

Cambridge University Press

978-1-108-07434-6 - A Bibliography of Printing: With Notes and Illustrations: Volume 3

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

Excerpt

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ABELLEN über Kupferstecher-Arbeit. 2te Aufl. Leipzig: 1807.

TABLEAU des libraires et des imprimeurs-jurés de l'Université de Paris au 1^r Février, 1787. Paris: 1787. 4to.

TABLEAU des libraires, imprimeurs et éditeurs de livres des principales villes de l'Europe. Paris: 1804. 12mo. pp. 92.

On the half-title are the words: État des libraires et imprimeurs de l'Europe.

TABLEAU généalogique et bibliographique des trois grandes familles d'imprimeurs libraires les plus célèbres (les Estienne, les Alde, les Elzevier). Lille: 1853. Folio.

TABLEAU généalogique et héraldique de la Famille Estienne, originaire de Provence, depuis l'an 1270 jusqu'en 1826, avec les armoiries de quelques maisons qui lui ont été alliées, tant par les hommes que par les femmes, de laquelle sont issus les savants illustres et typographes de ce nom. Paris: 1852. 1 leaf, folio.

Dedicated to Firmin Didot. (See STEPHENS, *ante*.)

TABLEAU de Typographie universelle de Poche et d'Ambulance. Paris: 1828.

A folio broadside.

TACQUINET (Léon). Artiste graveur en taille-douce de xix^e siècle. 8vo. 1876. pp. 240.

TADINIO (Placido). Ellogium equitis Io. Baptistæ Bodonii inscriptionum stylo dispositum. Parmæ: 1816. 4to. pp. ix.

An elegant specimen of the famous Bodoni Press.

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TÆUBEL (C. G.). Allgemeines theoretisch-praktisches Wörterbuch der Buchdruckerkunst und Schriftgiesserey, in welchem alle bey der Ausübung derselben vorkommende, und in die damit verwandten Künste, Wissenschaften und Gewerbe einschlagende Kunstwörter, nach alphabet. Ordnung deutlich und ausführlich erklärt werden. 2 vols. Vienna: 1805. 4to. pp. viii. 152 and viii. 88, with plates and many tables.

The Appendix contains the Homonyms (that is, words variously spelled, but similarly pronounced) of the German Language, the Technical Terms used in Printing, Schemes of Imposition, a List of obsolete German words, Abbreviations, &c., a Cantata in honour of the Art of Printing, and Speeches to be pronounced on the Reception of a new member of the Profession.

— Kleines Formatbuch zum Gebrauch für Schriftsetzer. Buchholz: 1786. 8vo.

— Orthotypographisches Handbuch, oder Anleitung zur gründlichen Kenntniss derjenigen Theile der Buchdruckerkunst, welche allen Schriftstellern, Buchhändlern, besonders aber denen Correctoren unentbehrlich sind. Nebst einem Anhang eines typographischen Wörterbuches. Halle und Leipzig: 1785. 8vo. pp. 383, portrait, and several leaves of folding tables, &c.

— Praktisches Handbuch der Buchdruckerkunst für Anfänger. Two parts. Leipzig: 1791. 8vo. pp. viii. 228, folding-plates of specimens.—Zweyter Theil. Typographisches Wörterbuch zum bequemen Nachschlagen für Anfänger, nach dem Alphabet eingerichtet. pp. 224. Three plates of apparatus.

Referred to in Blade's "Depositio Cornuti Typographici" (London, 1885).

— Neues theoretisch-practisches Lehrbuch der Buchdruckerkunst für angehende Schriftsetzer und Drucker in den Buchdruckereyen, in welchem auch alles, was denselben von andern Wissenschaften, Kunst- und Gewerbsfächern, die mit der Buchdruckerkunst in naher Verwandtschaft oder Verbindung stehen, zu wissen nöthig ist, deutlich erklärt wird. Nebst beigefügtem ausführlichen Formatbuche. Wien: 1810. 8vo. Vol. i., pp. 220 and 1 plate of Type-specimens. Vol. ii., Titel und Erklärung, 2 leaves; text, pp. 108; schemes of imposition, pp. xxxiii.; 1 plate of correction-marks, and an engraved plate of the mechanism of a press.

