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978-1-108-07433-9 - A Bibliography of Printing: With Notes and Illustrations: Volume 2

Compiled by E. C. Bigmore and C. W. H. Wyman

Excerpt

[More information](#)

AASLIEB (W.). Peter Schöffer und die Erfindung der Buchdruckerkunst. Ein Kulturbild. Neu-Ruppin : 1868. 8vo. pp. 188, and four coloured plates.

MCCORQUODALE & Co.'s Specimens of Book Work. London : 1849. 4to.

Messrs. MCCORQUODALE & Co. are extensive printers at Newton-le-Willows, Lancashire; Leeds; "The Armoury," Southwark, London; and in other towns. Of late years they have made a speciality of railway printing. In March, 1880, just prior to the general election, when Colonel McCorquodale aspired to Parliamentary honours, the concern was converted into a company, and it is now styled "McCormquodale & Co., Limited."

MCCREERY (John). The Press, a Poem. Published as a Specimen of Typography. Part I. Liverpool : 1803. Large 4to. 6 leaves of prefatory matter, 29 pages of poetry, and 20 pages of notes.

——— The Press, a Poem. Part II. London : 1827. Large 4to. 5 leaves of prefatory matter, and 80 pages of poetry, &c.

——— The Press, a Poem, in two parts; with other Pieces. Second edition. London : 1828. 8vo. 17 pages of prefatory matter; 174 pages of poetry, notes, &c.

An admirable poem, very elegantly printed, and creditable alike to the mental and technical abilities of the author. The first part of the first edition bears the imprint: "Liverpool: Printed by J. McCreery, Houghton Street; and sold by Cadell & Davies, Strand, London;" while the second bears the words: "London: Printed by J. McCreery; published by T. Cadell, in the Strand, and W. Simpkin & R. Marshall, Stationers' Hall Court." The dedication of the first part runs:—"To William Roscoe, Esq., the following work, the production of a Press which he has been instrumental in establishing, is inscribed,

as a testimony of gratitude and respect, by his faithful friend, the Author."

In the preface Mr. McCreery states that for some time he had felt convinced that it was in the power of printers to produce a degree of excellence greater than had ever been attained, at least so far as his own observation had extended. He was afterwards, however, surprised to find that excellence already attained in some of the early specimens of the typography of Bulmer and Bensley. "An unexpected event" started him in the race of improvement, but he soon experienced the difficulty of carrying out his project, owing to his location at

VOL. II.

B

Cambridge University Press

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Excerpt

[More information](#)

Liverpool. He then refers in warm terms to the impulse given to the progress of type-founding by Baskerville. Mr. Martin, whose abilities were so conspicuously displayed in the productions of the Shakespeare Press, was a pupil of Baskerville's school, and by the liberality of George Nicol, Esq., he (the author) was enabled to boast of being the first who had participated with Mr. Bulmer in the use of those types. Reference is also made to the "perfection" to which wood-engraving had been carried, Messrs. Thomas & John Bewick having been chiefly instrumental in bringing about this consummation. One of their pupils, Mr. Henry Hole, executed the ornaments with which the book is embellished, while an artist of the greatest eminence—Mr. John Thurston—was engaged to draw the designs. Allusion is further made to the ink, to obtain which Mr. McCreery states that he had recourse to experiments, many of which were of an expensive and troublesome nature. His object was to produce an ink of "richness and warmth of colouring" in place of the "deep and glaring black, which displeases, whilst it fatigues and injures the eye."

The poem itself is said to be "the production of those hours that I have been able to snatch from avocations of a more important nature to myself and family," and it "is not exhibited as the offspring of academic study or uninterrupted leisure, but is chiefly intended for that purpose which the title-page has already sufficiently expressed." The piece has been frequently reprinted, but we quote the opening lines—an apostrophe to "The Press"—to show the style of the versification:—

"Sire of our art, whose genius first design'd
This great memorial of a daring mind,
And taught the lever with unceasing play
To stop the waste of time's destructive sway,
The verse — O great progenitor! be thine,
Late, but sincere, where all thy worth shall shine;
What Printer ever since thy distant days,
Hath touch'd the strings responsive to thy praise?
With trembling hand the boon let me bestow,
Hear then, ye nations, what to him ye owe."

At the end of the first part are 18 pages of notes, explanatory and historical, with quotations from Palmer's "History of Printing," Luckombe's "History,"

&c. As a tail-piece is given "a perspective view of the press at which this work was printed." It is a wooden two-pull press, and the excellence of the impression throughout the book shows the capabilities of that since somewhat despised appliance.

