
 digna laborū multarūq; adinuē  
 tionū remuneratiōe nuptiū dedit. Re  
 tinerūt aut̄ hij duo iā prenominati IOANNES  
 fusth & PETRVS Schoffer hāc artē i secreto (om̄i  
 bus ministris ac familiaribus eorū, ne illā quoq; modo mani  
 festarēt, iure iurādo astrictis) Quo tandē de āno dñi MCCCC  
 LXII p̄ eosdem familiares i diuersas terras p̄uincias diuulgata  
 haud parum sumpsit incrementum.

**CVM GRATIA ET PRIVILEGIO CAESAREE MAIE**  
 statis iussu & ipensis honesti IOANNIS Hafelberg ex Aia maiore  
 Constantien̄ diocesis.



Colophon of Johann Schoeffer, 1515, in which he states that the work was completed in the city of Mainz, where the art of printing was first started.



# PRESS DEVICES

## PRESS DEVICES

1457-1724



ONE of the most important means of identifying rare books is through the devices used by most of the early printers. The value of some of these books may depend on the press from which they were issued rather than on the contents or author.

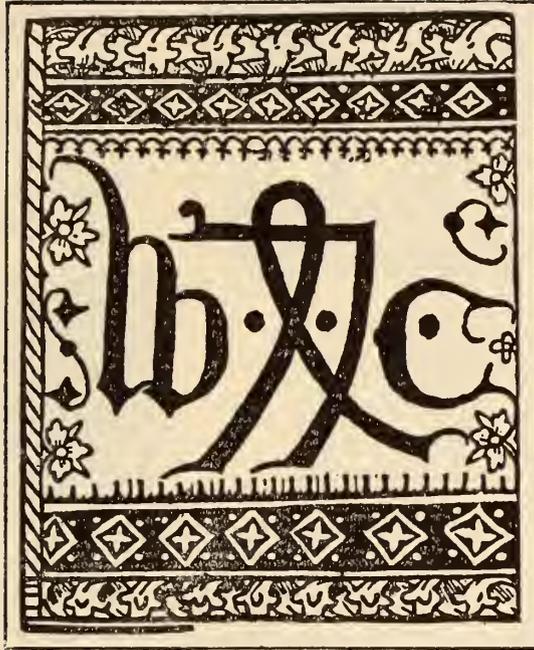
The question of what constitutes a device has caused a great deal of confusion. Any picture, design, or ornament found on a title page, front leaf, or any other conspicuous place in a book and having an obvious reference to the sign under which the printer or publisher carried on business may be called a press device.

These symbols or devices were often placed with the colophon on the concluding leaf, or on a separate leaf, or in the index, or at the beginning of the text, or on the title page, or on the half title. Sometimes they occupied a whole page. Many of these devices are quaint and artistic; they were in effect trademarks which the printers used for their protection. They date back as far as 1457.

The privilege of printing was obtained at the expenditure of a great deal of time and money by the printer who protected himself from piracy by using a mark of some kind. Many are of such an artistic design that they likewise served as ornaments. Pirated books could be imitated in typography but the forged device could be detected. Nearly every publisher of importance during the 15th and 16th centuries used such a mark. In a single work on this subject over 1,300 of them are listed. After the 16th century copper plates and vignettes took their place so that only a few are found in books of the 17th and 18th centuries. They were revived during the 19th century.

Fust and Schoeffer used a mark on the *Psalter* of 1457 which was the third book printed with movable type. The earliest books were printed without title pages. The printer's mark was placed at the end of the book with the colophon, or register.

The dates found in this chapter under the printers' names are the approximate years in which they were actively engaged in publishing their books.



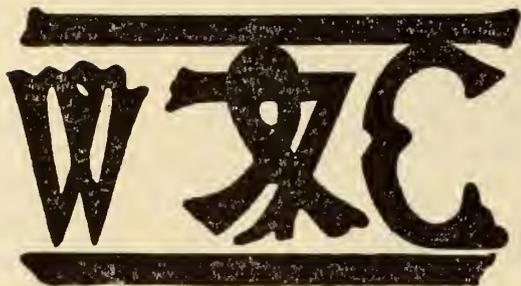
WILLIAM CAXTON

1487

Caxton did not use his device until 1487. It is thought to be his initials W. C., and the center is supposed to be 74 which stands for the date of the first product from his press. There are two variations in the design.

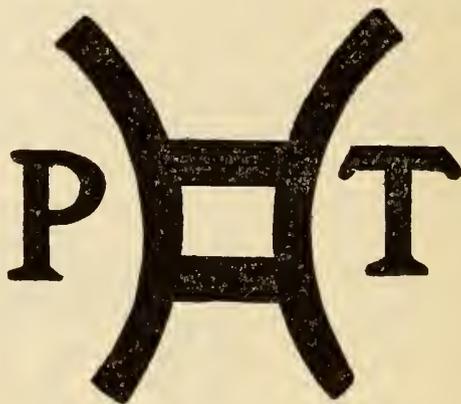


489



WYNKYN DE WORDE  
1491

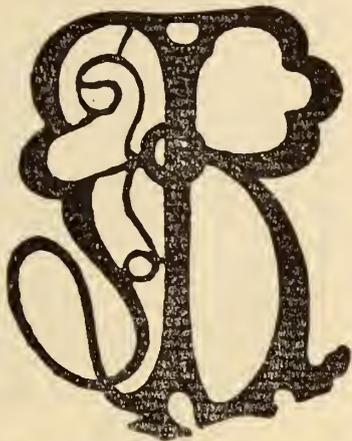
Wynkyn de Worde was one of Caxton's assistants and was employed by him until 1491; he had a great deal of Caxton's type in his possession and printed about four hundred and ten books. An example of his early work is the *Liber Festivalis*, 1493. He used about twenty-two different devices, showing a slight variation in each and a similarity to the ones used by Caxton.



PETER TREVERIS  
1514

There are two variations in his device; one a shield suspended from a tree with the initials P. T., supported on either side by a man and woman covered with long hair holding bows and arrows.

The first book from his press was the *Disticha Moralia*, 1514; *Syntaxis*, 1522; probably the most famous was his translation of Higden's *Polychronicon*, 1527. The output of his press was between thirty and forty books.



RICHARD PYNSON

1492

He was the first to introduce the roman letter into England. Among some of his publications is Sebastian Brant's *Shyp of Follys of the Worlde*, 1509, with woodcuts. There are nine variations in his device; usually his monogram is upheld by a boy and girl surmounted by a helmet.

JOHN RASTELL

1515

Rastell died in 1536, leaving two sons, William and John. The former published about 15 works, while the latter published about 31. There are two variations in the device. One shown is a merman and mermaid upholding the monogram J. R. above them. The Diety is shown between two shields; below is a landscape with the name "Johannes Rastell."

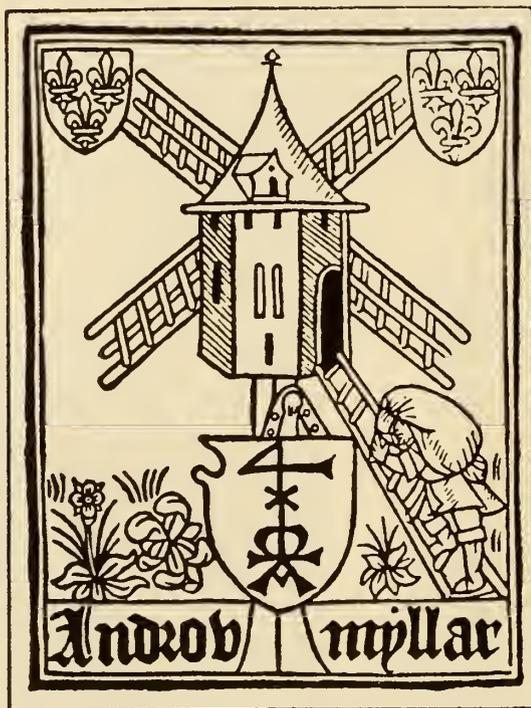




JULIAN NOTARY  
1496



Notary printed about 23 books, the dates of his birth and death are unknown. There are six variations in the device but all retain the figure and circle. They vary in ornaments and initials.



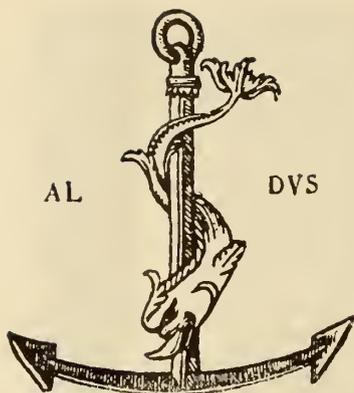
ANDREW MYLLAR  
1505

Andrew Myllar was a Scottish printer; his first book was printed in 1505, the second one in 1506. There are two variations in his device, one a windmill with a miller going up it by a ladder; the other shows his mark with shields in the upper corners.



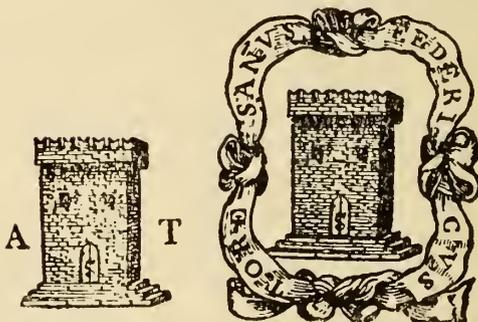
## ALDINE PRESS

Aldus Manutius located his press at Sermonetta, a little Italian town, around 1490. In 1499 he was engaged in printing Columna's *Hyperotomachia Poliphili*, which contained numerous illustrations. One of them, anchor and dolphin (No. 1), appealed to him and he adopted it for his press device, pages and door mark. It first appeared in the edition of Dante in 1502.



No. 1

At the death of Aldus Manutius, his son Paolo, who was three years of age, lived with his maternal uncle, Andrea Torresano, a famous printer, who ran the Aldine Press until 1524 with this press device (No. 2).

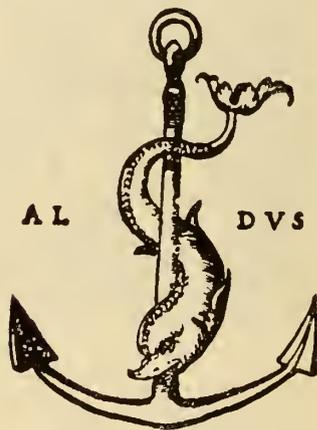


No. 2



No. 3

This second anchor was used from 1519 to 1524. It appeared last on the *Homer*, of 1524. When Torresano died an exact copy of the first anchor was adopted by the son of Aldus, Paulus Manutius, and used until 1540. After the death of Torresano no books were issued from the press during the years 1530-31-32. It resumed operations in 1533.

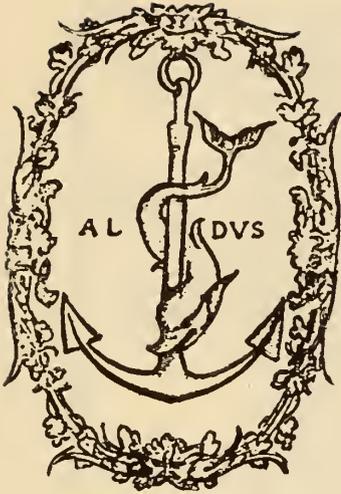


No. 4

This was used from 1540 to 1546, called the *Ancora Grassa*.

ALDINE PRESS

Nos. 5 and 6 are modifications of the third anchor. These were used from 1555 to 1574.



