

The chief literary interest of the museum is the collection of fine early editions of the Scriptures and classical authors. Of pathetic interest is Eliot's Indian Bible, of date 1663. In all the world is no one who can read its pages. Of the once numerous nation for whom it was printed, there runs no drop of kindred blood in any human veins. One cannot but be struck with the great number of fine editions of the Scriptures issued immediately after the discovery of the art of printing. Here are two copies of the magnificent Mazerin Bible, by Guttenburg — the first complete printed book, 1450-55. Also the famous Mentz Bible, 1462; the Biblia Pauperum, 1476; stately folio,



MUSEO.

Nuremburg, Venice, and Paris Bibles of the same date, two copies, German and English, of the "Wicked" Bible, 1631, which omits the word "not" in Gen. xx. 14; also a Bible of rare interest, whose wide margins are completely filled with fine MS. notes by Philip Melancthon; and Caxton's "Golden Legend," 1484. There are also fine Aldine editions of Theocritus and Aristotle, of 1495; the first printed edition of Homer, 1488, and of Augustine's *De Civ. Dei*; Erasmus' Greek New Testament, Basle, 1516; the first edition of Milton's "Comus," 1637, and "Paradise Lost," 1667, first folio edition of Shakespeare, 1623; first edition of the "Faery Queene" and of the "Pilgrim's Progress," 1678; Coverdale's and Tyndale's New Testament, the first edition printed in English; Ximenes' splendid Complutensian Polyglot, 1514, *fac-simile* reprints of the Codex Sinaiticus, C. Alexandrinus and C. Vaticanus; fine illuminated MS. "Horæ," or books of devotion; a MS. Wyckliffe Bible, and block-printed books.