The second part is thus dedicated:—"To William Roscoe, Esq., this further effort to record the powers of the Press is inscribed with feelings of undiminished attachment and regard, by his old friend the Author." In the preface Mr. McCreery stated that the preceding part was never regarded by him in any other point of view than as an endeavour to exhibit a specimen of the improved state of the art in the town in which it was produced. He subsequently conceived that "a further development of the noble attributes of this discovery [printing] might be acceptable to the public." Hence, in the present part he exhibits "the practice of the art in the present day." He goes on to say that within a few years an almost entire revolution had taken place in the art, which was becoming merely a trade. "One species of competition is fast hurrying it on to degradation—the competition in cheapness, or the discovery of a method of being able to labour without remuneration." The second part is not as satisfactory as the first, and bears evidence in places of the influence of a moroseness of temper which had to some extent overcome the author. There are many references to merely ephemeral or now forgotten events, as well as allusions of a purely political character. Roscoe, who is spoken of throughout in the warmest terms, was a Liverpool merchant and a man of high culture, whose "Lives of the Medici" has become a standard work. Rathbone, Currie, Rushton, and Mallet were Liverpool notabilities, probably patrons of McCreery. Twenty pages at the end are occupied by "Miscellaneous Pieces," such as Lines to an Infant Daughter, to his friend Edward Rushton, to his wife, and an ode on the death of the Princess Charlotte, &c., all displaying marked poetic ability, as well as much delicacy of feeling and elegance of expression. There is a neat tail-piece, with the motto *Nec tempore ullo*, in a wreath surrounding the author's monogram. The engraving bears the name "W. Hughes."

JOHN MCCREERY, of whom, we are sorry to say, very slight biographical particulars have been preserved, was a native of Ireland. His Liverpool printing-office was in Houghton Street,

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Excerpt

[More information](#)*Bibliography of Printing.*

3

and between the publication of the two parts he had removed to London. He was entrusted by some of the leading publishers, such as Alderman Cadell, with the production of some of the most important works of the time, and all his books are highly commendable for their typographical execution. He is believed

to have suffered pecuniarily on the subsidence of the bibliomania, as also did several other notable printers. He died in 1832. Hansard ("Typographia," p. 284) makes various favourable references to McCreery's poem, and indeed reprints it entire.

MACHRIS (Charles). *The Printer's Book of Designs.* Containing various and sundry Designs, executed with Brass Rule. Detroit (Mich.): 1877. 8vo. pp. 52.

This little book gives a great many original designs useful to the jobbing printer, either for copying or creating new ideas.

MACINTOSH (Charles A.). *Popular Outlines of the Press, Ancient and Modern; or, a Brief Sketch of the Origin and Progress of Printing, and its Introduction into this Country. With a Notice of the Newspaper Press.* London: 1858. 16mo. pp. xii. 224.

In the preface it is stated that the principal object sought to be attained is to furnish an insight into the origin and progress of letterpress printing. Although, as the author admits, he can adduce little that is novel respecting the historical and practical details of printing, the subject has been rendered interesting to the general reader by the introduction of miscellaneous and anecdotal matter.

The author of this work is a London master printer, and is the son of the late Mr. A. Macintosh, printer, of Great New Street, Fetter Lane, who died at his residence, Duncan Terrace, Islington,

19th May, 1865, in his 78th year. Mr. Macintosh, sen., was during his earlier years employed in the University Printing Press at Cambridge, where he was brought into contact with the celebrated Rev. Charles Simeon, through whom, on his coming to London, he was recommended to the Jews' Society as one of the few compositors qualified to read Hebrew characters, and to print or correct Hebrew quotations. It was to this society that he attributed his rise in life. He lived to superintend a large establishment, and left behind him the memory of an honest, genial, and worthy man.

MACKELLAR (Thomas). *The American Printer: a Manual of Typography, containing Complete Instructions for Beginners, as well as Practical Directions for Managing every Department of a Printing-Office. With several Useful Tables, Schemes for Imposing Forms in every variety, Hints to Authors, &c.* Philadelphia: 1866. 16mo.—Ninth edition, Philadelphia: 1874. 16mo. pp. 336.—Twelfth edition: 1879. pp. 384.

Partly original and partly compiled from many sources, this is a very good practical treatise.