Both volumes are chiefly practical.

TAILLANDIER (A.). Procès d'Estienne Dolet, imprimeur à Lyon, 1543-1546. Paris: 1836. 12mo.

This incident has been exhaustively treated by Chancellor R. C. Christie, in his "Life of E. Dolet," published in 1880.

— Résumé historique de l'introduction de l'Imprimerie à Paris. Paris: 1837. 8vo. pp. 58 and facsimile.

The details relating to the commencement and introduction of Printing in Paris are clearly indicated. In 1460, Nicholas Jenson, the coin engraver, was it is stated, sent from Paris to Mayence to learn the new invention, but this journey appears to have been without result. M. Madden, however, who has

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devoted great research to the elucidation of this subject, altogether denies in his "Lettres d'un Bibliographe," 1878, that Jensen was sent on this mission. See MADDEN (J. P. A.), *ante*. In 1469, however, the rector of the University, M. Guillaume Fichet, was the means of bringing three Germans to Paris—Ulrich Gering, Martin Grantz, and Michael

Friburger, who commenced printing in 1470. The hypothesis that the Brabançon Josse Bade, of Asche, established the first printing-office at Paris is not generally believed,—a supposition not, at any rate, very logical, since printing was introduced into Belgium earlier than in Paris.

TAKEL. *Typographiæ Encomium*. Amstelædami : 1680. 4to.

Four leaves, signed Joannes Takel.

TALBERT. *Stationers' Tables : for Stationers, Printers, and all connected with the Paper Trade*. London : 1875. 32mo. pp. 11.

Contains fourteen tables, and a list of paper-makers and their mill numbers, &c.

TALLON (Eugène). *La Presse en 1631*. Paris : 1870. 8vo.

TAMBRONI (Clotilde). *Elegia greca in onore del celebre tipografo Giambatista Bodoni con la versione italiana di Gius. Maria Pagnini*. Parma : 1795. 4to.

TANGANELLI (Ulisè). *Canto del Tipografo Italiano*. Firenze : 1879. 8vo. pp. 16.

This is a poem of 54 lines in commemoration of the Typographic Industrial Exhibition inaugurated at Milan on the 3rd of August, 1878. It is dedicated by the author to "Italian printers, who practise their art to their own credit and the glory of their country." It is preceded by an introductory letter to Signor Landi, the editor of the *Arte della Stampa*, and is printed with the type used for the production of that journal. The edition was limited to 150 numbered copies. The poem consists of an impassioned eulogium of the art of printing, which is exalted by the author above the antique glories of Babylon, Egypt, and Greece, and characterised as the only art that can restrain the tooth of Time, and enchain in fetters of lead the fugitive thought as it becomes embodied in words.

"Tu sola, Arte mirabile,
l'edace tempo sai frenar; tu sola,
Chiusa nei plumbei vincoli
l'idea fuggente che si fa parola."

The varied services that printing has rendered to mankind are enumerated, among which its power to dispel the darkness of priestly bigotry and political tyranny is dwelt upon with emphasis; and the poem concludes with a festive couplet, of which the following is a rendering:—

"Meanwhile for us the foaming cup
Of Eastern France our goblet brims,
And fervently we offer up
To Art and Honour sacred hymns!"

We scarcely need add that the type and presswork are worthy of the repute of the printer, Sig. Landi.

TANTZ. *Schrift- und Druck-Proben aus der neu errichteten Buchdruckerei von A. Tantz & Comp.* Weimar : 1835. 8vo.

TARBÉ. *Epreuves de Caractères, fleurons, ornements typographiques, etc.* E. Tarbé & Cie., successeurs de Firmin Didot, Molé, Crosnier, Everat. Paris : 1839. 8vo.

TARBOURIECH (A.). *Les livres d'œuvre au 16^{me} siècle*. Paris : 1865. 8vo.

TARIF & Annexe des prix de main d'œuvre typographique adopté par les chambres Syndicales patronales et ouvriers à Rouen. Rouen : 1877. 8vo.

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TARIF. Entwurf zu einem allgemeinen Buchdrucker-Tarif (Verband).
Leipzig: April, 1876.

