



THE
CANADIAN ANTIQUARIAN,
AND NUMISMATIC JOURNAL.

VOL. VI. MONTREAL, OCTOBER, 1877. No. 2.

THE MONTREAL CAXTON CELEBRATION.

IN COMMEMORATION OF THE FOUR HUNDREDTH ANNIVERSARY OF
THE INTRODUCTION OF PRINTING INTO ENGLAND.

THE year 1477, being generally accepted as the date in which William Caxton introduced the art of Printing into England, (his first book published there bearing that date,) it was determined, in England, to celebrate the anniversary by an exhibition, illustrative of the art from its inception up to the present age. The *Numismatic and Antiquarian Society* of Montreal, also resolved upon holding a similar celebration, and the exhibition took place in the Mechanics' Hall, Montreal, on June 26th, and three following days, and was without doubt a most complete success, although, owing to the great expenses in gathering so large and valuable a collection, it resulted in a finan-

cial loss. From the time of the first proposal to hold the celebration until the very day of opening, the Committee received encouragement from private individuals and public institutions, with loans of rare and valuable books, so that, without boasting, it may be said to have been a credit and an honor to the entire Dominion. It is unnecessary for us to say a word here in praise of the art of printing, and the great benefits which the whole world are receiving from it, we have simply to place on record the facts connected with this celebration in Montreal, which has done a vast benefit, by imparting much information, and especially shewing, (in looking at the results in this age, of the triumphs achieved through the printing press,) that the great Anglo-Saxon race, speaking the "all-conquering" English language may well honor and esteem the memory of the first English Printer, William Caxton. Before entering into any description of the exhibition itself, we give a condensed report of the proceedings at the *Conversazione*, on the evening of June 26th :

The celebration commenced with a *conversazione*, and before the opening addresses were entered upon the audience had an opportunity to inspect the thousands of rare MSS. books, pamphlets, prints, coins, &c., which were ranged and classified chronologically in show cases, reaching the length of the hall. At the rear were placed a small press, type foundry and book-bindery, where the different processes necessary to produce a printed book were well illustrated. And the platform itself presented an imposing appearance, showing well filled book-cases and shelves, bearing costly volumes, and a very large show of Shakespeares and Shakespeariana, &c., &c. About 8.30 p.m. the chair was taken by Principal Dawson, LL.D., F.R.S., and besides the speakers of the evening, Hon. P. J. O. Chauveau, LL.D., Quebec ; Mr. Thomas White, Jr. ; Dr. S. P. May, Education Department, Toronto, and the invited guests Dr. Hammond Trumbull of Hartford, Conn., and Theodore Irwin, Esq., of Oswego ; we

noticed amongst those present, Reverends J. F. Stevenson and G. H. Wells, Mayor Beaudry, Aldermen McCord and E. K. Greene, Rev. L'Abbé Verreau, Judge Loranger, Professor Fenwick, Messrs. Hugh McLennan, James Ferrier, Peter Redpath, J. R. Dougall, Richard White, Cyrille Tessier, (Quebec,) U. Baudry, &c. &c., and the officers of the *Numismatic and Antiquarian Society*.

The Chairman delivered the following address:—

What was Caxton? and what his mission in the world and its relation to us? He was not an inventor. The elements which underlie the art of printing were of very old date, and Gutenberg, the reputed inventor of the art, died a little before Caxton introduced it into England. Alphabetic writing we now know dates from a very early period in the history of the East. Printing and stamping with seals and blocks have been known from primitive times, and have been practised by the rudest races. The happy thought which gave birth to printing was that of placing the separate letters on moveable types which could be put together, and taken apart. This thought was not Caxton's, but, to him belongs the credit of being one of those who saw the vast importance of this, then infant art, and of devoting his life to its application and extension. Such men are sometimes as useful as inventors, for without them inventions might be still-born or perish in infancy. We now, living 400 years after Caxton, know that he did not over-rate the importance of his art, and we see extensions of it that he could scarcely have anticipated. The immense and rapid dissemination of thought, the extension of education, the giving to men who have power over their fellow-men audiences of millions instead of hundreds, the bringing together into one state of the learning and information of the whole world—these are results of this simple yet wonderful art. If we compare these results with the best that could be done by the hands of amanuenses in

