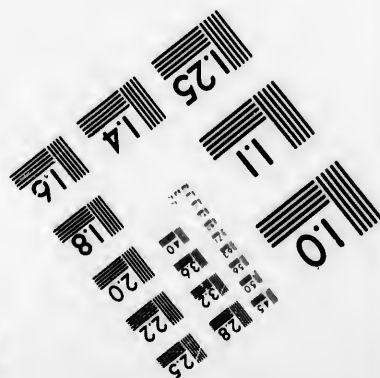
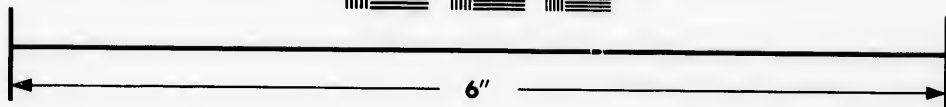
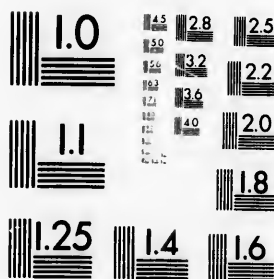


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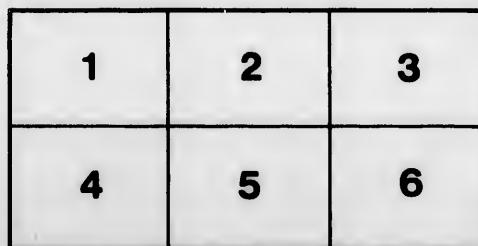
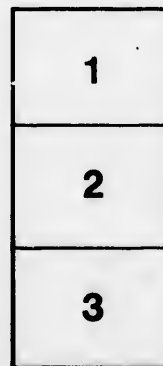
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THE

SPECIMENS

OF

PIONEER TYPOGRAPHY

BEING THE CONTENTS OF

THE LOG SHANTY BOOK-SHELF FOR 1890,

AT THE

PIONEERS' LODGE, EXHIBITION PARK, TORONTO, DURING THE GREAT
INDUSTRIAL EXHIBITION OF THAT YEAR, WITH PRELIMINARY
REMARKS BY THE REV. DR. SCADDING.

TORONTO:

THE COPP, CLARK COMPANY (LIMITED), PRINTERS, COLBORNE STREET

1890.

PRELIMINARY REMARKS.

It will be well to explain at once that by Pioneer Typography is here meant the first stages of the Art of Printing generally. The reference is not to the first efforts of typographers on this Continent.

In the display of "books either written, or once owned, by persons of note in Canada," a few years since in our log cabin, there were, it may perhaps be remembered, several specimens of the latter class. The collection of early printed books to be seen on our log cabin book-shelf in the present year originated in the same taste which led to the collection of early printed Bibles exhibited on the same shelf in 1889.

From securing such early specimens of the Bible as came in the collectors way in times past the idea readily extended itself to the collecting of specimens of early typography of a secular character as well. Of course opportunities for securing specimens of this kind occurred but rarely in the old pioneer days of this country, but when a stray copy of a book of a very early date came in the collector's way and could be procured for a trifling sum, it was eagerly taken possession of, and thus by degrees the contents of this year's Log Shanty Book-shelf were amassed.

It is hoped that an inspection will give as much pleasure and prove as instructive to many as did our array of old Bibles in 1889. At all events printers may be expected to take some interest in the collection which is certainly unique so far as the Industrial Exhibition of Toronto of 1890 is concerned, and probably unique in the whole of Western Canada. Several of them bear a date considerably more than four hundred years back, and they are all remarkably good specimens.

Having been in these parts, as far as I know, the pioneer amateur of literature of this kind, I thought it would not be out of place if I were to allow a portion of my collection to form the Log Shanty Book-shelf this year. (For the benefit of the uninitiated, it should be stated that "shanty" is a very English corruption of the French word "chantier," a shed or temporary shelter for goods and materials of various kinds, and such was the appearance presented by the first homes of the early settlers in many an instance.)