THOMAS MACKELLAR, born in 1812, in the city of New York, is the senior member of the firm of MacKellar, Smiths & Jordan, type-founders, of Philadelphia. He served his apprenticeship to the printing-house of the Harpers Brothers, of New York, for whom he subsequently acted for some time as reader, but in 1833 he removed to Philadelphia, where he became foreman of the Johnson Stereotype Foundry, and subsequently, in 1845, a member of the firm of L. Johnson & Co., the predecessors of the present firm. Mr. MacKellar's father was a Scotchman, and

his maternal grandfather an Englishman. Mr. MacKellar informs us that, owing to partial disability of eyesight, an English friend now acts as his amanuensis.

Mr. MacKellar has issued several small volumes of poems. In 1858 he published "Lines for the Gentle and Loving," which has an exquisitely engraved title-page. In 1873 he published "Rhymes atween Times," in which are comprised pieces from his early books and poems of recent composition. His muse is essentially homely, but some of his poems have had a wide popularity in the United States. Alaric A. Watts's poem beginning "Pick and click, go the types in the stick" has been incorrectly

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Excerpt

[More information](#)

attributed to Mr. MacKellar in several standard works, but he distinctly disclaimed the authorship in a communication to *The Printing Times* in 1875. It has been claimed for him that he was the first to issue a typographical journal—the *Typographic Advertiser*, begun in 1855—but, as will be seen on reference to our list of periodical publications, the claim is good only as regards America.

MACKELLAR, SMITHS, & JORDAN. *The Printers' Handy Book of Specimens, exhibiting the Choicest Productions of every description made at the Johnson Type-Foundry; comprising every article essential for a Book, Newspaper, or Job Printing-Office.* Philadelphia: 1871. Small 4to.

This is a revised and condensed edition of the volume issued by Lawrence Johnson & Co. in 1871 (see **JOHNSON** (Lawrence) & Co.). It met with great

favour, and an edition of 2,000 copies was speedily exhausted. This led to the preparation of the following volume:—

— *The Oldest Type-Foundry in America. Established 1796. Eleventh Book of Specimens of Printing Types and every Requisite for Typographical Uses and Adornment.* Philadelphia: 1878. Large 4to.

The title-page was embellished with a fac-simile of the vignette which appeared in Binny & Ronaldson's first specimen books. This is a superb volume; and among a multitude of other things it

contains specimens of the numerous styles originated and patented by this type-foundry. Experience having demonstrated the necessity for a smaller volume, the following was issued:—

— *Twelfth Specimen Book. Printing Types, Borders, Ornaments, and all things needful for Newspaper and Job Printing-Offices, made by MacKellar, Smiths, & Jordan, Type-Founders,* Philadelphia: 1878. 8vo.

Under the heading of **JOHNSON** (Lawrence) & Co., it has been described how in 1845 Mr. Johnson, successor of Binny & Ronaldson, associated with himself Thomas MacKellar, John F. and Richard Smith, and the firm became L. Johnson & Co. Mr. Johnson died in 1860, and Mr. Peter A. Jordan being added to the partnership, the title of the firm was

altered to MacKellar, Smiths, & Jordan, which is still retained.

This foundry is one of the most eminent in America. It possesses a staff of the most talented artists in designing and type-cutting, and issues from time to time beautiful and original specimens of the type-founding art.

— *Specimens of Original Printing Types, Borders, and Ornaments, cast by the Patentees, Messrs. MacKellar, Smiths, & Jordan, Letter-founders, Philadelphia.* Philadelphia: 1880. 8vo. pp. 68.

A characteristic sample of American typography. The various lines to show the types are of a humorous character.

All the Specimen Books issued by this type-foundry since the year 1845 were got out under the editorship and supervision of Mr. MacKellar. The entire

matter, excepting that of the plain faces, is original, and the wording (when not of a grotesque, humorous, or satirical character) is cunningly adapted to describe the style of the type in which the lines are set.

MACKIE (Alexander), LL.D. *Italy and France: An Editor's Holiday.* London: 1874. 8vo. pp. xvi. 416.