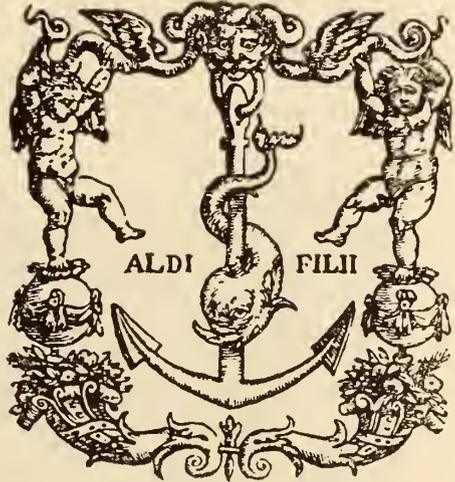
No. 5



No. 6



No. 7



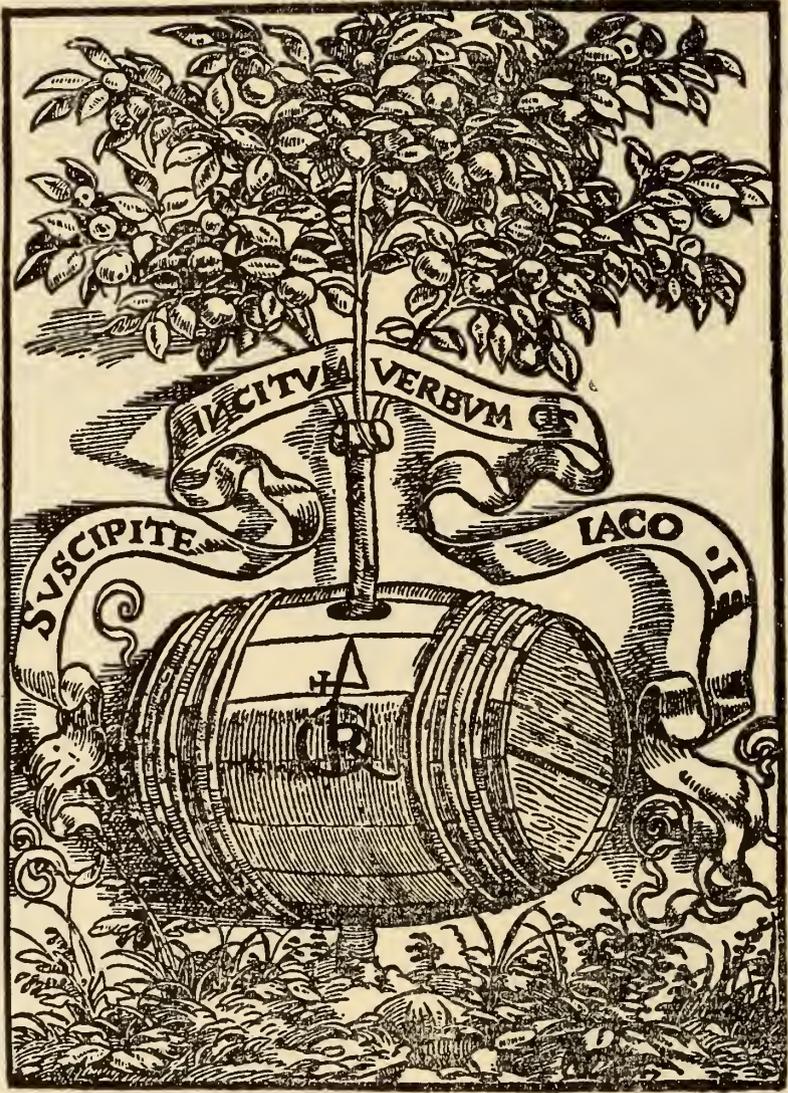
No. 8

Nos. 7 and 8 were used from 1546 to 1554.



No. 9

This anchor enclosed in a coat of arms (No. 9), was used by Aldus Junior, from 1575 to 1581. He used this anchor sometimes without the word "Aldus." This was the last anchor used.



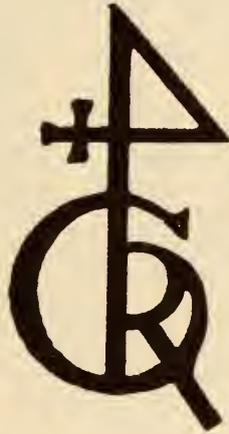
RICHARD GRAFTON  
1537

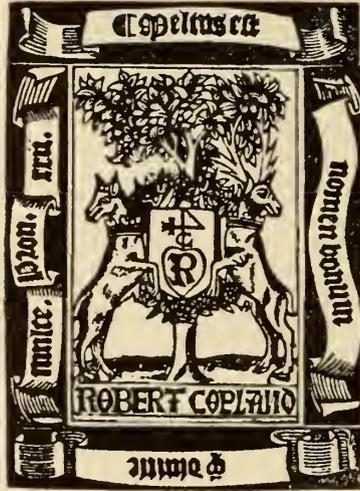


RICHARD GRAFTON

1537

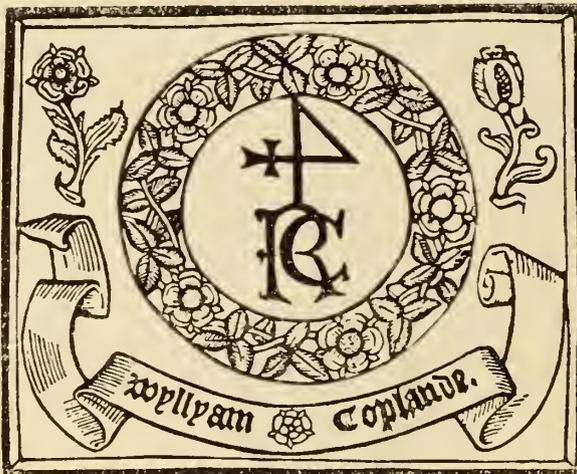
Richard Grafton was the King's printer. He was associated with Edward Whitchurch from 1537 to 1541; they dissolved partnership and Grafton carried on the business until about 1572. He printed a good many religious books. There are about nine variations in his device. The two that are commonly used are the grafted tree growing through a tun with his mark and rebus.





ROBERT COPLAND  
1514

Copland was one of the assistants of Wynkyn de Worde. He was in business from 1515 to the beginning of 1548 and published about twelve books. He should not be confused with William Copland whose productions are very common. There are about four variations in his device; one here shown is a shield with his mark suspended from a tree, supported by a stag and a hind, motto around the border, and his name below.



WILLIAM COPLAND  
1548

William Copland's relationship as brother to Robert Copland is doubtful. Both of them used the same battered type which they set up with the same carelessness. The books however are very valuable. The first one issued by William Copland was the *Understandinge of the Lorde's Supper*, 1548. He used a device of rose-garland containing the mark of Robert in the center and the name of William below. A rose and pomegranate are in the upper corners.

ELZEVIR PRESS



ISAAC ELZEVIR  
1620

The hermit first appearing on the *Acta Synodi Nationalis*, in 1620 from the press of Isaac Elzevir with the motto *Non Solus*.

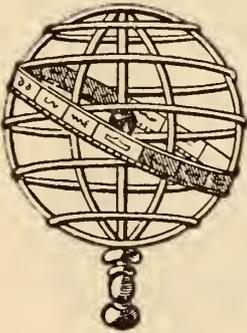


LOUIS ELZEVIR  
1583



BONAVENTURE ELZEVIR  
ABRAHAM ELZEVIR  
1626

Bonaventure and Abraham Elzevir used the device of the palm tree "Minerva with her attributes, the olive tree and the owl," with the motto, *Ne extra Oleas*, in 1626.



JEAN ELZEVIR  
DANIEL ELZEVIR  
1625-1655

Jean and Daniel Elzevir used the well known sphere 1652-1655.



LOUIS ELZEVIR  
1646



JOHN BYDDELL

1533

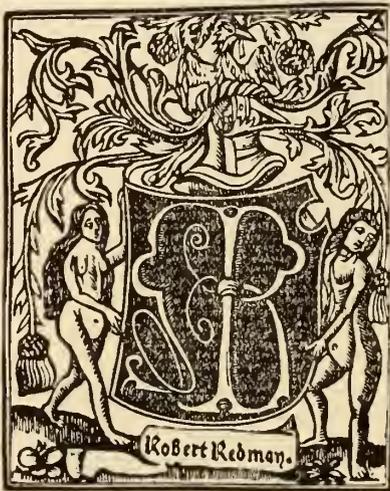
Byddell carried on business at the sign of "Our Lady of Pity." He published about 29 different works, most of which were of a serious character. There are seven variations in his device.



THOMAS BERTHELET

1520

Berthelet printed about 190 books composed of biblical legends and divinity. The device is of Lucretia Romana.



ROBERT REDMAN

1523

Redman started business in the house formerly occupied by Pynson. There are five variations in his device, the one shown a monogram of Pynson on a supported shield with Redman's name below.



WILLIAM MYDDYLTON

1531

Myddylton succeeded Robert Redman in business and printed about 30 different books. There are four variations in his device. Another printer, Henry Middleton, flourished about 1579. His works are not as valuable as those of William.



ROBERT WYER  
1527

Wyer was in business from 1527 to about 1542 and printed about 68 books consisting of treatises on Astrology, Medicine and Poetry. There are four different devices but they do not vary to any great extent. The one here shown portrays St. John, the evangelist, with an eagle.



MICHAEL SPARKE  
1637

Hour glass, Father Time, book, and the skeleton representing death.



WALTER LYNNE  
1540

A ram marked with a W;  
a goat with an L.



JOHANNES GRATO  
1559



WILLIAM GRYFFYTH  
1570



E. AGGAS  
1578

Crest of Geo. Clifford. It is not known why the Earl's crest was used as a device. Clifford was Earl of Cumberland.



WYLLYAM POWELL  
1551

St. George and the Dragon



RICHARD JUGGE  
1561

Pelican in monogram



T. WOODCOCK  
1587

A Rebus of a cock on a wood-pile.



Used in Brydenbach's Itinerary,  
Mainz, 1486.



HENRY BELL  
1618  
Hen, rye, and a bell  
(a Rebus).



R. JUGGE  
1575  
Pelican on an irregular  
shield.



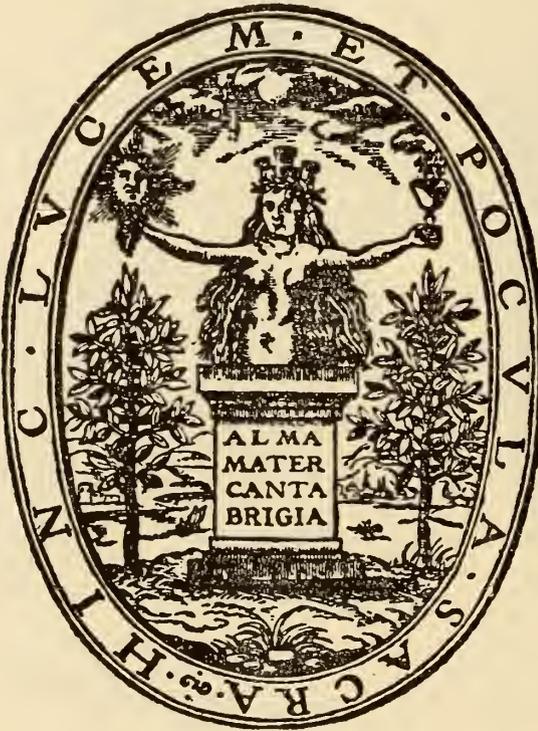
ROWLAND HALL  
1559  
The arms of the city of Geneva.  
Used by R. Serle, 1565; and J.  
Charleword, 1582. Passed to nu-  
merous others.



JOHN DAWSON  
1574  
Dolphin and Anchor



THOMAS EAST  
1567  
Black horse with wreath

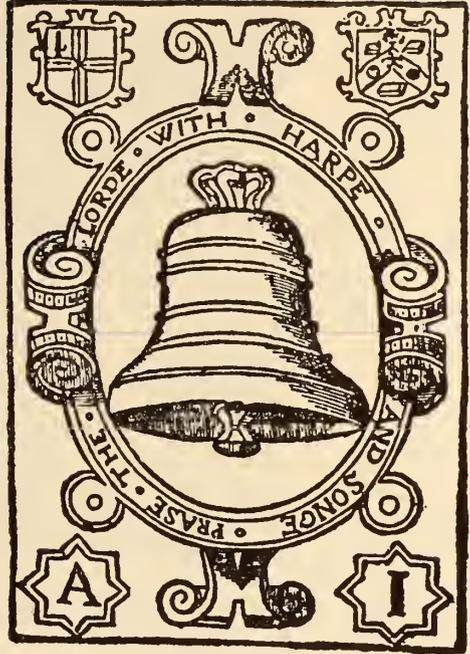


JOHN LEGATE  
1603  
Woman with sun in one  
hand and a cup in the  
other.



T. MARSHE  
1574  
F. KINGSTON  
1599  
M. LOWNES  
1598

Fortune standing on a globe with a sword in the right hand, a palm leaf in the left.



ABEL JEFFES  
1587  
Bell with inscription



JOHN WIGHT  
1551  
A man in a gown holding a book with inscription.



JOHN HERTFORD  
1534

Initials R. S. stand for Richard Stevenage, last Abbot of St. Albans.



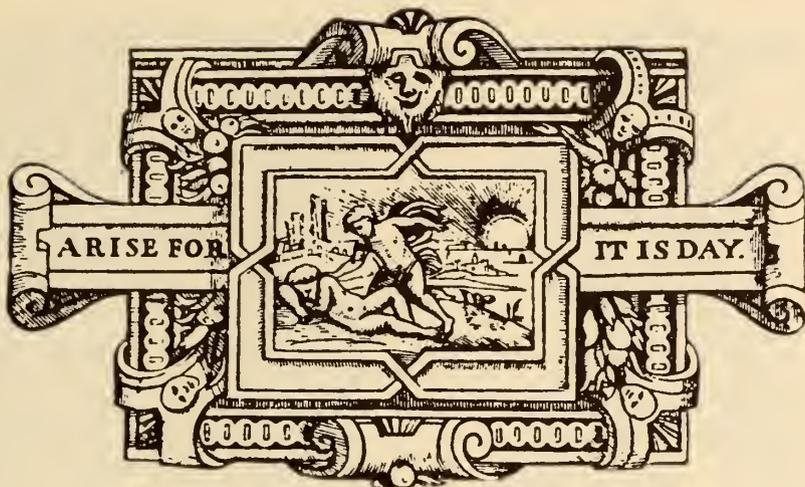
THEODORIC MARTENS  
1474

Martens was associated with John of Paderborn in a town near Brussels in 1473. In 1477 he went to Spain and became one of the founders of an early Spanish press. His mark of the double anchor does not seem to have been imitated.