classical or Mediæval times, they strike us with astonishment, and we feel that if this prop were removed our modern civilization must necessarily fall to pieces. Nor can we fairly allege that printing has done evil as well as good. In itself it is a harmless and rational industry, giving profitable employment to many hands and heads. In its productions, though it may sometimes minister to bad causes, or to false taste, or even to immoral enterprises, yet not only does the good vastly outweigh the evil, but it affords the means of correcting its own evils. Like the light of heaven, it may shine sometimes on what is obscene and disgusting, but even then it only reveals what would otherwise fester in darkness and do its mischievous work without any chance of detection. The free and full discussion of an unfettered press, whatever may be its occasional inconveniences, has been proved by all experience to be the best of all guarantees for the safety and progress of society. I would, therefore, emphatically assert that when Caxton introduced printing into England, and when, after his time, the British Constitution guaranteed the most full liberty to discussion in the press, and to the publication of all things not absolutely immoral or seditious, they did what was of the nature of unalloyed good, as much as anything of human invention may claim that title, and for this reason such a commemoration as this is a merited and proper tribute to a great and pregnant fact in the history of our country. The manner in which Caxton introduced printing is also noteworthy. He was not a mere accident of his time; not merely a man who procured some cases of types and a press and set up a business in a new place. He was a man of some education and literary taste. His enterprise began by translating a French work into English, and then he fell upon the art of printing, and learned it at a somewhat advanced time of life, that he might print his book. He was on the borders of sixty years when his first book appeared, and he says himself with respect to it

"Therefore, I have practysed and lerned at my grete charge and dispense to ordeyne this sayd book in prynte, after the maner and forme as ye may see here, and is not wretton with penne and ynke as other bokes ben, to thende that every man may have hem attones." Thus we see an author, already aged, learning this new art, that he might print his book in order to its wide diffusion. In this respect, Caxton resembles Franklin, and many other men in this western world, who have presented that happy combination of literary and typographical work, which, in the infancy of the art and in new communities, is often indispensable to success. It is a wonderful illustration of the energy of the man that, with the rude appliances available in his time, he printed his *History of Troy*—his earliest production—a book of 700 pages, in less than four months; and the numerous works which he issued in the next twenty years, displayed similar industry, along with great accuracy, and involved a great amount of editor-work in securing the best texts of books previously existing only in manuscript. The man himself, therefore, who introduced printing into England was not a mere accidental man, but one of the true heroes who contend against and overcome difficulties impossible to others, and thus stretch beyond the ordinary attainments of their age. Such a man deserves to be held in remembrance. But while we thus pay a tribute to the memory of the brave old printer, who set up his shop under the shadow of Westminster Abbey, 400 years ago, let us remember our obligations to his successors; for there is certainly no art or profession to which society, in our time, owes more than to that of the printer, and let us more especially express our obligations to the men who, in the early times of this country, set up a free press therein, and to those who are even now struggling to extend its benefits in the newer and more remote borders of our widening civilization.

The following is the address delivered (in French) by the Hon. Mr. Chauveau :

The subject which I have been requested to discuss has a great defect, that of being already as old as printing itself, whose establishment goes back at least to the year 1452 ; that is, four centuries and a quarter ago.

I say the establishment of printing, for I by no means intend to discuss the claims of the City of Harlem in the person of Coster, which would take us back to 1423, or those of the numerous xylographic works, which have a much earlier date, nor those of the City of Strasbourg, where Gutenberg made his first attempts in 1438. I take for granted that this great institution ought to go back to the epoch of the bible, printed at Mayence, by Gutenberg and his friends, in years 1452 and 1453.

From its commencement the great discovery of modern times, equal, if not superior, to all others, has been a matter of discussion, and if some have pronounced it injurious, while others have perhaps exaggerated its benefits, at least to deny or lessen its importance has occurred to the mind of no one.