The log cabin of the Society of Pioneers, with its belongings and primitive surroundings, as it stands in the nook allotted to it, marked off by its primitive snake fence in the Exhibition park, furnishes as it were a kind of zero mark by

means of which material progress in Western Canada during the past one hundred years, may be estimated. In a somewhat similar manner the specimens of primitive typography displayed on the Shelf may help typographers and readers in general, visiting the Industrial Exhibition, to compare the achievements of printing in this present day with those effected in the period of its infancy; and surprise will doubtless be created in the minds of many at the high degree of excellence attained by the "Art of Arts," so soon after its invention. In another point of view the samples of Pioneer Typography on our Book-shelf this year, will also serve as a measure of progress. Since the date of the earliest of them what an enormous expansion has taken place, in the sphere of human thought! What a multiplication, consequently of the forms of human activity! How changed—and that too immeasurably for the better surely—the handling of almost every topic of human interest! Such doubtless will be the exclamations of every one who has the time, the inclination, and the capacity to examine the contents of these venerable volumes.

It will be observed that nearly all the specimens exhibited are the productions of printing presses on the continent of Europe and not of the British Islands. This is natural, inasmuch as some thirty or forty years elapsed before the transportation of the new art from the Continent to England took place. The extant productions of England's first printer, William Caxton, are scarce and only procurable by persons whose means are ample. Hence no veritable Caxton's will be found on our Shelf, but in lieu thereof a rather plentiful supply of facsimiles of Caxton's work, answering every purpose, should study and comparison be desired, on the other hand many fine genuine productions of the presses of the earliest printers of the several European cities which were the cradles of the Art are exhibited, viz.: Strasburg, Mayence, Basle, Venice, Cologne, Paris, and Antwerp.

To this collection have been added a few specimens of Pioneer book-binding, illustrative of early styles of the Biblio-Pegistic Art, to use a euphuism in vogue of late.

H. S.

6 TRINITY SQUARE,
TORONTO, Sept. 1, 1890.

SPECIMENS OF PIONEER TYPOGRAPHY.

By "Black Letter," is of course meant the old English, old German or Gothic character as distinguished from the ordinary modern Roman form of letter.

1468—Peter Lombard. His Sentences. Large Folio. Black Letter. Strasburg. Printer, Henry Eggesteyn, 1468. Numerous large initial capitals inserted by hand in red. Thick oaken sides covered with leather elaborately stamped. Brass clasps perfect.

H. Eggesteyn was a partner for some time with the printer Mentel at Strasburg, who lived 1410 to 1478. Both were thus contemporaries of Gutenberg (1400-1468) the inventor of metal types, and, therefore, must have derived their knowledge of the new art and mystery clandestinely, or otherwise, from him or from his partners, Fust and Schoeffer.

1474—Henry Herp. The Golden Mirror of the Ten Masters. (*Speculum Aureum Decem Præceptorum*). Folio. Black Letter. Mayence. Printer, Peter Schoeyffer, 1474. At the end of the volume appears the well-known device of Fust and Schoeyffer, consisting of two small shields suspended from a rustic billet of wood. The left shield representing Fust bears on it a kind of crossed saltire formed apparently of two iron clamps or dogs used in the primitive saw mills. The right hand shield bears on it a Lambda shaped object (query?) [head of antique Shepherd's crook] with three stars in the background. This device is red, as are the numerous large capitals inserted by hand throughout the work.

1475—Anthony de Rampegolis. A Golden Repertory of the Bible. (Determinations of Scripture alphabetically arranged). Folio. Black Letter. (Latin). Ulm. Printer, J. Zeiner, 1475. Capitals in red inserted by hand throughout.

1477—Peter Lombard. His Sentences. (Latin). Folio. Black Letter. Venice. Printer, V. de Spira, 1477.

1477—Bonaventura. Mirror of the Virgin. (*Speculum Virginis*). Folio. Black Letter. Augsburg. Printer, Antony Sorg, 1477.

1478—Livy. His History. (Latin). 2 volumes. Tall Folio. Broad margin. Roman Type. Milan. Printer, Philip Lavagner, 1478.

1479—John Gritsch. Lent Lectures (*Conciones Quādragesimales*). Black Letter. Nuremberg. Printer, Antony Koburger, 1479. Large Folio. Thick wooden sides covered with stamped leather, clasps preserved. At the top of the right hand cover is a strong staple with movable ring attached by means of which the volume could be moved to the right or left on a desk without being separated from a rod running across above the desk.

1480—Summary of the Decretals. (Latin). Folio. Black Letter. Louvain. Printer, John of Westphalia, 1480.

1481—Thomas Aquinas. On the Book of Sentences. Folio. Black Letter. Capital Letters in Colours. Venice. Printer, Nicholas Jenson, at the expense of John of Cologne, 1481.

1481—Compendium of Chronology. (*Fasciculus Temporum*). Folio. Old Roman Type. Venice. Erhard Ratdolt, 1481. Numerous curious wood cuts inserted in the text.