Mr. ALEXANDER MACKIE, upon whom an American university conferred the degree of LL.D. for literary and mechanical services, is a native of Dundee, born in 1825. He is the proprietor of the

Warrington Guardian, Lords and Commons, and other newspapers, and the inventor of the "Steam-driven Composing Machine." The above book is set up by this machinery, which is said to be per-

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Excerpt

[More information](#)*Bibliography of Printing.*

5

fectly automatic. The author gives an account of several foreign printing-offices, such as the "Propaganda" at Rome; and the Imprimerie Nationale, M. Chaix's, the *Moniteur*, the *Journal Officiel*, and other noted establishments in Paris. Dr. Mackie has established a large printing-office at Crewe, in Cheshire, with a view to the employment of female labour in connection with his composing-machines, each of which sets two-thirds

of a *Times* column per hour automatically, guided by a band of perforated paper, previously prepared. Dr. Mackie, curiously enough for an editor, has delivered 130 lectures to the working men of Warrington, of which two volumes have been published. He is also the author of "The Proverbs of Jesus," &c. He unsuccessfully contested Perth in the Conservative interest in 1878.

MACKLOT (C.). *Schriftproben der Hof-Buchdruckerei.* Karlsruhe : 1840. 8vo.—*See also* DUPRAT.

MCNEILE (Rev. Hugh, D.D.). *A Lecture on the Life of Dr. Franklin, as delivered at the Liverpool Royal Amphitheatre on Wednesday evening, 17th November, 1841.* With the addition of a prefatory Note to the Reader, by John B. Murray, Esq., of New York. London : 1842. 8vo.

46 pages, with fac-simile of a Letter written by Franklin, and a woodcut of the press exhibited at the Lecture as that at which he worked when in London.

——— *A Lecture on the Life of Dr. Franklin, as delivered at the Liverpool Royal Amphitheatre on Wednesday evening, 17th November, 1841.* Containing also a Prefatory Note to the Reader by John B. Murray, Esq., of New York. With a Fac-simile of Dr. Franklin's Letter to the Reverend George Whitefield, from the Original Manuscript in the possession of the Rev. Dr. Raffles. Also illustrated with an Engraving of the Press at which Franklin worked when a Journeyman in London, printed on a detached page at that identical Press. London : 1842. (Second edition.) Demy 8vo. pp. 48.

BENJAMIN FRANKLIN has been described by some writers to have worked at Messrs. Wyman's printing-office, Nos. 74-75, Great Queen Street, W.C., as a journeyman printer. This is an error, Franklin having been employed at Mr. Watts's, which was on the south

side of Wild Court, Drury Lane, and occupied the site of the premises now in the occupation of Mr. Newman, coach-painter, as we have taken much pains to discover by searching the rate-books, and by other evidence.—*See* FRANKLIN.

MADDEN (J. P. A.). *Lettres d'un Bibliographe.* Paris : 1868. Royal 8vo. pp. x. 53.

The writings of M. J. P. A. MADDEN, of Versailles, are amongst the most interesting of recent contributions to the history of typography. The author is not a printer, but a retired professor of the University of France, possessed of a large and valuable library, which includes several hundred of the incunabula, and is rich in the literature of printing. His other writings belong to the domains of natural, philological, and geographical investigation,—ground that is foreign apparently to the subjects comprised in these "Lettres d'un Bibliographe." As, however, the cosmical sciences are all found to have a con-

verging point—a correlation, as one of our English philosophers has pointed out,—so in the mental and inductive sciences the most apparently diverse have a common bearing, and the method of the explorer is the same. M. Madden is an earnest student of the literature of the past—the literature anterior as well as posterior to the invention of printing,—and he utilizes the paleography of the pre-typographic era to interpret and to illustrate the yet hidden subjects connected with the incunabula and their immediate successors. This is his *métier*; his labours must be referred to in detail.

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Excerpt

[More information](#)

The first series of Letters bears a simple dedication: "To the memory of Edward Byrne.—J. P. A. Madden." The preface opens with the statement that the Convent of Weidenbach—"the stream of the willows"—has never yet received mention in the history of printing. Some years previously the author's researches led him to the discovery that in this place the art had been carried on with very important and interesting results. In the prosecution of further inquiries he found, moreover, that the products of this press threw light on many disputed points of bibliography; and this encouraged him to make a thorough examination of the whole subject of printing at Weidenbach. In this examination he endeavoured to use the same methods as those adopted in the investigation of physical phenomena, and to avoid the conjectural and hypothetical systems generally employed.