The terror which this formidable invention must naturally inspire has been described very cleverly by a writer of the 15th century, who compares it to " a frightful monster, feeding on rags and a black liquid composed of nut-gall and smoke. " Its throat," he says, " opens not as does that of any other ferocious animal ; you see its lower jaw regularly advance and retire, furnished with all sorts of metal teeth ; it gnashes and bites. This animal is insatiable ; it speaks at pleasure all languages, living and dead ; it is, by turns, buffoon, serious, sad, impudent, sometimes sublime. Born on the banks of the Rhine, it *emigrated* to the Tiber and the banks of the Thames, infecting with its products the waters of the Seine.

It has been seen in the waves of the golden Tagus, and now it is seen everywhere ; everyone trembles at its appearance.

Yet, what has it done, this terrible invention, but multiply the book, which itself existed from all antiquity, and

create the journal, if in this matter also the ancients have not anticipated us, as some pretend ?

To multiply the book, to scatter, so to speak, its leaflets, casting them to the four winds of heaven in the form of the newspaper, was not this altogether a meritorious work ?

The book, was it not already the object of love and admiration to all ? was it not already considered a thing most excellent and most precious ?

“ The book,” said the *savant*, Lucas de Perma, “ is the light of the heart, the crown of the prudent, the companion of our travels, the friend of our homes, the society of the sick, the colleague and counsellor of him who governs, the perfume-vase of eloquence, a garden full of fruits, provision for the memory, the life of remembrance.”

“ The library,” said a monk who lived long before the discovery of printing, and is one of the three ascetics to whom has been attributed the book most widely known after the Bible,—Thomas-a-Kempis,—“ the library is the real treasure of the monastery ; without it, it is as a table without meats, a well without water, a river without fish, a garden without flowers, a purse without money, a vine without grapes, a tower without guards, a house without furniture.”

Now, what was the effect on literature, that is, on the expression of human thought, of this new power given to the book, of the auxiliaries, clumsy and encroaching perhaps, which it found in the review, the periodical, the journal in fine ?

This effect has been simply the bringing into light of ancient masterpieces and an impulse given to the creation of new masterpieces. It is still better than this ; it is the participation by all classes of society in the intellectual.

From this point of view, gentlemen, we cannot but regard the discovery of printing as most providential, and in its connection with steam and electricity, see in it one of the necessary means for the realization of that grand religious

unity predicted and promised by the Scriptures before the consummation of time.

But we have only to consider what influence it has exercised on the sum total of literature. In the first place, it is easy to see that to it we owe not only the popularization of the masterpieces of the ancient languages, but also the conservation and discovery of literary treasures which were thought to be lost.

Is it not to printing that is due what is called the *renaissance*, the resurrection of Greek and Roman art, and still more of Greek and Roman literature?

The Great Pope Leo X, the head of this movement, who has imposed his name on the sixteenth century, caused to be established at the Vatican a Greek printing press, and it is to the researches made especially by the first printers and the *savants* whom they set to work in Italy, France and Germany, that we owe the discovery of a large number of manuscripts buried in the dust of libraries, and even of a large number of writings that were only known by the mention made of them in other works.

See what an immense enlightening there is in those works of the Aldi, of the Junta of Venice, at the end of the fifteenth and beginning of the sixteenth century, of the Estienne, of the Turnebe, of the Morel, at Paris, where they published, in *typis regijs*, the manuscript treasures of the library of the Louvre, of the Plantin at Anvers, of the Gryphe at Lyons; then in the seventeenth century the Elzevirs at Amsterdam or at Leyden, under their own names or under pseudonyms known to bibliophiles.