1482—Matthew Farinator. Light of the Soul, (*Lumen Anime*). Folio. Black Letter. Eustadt. Printer, G. Reysner, 1482.

1487—Holy Bible, (*Biblia Sacra*). Folio. Black Letter. 2 volumes. Cologne. Printer, Ulrich Zell, 1487.

- 1489—St. Augustine. On the Trinity, and on the City of God. (Latin). Folio. Black Letter. Basle. Printer, J. Ammerbach, 1489. Leather sides with diaper pattern impressed.
- 1490—Richard Paefford, citizen of Darenta. A Mirror of examples (*Speculum Exemplorum*). Folio. Black Letter. Strasburg. Printer, ———, 1490.
- 1491—Francis de Mayrois. Lenten Sermons (*Quadragesimale*). Quarto Black Letter. Venice. Printer, B. De Novaria, 1491. Illuminated Capitals. Clasp. Wooden covers. Wood exposed on sides.
- 1492—Petraeh. Familiar Letters. (In Latin). Quarto Italic Type. Venice. Printers, The Brothers de Gregorius, 1492.
- 1499—Præponius Letus. Compendium of Roman History. (Latin). Quarto. Venice. Printer, Bernardinus, 1499. Roman Type.
- 1499—Bamberg Missal. Communion Service according to the use of Bamberg. (Latin). Folio. Black Letter. Bamberg. Printer, John Pfeyl, 1499. Stamped vellum. Wooden covers. Many large capitals illuminated in colours on gold. Musical notes.
- 1500—Eusebius. Rufinus's Translation, also Bede. Church History of the English Nation. Folio. Black Letter. Strasburg. Printer, ———, 1500.
- 1503—Dionysius, the Areopagite (St. Denis). His Works. Folio. Black Letter. Strasburg. Printer, ———, 1503.
- 1514—M. Cato, Varro, Columella and Palladius. On Rural Affairs (*De Re Rustica*). Venice. Printer, Aldus, 1514. (In Italic type throughout). Anchor and Dolphin on title page.
- 1517—Horus. Egyptian Hieroglyphics. (From the Greek). Quarto. Bologna. Printer, Jerome Platouides, 1517.
- 1518—John Geiler. Sermons. Folio. Black Letter. Wood cuts and wood cut frame on title page. Strasburg. Printer, J. Gruninger, 1518.
- 1519—Peter Comestor. Scholastic History of the Sacred Scriptures. (Latin). Haguenau. Printer, H. Hamerpen, 1519.
- 1521—Lactantius' Works. (Latin). Folio. Italics throughout. Basle. Printer, Andrew Cratander, 1521. Title page surrounded by fine wood cut frame.
- 1524—Thomas Aquinas. On the Heathen (*Contro Gentiles*). Folio. Black Letter. Venice. Printer, L. A. Junta, 1524. Title surrounded by wood cut frame composed of Heads of Famous Philosophers.
- 1524—Hegesippus. Jewish History. From St. Ambrose's Latin translation. Paris. Printer, Badius Ascensius, 1524. Large wood cut of the interior of the printing office of Badius. Fine wood cut border on title page.
- 1524—Boethius. On the Consolation of Philosophy, with commentary by Thomas Aquinas. (Latin). Folio. Black Letter. Venice. Printer, Octavianus Scotus, 1524. Device of the Printer at the End, 1524.
- 1527—Virgil. (Latin). Folio. Paris. Printer, Badius Ascensius, 1527. Fine wood cut group of figures on title page, and wood cut illustrations throughout.
- 1534—Holy Bible (*Biblia Sacra*). Paris. Printer, T. Kerver, 1534. Small Black Letter. Kerver's fine device on title page.
- 1535—Homer. Illiad and Odyssey. (Greek). Small Folio. Basle. Printer, John Hervagius, 1535. Printer's device on title page.
- 1550—Bede. Church History of the English Nation (*Eccllesiastica Historiæ Gentis Anglorum*). Venerable Bede. Antwerp. Printer, Guarinus, 1550. Device with Motto, "Quæ nec ultra."
- 1557—C. Sigonius. Errors corrected in the Texts of Livy, Cicero, Virgil, etc. (*Eneidationes*). Venice. Printer, Aldus. Anchor and Dolphin surrounded by wreath of flowers and fruit.