TARIFBEWEGUNG und Arbeitseinstellung der Buchdruckergehilfen
in Zürich. Zürich: 1875. 8vo. pp. 42. [Reprinted from
Böhmer's "Arbeiterverhältnisse."]

TASCHENAGENDA für Buchdrucker.—*See* WALDOW.

TASSIS (S. A.). Guide du Correcteur et du Compositeur, donnant la
solution des principales difficultés pour l'emploi des lettres majus-
cules et minuscules dans l'écriture et l'imprimerie. 6^{me} édition,
revue et augmentée. Paris: 1862. 12mo.

The first edition bears the date 1852. The seventh edition was issued with the
following title:—

—— Guide du Correcteur, ou Complement des grammaires et des
lexiques, donnant la solution des principales difficultés pour
l'emploi des lettres majuscules et minuscules dans l'écriture et
dans l'imprimerie. 7^{me} édition, revue et augmentée. Paris:
1877. 12mo. pp. 124.

TAUBERT (W.). Gutenberg-Lieder. Op. 51. Berlin: 1840. 4to.

TAUCHNITZ (Karl). Proben aus der Schriftgiesserei von Karl
Tauchnitz in Leipzig: 1831. pp. 82. 8vo.

The founder of this firm was the foundry in Germany. His son, Baron
celebrated Karl Christoph Traugott Christian Bernhard, was the projector
Tauchnitz, born in 1761. He was in- and publisher of the "Collection of
structed as a printer in Leipzig and English Authors," the thousandth
Berlin, and commenced business on his volume of which series,—the New Testa-
own account in the former city in 1792. ment authorised Version, with various
In 1798, he added bookselling to his readings, from the most celebrated
vocations, and in 1800, typefounding. original texts,—was issued in 1869.
In 1816, he established the first stereotype

TAURINIUS (C. F.). Der Autor in der Klemme, oder aufgesetzte
Zwiebelfische für die Buchdruckerwelt. Eine Autobiographie.
Winterthur: 1841. 8vo.

TAYLOR (C. L. F.). Typographical Pronouncing System of Reading.
London: 1853. 8vo.

TEARS of the Press, The; with Reflections on the present State of
England. London: 1681. 4to. pp. 9.

On the enormities of an unlicensed press, said to have been written by J. Whitlock.

TEECKELBURGH (H. v.). Epreuves des caractères français de
l'imprimerie H. v. Teeckelenburgh. La Haye: 1810. 8vo.

—— Proeven van Holland, en vreemde Letteren. La Haye: 1811.
8vo.

[TEISSIER (G. F.). Essai philologique sur les commencemens de la

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Typographie à Metz, et sur les Imprimeurs de cette Ville. Metz et Paris: 1828. 8vo. pp. 294, portrait, and facsimiles.

The date of the earliest printed book at Metz is given as 1482. All the printers from that time to 1828 are placed on record.

TELLE (T.). Enseignement de la typographie et des écritures européennes. Modifications et corrections proposées dans les écritures et dans les caractères typographiques en usage. Paris: 1848. pp. 18.

TENTZEL (Wilhelm E.). Dissertatio de inventione artis typographicae in Germania. Gothæ: 1700. [In Wolf, "Monumenta Typographica," vol. ii., pp. 644-704.]

—— Discours von Erfindung der löblichen Buchdruckerkunst in Teutschland bei Gelegenheit ihres anscheinenden dritten Jubeljahres kurtz und gründlich entworfen. Gotha: 1700. 12mo. pp. 96.

This work has recently been shown to have an important bearing upon the controversy as to the origin of printing. Lersner published in 1706 his "Chronica der Stadt Frankfurt a. M." (Frankfurt, fo.), and in his preface states that he made use of the many Collectanea of J. F. Faust von Aschaffenburg. He devotes a chapter to the members of the House Limpurg, saying therein that the noble families of Frankfurt are famous for their inventions of new sciences; "and especially Herr Zumjungen zu Gudenberg invents printing, which Johannes Faust von Aschaffenburg assists afterwards in cultivating." Treating subsequently of the question of the invention of printing he quotes Authæus's "Warhafftige Historia von Erfindung," 1681, and this is an extract from the Discours of Tentzel, which ascribes the invention to Faust. Lersner shows that Tentzel is entirely wrong. He says: "The Fausts von Aschaffenburg are a very old,