GEOFFROY TORY  
1524

The "Pot Case," one of his most famous marks. The broken vase represents Agnes, whose career was broken by unkind destiny at the age of ten. The book closed with the padlock represents her literary studies; her soul is seen flying to heaven; the drill or toret is Geoffroy's canting device. The words *Non Plus* mean "Nothing [interests me any] more."



JOHN DAY  
1549

Day ranks next to Caxton and Wynkyn de Worde. He began printing in 1549 and was the first to use Saxon characters and perfected the Greek and Italic. His name is found associated with William Seres until about 1550. His publications consisted of a large number of prayer books and catechisms. There are ten variations in the device.



A. ISLIP  
1598

Pillar with bird head, snake, cat and scales



REYNOLD WOLFE  
1542

Wolfe commenced printing in 1542 and printed about fifty-nine books, all of which are very scarce. After his death, his widow, Joan, printed three books which bear her name. The last one is dated 1580. There are seven variations in his device. The one shown here is of the Brazen Serpent.



EUSTATHIUS VIGNON  
1595



THOMAS ORWIN  
1590

Clasped hands from the clouds holding a Caduceus and two Cornucopias.



G. BISHOP  
R. BARKER  
1592

Used by Arnold Hatfield and many others. Eliot's Court Printing House adopted it in 1594. Hat of Mercury with Caduceus, two cornucopias.

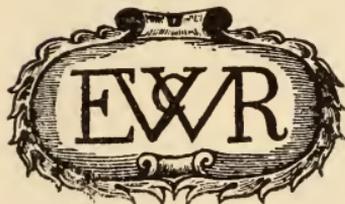


SIMON VOSTRE  
1501

Printer at Paris. He published the *Livres d' Heures*.

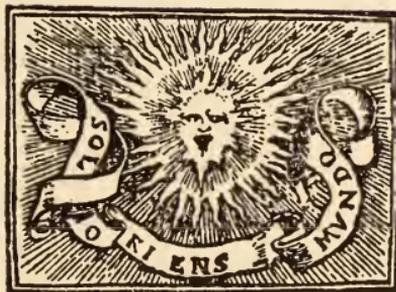


SIMON VOSTRE  
1486



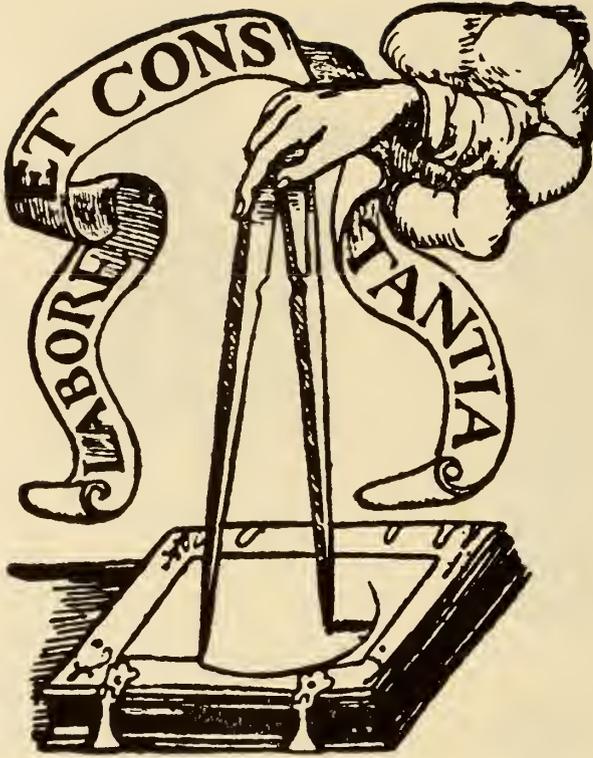
EDWARD WHITCHURCH  
1537

Whitchurch was associated with Grafton and they first printed the *Great or Cromwell Bible*, a folio, in 1539. Whitchurch printed several Bibles and prayer books. There are eight variations in his device.



EDWARD WHITCHURCH  
1545

The Sun in Glory. The sign under which Whitchurch worked .

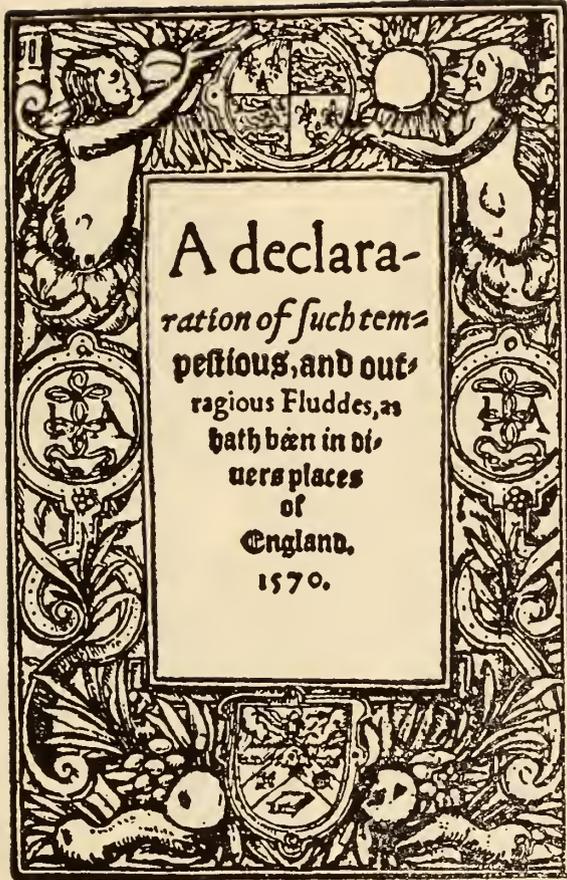


CHRISTOPHER PLANTIN  
1555

The point of the compass turning around signifies work; the stationary point means constancy.



ETIENNE DOLET  
1542



A declara-  
ration of such tem-  
pestious, and out-  
ragious Fluddes, as  
hath bēen in di-  
uers places  
of  
England.  
1570.

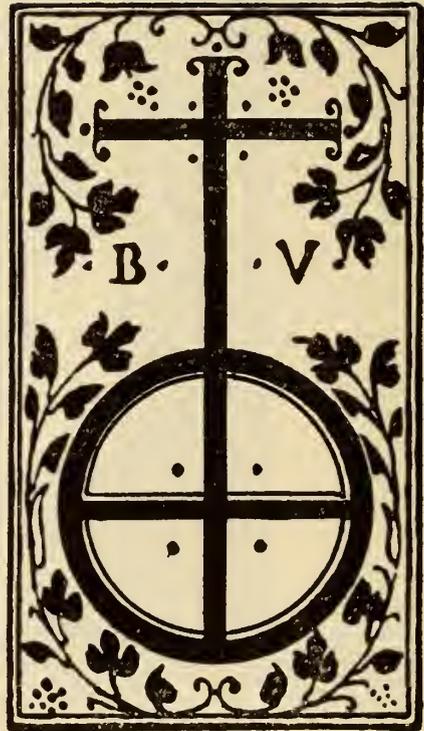
THOMAS PURFOOT

1570

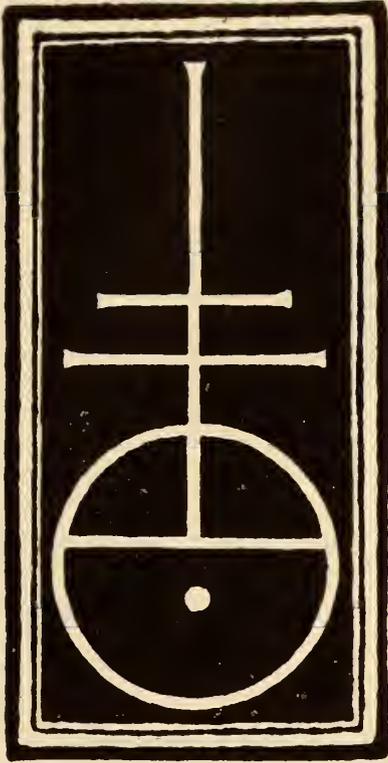
Device of Lucretia



THE ST. ALBANS PRINTER  
1480



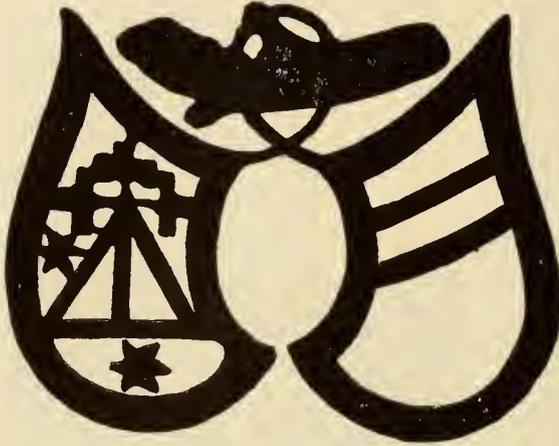
BERNARDINUS DE VITALIBUS  
1494



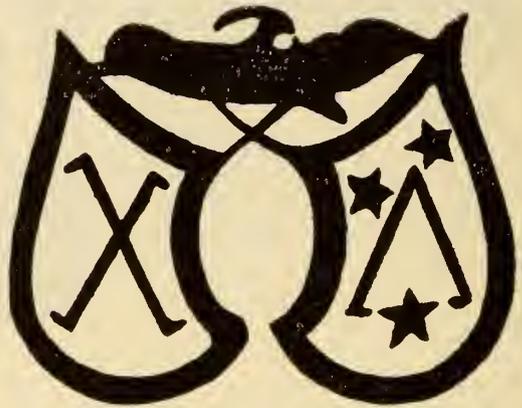
NICOLAS JENSON  
1471



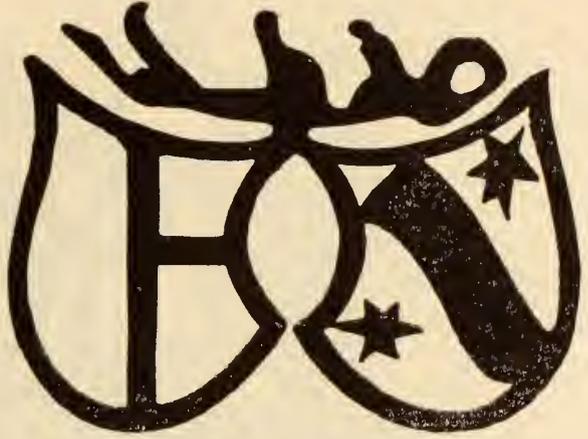
GUILLAUME LE ROUGE  
1492



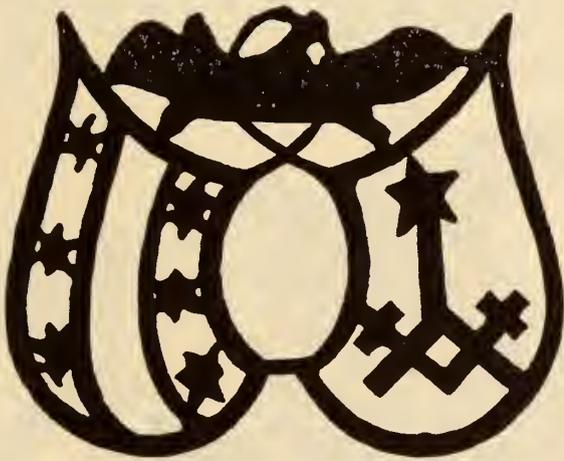
JOHANNES VELDENER  
1475



FUST AND SCHOEFFER  
1457  
Earliest known device



MICHEL VENSLE  
1493



GERARD LEEU  
1477



THOMAS LONGMAN

1724

Thomas Longman in 1724 took over the business of William Taylor and formed a partnership with his father-in-law, J. Osborn; they acquired the house next door known as the "Black Swan." The Longmans have carried on the printing business for two centuries, buying out many publishers. They were interested in publishing Johnson's Dictionary and started Longman's magazine in 1832. Two variations of their device are shown.