- 1557—Jerome Falctus On the Sicambrian War. Folio. Venice. Printer, Aldus, 1557.
 1558—B. Lavredamus. On Cicero. Venice. Printer, Aldus, 1558.
 1562—Chrysostom de Virginitate. Translated from the Greek. Quarto. Rome. Printer, Paulus Manutius Aldus, 1562. Fine device of Dolphin and Anchor on title page.
 1578—Cassian. On Monasticism. Antwerp. Printer, Christopher Plantin, 1578. Plantin's device on title page.
 1590—Holy Bible (*Biblia Sacra*). Antwerp. Plantin, 1590. Title in wood cut frame. Plantin's device. Stamped vellum binding.

XIV. Century M. S. Bernardinus of Sienna. (On the everlasting Gospel). (*In Etern. Evangel.*). Manuscript on vellum of the 14th Century. Folio. Black Letter.

This volume is placed here to show how closely the Pioneer Printers imitated the handwriting of the skilled scribes of the period, and their arrangement of the matter on the pages of their manuscript, generally in double columns with a good space between both, and fine wide margins in the case of large folios, as in the present instance. So complete was the imitation in the first editions of the Pioneer Printers, that the work was often mistaken for manuscript.

In the specimens for 1477, described in this catalogue, the printer, Antony Sorg, of Augsburg, thought it proper to inform the reader, that the book was not "*Cyrographatus*," as he in his barbarous Greco-Latin expressed himself, written by hand, but "*quam diligenta impressus*," i. e., very carefully imprinted. The latter expression acquired its peculiar technical sense after the invention of printing. It was previously in common use to denote the marking of a device, motto, name, etc., on paper or other substances by means of a stamp. The old Norman French for stamp was *empreient* and to apply it was *empreindre*. Hence we derived our familiar imprint and to imprint. Here too, by discarding the first syllable, we get in English our word *print*, so concise, so full, and so convenient.

[The two following specimens are facsimiles of Block-books. Long before the discovery of printing with movable types, it had been the practice to carve literary matter with pictorial illustrations on blocks of wood in relief, from which impressions were taken on paper, afterwards made up into book form. In China this is still extensively done.]

- 1410-1420—(Facsimile). Bible of the Poor (*Biblia Pauperum*). Scenes from the Old and New Testament with texts on Scrolls, engraved wholly on wooden blocks. Russel Smith's reproduction from copy in the British Museum, edited by J. Ph. Berjeau, 1859. Large Quarto. 31 plates containing 9 compartments on each plate, 5 of which are scenes from the Old and New Testament. The other 4 compartments contain Scripture texts.
 1433—The Song of Songs (*Cantica Canticorum*). Numerous figures in delicate outline and uncoloured. Quotations from the Song of Solomon, copiously inserted on Scrolls, are all made to apply to the Virgin Mary, 1433. Berjeau's reproduction.

FACSIMILES OF BOOKS FROM THE PRESS OF WILLIAM CAXTON
AND OTHERS.

William Caxton set up a printing press in the precincts of Westminster Abbey in 1474. He is said to have studied the new art at Bruges under the direction of Colard Mansion the first printer in that city.

- 1474—The Game of the Chess. Reproduced from the second edition printed by William Caxton at Westminster, in 1474. A previous edition had been issued by him at Cologne, in 1471. This edition of 1474 is the first book ever printed in England. In this edition there are twenty-four bold wood cuts quaintly illustrative of the game.
- 1477—Diutes and Wise Sayings of the Philosophers. Caxton printed three editions of the Diutes. Some imagine this to have been the first production of Caxton's Press at Westminster.
- 1483—The Pilgrimage of the Soul. Translated from the French of Guillaume De Guileville, with some additions by Lydgate. Numerous wood cut illustrations from illuminated copies of the same work. One of the prototypes of Bunyan's Pilgrim's Progress. The Pilgrimage was printed by Caxton in 1783.
- 1483—Jacobus de Voragine's Golden Legend, translated by Caxton. Folio. Double columns. Numerous wood cuts. A Netherlandish version of the same work at the end, from the press of Wynkyn de Worde, 1493.
- 1485—Paris and Vienne. An early chivalrous story translated from Provençal French. Printed by Caxton in 1485. A translation in archaic English accompanies this facsimile.
- 1485—Treatise on death from the French by Caxton himself, 1485.
- 1488—The fifteen O's and other prayers printed by order of Queen Elizabeth (Queen of Henry VII.) and the Lady Margaret (the King's mother) 1488.
- 1489—The Statutes of Henry VII. The first collection of English Laws ever printed. They comprise the enactments of the first three Parliaments of Henry the VII. This was the last work printed by Caxton who died in 1492.
- Francis Compton Price's Facsimile from the press of William Caxton at Westminster, privately printed. London. 1877. It includes Caxton's hand-bill advertisement, ante 1480. The first broadside in England.
- 1486—The Book of St. Alban's. Printed by the (unknown) schoolmaster, contains treatises by Lady Juliana Berners, on Hawking, Hunting, and Coat-Armour, with numerous wood cuts. 1486. William Blades's reproduction.
- 1497—Brandt's Ship of Fools. Basle, 1497. Patterson's Facsimile from Pynson's edition of Barclay's translation. Quarto. 2 volumes. The celebrated illustrative wood cuts, all reproduced.
- 1542—Andrew Borde. His Book of Knowledge. Reproduction of the wood cuts. 1542.