honest, and distinguished family, who have always existed on their income or have died in the employ of great lords and towns. Where the first lived cannot be well indicated; I deplore the negligence of my ancestors in this respect, but it may be through the length of time the documents have been lost. I have to regard Johann Faust, who died in 1420, as the founder of the family; his son was joint proprietor in the printing-office in the town of Mentz. Some would have and make him against his will an inventor, though he only helped with his means and good advice in the matter." Mr. Hessels shows that the remarks of this author concerning the celebrated lawsuit are eminently untrustworthy; yet indirectly they form a contribution to the history of the subject. It is most ominous, he says, that in none of the statements ascribed to the elder Faust von Aschaffenburg is there any mention of the instrument of the lawsuit of 1455.

TER BRUGGEN (Edouard). Histoire métallique et Histoire de la Gravure d'Anvers, appuyées par des pièces et des documents. Anvers: 1875. 8vo. pp. 308.

Pp. 113-302 contain an account of the works of Flemish engravers who were members of the Guild of St. Luke.

TERNAUX-COMPANS (H.). Notice sur les Imprimeries qui existent ou ont existé hors de l'Europe. Paris: [1842]. 8vo. pp. 48.

—— Notice des Imprimeries qui existent ou ont existé en Europe. Paris: 1843. 8vo. pp. 146 and 2 plates.

Printed originally in the "Nouvelles Annales des Voyages et des Sciences géographiques," vols. iii. and iv., Paris, 1842-3. Additions to each of the above works were published in the *Journal de l'amateur de Livres*, 1849-50, and were revised and issued with the following title:—

—— Notice sur les Imprimeries qui existent ou ont exist en

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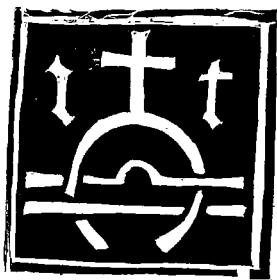
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- Europe et hors de l'Europe. (Supplément.) Paris: 1849. 8vo. pp. 20.
Only 100 copies printed.
- Nouvelles Additions à la Notice sur les Imprimeries. Paris: 1860. 8vo. pp. 19.
Only 100 copies printed.
- TERPAGER (Peter). Ripæ Cimbricæ seu urbis Ripensis in Cimbria sitæ descriptio ex antiquis monumentis, bullis, diplomatibus eruta et variis iconibus æri incisis. Flensburgi: 1736. 4to.
- Section v. is headed "De Typographia." The first printer in Ripen (Jutland) was Matthew Brandt, 1504.
- De typographiæ natalibus in Dania, schedula historica quam auxiliante Deo et annuente facultate philosophica publico conflictui sistit Laurentius Terpager Pet. F. Respondente per-amico viro juvene Johanne Frisio, Joh. F. in auditorio collegii medicæi. Havniæ: 1707. 4to. pp. 16.
- TERZUOLO. Note sur la presse à tiroir, nouvelle presse inventée. Paris: 1842. 8vo.
- TESTE, CAMPBELL, & Co. Nouveau Système de Stéréotypie. Paris: 1829.
A folio broadside referring to the then recently introduced paper process.
- TETTAU (W. von). Ueber einige bis jetzt unbekante Erfurter Drucke aus dem 15. Jahrhundert. Erfurt: 1870. 8vo. pp. 160.
Only fifty copies printed.
- TETTERODE (N.). Catalogue raisonné des Types Égyptiens Hiératiques de la Fonderie de N. Tetterode à Amsterdam. Dessinés par W. Pleyte. Leyde: 1865. 4to. pp. viii. 40, and 3 folding plates.
- De tegenwoordige stand van het Lettergieters bedrijf. Amsterdam: 1861. 8vo.



LEIPZIG: 1495-1521.

THANNER (Jacob).

This printer's device, which is annexed, consists of the emblem of the globe and cross, with the Gothic letters tt on either side; the whole in white, on a black ground.

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THAUSING (Moritz). Dürer, Geschichte seines Lebens und seiner Kunst, mit Illustrationen. Leipzig: 1876. 8vo. pp. 536.