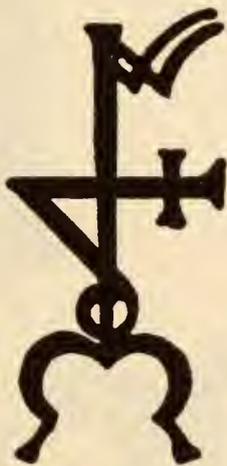




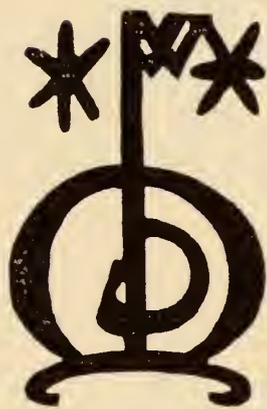
JOHN ALBERTUS  
1532



JACOBUS THANNER  
1501



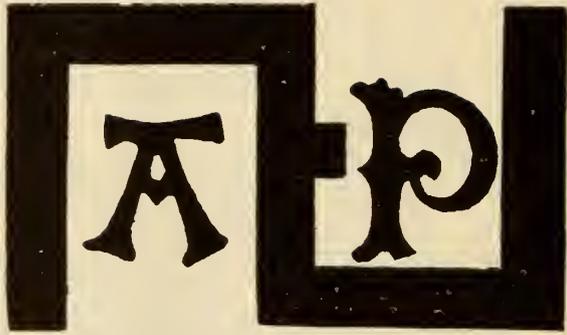
DE LA MARC  
1596



MACE PANTHOUL  
1501



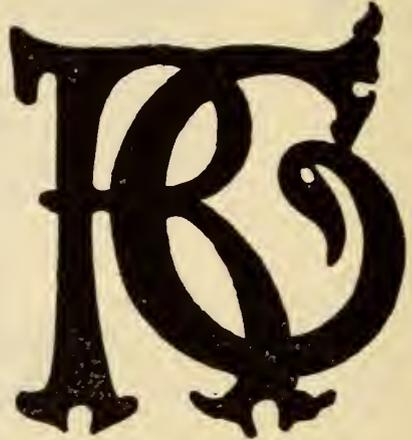
JOHN CRESPIN  
1550



ALBERTUS POFFRAY  
1530



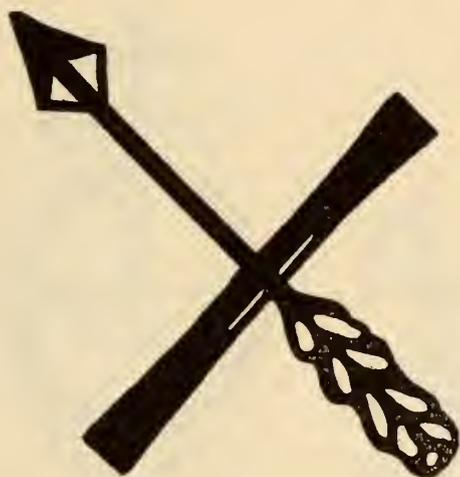
WALTER CHEPMAN  
1507



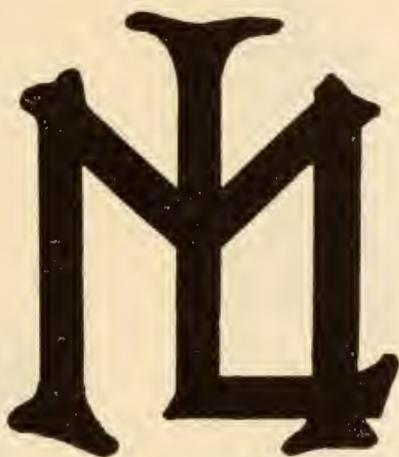
RAULIN GAULTIER  
1507



ANTOINE VERARD  
1485



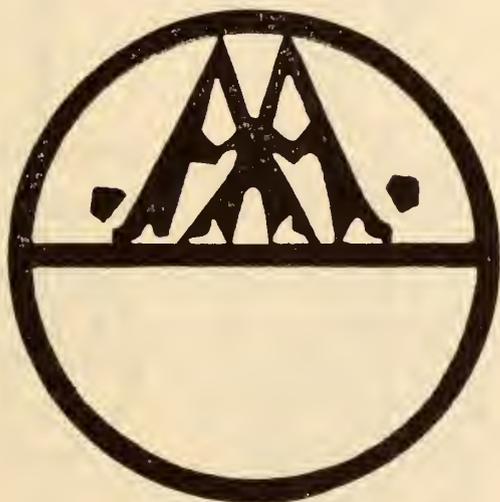
SIXTUS RIESSINGER  
1481



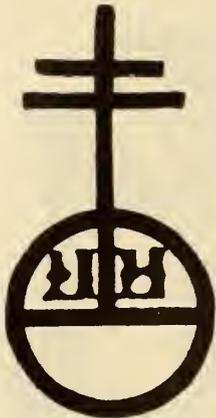
MELCHOIR LOTTER  
1491



JOHANN BESICKEN  
1566



ALEXANDER ALIATTE  
1499



MARTIN MORIN  
1484



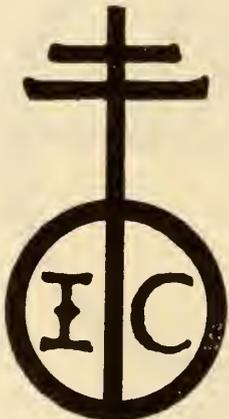
JOHANN WEISSENBURGER  
1503



LOUIS OLIVELLI  
1515



THOMAS ANSHELMUS  
1517



JOHAN CLEIN  
1478



OTTAVIANO SCOTTO  
1500



FRANCOYS FRADIN  
1497



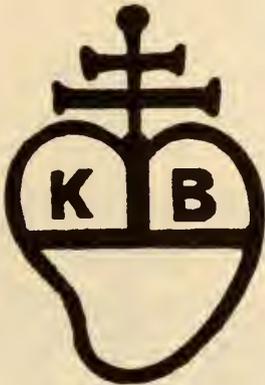
MATHIEU VIVIAN  
1490



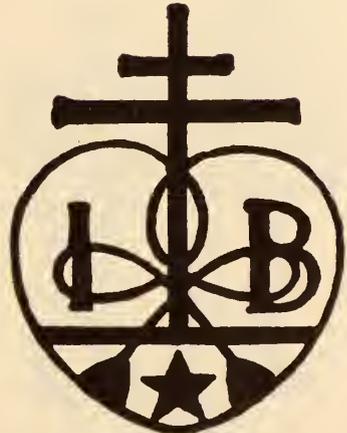
PIERRE LANDRY  
1588



JACQUES DU PUY  
1549



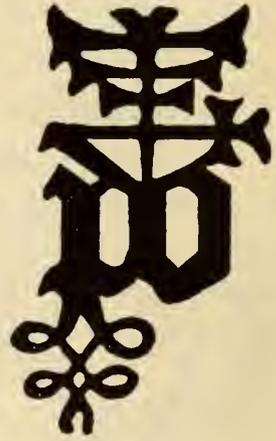
CALIGULA DE BACILERIIS  
1503



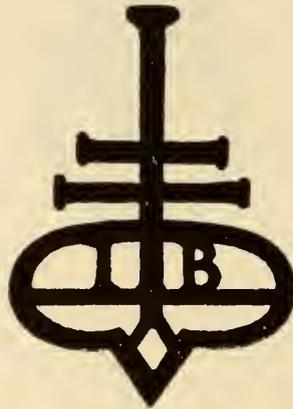
JOHN BESSON  
1523



NICHOLAS DU CHEMIN  
1541



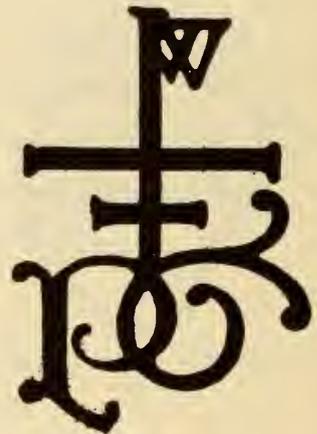
PIERRE VIART  
1513



JEHAN BARRIL  
1532



JANNOT DE CAMPIS  
1505



PIERRE GANDONE  
1514



FRANCOIS REGNAULT  
1512



ANTOINE DE BALDI  
1524



JOHANNES ROSEMBACH  
1500



SEBASTIEN NIVELLE  
1550



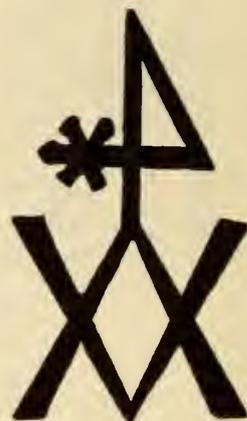
LEONHARDUS AND LUCAS  
ALANTSEAE  
1514



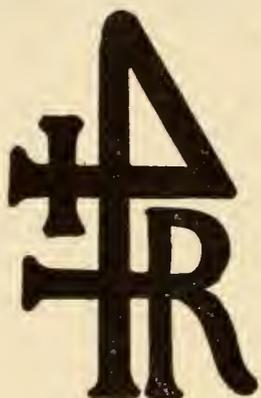
MARX  
LOCQUENOU LX  
1573



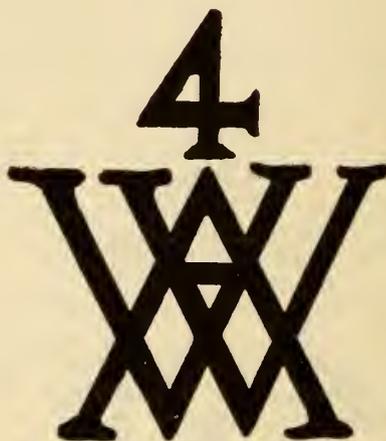
HUGH SINGLETON  
1548



JACOBUS DE PFORTZHEIM  
1488



THEODOSIUS RIHELIUS  
1566



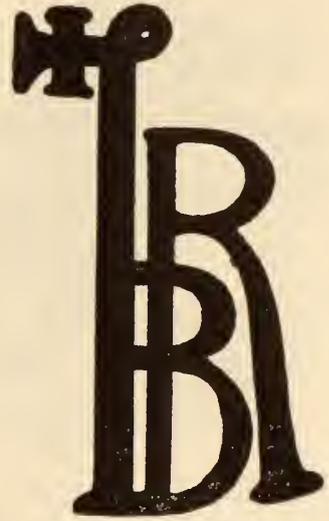
ANDRE WEHEL  
1535



LEON CAVELLAT  
1578



BARTHOLDE REMBOLT  
1491



RENATUS BECK  
1511



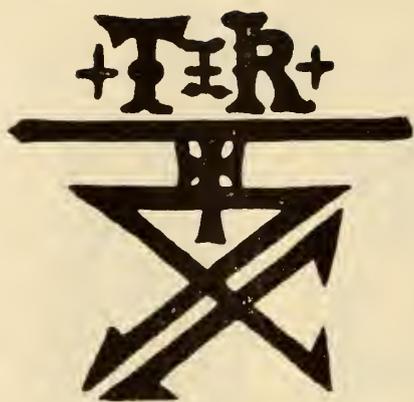
JOHN GUYART  
1528



ANDREW HESTOR  
1550



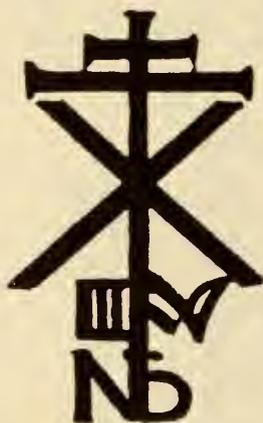
JACQUES BOUCHET  
1522



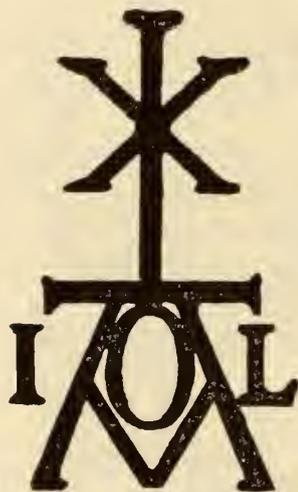
THIELMAN KERVER  
1530



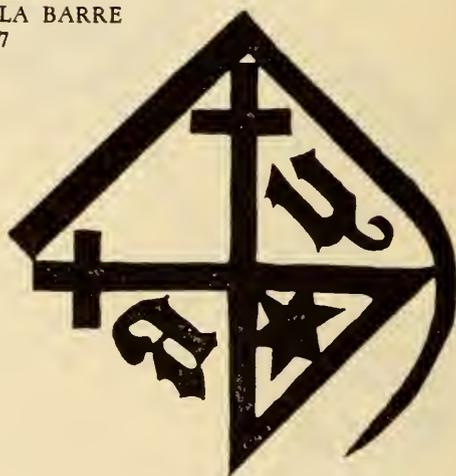
GEOFFROY DE MARNEF  
1481



NICOLE DE LA BARRE  
1497

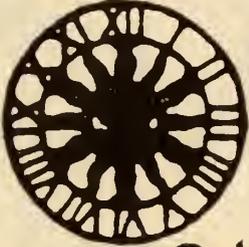


GIAN GIACOMO  
DI LEGNANO  
1503



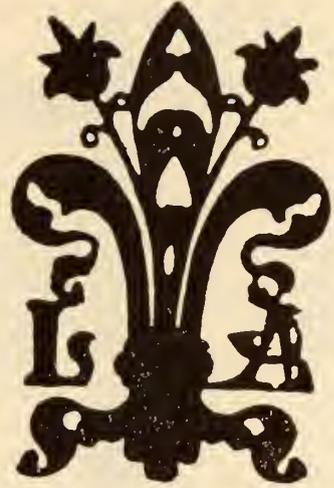
ARNOLD THER HOERNEN  
1477

ANSTADTHAAR

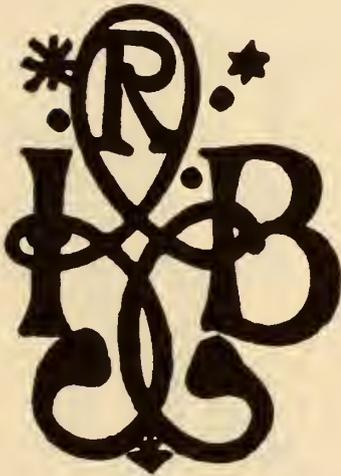


AD

HENRI VAN DEN KEERE  
1549



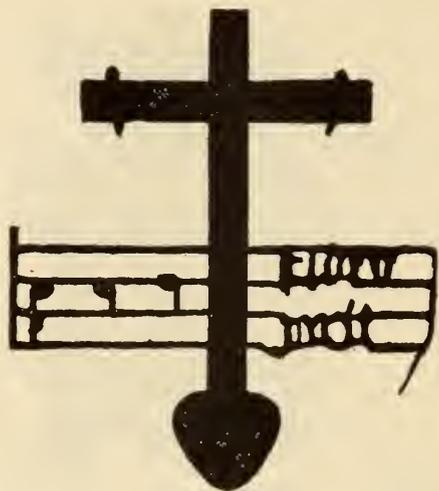
LUCANTONIO JUNTA  
1495



JOHN BELOT  
1495



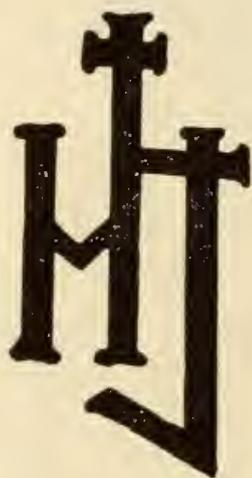
ERHART OGLIN  
1505



PIERRE JACOBI  
1503



MARTINUS FLACH  
1522



JOHN GRUNINGER  
1483



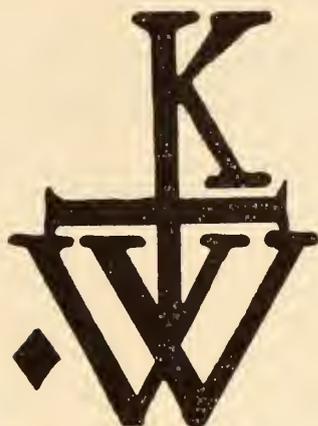
HERCULES NANI  
1500



DE LIESVELDT  
1528



JOHANNES PRIIS  
1527



WYGAND KOHN  
1523



GUILLAUME EUSTACE  
1493



VALENTIN  
SCHUMANN  
1502



VALENTIN FERNANDEZ  
1501



PART III

AIDS TO IDENTIFICATION: CHRONOLOGY; PRINTERS'  
MOTTOES; LATINIZED PLACE NAMES; BOOK  
TERMINOLOGY.



## CHRONOLOGY

1239-1856

- 1239—Paper from linen rags first made.
- 1285—Wood engraving invented in Italy by the two Curios.
- 1438—Letters were cut separately in wood.
- 1450—Letters were cast into metal separately.
- 1455—The earliest complete printed book known, the Bible in Latin, called the *Mazarine Bible*, because the copy that first attracted notice was discovered in the library of Cardinal Mazarin, issued from the Press of Gutenberg and Fust, at Mentz, about 1455.
- 1457—*Psalter* in Latin. This was the first book printed with a date as well as the first book printed in colors.
- 1460—*Catholicon*, printed in Mentz, in folio, by Gutenberg. First book with printer's name; fourth with a date.
- 1465—*Cicero* printed by Fust and Schoeffer at Mentz; first Latin classic printed with a date, also first quarto; one of the two books in which Greek type was first used.
- 1467—First book printed in Rome and the first introduction of roman type—*Cicero's Epistolae ad Familiares*, by Sweynheim of Pannartz.
- 1474—*The Game and Playe of the Chesse*, printed by Caxton, near Westminster Abbey, was the first book printed in England.
- 1475—First book printed on cooking.
- 1477—*Dictes or Sayengis of the Philosopphres*, first English book with the date of its printing.
- 1480—First Greek classic, *Aesop's Fables*, printed at Milan.
- 1480—First London Press—John Lettou's.
- 1490—The art of engraving and working from copper plates begun.
- 1495—The art of printing music first introduced into England.
- 1501—*Virgil*, printed by Aldus at Venice, was the first book printed in italic type.
- 1510—Vellum binding begun; boards and leather were used earlier.
- 1521—First copper plate printing in England.
- 1528—First encyclopedia was published by Andrew Matthew.
- 1529—Earliest printed version of the Bible in the English language.
- 1537—First Bible printed in England—Coverdale's second edition.
- 1539—First Bible printed in England with authority—*The Cromwell Bible*.
- 1561—First English tragedy, *Ferrex and Porrex*, printed.
- 1566—First English comedy, *Roister Doister*, printed.
- 1588—The first book in English on shorthand, by Dr. Timothy Bright, printed by J. Windot.

- 1603—Sir Thomas Bodley appointed founder of the library at Oxford by James I. At this time the library contained 2,000 volumes.
- 1610—First stone of Bodleian Library laid.
- 1611—"Authorized Version" of English Bible first published.
- 1616—William Shakespeare (born Sept. 23, 1564), died on April 23, 1616. Cervantes, author of *Don Quixote* (born Oct. 9, 1547), died on the same day.
- 1640—First book published in England with an appendix.
- 1665—First scientific periodical published in England.
- 1690—White paper first used in England.
- 1704—The first newspaper—*The Boston News Letter*—printed in America by Bartholomew Green.