As an illustration of the facility with which a manuscript of supposed great antiquity can be imitated, there has been placed in the collection a copy of an Egyptian Court circular of B.C. 1302. Supposed to have been brought from the Memphis Pyramid to London by an English officer during an expedition to

Egypt. A burlesque production which much amused the Bibliographical savants of Germany and England a few years since.

Two samples of a new departure in comparatively modern English typography are shewn. (1) A Folio copy of *The Church Services*, from the press of Thomas Baskett, London, 1745. Exhibiting type of a clear and bold character especially adapted for public use in churches. (2) An edition, in Quarto, of *Catullus, Tibullus, and Propertius*, printed at Birmingham by John Baskerville, 1772, in a finely designed type applicable to general purposes.

In Scotland likewise about the middle of the last century, fine typography of an individualised character began to be practised by Andrew and Robert Foulis at Glasgow. A small 32mo copy of Gray's poems serves to show the Foulis style.

SOME SPECIMENS OF PIONEER BOOK-BINDING.

Book binding of a highly finished character had been in use long before the invention of printing. The manuscripts of the monks and others were put together in volumes elaborately bound, as may be seen from the vellum Bernardinus in this collection. The sides were usually formed of very solid pieces of oak, and other wood, covered with leather, vellum or hogskin and carefully stamped and ornamented. Clasps were generally added, and often richly designed metal ornaments at the four corners of each cover, and a conspicuous raised boss in the centre. An example of this style may be seen in the large folio Bible placed among the specimens of pioneer book-binding printed at Strasburg in 1630.

A curious specimen of A Martyrology from the press of Plantin at Antwerp, 1608, has on each side five hemispherical brass bosses and two clasps.

Two examples of a curious kind of half binding will be seen, the back of the book covered with stamped leather or vellum extending only a few inches over the cover on each side. The rest of the wooden boards remaining exposed as in Mayronis' Book, 1491; and Polydor Virgil's English History printed at Basle in folio by Guarinus in 1570.

In the latter case the wood appears to be beech, reminding one of the origin of the word book itself, which appears fundamentally to indicate material formed from the beech tree.

An English black letter quarto Bible of A.D. 1608, presents another good example of stamped leather covered wooden sides with metal ornaments at the corners and in the centre. Two smaller volumes duodecimos have also thick wooden sides with clasps, viz.: Prudentius, printed at Basle by Henricus Petri, 1562; and Cochlaeus on Martin Luther, printed at Paris 1565, by Chesneau.

A French octavo Bible printed at La Rochelle by Haseltin, 1616, has its sides beautifully covered with graceful gold tooling; and a fine example of the so-called fan-fare ornament in the centre.

A small quarto copy of Erasmus on "Preparation for Death," printed by Froben at Basle in 1534. Retains its original binding, richly stamped leather on a basis of stiff pasteboard in exact accordance with the wont of modern binders. The date of this volume shows that it issued from the press of Froben during the lifetime of its author, Erasmus having died A.D., 1536. Instead of clasps sometimes strings tied together the sides of a limp parchment

forrel, as in the small spanish quarto seen here, printed at Madrid by Bernardo de Villa-Diego, A. D. 1670; a volume, by the way, once the property of Washington Irving and containing his autograph dated May 16th, 1828. Occasionally the place of clasps is supplied by loops and small knobs, as in the Folio copy here seen of "The Christian Governor of Juan Marquez, printed at Brussels in 1664, by Foppens. This volume is covered by heavy vellum, wholly unstamped, and slightly turned over on the front edges. Placed with this volume is a Folio commentary on Pliny's Natural History, printed at Paris by C. Preux in 1530, its sides covered all over with innumerable fleurs-de-lis in gold, and the back very richly tooled in gold, and the edges richly gilt.