This work is considered to be the best that has been written about Dürer. It was out of print for some time, but a second revised edition has been published.

THAYER (William M.). The Printer-Boy; or, how Benjamin Franklin made his Mark. An example for youth. London: [1861]. 8vo. pp. xvi. 264, frontispiece, and 6 plates.

— How Benjamin Franklin, the Printer-Boy, made his Mark. An example for youth. London and Edinburgh: 1875. 8vo. 4 leaves and pp. 264.

An interesting little romance, in which the facts of Franklin's early life are claimed to be truthfully narrated.

THEATRUM viroꝝ eruditoruꝝ qui speciatim typographiis laudabilem operam præsiderunt. Nurembergi: 1720. 8vo.

THEINHARDT (F.). Liste der hieroglyphischen Typen aus der Schriftgiesserei des Herrn F. Theinhardt in Berlin. Mit Vorwort von Prof. R. Lepsius. Berlin: 1876. 4to.

Six pages of text and 24 of plates, the latter containing specimens of 1,380 separate types or signs. The hieroglyphs of Theinhardt differ from those of other foundries by the fact that they are only given in outlines, not in full black bodies, to make them harmonise better with the appearance of common modern types.

— Liste der Typen Assyrischer Keilschrift. Berlin: 1877. Large 8vo. pp. 10.

A list of the Assyrian cuneiform characters, produced in the typefoundry of Herr Theinhardt, of Berlin.

THENOT (Jean Pierre). Cours complet de Lithographie, contenant la description des moyens à employer et des accidents à éviter pour dessiner sur pierre, 1^{re} livraison. Paris: 1836. 4to. pp. 8; five lithographic examples.



COLOGNE: 1470-1483.

THERHOERNEN (Arnold).

Nothing is known about the birthplace of this printer, but from his name it may be fairly supposed that he was a native of the Netherlands. His printing-office at Cologne was in activity as early as 1470. Some writers think that he was the first printer who introduced the numbering in types of the pages of books, as the very first production from his press—the “Sermo ad populum predicabilis in festo presentationis beatissime virginis Mariæ”—is numbered, not at the top, but on the centre of the exterior margin. He was the first also to introduce running titles, as may be seen in his “Quæstiones de XII. quodli-

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bet," of Thomas Aquinas, 1471, folio. The first book printed in colours by Therhoernen is "Liber de Remediis utriusque fortune," 1471. The connexion between Therhoernen and the Brethren of Common Life is undoubtedly established by a similarity of types, which cannot be explained unless by the admission of a typefounder common to both. Van der Meersch ("Recherches sur la vie et les travaux des Imprimeurs Belges et Néerlandais établis à l'étranger," Gand, 1856, 8vo.) assumes that the Brethren were the pupils of Therhoernen,

but the probability is that he was himself either a member of their fraternity or originally one of their workmen. The editions *sine nota* of the Brethren are distinguished by the constant use of the cursive *a*, while in Therhoernen's books it is mixed with the doubly-divided Gothic *a*. The foregoing device consists of a triangle, of which the two upright sides are prolonged with a crosslet; in the centre a star; at the sides, the Gothic letters *f* *h*; the whole on a very small shield, hanging from a broken stump.

THEUNE (C. H.). De Typographiæ in rem Christianam meritis et peccatis, programma. Soraviæ: 1740. 4to.

THIBOUST (C. L.). De Typographiæ excellentia, carmen notis Gallicis illustratum, Ludovico XV. dicatum à C. L. Thiboust, nova editio à Cl. Carolo Thiboust, regis, necnon Academiæ Parisiensis fusore-typographo, ac bibliopôla. Cum effigie Autoris. Parisiis: 1754. 8vo. pp. 28 and three plates.

Translated by his son under the title, "L'Excellence de l'imprimerie." There is a second title-page in French. Prefixed is an engraved portrait of the author, with an epitaph underneath, by Thiboust Fils, printers to the King, as follows:—

Docte, enjôé, plaisant, ce vieillard agréable,
Fut un mortel, humain, généreux,
secourable,
Bon père, tendre ami, sans détour et sans fard,
Et celui de nos jours qui sût le mieux son Art.