- 1709—An act of Parliament *For the Encouragement of Learning*, gave the author fourteen years title to his writing. Previous to this it was considered perpetual since copies of each work were claimed for certain libraries.
- 1711—No. 1 of the *Spectator*, by Addison.
- 1714—The first music books published in America by Rev. John Tofts, Newbury, Mass.
- 1728—The first paper-mill in America at Elizabethtown, N. J.
- 1740—First circulating library in London.
- 1756—From 1700 to 1756 the yearly average of new books was 93.
- 1758—*Virgilius*, 4 vols., first issue of Baskerville Press at Birmingham, and was the first work printed on wove paper.
- 1790—On April 17th Benjamin Franklin died at Philadelphia. He was born at Boston, January 17, 1706, and worked as a journeyman printer in London in 1724, returning to America in 1726.
- 1800—Invention of lithographic printing by Johann Aloys Senefelder.
- 1827—Printing in raised letters for the blind.
- 1856—Colored prints of illustrated news.

## PRINTERS' MOTTOES

1492-1769

ALIATTE, ALEXANDER

*A Fructibus Eorum Cognoscetis Eos.*  
(By their fruits ye shall know them.)

AUBOUYN, PIERRE

*In Hoc Signo Vincetis.*  
(By this sign thou wilt conquer.)

BALDWIN, WM.

*Quid Nimis.*  
(Why excessively?)

BARKER, R.

*Doctrina Parit Virtutem.*  
(Learning is the mother of virtue.)

BECK, JOHANN

*Muti Doctores Optimi.*  
(Silent doctors are best.)

BERTHELIN, JEAN

*Cuncta in Tempore.*  
(Everything in its time.)

BILLAINE, LOUIS

*Ex Arduis Pax et Amor.*  
(Out of difficulties come peace and love.)

BOGARD, JEAN

*Cor Rectum Inquirat Scientiam.*  
(An upright heart seeks after knowledge.)

BONDUCCI, ANDREA

*Multum Celer Atque Fidelis.*  
(Very swift and faithful.)

BUON, NICOL

*Mecum Porto Omnia Mea.*  
(I carry with me all that is mine.)

BUYSSON, JEAN BAPTISTE

*A Bonis et Sapientibus.*  
(By the good and the wise.)

CABALLIS, GIORGIO DEI

*Tarde Sed Tuto.*  
(Slow but sure.)

CONSTANTIN, ANTOINE

*Adversis Constantia Durat.*  
(In adversity he endures with firmness.)

COUTEAU, GILLET

*Du Grant Aux Petits.*  
(From great to small.)

CHESNEAU, NICOLAS

*Concordia Vis Nescit Vinci.*  
(Concord is a force that knows not defeat.)

CORAL, BENOIT

*Sat Vincit qui Parta Tuetur.*  
(He conquers enough, who protects what he has gained.)

CRESPIN, JOHN

*Intrate Per Arctam Viam.*  
(Enter by the straight way.)

DANIEL, R.

*Ad Astra Per Aspera Tendo.*  
(Through difficulties I aim for the stars.)

DE MINIERES, JEAN

*Pietate et Justitia.*  
(By piety and justice.)

DEXTER, R.

*Labore et Constantia.*  
(By labor and constancy.)

DIDIER, FRANCOIS

*Dulce et Amarum.*  
(Sweet and bitter.)

DOUCEUR, DAVID

*Constans Qui Ante Vagus.*  
(He is constant who once wavered.)

DOUNING, M.

*Religione et Labore.*  
(By religion and labor.)

DU BOSQ, JEAN

*Ars Non Sinit Perire.*  
(Art does not allow destruction.)

DUPLAIN, BENOIT

*De Plano in Altum.*  
(From the level to the height.)

DU VIVIE, JEAN

*Ars Usu, Studio Sapientia Crescit.*  
(Skill grows by use, wisdom by application.)

FABER, BONAVENTURA

*Ut Pia Fata Volunt.*  
(As the loyal fates demand.)

FAQUES, WILLIAM

*Melior Est Patiens Viro Forti et Qui Dominat.*  
(Better is one that is forbearing than a strong man and one who dominates.)

- FIELD, RICHARD  
*Anchora Spei.*  
(The anchor of hope.)
- FONTANA, BARTHOLOMEO  
*Abitur Aestu Numquam Sic.*  
(One should never depart from heat.)
- FROBEN, AMBROSE & AURELIUS  
*Sape Simpliciter.*  
(Know simply.)
- GABRIEL, ALEX SIEGMUND  
*Mon Coeur a Une, Mes Yeux a Toutes*  
(My heart for one; my eyes for all.)
- GAUTHEROT, VIVANT  
*Angustum Annulum ne Geras Hoc Onere.*  
(This being your burden, wear no narrow ring.)
- GELDER, JEAN DE  
*Qui va Piano va Sano.*  
(Who goes gently, goes safely.)
- GENATNIUS, JOAN JACOB  
*Consumor in Serviendo.*  
(I am consumed in service.)
- GOMEZ, ALONSO  
*Hominem Experiri Multa Paupertas Jubet.*  
(Poverty forces a man to undergo many experiences.)
- GUIGNARD, JEAN  
*Cito Nimis Deliquium Posse.*  
(Too quickly can be a defect.)
- GUILLIMIN, PIERRE  
*Ex Cantu Lacrimae ex Lacrimis Pia Gaudia.*  
(Out of song come tears, and out of tears pious joys.)
- GYMNICUS, JOANNES  
*Discite Justiciam Moniti.*  
(Be warned; learn ye to be just.)
- HEMMERDE, CARL  
*Laborum Dulce Lenimen.*  
(The sweet solace of toil.)
- HOFFMAN, NICOLAS  
*Fata Viam Invenient.*  
(The fates will find a way.)
- HONORAT, SEBASTIAN  
*A Poco a Poco.*  
(Little by little.)
- JOSSE, GEORGE  
*In Spinis Collige Rosas.*  
(Gather roses amidst the thorns.)
- KEMPFER, ERASMUS  
*Milita Bonam Militiam.*  
(Fight the good fight.)
- LEONARD, FEDERIC  
*Non Auditores Sed Factores.*  
(Not listeners but doers.)  
*Fortior Invidia Virtus.*  
(Virtue is stronger than envy.)  
*Virtute Invidiam Vince.*  
(Conquer envy by virtue.)
- LOUDET, LOUIS  
*Et Nugae Seria Ducunt.*  
(Even trifles bring on grave matters.)
- LUDERWALD, FRED  
*Tandem.*  
(At last.)
- MACCARANI, DOMENICO  
*Virtus Semina Fortunae Germinat cum Tempore.*  
(Virtue makes the seed of fortune sprout with time.)
- MARESCHAL, JEAN  
*Ferrum Ferro Acuitur.*  
(Iron is sharpened by iron.)
- MARIETTE, DENIS  
*Unde Ardet, Inde Lucet.*  
(Whence there is burning, comes light.)
- MARTIN, ALONSO  
*Aeternitatem Memorare.*  
(To bring eternity to remembrance.)
- MARTIN, JEAN  
*Armata Virtus.*  
(Virtue armed.)
- MIGEOT, GASPARD  
*Ardet Amans Spe Nixa Fides.*  
(Faith burns in love, relying on hope.)
- MIRAILLET, PAUL  
*Omnia Probate; Quod Bonum Fuerit Tenete.*  
(Prove all things; hold fast that which is good.)
- MORLOT, CLAUDE  
*Inveniet Viam Aut Faciet.*  
(He will find a way or make one.)
- ORLANDINI, STEFANO  
*Pro Bono Malum.*  
(Ill for good.)
- POLO, GIRONIMO  
*Vis Vincitur Arte.*  
(Force is conquered by art.)