The first Letter is devoted to one of the incunabula proceeding from the Convent—a letter of Pius II. to Mahomet II. After showing the historical significance of this work, he proceeds to give a bibliographical account of it, from which it appears that it is a volume of more than 100 pages. In the second Letter, we are shown that the arrangement of the book is in sections, the first six sheets being quaternions, the last having six leaves,—altogether 54 leaves. The paper in all the three extant copies has the same watermark, one of the forms of the bull's head. The position of it shows that it was printed in half-sheets. The paper is of a remarkable excellency and beauty; the ink is a good black. We have then a minute account of the typographical arrangement of the pages and lines. The three copies are without title-page, pagination, catchwords, and signatures. The whole of the inquiry goes to show that the three copies in existence belong to different editions.

In the third Letter the proposition is sustained that the three editions were derived from one and the same manuscript. This is established by the most curious yet complete argument. For instance, in one edition we read *christiani sino*, instead of *christianismo*. If the compositor, says the author, had been working from a reprint copy, this error could not have occurred. The next proposition is that the composition was not done direct from the manuscript copy at all, but simultaneously by three men who had it dictated to them by the *anagnoste*, or reader. Interesting particulars are given of the office of this

personage, and the variation in texts resulting from the oral dictation is shown conclusively. This topic is resumed in the fourth Letter, wherein is shown how the faults of pronunciation on the part of the *anagnoste* resulted in typographical errors, *e. g.* *composuit* is pronounced as if it had two *s*'s, and the compositor set it up as *compossuit*. The peculiarities of Cologne pronunciation even are reproduced in the printers' blunders. Another examination of the text shows that only one reader, and not three, could have been employed. As a specimen of the minute care taken in carrying out this investigation, it may be mentioned that there are lists given (1) of identical barbarisms, (2) of identical solecisms, (3) of words varying, (4) of words omitted, (5) of similar superfluous words, (6) of similar identical signs, (7) of the same absence of points, of similar superfluity of points, (8) of similar remarkable abbreviations in the three editions; the result proving that the same dictation was made to three compositors.

In the fifth Letter the subject is regarded under another aspect—the spacing of the lines and their different commencements, indicating that three different compositors were engaged; and in the sixth it is shown that the *anagnoste* himself was guilty of divergencies from his copy, which of course were reproduced by the three compositors. In the seventh Letter we see how typographical peculiarities even indicate the peculiarities of the manuscript, and the reasoning is carried out to reveal even the number of lines of writing on each page of paper. We cannot here enter into the different chains of argument by which the fact is arrived at; nor by which that in the eighth Letter is proved, that the three editions were contemporaneous. In the ninth Letter the subjects of the place and date of the printing, and the name of the printer, are discussed. In the tenth it is demonstrated that the printer was not Ulric Zell, of Cologne, as is stated by bibliographers. This is effected by an examination of the known works of the printer; and the impossibility of the Letter of Pope Pius II. being produced in Zell's office is demonstrated. In the eleventh Letter the identity of the press is established with that of Weidenbach, which was a religious house founded after 1417 in front of the Abbey of St. Pantaléon. The inmates of the house were the Brothers of Life-in-Common. Their principal occupation was to copy books and to bind them. When typography was established in Cologne, it found a

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Compiled by E. C. Bigmore and C. W. H. Wyman

Excerpt

[More information](#)*Bibliography of Printing.*

7

home in this religious house, for it was there that Ulric Zell set up his printing-office. To Weidenbach, it is further shown, must be attributed the books hitherto believed to be printed independently during a certain period by Ulric Zell, who was not a member of the order. The eleventh Letter is upon the relative importance in a bibliographical sense of some of the incunabula which are affected by this discussion.

In this way it will be seen, by a

method of investigation altogether his own, M. Madden has made several important discoveries, and not the least of them is the part played in the early history of printing by the Brothers of Life-in-Common at Weidenbach, whose connection with typography had previously never been referred to. "The name of Weidenbach," he says, "appears thus under my auspices for the first time in the history of printing."

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Deuxième Série. Ornées de fac-simile.* Paris: 1873. Royal 8vo. pp. xv. 135.

The second series of the "Letters of a Bibliographer" opens with the declaration that the chief subject to which they will be devoted will be the typographical anomalies of many of the incunabula. The first letter is an explanation of the gap in a sheet of the second volume of a Bible attributed to Ulric Zell, wherefrom it is deduced that, contrary to general belief, he could not be the printer. In the second, it is shown that the book proceeded from the Convent at Weidenbach. In the third, that another Bible, believed to be Zell's, was the work of the Brothers. In the fourth, by a minute examination of a copy of the "Lis Christi et Belial," it is shown that the two compositors employed worked under the dictation of an *anagnoste*. The subjects of the rest of the remaining letters may be epitomized as follows:—

Fifth Letter: An analysis of the work referred to, and a translation of several passages.