The poem gives a technical account of the different processes involved in printing, and is illustrated with engravings. To these are appended quaint mottoes, such as—

The Founder.

Le fondeur donne au caractère
La justesse et la netteté,
Par son art il fait qu'on revère
L'impression pour sa beauté.

The Compositor and Pressman.

L'airain, le marbre, le pinceau,
Présentent à nos yeux un spectacle admirable;

Mais ce que ces Arts ont de beau
Cède à l'impression plus noble et plus durable.

Cet art ingénieux sçait braver le dessin,
Par son secours l'esprit en devient plus divin,

Il conduit les sçavans au temple de mémoire,

Il fait de l'univers et l'amour et la gloire.

The family of THIBOUST occupies a distinguished place in the list of French typographers. It began with Guillaume Thiboust, a printer of the 16th century, who wrote, in 1544, a book called "Les Complaintes d'une Dame surprise d'Amour." His son, Samuel Thiboust, was the printer to the University, and published the celebrated "Mythologie, ou Explication des Fables," by Baudouin, in folio, with engravings, and the "Histoire d'Espagne," by Turguet, in two volumes folio. He was succeeded, as printer to the University, by his son Claude Thiboust, who died suddenly at Passy, in 1667. The posthumous son of the latter, Claude Louis Thiboust, passed as master of arts in 1685, and then became printer and publisher to the University. He turned his attention to typefounding, with much success, in 1694. The decree appointing him printer to the University thus refers to his predecessors: "Qui contra quam cæteri librarii solent, plus in arte suâ nominis ac famæ quam divitiarum sibi suisque comparare studuerint." This printer issued several splendid editions of the classics. He was a good Latin and Greek scholar, and wrote in the former language the above-cited poem, and printed it in Paris, 1718, 8vo. He died in 1737. His son, Claude Charles Thiboust, was his successor, and in reputation his rival. He was likewise a man of good education. He translated the Latin poem of his father, and reprinted it with his own translation in 1754. In 1748 Claude C. Thiboust compiled a list of 409 "Libraires et Imprimeurs de Paris,

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regus depuis 1689 jusqu'en 1748." He evinced a great veneration for the memory of his father, and had a portrait of him engraved by the celebrated engraver Daullé, placing beneath it four elegiac lines written by himself.

He also printed a "Traduction littérale et poétique des Psaumes de David; suivant la Vulgate" by Pepin, in 1744. Some days after, he himself satirised this translation in a "Lettre à un ami." He

rendered into French prose various Latin verses, which he found in the cloisters of the Chartreux de Paris, and wrote the life of St. Bruno. Two editions of this work were issued, one in quarto in 1755 with the Latin original at the beginning, and engravings by Chauvan; and the other, also in quarto, without engravings. He was engaged on a translation of Horace, when he died, in 1757.

THIELE (J. M.).—*See* RUMOHR and THIELE.

THIERRY-POUX (O.).—*See* CORRARD DE BRÉBAN.

THOMAS (Isaiah). *The History of Printing in America, with a Biography of Printers and an Account of Newspapers; to which is prefixed a concise View of the Discovery and Progress of the Art in other Parts of the World.* 2 vols. Worcester [Massachusetts]: 1810. 8vo.

The following extracts from the preface explain the object and scope of this work:—

"Amidst the darkness which surrounds the discovery of many of the arts, it has been ascertained that it is practicable to trace the introduction and progress of Printing, in the northern part of America, to the period of the Revolution. A history of this kind has not, until now, been attempted, although the subject, in one point of view, is more interesting to us than to any other nation.

"I am sensible that a work of this kind might, in other hands, have been rendered more interesting. It has a long time been the wish of many that some person distinguished for literature would bring it forward; but, as no one has appeared who was disposed to render this service to the republic of letters, the partiality of some of my friends led them to entertain the opinion, that my long acquaintance with Printing must have afforded me a knowledge of many interesting facts, and pointed out the way for further inquiry, and that, therefore, I should assume the undertaking. Thus I have been, perhaps too easily, led to engage in a task which has proved more arduous than I had previously apprehended, and which has been attended with much expense.