PORTE, THOMAS

*Ex Spina Rosa, ex Cruce Corona.*  
(Out of the thorn the rose, out of the  
cross the crown.)

PRAELL, JOHANN

*Humilitas Vincit Omnia.*  
(Humility conquers all.)

RIGAUD, CLAUDE

*Invidiam Fortuna Domat.*  
(Fortune overcomes envy.)

ROBERTS BROTHERS

*Qui Legit Regit.*  
(He who reads, reigns.)

ROBINSON, ROBERT

*Dextra Perimit Vincit Laeva.*  
(The right hand seizes, the left con-  
quers.)

ROBOUSTEL, CHARLES

*Tempore Feret.*  
(In time he will bear it.)

RUBINO, BARTHOLOMEO

*Idem Omnibus.*  
(The same for all.)

SALICATO, ALTOBELLO

*Materiam Superat Opus.*  
(Work overcomes matter.)

SAPIDE, SULPICE

*Bene Sentire Recteque Facere Sapere  
Est.*  
(It is wisdom to observe well and to  
act justly.)

SCHNIELS, JOH.

*Large Sere ut Large Metes.*  
(Sow freely, that you may reap freely.)

SCHROTER, JOHANN

*Nobilium Actionum Insigne.*  
(The mark of noble deeds.)

SERVANT, ANTOINE

*Cum Tempore Virtus Semina Fortunae  
Germinat.*  
(With time virtue causes the seeds of  
fortune to sprout.)

SITTART, ARNOLD

*Finis Coronat Opus.*  
(The end crowns the work.)

SPIES, JOHANN

*Beata Servata Fides.*  
(Happy is faith kept.)

TEMPORAL, JEAN

*Ex Tempore Prudentia.*  
(With time cometh wisdom.)

TROJEL, ISAAC

*Ardua Virtutis Via.*  
(Hard is the path of virtue.)

VARRENTRAPP, FRANCIS

*Et Inimici Juvant.*  
(Even enemies help.)

VIDOUE, PIERRE

*Audentes Juvo, Par Sit Fortuna Labori.*  
(I help the daring; may their fortune  
equal their labor.)

WAGNER, MATTHAEUS

*Hodie Mihi, Cras Tibi.*  
(Today my turn, tomorrow yours.)

WETSTEIN, HENRI

*Ne Extra Oleas.*  
(Betray nothing outside.)

WOLTERS, JEAN

*Aliis in Serviendo Consumor.*  
(I spend myself in serving others.)

WYRIOT, NICOLAS

*Rostro Atque Unguibus Urget.*  
(Press forward with beak and claws.)

ZETZNER, EBERHARD

*Consilium Pietas Politia Coronam  
Firmant.*  
(Counsel, piety, statecraft, these bind  
the wreath.)

## LATINIZED PLACE NAMES



MOST of the early books were printed in Latin and gave the place of publication in the Latinized form, which makes identification difficult unless one is familiar with the medieval names of publishing centers. The most important places where printing was carried on are listed here. For convenience the names are arranged alphabetically under the genitive case of their Latinized forms—the form as actually found on the title pages. For example *Romae*, “at Rome”; *Lugduni*, “at Lyons.” The nominative cases of these words are *Roma* and *Lugdunum*, and so with the rest.

LATIN FORM	COMMON FORM
Abbatis Villae	Aberdeen
Abredoniae	Abbeville
Albani Villae	St. Albans
Amstelodami	Amsterdam
Andegavi	Angers
Anedae, or Edinburgi	Edinburgh
Antverpiae	Antwerp
Aquilae	Aquila (near Naples)
Argentinae, Argentorati, or Argentinae Elvetiorum	Strassburg
Arnhemiae	Arnheim
Athenae Rauracae	Basle
Atrebate	Arras
Augustae Taurinorum	Turin
Augustae Trevirorum	Treves, Trier
Augustae Trinobantum	London
Augustae Ubiorum	Cologne
Augustae Vindelicorum	Augsburg
Augustobonae	Troyes
Aureliae, Aureliani	Orleans
Avenio	Avignon
Barchinonae, Barcino	Barcelona
Basiliae	Basle
Bononiae	Bologna
Bruxellae	Brussels
Bucharestii	Bucharest
Busci Ducis	Bois-le-Duc
Cabeliae	Chablis (in France)
Caesaraugustae	Sargossa
Caesaroduni Turonum	Tours

LATIN FORM	COMMON FORM
Cantabrigiae	Cambridge
Castri Divionensis	Dijon
Chamberii	Chambery
Coburgi	Coburg
Coloniae, Coloniae Agrippinae, Coloniae Claudiae, Coloniae Ubiorum	Cologne
Coloniae Juliae Pisanae	Pisa
Coloniae Juliae Senensi	Siena
Comi	Como
Condivicni	Nantes
Conimbricae	Coimbra
Corcagiae	Cork
Cordovae, Cordubae	Cordova
Culemburgi	Culembourg, Kuilenburg (in Holland)
Delphi	Delft
Divione, Dibione	Dijon
Divoduri	Metz
Dresdae	Dresden
Duaci	Douay
Eblanae	Dublin
Eboraci	York
Edemburgi	Edinburgh
Erfordiaae	Erfurt
Esslingae	Esslingen (in Wuerttemberg)
Felicitate Juliae	Lisbon
Firenze, Florentiae	Florence
Formiis	Formia, Mola di Gaeta
Francofurti ad Moenum	Frankfort on the Main
Francofurti ad Oderam	Frankfort on the Oder
Frisingae	Freysingen
Fulginii, Fulginiae	Foligno (in Italy)
Gaiettae	Mola di Gaeta, Formia
Ganabi, Genabi	Orleans
Gedani	Danzig
Genevae, Ger. Genf	Geneva
Genuae, Fr. Genes	Genoa
Gerundae	Gerona (in Spain)
Goudae	Gouda, Ter-Gouw
Hafniae	Copenhagen
Hagae Comitiss	The Hague
Hamburgi, Hamnoniae	Hamburg
Heidelbergae	Heidelberg
Helenopoli	Frankfort on the Main

LATIN FORM

COMMON FORM

Herbipoli	Wuerzburg
Hertogenbosch	Bois-le-Duc
Holmiae	Stockholm
Leidae, Leithen	Leyden
Leodii	Liège
Lipsiae	Leipzig
Lixboae	Lisbon
Londinii	London
Lubecae	Luebeck
Lucae	Lucca
Luetlich	Liège
Lugduni	Lyon
Lugduni Batavorum	Leyden
Lutetiae Parisiorum	Paris
Madriti	Madrid
Mancunii	Manchester
Matiscone Aeduorum	Macon (in France)
Mediolani	Milano
Mediomatricae	Metz
Mettensis Civitas	Metz
Mogontiacy	Mainz, Mentz
Monachii	Munich
Monasterii	Muenster (in Switzerland)
Murciae	Murcia
Mutinae	Modena
Namnetii	Nantes
Nanceii	Nancy
Neapoli	Naples
Nemetocennae, Nemetaci	Arras
Atrebatum	
Norimbergae	Nuernberg
Noviomagi	Nimeguen, Fr. Nimegue
Olisipo	Lisbon
Oppenheimii	Oppenheim
Oppidi Ubiorum	Cologne
Oxoniae, Oxonie	Oxford
Paduae	Padova, Padua
Panormi	Palermo
Papiae	Pavia
Parmae	Parma
Parisiis	Paris
Pataviae	Passau (in Bavaria)
Patriciae	Cordova
Perusiae	Perugia
Pisis	Pisa

## LATIN FORM

Praagae  
 Regii  
 Reutlingae  
 Ripae, or Ripis  
 Romae  
 Rostochii  
 Rotomagi  
 Saenae, Senae, Senae Juliae  
 Saldubae  
 Salinae  
 Sancti Albani  
 Savonae  
 Soncinae  
 Stutgardiae  
 Tarvisii  
 Taurasiae  
 Theatri Sheldoniani  
 Ticini  
 Tiguri  
 Toleti  
 Tolosae  
 Trajecti Inferioris  
 Treveri  
 Tribbocis  
 Tricassis, Trecis  
 Tridenti  
 Turonii  
 Ulmae  
 Ulyssipo  
 Urbe Turonum  
 Urbini  
 Utini  
 Vedini  
 Venetiae, Venezia  
 Veronae  
 Vesontio  
 Viennae  
 Vilnae  
 Winterbergae  
 Vitembergae, Vitebergae  
 Vratislaviae  
 Westmonasterii  
 Wirceburgi  
 Zamorae  
 Zwolliae

## COMMON FORM

Prague  
 Reggio (di Calabria)  
 Reutlingen  
 Ripen (in Denmark)  
 Rome  
 Rostock  
 Rouen  
 Siena  
 Saragossa  
 Salins  
 St. Albans  
 Savona  
 Soncino (in Italy)  
 Stuttgart  
 Treviso (in Italy)  
 Turin  
 Oxford (University Press)  
 Pavia  
 Zurich  
 Toledo  
 Toulouse  
 Utrecht  
 Treves, Trier  
 Strassburg  
 Troyes  
 Trent (in the Tyrol)  
 Tours  
 Ulm  
 Lisbon  
 Tours  
 Urbino  
 Udine  
 Udine  
 Venice  
 Verona  
 Besancon  
 Vienne, Vienna  
 Wilna (in Russia)  
 Winterberg  
 Wittenberg  
 Breslau  
 Westminster  
 Wuerzburg  
 Zamora  
 Zwolle

## BOOK TERMINOLOGY

There are many words used in connection with collecting that anyone interested in the subject should be familiar with, in order to properly understand the description of books.

**ACROAMATIC BOOKS**—Books containing some secret or sublime matters, calculated for adepts or proficients on the subject.

**ACROSTIC**—(From the Gr. *akros* "high"; and *stichos* "a verse.") A Greek term signifying literally the beginning of a line or verse, applied to a number of verses so arranged that the first letter of each line or verse being read in the order in which they stand shall form some word or name. Was invented by Porphyrius Optatianus in the fourth century.

**ADDENDUM**—Material added to the back of the book to supply omissions or correct mistakes.

**ADULTERISM**—As applied to a name means a change, as de Foe changed to Defoe.

**ADVANCE SHEETS**—Sometimes called early copies. Portions of a work supplied elsewhere previous to the publication.

**ALLITERATION**—Lat., *al* for *ad* "to," and *litera* "a letter"; Fr. *alliteration*. The repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals.

**ALLONYM (Allonymous)**—False proper name. Work published under the name of some author or person of reputation, but not by him.

**AMERICANA**—Books relating to history, biography, geography, travel not only of the United States, but also of North, Central, and South America.

**AMPHIGORIC**—Gr. *amphi* "about," *gyros* "circle." A term applied to nonsense verses; literally, a round about.

**ANAGRAM**—Gr. *anagramma*, a transposition of letters inverted with, or without, meaning. **Anagrammatism**—the dissolution of a name written in its letters and a new connection made by transposition, without addition, subtraction or change of a letter, into different words making perfect sense applicable to the person named, as *Horatio Nelson* changed into *Honor est a Nilo*; *Gustavus* changed into *Augustus*.

**ANASTATIC PRINTING**—Gr. *anistemi*, to "raise up." A method of obtaining impressions of any printed page or engraving without resetting the types or re-engraving the plate. The printed plate, or page, is saturated with nitric acid, which does not affect the part covered with printers' ink; a transfer is taken on a plate of zinc, which is soon corroded or eaten away by the acid from the non-printed parts of the page, leaving the printed portion in slight relief. Further application of acid deepens the impression.

**ANONYM**—A fictitious designation, concealing the real name of the writer; a pseudonym; a book without the name on the title page.