Sixth Letter: By whom was the "Lis Christi et Belial" printed?

Seventh Letter: Was William Caxton the printer of the "De Proprietatibus Rerum"? Testimony of Wynken de Worde; fac-simile; typographical imperfections of the work.

Eighth Letter: Of the two editions of the "De Arte et Modo prædicandi" of St. Augustin, printed by Fust and Mentelin, which is Mentelin's first edition. Did Fust or Mentelin first print the work?

Ninth Letter: A transcription of the preface of Mentelin, and of the most important passages in the edition of Fust.

Tenth Letter: Interpretation of a manuscript note on the margin of a page of the "Summa de Casibus Conscientiæ," of Astexanus, printed by Mentelin; typographical analysis of the volume; the singularity of the signatures.

Eleventh Letter: Of an edition of the "Imitatio," printed by John of West-

phalia, and its remarkable typographical defects. What is their cause? Of the "Sermones Michaelis de Hungaria" of the same printer. Of another edition of the "Imitatio," by John of Westphalia, and comparison of the two texts. Here it is shown that they were dictated from one manuscript to two compositors at once; and that it was neither John of Westphalia nor Thierry Martens, of Alost, who introduced printing into the Low Countries, but the Brothers of Life-in-Common, of the Convent of Saint Gregory, in Louvain.

Twelfth Letter: Of the edition of Petrarch's "De Remediis utriusque Fortunæ," printed by H. Eggestein, with a proof that it was the first edition, being printed from a manuscript. A typographical description of the book. Explanation of two strange gaps in the text; translation of passages.

Thirteenth Letter: Of the work of Adrien le Chartreux, bearing the same title as that of Petrarch, *De Remediis*. Edition of the work issued by Ter Hoernen; the edition attributed to Ulric Zell; comparison of the two; that attributed to Zell is the earliest. Of the edition of H. Eggestein.

Fourteenth Letter: Of Four Letters of Indulgence, printed on the same side of a sheet of vellum. The four letters were the work of two compositors. Singular arrangement of the forms; explanation thereof by M. E. Aubert, printer. Some typographical differences in the letters precluding their being attributed to different printing-offices. Translation of the Letter of Indulgence.

Fifteenth Letter: In what school did Nicolas Jenson learn printing? Two notes on the subject, one given by Boze, and the other preserved in the library of the Arsenal. Comparison of the two notes. Was it Charles VII. or Louis XI. who sent Jenson to inquire into the discovery of printing? That Jenson

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Excerpt

[More information](#)

went to Cologne about the year 1463; that there he became acquainted with Ulrich Zell in the Convent of Weidenbach; that he there learned to engrave the characters known as the "R bizarre."

It will be seen that the volume contains

a refutation of a number of statements that have hitherto passed current among bibliographers, and that this refutation, if correct, is of so important a character as to modify very considerably any future history of printing that may be compiled.

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Troisième Série, avec fac-simile.* Paris: 1874. Royal 8vo. pp. xiii. 104. (The fac-simile is a photograph.)

This volume carries on the train of investigation opened up in the two preceding volumes. The subjects of the respective letters are as follows:—

First Letter: Interpretation of a manuscript note in which the verb *disponere* cannot receive a typographical signification, and leads to the conclusion that it was printed in the convent of Weidenbach.

Second Letter: Interpretation of a note in which the word *procurare* replaces *disponere*.

Third Letter: Interpretation of notes in which we find associated the names of Ulrich Zell and of Jean Alen, the one the printer, the other overseer at Weidenbach.

Fourth Letter: Interpretation of notes, in which we see brought together the verbs *disponere* and *procurare*.

Fifth Letter: Interpretation of a note which leads to the conclusion that Jean Guldenschaff printed at Weidenbach.

Sixth Letter: Of the Brothers of Life-in-Common in general, and those of Weidenbach in particular. Of Gerard Groot and Florenz Radewyns. Matthew Grabow's attack on the Brothers at the Council of Constance. The building of the church of St. Michael at Cologne.

This is stated to be "the end of the third series of Letters of a Bibliographer." The remainder of the volume, from page 37, is occupied by "Études sur Gutenberg et sur Schoeffer." These are isolated articles of considerable interest, bibliographically and typographically.

