

entered, and which was most direct, most expeditious, and most certain, viz., that of letters; and even so, he confidently believes and predicts, it will be.

Aldus Manutius does not insert his contributions to Calepinus in the body of the work, but gives them as an appendix; and he prefaces them thus:—"Paulus Manutius to all students of polite learning, greeting: I observe as carefully as I may the ancient rule of our family (*i.e.*, the Aldi), to suffer no book to go abroad from our House without being augmented and in some way improved and adorned by our own individual industry. What we promised in the title-page we now present. We offer you many things very noteworthy, as we think; and certainly many things not generally known. We have considered that they would be useful, and especially acceptable to you, for they embrace matters deserving the attention of every man of fine taste, and every one who from choice busies himself with the study of classical literature. I have thought good not to incorporate my contributions in the dictionary itself, for, printed in the midst of Calepinus's matter, they would to a certain extent lie hid, being buried as it were; and it would be difficult to detect what the fruits gathered from our own especial labour and care actually were, which, if they at all answer our wishes, will be very plentiful and of no small value; as he will conclude who shall take the trouble to examine what follows." Then, closely printed in seventeen double-column folio pages, we have, in alphabetical order, a series of articles which, brought out in modern style of typography, would fill a large volume, and be a complete dictionary of "Antiquities," anticipating most of the discussions and dissertations that are to be found in recent works of that sort. Diffuse though I have

been on Calepinus, I must dwell for a few moments longer on the subject, for I have another copy of the work some six-and-twenty years later in date than the one we have been looking at; more ponderous, and presenting some points of difference. It is a folio printed at Basle in 1616, the year of Shakspeare's death. It shows on its title-page the fine, bold device of Sebastian Henric-Petri, a famous typographer of the period, in that city. Like other early printers, Henric-Petri was an enthusiast in his art and mystery, and his device expresses this. It shows a Thor-hammer coming out of the clouds and smiting a burning rock; an angry Aolus-head at the same time blows straight against it from an opposite quarter; but the flames spread out from it on all sides nevertheless. Even so, I think Henric-Petri, Henry of the Rock, means to say, the ardour of his zeal in his vocation as a printer, and enlightener of his fellow-men, will burn on, in spite of heavy blows and adverse blasts. The same device, designed and executed in even grander form, is repeated at the end of the book. In Henric-Petri's edition each word is interpreted, not only in French, Spanish, Italian and Greek, as in the Aldine, but in Hebrew, German, Flemish, Polish, Hungarian, and English besides; and the quantity of each syllable is marked with a quite unnecessary minuteness. The additamenta of Paulus Manutius are distributed about at full length alphabetically in the body of the book. Towards the end of the huge volume a large space is taken up with an Onomasticon, or collection of proper names of persons, places, things and sciences, under thirty-one headings, compiled originally by Conrad Gesner, and now expressly for this edition "a quodam studioso, post Herculeos labores, summis vigiliis, summaque diligentia, in compluribus hinc inde