**ANONYMOUS**—As applied to books means printed without the author's name on the title.

**APOCONYM**—Name derived from one or more initial letters.

- APOCRYPHAL**—Of doubtful authenticity; spurious, false; applied to a book whose author is uncertain.
- APPENDIX**—Matter which follows the body of the book.
- ARISTONYM**—Title of nobility converted into or used as a proper name.
- ARMARIAN**—An officer in the monastic libraries who had charge of the books to prevent them from being injured by insects, and especially to look after the bindings. He had also to keep a correct catalog.
- ASCETONYM**—Gr. *asketes* means a monk, hermit or recluse, especially one practicing self-denial or abstinence. The name of a saint used as a proper name.
- ASTERISK**—Gr. *asteriskos*. The figure of a star (\*) used in writing to denote omission, addition, or to refer to some footnote.
- ASTERISM**—One or more asterisks or stars used in place of a name (\*\*\*\*\*). Originally meaning "a group of stars; a constellation."
- AUTHOR'S PROOF**—The proof taken after the first proof is corrected and sent to the author for correction or amendment.
- AUTONYM**—Book published with the author's real name.
- BANDS**—1. Bindings covered with leather in the tanned state, used together with the name of the leather, as in *sheep bands*. 2. The strings whereon the pages of a volume are sewn. 3. Pieces of leather or cardboard glued to the back previous to covering used for ornaments. The space between these is called *between bands*.
- BASIL**—Sheep skin that is tanned in bark and used for common binding; distinguished from *roan*, which is tanned in sumach.
- BEAD**—In bookbinding, any cordlike prominence, as a roll on the head-band of a book. A small globular ornament commonly applied in a row like a string of beads. A narrow moulding having a semicircular section.
- BIBLIO**—From the Gr. *biblion* "book," significant of, or pertaining to, books.
- BIBLIOGNOST**—One learned in the history of books, titles, and colophons.
- BIBLIOGRAPHER**—A describer of books, their authorship, printing, publication, etc.
- BIBLIOLATRY**—Extravagant admiration for books.
- BIBLIOGRAPHY**—The knowledge of books in regard to materials, authors, and editions; their rank and classification in the library.
- BIBLIOLOGY**—Scientific description of books, book-lore.
- BIBLIOMANIAC**—(Ger. equivalent *Buechernarr* "book fool.") An accumulator who blunders faster than he buys; the inordinate collector; the collector of certain editions or bindings.
- BIBLIOPHILE**—The lover of books who reads for his own pleasure.
- BIBLIOPHOBIA**—Aversion to books.
- BIBLIOPOLE**—One who deals in books.
- BIBLIOTAPH**—One who buries his books by keeping them locked up.
- BLACK-LETTER**—The name given in English to the type used by the early printers resembling the modern German *Fraktur*; the word came into use about 1600; at the present time occasionally used in fancy printing and called "Old English" or "Gothic."

- BLEED**—A work is said to bleed if the print has been cut into.
- BLIND TOOLING**—Covers ornamented with the tools but without gold.
- BLOCK**—Stereotype print, either the plate or cast.
- BLOCK-BOOKS**—Books printed from engraved blocks of wood on one side of the leaf only and executed in Holland, Flanders, and Germany during the first three quarters of the fifteenth century.
- BOARDS**—(Fr. *cartone*; Ger. *Steifband*.) When the back of a book is covered with paper or cloth, and the sides consist of paper-covered pasteboard, the book is said to be "in boards."
- BOOK OF HOURS**—(Lat. *horae*.) A book containing prayers or offices for laymen to read at the canonical hours. (Just before and after the invention of printing many "books of hours" were produced.)
- BOOK UNCUT**—When the top, fore-edge, and bottom have not been pruned by the binder's knife.
- BOSSES**—Metal plates attached to the sides of large volumes for greater preservation.
- BOTTOM**—(Fr. *vas d' une page*; Ger. *Ende einer Seite*.) Foot of page.
- BOTTOM LINE**—(Fr. *ligne inferieure d' une lettre*; Ger. *Grundline*.) The last line of the page preceding the catch word.
- BOURGEOIS**—Pronounced "burjois." (Fr. *la gaillarde (deus Parissienne)*; Ger. *Bourgeois*; Dut. *bourgeois*; Ital. *gagliarda*.) The word was probably derived from the name of a French printer. It ranks between long primer and brevier in size. By modern printers bourgeois is known as nine-point type.
- BOUSTROPHEDON**—A method of writing shown in early Greek inscriptions in which the lines were written alternately from left to right and from right to left. The laws of Solon (6th century B. C.) were written in this manner. Now sometimes applied to a name spelled backwards, as "Dralloc" for Collard.
- BOUTS RIMES**—(Fr. *bout*, "end.") Riming words given out as line endings of a stanza, the other part of the lines having to be supplied by the ingenuity of the person to whom the words were given. Said to have been invented by Dulot.
- BRACE**—(Fr. *accolade*; Ger. *Klammer*.) A character cut in metal.
- BRACHYGRAPHY**—The art or practice of writing in shorthand, or with contractions, or abbreviations.
- BREVIER**—(Fr. *petit texte*; Ger. *Petit*; *Jungfer*; Dut. *Brevier*; Ital. *piccolo testo*.) A type so called from its first being used in printing Breviaries; now used for small works and foot notes. It is now called eight-point.
- BROADSIDE**—(Fr. *implano*; Ger. *Bogenform*.) A form of one full page, printed on one side of a whole sheet of paper.
- CALF**—(Fr. *veau*; Ger. *Leder*; *Franzband*.) Books bound in calf skin variously prepared—plain, gret extra, half extra, super extra.
- CALF EXTRA**, see EXTRA below.
- CANCELS**—(Fr. *feuillet refait*; Ger. *Auswechselblatt*.) Leaves containing errors which are to be cut out and replaced with others properly printed.

- CANON—(Ger. *Missal, Tertia*; Dut. *parys romeyn*; Ital. *canone*.) The largest type with a specific name. So called because the canon of the mass was printed in it.
- CAPTION AND SUBHEAD—American terms to signify the words that stand at the head of chapters or sections, to indicate contents.
- CASE WORK—The making of cases or covers in which sewed books are bound. A book glued on the back and stuck into a cover prepared beforehand to receive it.
- CATCHWORD—(Fr. *reclame*; Ger. *Custos*.) A term used by early printers for the word at the bottom of each page, under the last word of the last line, which was the first word at the top of the next page; now disused, but still found in parliamentary papers.
- CHAIN-STITCH—The stitch at the head and tail of each volume before another course is commenced.
- CHAPBOOK—Small books in paper binding, common in the 17th and 18th centuries.
- CHEMITIPY—A process for obtaining metallic printing surfaces in relief from engravings, that can be worked in an ordinary press.
- CHRONOGRAM—(Fr. *chronogramme*.) An inscription in which a certain date is expressed by numeral letters contained in the words. Common in old books and on medals, e. g., ChrIstVs DVX; ergo trIVMphVs.  
C+I+V+D+V+X+I+V+M+V=1632.
- CIRCUIT EDGES—Edges covered by flaps used on Bibles or books that are carried in the pocket.
- CLEAN PROOF—(Fr. *epreuve peu chargée*; Ger. *reiner Abzug*.) A proof with few faults.
- CLOTH—(Fr. *toile, percaline anglaise*; Ger. *Leinwandband*.) Cloth used for cheap durable styles; either plain printed, stamped, or gilt embossed.
- COLLATE—(Fr. *conferer*; Ger. *kollationiren, revidiren*.) To compare or examine two things of a similar kind, especially to verify the arrangement of, as the sheets of a book after they have been gathered. It is usually done by inspecting the signatures at the foot of the first page of each sheet.
- COLOPHON—(Gr. *kolophon* "finishing touch.") A note at the conclusion of a book giving the place and year of publication, and usually the printer's name. Its place nowadays is often occupied by "Finis" or "The End."
- CORNERS—Pieces of leather pasted on corners of half bound books. Early books had metal corners.
- CORRECTIONS—The marking of errors or defects in the proofsheet to be corrected by the printer in the type.
- CORRECTOR OR READER—(Fr. *correcteur*; Ger. *Korrektor*.) One who reads or corrects the first proof.
- CROPPING—Cutting down the book near to the print.
- CRYPTONYM—A secret or hidden name; often one that is disguised by transposing of letters, as "Olphar Hamst" for "Ralph Thomas."

- DELE—(Fr. *deleatur*; Ger. *Deleatur*.) To blot out; to erase or omit. Represented in correcting proof by a symbol resembling the Greek letter delta (English "d").
- DEMONYM—Popular, or general appellation used in place of a person's name, such as "bibliophile."
- DESIDERATA—Things desired or desirable; specifically a list of books or other objects wanted for a certain collection.
- DIAMOND—(Fr. *diamant*; Ger. *Diamantschrift*.) The smallest size of English type, first cast by Dutch founders, now called four-point. The French have still a smaller size, of which 2,800 letters weigh only a pound.
- DOUBLE BOOK—Book printed on half sheets.
- DOUBLE DAGGER—(Ger. *Doppelkreuz*.) A reference mark used to refer to a footnote.
- DOUBLE PICA—(Fr. *le gros paragon*; Ger. *Text*, or *Secunda*; Dut. *dubbelde dessendiaan*; Ital. *due linne e filosofia*.) A type double the size of small pica. In modern terminology: 22-point.
- DRAWING-IN—Fastening the boards to the back with the bands on which it is sewn.
- DUODECIMO—(Eng. *twelvemo*; Fr. *in-douze*; Ger. *Duodex*.) Size of book printed on paper folded into twelve leaves, or twenty-four pages.
- EDITION—(Fr. *l'edition*; Ger. *Auflage*.) The whole number printed at one time.
- EDITIO PRINCEPS—First edition of the work printed from old manuscripts when printing first began.
- EMERALD—Name of type now little used, a size between nonpareil and minion, that is, between six and seven-point.
- END-PAPERS—The blank leaves at the beginning and end of the book.
- ENGLISH—(Fr. *Saint Augustin*; Ger. *Mittel*; Dut. *Augustyn*; Ital. *Silvio*.) Type larger than pica, used for Bibles and work in folio. Now known as 14 point.
- ERRATA—Errors in a book discovered after printing. Printed on a slip of paper and pasted into the book.
- EVEN PAGE—Even numbered pages, for example, 2nd, 4th, 6th.
- EX LIBRIS—(Latin "From the books.") Often used on book plates.
- EXOTERIC BOOKS—Those intended for the general public and for ordinary readers.
- EXTRA, OR CALF EXTRA—A book that is well forwarded, lined with good marble paper, having silk head-bands and gilt narrow roll around the sides and inside the squares.
- FACSIMILE—A combination of flowers or ornamental types of decoration, in imitation of the engraved head-bands of the early printers: a typographical fashion in England in the 17th and 18th centuries.
- FILLETED—Bands of a volume marked with a single gilt line.
- FINISHER—The workman who does the ornamental part of binding.
- FIRST EDITION—First issue of a book.
- FIRST PROOF—(Fr. *feuille d' epreuve*; Ger. *Abzug*.) First impression after a book is composed.

- FLY-LEAF**—(Fr. *allonge*; Ger. *Vorsetzblatt, Anzeigeblatt*, "advertisement sheet or journal.") Blank leaf at the beginning or end of a book.
- FOLDER**—One who folds the book according to pages before sewing.
- FOLIO**—(Fr. *folio*; Ger. *Folio*.) The size of a book whose paper sheets are folded into two leaves making four pages.
- FOLIOING**—(Fr. *pagination*; Ger. *Paginierung*.) Paging, numbering.
- FOOT-LINE**—The last line of a page of type, usually blank or containing only the signature of the sheet at regular intervals, but sometimes having in it the folio or number of the page.
- FORE-EDGE**—The front edge of a book.
- FORMAE LITERARUM**—The expression used by Cicero (*De Natura Deorum*) with reference to types made of metal.
- FORMAT**—General make-up of a book as to size, page, and margin.
- FORRELL, FOREL**—A kind of parchment for the covers of books.
- FORWARDING**—All operations of the binding up to coloring.
- FOUL PROOF**—(Fr. *epreuve chargee*; Ger. *Schmutziger Abzug*.) A proof with many corrections marked on it.
- FOXED**—Discolored, stained, or spotted; said of paper with chemical stains due to imperfect preparation of the pulp and to impurities in the paper.
- FRONTISPIECE**—A picture or plate facing the title page.
- GAENSEAUGEN, GAENSEFUESSCHEN**—"Goose eyes," "goose feet," the German nicknames for inverted commas.
- GALVANOGLYPHY**—A process for obtaining relief on a copper plate by means of galvanism.
- GEONYM**—Name of country, town, or village, substituted for the author's name, as New Yorker, American, Irishman.
- GILT**—A book bound firm and strong, having plain end papers and back gilt.
- GILT-EDGES**—(Fr. *dore sur trache*; Ger. *Goldschnitt*.) Gilt edges of the leaves of the book.
- GLAIRE**—The white of eggs, used as a varnish to preserve painting, and as a size in the process of gilding the edges of a book.
- GREAT PRIMER**—(Fr. *gros romain, gros texte*; Ger. *Grosse Antiquaschrift*; Dut. *text*; Ital. *testo*.) Largest size of type used for books. Now called 18 point.
- GROLIER DESIGN**—Term applied to a design of interlaced ornamental gold lines on leather binding introduced by Jean Grolier, who died in 1565.
- GROOVES**—Projections formed on the sides of the books in backing to admit the boards lying even with the back when laced in.
- GUARDS**—Narrow strips of strong paper interspersed and sewn in a book for the insertion of prints or other matter to prevent it from being uneven when filled.
- GUILLEMETS**—French name for inverted commas, originated by M. Guillemets.
- GUTTER**—The round front edge formed by flattening the circular back previous to cutting.
- HAGIONYM**—Saint's name used as a proper name.