The first is entitled "Gutenberg at Strasburg," and reference is made to the third typographical jubilee celebrated there in 1740. Professor Schoepflin was then authorized to examine the archives of the ancient city, and he found a register of the year 1439, containing the name of Gutenberg. This discovery gave us the first and, to the present day, the only reliable information concerning the first works of the inventor of printing. The precious documents themselves were destroyed by the Prussians during the

war of 1871, when the library of Strasburg was burnt. Happily Schoepflin, Meerman, and Léon de Laborde, had copied the text, and made translations in French and Latin. From these and from other trustworthy documents M. Madden makes up a sketch of the early life of Gutenberg and his first operations at Strasburg.

The next chapter is headed "Gutenberg at Mayence," and the story of the proto-printer is told during the time he occupied the house "Zum Jungen," "which is," says M. Madden, "after the cradle at Bethlehem, the spot on our planet where was accomplished the fact that has been most important to the human race." And "the Germans," he adds, "have made it a brewery!"

The characteristics of the different alleged Gutenberg Bibles are then described, M. Madden stating that he has taken nothing at second-hand, but has examined each for himself. He believes that the first book ever printed in movable type was the Bible of 36 lines, and accepts as the date of its production the statement of Ulrich Zell, in the *Cologne Chronicle*, that it appeared in 1450. After the printing of the Bible came the partnership with Fust, and the printing of the Bible of 42 lines; subsequently Gutenberg printed, alone, the "Catholicon." The chapter details the known incidents up to the death of the inventor, and ends with the words: "quoi bon parler du bronze et du marbre consacrés à Gutenberg? Il est un monument qui, plus frère que tous les autres, leur survivra cependant: c'est le livre."

The third chapter is devoted to Peter Schoeffer, the man who, Madden says, after Gutenberg, occupies the most honourable place in the history of typography. A fine fac-simile of the handwriting of Peter Schoeffer is given. Among other interesting discoveries made by M. Madden is that of the name of Schoeffer's corrector of the press, John Fontaine, which had been unknown during the previous four centuries.

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Compiled by E. C. Bigmore and C. W. H. Wyman

Excerpt

[More information](#)*Bibliography of Printing.*

9

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Quatrième série, ornée de six planches et de plusieurs fac-simile.* Paris: 1875. Royal 8vo. pp. xix. 287. Engraved title-page; fac-simile of the Psalterium, op. p. 145; sketch of a Clerc de la Vie Commune, op. p. 175; alphabet of capital letters, op. p. 179; plan of St. Pantaléon and Weidenbach, op. p. 180; photographed fac-simile after Quentel, op. p. 218.

In the preface, M. Madden states that this fourth series, as well as the third, consists of Letters and articles which appeared in the *Typologie-Taschen*, entitled "Studies in Printing." The ten first Letters embodied the results of his bibliographical researches from their beginning. That was in 1856, and their origin is curious. For a few years previously he had in his library an old "Psalterium," bought at a shop in Versailles. Being engaged in compiling a catalogue of his library, it became necessary to know from what printing-office this "Psalterium" emanated, and this was how he had entered upon those bibliographical studies which he had ever since pursued in the intervals of his engagements in the instruction of university students and at the Government schools. The solution of the problem imposed on him an attentive examination of the incunabula of the French public libraries, and those in the Stadt-Bibliothek of Cologne. With great labour he carried out his object, but his inquiries were much assisted by the fact that already in his own possession were a large number of fifteenth-century productions. The result was that he was able to identify his "Psalterium" as the work of the Clerks of Common Life of Weidenbach, Cologne.

The title-page of the book contains a vignette consisting of an ancient wine-press, engraved on wood by M. Lacoste; it is surrounded with a border, designed by an artist in Lemercier's establishment. A representation is given of a "Clerc" of the Order of Life-in-Common, reproduced from a work by Philippe Bonnani, of the Society of Jesus, published at Rome in 1738, under the title of "Ordinum Religiosorum Catalogus." There is presented a plan of the part of Cologne where was situated the convent of Weidenbach, from a rare work called "Theatrum Urbium Præcipuarum Mundi," by George Braun or Bruin, of which the first volume appeared at Cologne in 1572. The other reproductions are by the firm of Gillot & Co.

M. Madden expresses his belief that the most important result of the publication of the Fourth Series of his "Letters"

will be to show that the *école* of Cologne, especially in giving shelter to the typographical fugitives from Mayence in 1462, has never previously been duly appreciated.

The matter contained in this fourth volume is of so varied a character that we can merely catalogue it. Our list shows, however, the pre-eminent importance of the work to students of the history of typography.