"It is true that, in the course of fifty

years, during which I have been intimately connected with the art, I became acquainted with many of its respectable professors, some of whom had, long before me, been engaged in business. From them I received information respecting the transaction and events which occurred in their own time, and also concerning those of which they received the details from their predecessors. By these means I have been enabled to record many circumstances and events which must soon have been buried in oblivion. My long acquaintance with printing, and the researches I made in several of the colonies before the Revolution, certainly afforded me no inconsiderable aid in this undertaking; and, to this advantage, I may add, and I do it with sincere and grateful acknowledgments, that I have received the most friendly attention to my inquiries from gentlemen in different parts of the United States.

"The history of printing in America, I have brought down to the most important event in the annals of our country—the Revolution. To have continued it beyond this period, all will admit would have been superfluous."

The original work is now rarely met with. Hence its republication, under the following title:—

— *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers.* Second edition, with the Author's Corrections and Additions, and a Catalogue of American Publications previous to the Revolution of 1776.

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Bibliography of Printing.

Published under the supervision of a special Committee of the American Antiquarian Society. 2 vols. Albany: 1874. 8vo.

It is stated in the preface that the late Dr. Isaiah Thomas left behind him a corrected copy of his work, with the view of issuing a new and revised edition, and the Committee appointed to supervise this republication have endeavoured to carry out, as nearly as practicable, the intentions of the author, thus disclosed.

It appears that the late Mr. Joel Mun-

sell, who printed this edition, had long held a similar purpose in mind, and had made collections with reference to it; but since the American Antiquarian Society, of which he was a member, decided to put to press the revised copy left in their possession, he had given the advantage of his information and judgment to that object, having himself joined the Committee in charge of the publication.

THOMPSON. Recueil de vignettes gravées sur bois et polytypées par Thompson. Paris: 1828. 4to.—1831, 4to.—1832, 4to.—1833, 8vo.

THOMPSON (Edward Maunde). Letters of Humphrey Prideaux to John Ellis, 1674–1722, edited by E. M. Thompson. London: printed for the Camden Society, 1875. 4to.

With a letter, dated Jan. 13, 1679–80, he encloses, "The state of ye affair of Printeing in ye University of Oxford," relating that in 1672 John, Bishop of Oxford, Sir Joseph Williamson, Sir Leoline Jenkins, and Dr. Thomas Yate, took upon themselves the charge of the University Press, and imported type and materials from Germany, France, and Holland, at an expense of over £4,000. Having engaged with some booksellers, and printed Bibles which sold for con-

siderably less than formerly, the King's Printers, who had the monopoly of that book, had summoned them before the Privy Council for infringing their right. Prideaux, with the idea of showing the right of Oxford University to the liberty of printing, mentions the grant of Edward I. giving that University the privilege of "multiplying and encreasing of bookes by writeing," and recites the exploded story of Atkyns, that Corsellis printed at Oxford in 1468.

THON (Tha.). Lehrbuch der Kupferstecherkunst, der Kunst in Stahl zu stechen und in Holz zu schneiden, frei nach dem Französischen. Weimar: 1831. 8vo., with eight illustrations.

THONNELIER. Notice sur les Presses Mécaniques de M. Thonnelier, breveté d'invention et d'importation. Paris: 1832. 8vo.

THORNE (Samuel). Samuel Thorne, Printer. London: 1875. 8vo. pp. 191.

Thorne's father was one of the founders of the sect of "Bible Christians," first established October 9, 1815, at Lake Farm, his residence. Samuel Thorne became printer and publisher to the sect, and edited their various magazines

and publications. This memoir of him is written by Samuel Thorne, of Bodmin, his son, we presume: it is rather an account of him as a "Bible Christian" than as a printer.

THORNGOOD (W.) Specimen of Printing Types. London: 1827. 8vo.

THORNGOOD (W.) & Co. New Specimen of Printing Types, late R. Thorne's, No. 2, Fann-street, Aldersgate-street. London: 1821. 8vo.

The following note has an historical interest:—"To Printers.—Fann Street, London, Jan. 1, 1821. Gentlemen, I

cannot omit the opportunity in presenting my first specimen to your notice, to return my most sincere thanks to the Profession