- HALF-BOUND**—(Fr. *demi-reliure*; Ger. *Halb Franzband*.) Said of a book whose back and corners are covered with leather and the sides with paper or cloth.
- HALF-EXTRA**—Books forwarded carefully and lined with marble paper having silk head-bands and narrow roll around the sides.
- HEAD**—The top of a volume.
- HEAD-BAND**—(Fr. *trache-file*; Ger. *Capital*.) The silk or cotton ornament placed at the top and bottom of the back.
- HEAD-LINE**—Line under the running title on the pages of a book.
- HEAD-PAGE**—The beginning of a subject.
- HEAD-PIECE**—An ornament placed at the top of a page at the beginning of a chapter.
- HIERONYM**—Sacred name used as a proper name.
- HORNBOOK**—A sheet of paper mounted on a wooden board containing the alphabet, the nine digits, and the Lord's Prayer, protected by a sheet of transparent horn. Used in England before printing in teaching children to read.
- ICONOGRAPHY**—The art of representing persons or objects by means of images, statues, busts, paintings, or engravings on gems or metals, and the like. Pictorial representation in general.
- IMPRINT**—(Fr. *nom de l'editeur*; Ger. *Druckort*.) Designation of a place where a work is printed, either with or without the printer's name.
- INCUNABULA**—Books printed before 1501, from the Latin word for "cradle."
- INITIALISM**—Use of the initials instead of the full name.
- INK**—(Fr. *encre*; Ital. *inchiostro*.) English ink was used by emperors alone and forbidden to others. It was called *encaustum*.
- IN PRINT**—A book still obtainable from the publisher.
- INSET**—A leaf or leaves inserted in other leaves previously folded, usually in the middle of the sheet. Used also of a map or print inserted in a book.
- IRONYM**—Ironical names.
- LARGE PAPER COPIES**—Books printed on paper of extra size with wide margins.
- LETTERED**—A book filleted on back and the title lettered.
- LINES**—A book is said to be in Morocco lines when the only ornament is a plain fillet on the bands and around the sides.
- LIPOGRAM**—A writing from which all words containing a particular letter are omitted. In the first book of the *Odyssey* of Tryphiodorus, for example, there was no "a"; in the second, no "b." Similarly poems have been written in English, avoiding the use of "e," or of some other vowel.
- LITHOGRAPHY**—The art of engraving or tracing letters or designs on stone and transferring them to paper by impression.
- LOGOTYPE**—Type cast in words or double letters, as "ff."
- LONG PRIMER**—(Fr. *petit romain*; Ger. *Corpus Garmond*; Ital. *garamone*.) A type used to print primers and dictionaries. Now called 10 point.
- MACARONIC**—Like macaroni, as applied to poetry it means a mixture of words from different languages, often used in burlesque.
- MACKLE**—(Fr. *friser*; Ger. *dupliren*.) When part of the impression on a page appears double, caused by slipping, or by a wrinkle in the paper.

- MILL-BOARD—(Fr. *carton de pate, carton de moulage*; Ger. *Geformte Pappe*.) A thick paper used for various purposes.
- MINION—(Fr. *la mignione colonell*; Ger. *Mignonschrift*; Ital. *mignona*.) Type half the size of English. Now called 7 point.
- MOROCCO—(Fr. *maroquin*; Ger. *Maroquin, Marokkoleder, Saffian*.) Goatskin tanned with sumac, called Morocco because it was first introduced into Europe from Morocco.
- NIELLO—A design in black on a surface of silver, formed by engraving the design and then filling up the incised furrows with an alloy of silver, copper, lead, sulphur and borax; also an impression taken from the engraved surface before the incised lines have been filled up.
- NOM DE PLUME—The assumed name under which one writes.
- NONPAREIL—(Fr. *nonpareille*; Ger. *Nonpareille*; Dut. *nonpareil*; Ital. *nonpariglia*.) Type half the size of pica. Now known as 6 point.
- OBELISK, OR LONG CROSS—(Fr. *croix*; Ger. *Kreuz*.) A reference mark to draw attention to foot note or margin.
- OCTAVO—(Fr. *en octavo*; Ger. *Octav*.) Printed page of a book folded into eight leaves, making sixteen pages of about 6x9 inches.
- ODD PAGE—First, third and all unevenly numbered pages.
- OPISTHOGRAPHIC—Written or printed on both sides of the paper; used chiefly of ancient papyrus and parchment manuscripts and stone slabs, but also applied to early printed books.
- OUT OF PRINT—(Fr. *epuise*; Ger. (*Im Buchhandel*) *vergriffen*.) A book is said to be out of print when the publisher's supply is exhausted.
- PALINDROME—Words, verses, and sentences that may be read both backwards and forwards.
- PAMPHLET—Any work that is stitched but unbound and usually not exceeding five sheets, with or without a thin paper wrapper or cover.
- PANICONOGRAPHY—A process of reproducing a design in relief on a zinc plate by means of the typographic press.
- PAPER—When one, two, three, or more copies of a sheet of a work are printed on the paper that the whole is intended to be worked on, it is said to be "pulled on its own paper."
- PARAGON—(Fr. *petit paragon*; Ger. *Paragon*; Dut. *paragon*; Ital. *paragone*.) A type one size larger than the great primer; the only one which bears the same name in all languages. Now known as 20 point.
- PARAGRAPH—(Fr. *pied de mouche, l' aline*; Ger. *Absatz, neue Linie*.) A reference mark used in the older books to distinguish certain material from the general contents of the book.
- PASTE-BOARD—(Fr. *carton de collage; ais de carton*; Ger. *Starker Pappendeckel; geleimte Pappe*.) A substance made of sheets of paper pasted together used in bookbinding.
- PEARL—(Fr. *La Parisienne; ou sedanoise*; Ger. *Perl*; *Pariserschrift*; Ital. *occhio di mosca*.) A small type used for pocket dictionaries. Modern designation: 5 point.

- PHRASEONYM—Phrase used instead of a proper name.
- PICA—(Fr. *cicero*; Ger. *Cicero*; Dut. *Mediaan*; Ital. *lettura*.) A size of type that is used as a standard for classing all type. Now known as 12 point.
- PIRATED EDITION—An edition issued without the permission of the author or the owner of the copyright.
- POLYONYM—A work by several authors.
- POSTHUMOUS—First published after the death of the author.
- PRINTER'S MARK—The device of a printer for the identification of his press, usually placed on the lower half of the title page.
- PSEUDOANDRY—Woman signing a man's name.
- PSEUDOGYN—Man signing a woman's name.
- PSEUDO-INITIALISM—Use of false initials in indicating authorship.
- PSEUDO-TITONYM—Use of false title in naming a work.
- PROOF—(Fr. *tierce*; Ger. *Abzug*.) An impression of a sheet of work or job to be examined for errors.
- QUARTO—(Written 4to; Fr. *quarto*; Ger. *Viertelform*; *Quart*.) Printed sheets folded into four leaves making eight pages. Water marks are always horizontal.
- RECTO—Page of book printed on right hand side. Blank side called *verso*, or "reverse."
- REGISTER, OR REGISTRUM CHARTARUM—A list of signatures or first words of a sheet at the end of early printed books.
- REGISTER—Exact adjustment of position in the press work of books and papers printed on both sides. When pages, columns, and lines are truly square, and back one another precisely on the leaf, they are said to be "in register."
- REPRINT, OR EXCERPT—(Fr. *tirage* "a part"; Ger. *Separatabdruck*.) Whole or part of a book re-issued.
- REVISE—(Fr. *faire la revision*, *revoir*; Ger. *durchsehen*.) An impression, or proof-sheet, to be examined by the reviser to see that all corrections have been made.
- RIBBED PAPER—(Fr. *papier hollandaise*; Ger. *Hollaendisches Papier*.) Art paper.
- ROAN—Sheep-skin embossed, often made to look like morocco.
- RUBBED—Binding showing signs of wear.
- RUBRIC—1. In old manuscripts and printed books (and still sometimes in the latter) some small part distinguished from the rest of the matter by being written or printed in red, as an initial letter, a title, or heading. 2. Name given to directory passage in the service of the church, printed in red ink; first used in the *Psalterium* of Mentz, 1457. 3. Anything which in manuscripts or books was formerly put in red, as a title, heading, guiding rule, or direction.
- RUBRICATED—Printed in red or in red and black.
- RUBY—The type next in size larger than pearl. Now known as 5½ point.
- RUNNING TITLE—(Fr. *titre courant*; Ger. *Columnntitel*.) Words placed at the top of the page to indicate the subject of the text.

- RUSSIA**—Fr. *cuir de russe*; Ger. *Juchten*.) Soft leather of tawny color with a peculiar odor, tanned with willow bark. Said to be made from hides of cattle under three years old, curried with empyreumatic oil of birch bark. Mostly done in Russia.
- SCENONYM**—(Fr. *nom de theatre*.) Theatrical name of author or actor.
- SCRIPT**—(Fr. *anglaise*; Ger. *Schreibschrift*.) Name of type used to imitate writing.
- SET-OFF, OFF-SET**—Transfer of superabundant or undried ink from one page to another in printing.
- SEVENTY-TWO MO.**—(72mo.) A sheet of paper folded into seventy-two leaves making one hundred and forty-four pages.
- SIXTO-DECIMO**—(Fr. *en seize*; Ger. *Sedez*.) Size of book on paper folded into sixteen leaves making thirty-two pages.
- SHEEP**—(Fr. *basane*; Ger. *Zubereitetes Schafleder*.) Book bound in sheep leather.
- SIDE-HEAD**—Same as Caption.
- SIDERONYM**—Celestial, or astronomical, name.
- SILK**—(Fr. *soil*; Ger. *Seide*.) A fancy binding in silk: plain, embossed, or watered.
- SIXTY-FOUR MO.**—(64mo.) A sheet of paper folded into sixty-four leaves making one hundred and twenty-eight pages.
- SQUARES**—That part of the boards which projects over the edges of a book.
- START**—When leaves spring from the back and project over the edges after being bound.
- STET**—(Latin for “let it stand.”) When a corrector has struck out a word in the proof and then decides it should remain, the word is marked with two or more dots underneath, and “stet” is written in the margin.
- STIGMONYM**—Dots instead of a name.
- SUPER-EXTRA**—A book beat or rolled, having colored end papers, double head bands, roll inside, double roll outside, with narrow rolls or one broad roll.
- SUPERIORS**—Small letters or figures placed above the end of a word to call attention to notes.
- SUPER-ROYAL**—(Fr. *Jesus*; Ger. *Grossregalpapier*.) Name given to a size of paper  $27\frac{1}{2} \times 19\frac{1}{4}$  inches.
- TAIL**—The bottom of a book.
- TAIL-PIECE**—An ornament placed in a short page to fill up the vacancy.
- TELONISM**—Terminal letters of the real name.
- THIRTY-SIX MO.**—(36mo.) Sheet of pages folded in thirty-six leaves making seventy-two pages.
- THIRTY-TWO MO.**—(32mo.) Sheet of paper folded into thirty-two leaves making sixty-four pages.
- TIRONIAN NOTES**—Shorthand notes of Roman antiquity introduced into Rome by Tiro, a pupil and amanuensis of Cicero.
- TITLE-PAGE**—A page at the beginning of a book always on the right side, giving its title, author, its publisher, with date and place.
- TITLONYM**—Quality or title taken instead of a proper name.

- TRANSLATIONYM—Translation of the real name, e. g. *Faber* (Latin for “Smith”); *Melanchthon* (Greek for “Schwarzerd”).
- TWENTY MO.—(20mo.) Sheet of paper folding into twenty leaves making forty pages.
- TWENTY-FOUR MO.—(24mo.) Sheet of paper folded into twenty-four leaves making forty-eight pages.
- TWIN-BINDING—A method of binding books by uniting the two parts back to fore-edge in such a manner as to expose the pages of the different languages at the same time.
- UNCUT EDGES—(Fr. *non coupe*; Ger. *Unaufgeschnitten*.) Books that are not trimmed across the bolts; having the full margin of the untrimmed sheets.
- UNOPENED—A book with untrimmed edges that have not been sliced open.
- VELLUM—The skin of calves prepared for writing, printing, and binding books in the early period. Also the skin of goats or kids similarly prepared.
- VELVET—A binding used for prayer books and manuscripts.
- VERSO—(Fr. *verso*; Ger. *Kehrseite*.) The page of a book on the reverse, or left hand, side.
- VIGNETTE—A small decorative design or engraved illustration placed opposite or on a title page, or at the head or tail of a chapter. An illustration having a background or border that gradually shades away.
- WATER LINES—(Fr. *pontusaux*; Ger. *Wassermarke*.) Transparent perpendicular marks on paper crossed at right angles by wire marks.
- WATER MARKS—(Fr. *filigrane*; Ger. *Wasserzeichen*.) Ornamental figures sewn upon the wires of the mold which leave an impression by making the paper thinner and more translucent.
- WORMHOLE—A hole in the paper or binding caused by insects known as book-worms.
- WRAPPER—(Fr. *couverture*; Ger. *Umschlag*.) The paper cover of a book or pamphlet.
- XYLOGRAPHIC BOOKS—(Fr. *xylographie*; Ger. *Xylographische Drucke*.) Block books.

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