First of all appear the following chapters:—

Ulric Zell and the typographical school at Cologne.

William Caxton.

Caxton at Westminster.

John Mentelin.

On certain works printed with the "R bizarre."

The Sophologium with the "R bizarre."

List of books in that character.

Books in the semi-Gothic character, with and without the "R bizarre."

These are succeeded by ten Letters on two Psalters and two Missals without name of printer, and three letters follow relative to other printing from Weidenbach.

The fourteenth and following Letters are devoted to different subjects. The statement of the bibliographers that in the early days of typography books were printed page by page is examined and refuted. The fifteenth letter is on the meaning of the word *planatura*, and it is shown how it is applicable to the work of the early bookbinders.

The sixteenth Letter is of great interest. There are not preserved anywhere one of the types used by printers in the fifteenth century, nor are intelligible descriptions extant of their shape; all known on the point was conjectural. In reading a page of a Latin treatise of John Nider on "Lèpre Morale," printed by Conrad Hamborch, of Cologne, at the end of the year 1476, M. Madden found that one of the pages had got battered. The inking-ball had drawn up a letter, which lay upon the face of the form, the frisket and platen descended, and the type received the impression, the printed page

VOL. II.

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resulting from this accident showing us, after four centuries, the exact contour of the archaic types. We reproduce, by M. Madden's permission, this excessively interesting representation. The circular mark, about one-tenth of an inch diameter on the side of the type was firmly depressed in the metal, but did not perforate it. As the type had no nick on the body, it is apparent that the

the typographical signification of the word *litura*.

At the end are several "notes," of historical value. The first is on the printing-office of Froschauer at Zurich. Then follows a list of the printers of Cologne in the fifteenth century, and remarks on the situations of their respective establishments, beginning with that of Ulrich Zell, who, according to M. Mad-

toritatus p̄fuis m̄h̄l d̄ p̄p̄ijs m̄ t̄d̄o d̄ic̄e t̄e
 m̄ l̄equentib̄: sed d̄ū t̄ap̄at autenti cor̄ in āc̄
 paḡma verba fideliter curabo oned̄e s̄c̄
 pot̄issimū: m̄h̄ q̄n̄ alium doct̄orem noia
 p̄ q̄uis verba statim sequunt̄ verba b̄
 me q̄ ip̄se omnes videtur toiter m̄gt̄ōr̄.
 tellere v̄bi d̄e d̄ifferentijs p̄d̄ōrum agitur



A TYPE OF THE FIFTEENTH CENTURY.

circular mark was there to guide the compositor.

The object of the seventeenth Letter is to show that the proto-typographer of Lauringen was probably John Zeiner. The eighteenth Letter is on the authorship of a French romance; the nineteenth is on a subject of more importance to us, technically—the first book printed in Hebrew characters; the twentieth is on

den's researches, installed about 1463 his first presses at the Monastery of Wiedenbach, opposite the Abbey of St. Pantaléon. Following, is the correction of another error of the bibliographers relative to Peter Bergmann de Olpe, and some *ephemera*, including a notice of Firmin-Didot's "Aldus Manutius," and Mr. Blades's discovery of a new Caxton: the first book printed in Italy, &c.

MADDEN (J. P. A.). *Lettres d'un Bibliographe. Suivies d'un essai sur l'origine de l'imprimerie de Paris. Cinquième série, ornée d'un atlas.* Paris: 1878. Royal 8vo. pp. xi. 284. Half-title is: "Vingt lettres d'un bibliographe." Another half-title leaf forms p. 103: "Essai sur l'origine de l'imprimerie de Paris"; pagination being continuous.

The first Letter is headed, "A graphic proof that copy was dictated to compositors." We have referred above to the investigations made by M. Madden into the existence of the *anagnoste*, and to his information on the subject contained in the first series of letters. Some writers, it appears, regarded M. Madden's remarks as mere surmises, which stimulated him to give a "graphic" proof of his assertions. We are enabled by the courtesy of M. Madden to reproduce one of these illustrations (*see PAN-*

Second Letter: On the four first editions of the "Compendium de Francorum Gestis," &c.

Third Letter: Comparison of two copies of the "De Arte Prædicandi."

Fourth Letter: Comparison of two copies of the "Sermones aurei de Sanctis."

Fifth Letter: Comparison of two copies of the "Sophologium."

Sixth Letter: On the first editions of the "Poésies érotiques de Parny."

Seventh Letter: Some dates connected with Parny and his first poems.