What beautiful first editions of poets, orators and historians! What enthusiasm created then among all the great minds by those rich productions! What a vivid light projected by the researches of Laurentius Valla, of Erasmus, of Heinsius, of Gebrard and all the other commentators! What literary life and activity; but also, it is true, what

disputation, what resentment, what passion, what pedantry, what pride pushed to excess, not only in Scaliger who won the name of the abyss of knowledge, but in many of his contemporaries ! Saumaise, who is to-day known to the multitude only by a verse of Boileau, meeting one day with two other *savants*, the latter said, "We three are at the head of all the knowledge of Europe," to which Saumaise hurriedly replied, "Win you the others and I will hold my ground alone against you all." It needed, in the seventeenth century, all the wit of Boileau and Moliere to reduce the writers to a comparative modesty and to put an end to their extravagances. Nevertheless, this immense consideration which was attached to editors and commentators of the classics gives an idea of the enthusiasm which existed at the time of their publication. Nor was it only the pagan classics, but also the first Christian poets and orators that were brought to light by the press at its beginning. The great Aldi, possessed by an idea which is still in our days the subject of lively controversy, published his *Poetæ Christiani* in three volumes (1500-1504), one of which is entirely devoted to the admirable poems of St. Gregory of Nazianzum.

The writings of the Fathers of the Church were also given to the world at the same time as the text and translations of the Bible and the works of St. Bernard, of St. Thomas Aquinas and the other doctors of the 11th, 12th and 13th centuries figure among the first.

The human mind was then armed at all points for the great controversies, which were possessing it, and one cannot help seeing a coincidence in the events which accumulated at this great epoch, in the great movement under Leo X. which peopled Italy with masterpieces of sculpture and painting, in the theological and other passionate disputes engendered by the wars of religion, in the discovery of America, which the results of these wars contributed to populate ; in the numerous scientific discoveries by which Italy all at

once gained the first rank, as well as the bold enterprises of navigation in which she is already followed and surpassed by Spain, Portugal, France, England, and Holland.

While philosophers, theologians and poets continued for some time longer to write in the language of the old Roman Empire, the modern languages soon take their places around it, Italy having also in this respect the first place, as Dante's immortal poem dates from the close of the 13th century, and its first edition from 1472. In 1525, the first French poet, whose language is still intelligible, Clement Marot, appeared in print. Soon after came Ronsard, Regnier, Malherbe, Rabelais, Montaigne, Saint Francois de Sales, and all the writers of the 16th century, preparing the sublime literary manifestation of the century following. It was then that Bossuet, Fenelon, Massillon and Bourdaloue, Corneille, Racine, La Fontaine, Pascal, Moliere and Boileau, placed France and the French language at the height of European civilization and won victories which, along with those of the great king who gave his age to that age, were to be followed by no defeats.

In 1616, that is at the commencement of the same century, died at his birth-place, Stratford-on-Avon, an actor who, like Moliere, owed more to the press than to the stage the immense reputation which he enjoys throughout the world, and who, a thing without example in any other country, after more than three centuries, reigns still, almost without rival, in the literary empire which he may be said to have created. To the English, fixed by Shakespeare and the translation of the Bible, Milton, who was eight years old at the time of Shakespeare's death, was destined to give perfection, for it is to the poets, who have to struggle against the greatest difficulties of language, and whose verses are not easily learned by heart, that the glory belongs of imprinting in language the seal of a long genius. This was only a century and a half after William Caxton, who printed at Co-

logne, under the eyes of his master, Ulric Zehl, himself a pupil of Guttenberg, the first English book, had introduced printing into England. This book was the translation of an old romance of chivalry, written in French. When the printer, who must also have been a statesman, since he represented his country in important negotiations, was engaged in his laborious, and for him, perhaps, ungrateful work, had he any idea of the immense development which that language, introduced into the world of letters so modestly, was destined to gain? Did he dream of the active part which the useful art, with which he was then endowing his country, was to take in the creation of that immense British Empire, whose success and enterprise in all parts of the world are more than those of any other nation identified with the progress of printing? Had he any vision of that New England, which was to teach that language in America to thousands of men, and to give so great a development to the new art?

It would require several evenings like this to trace the picture of the development of the two literatures which most interest us, that of England and that of France, and to cast a glance over that of Germany and the other northern countries of Europe, whose national languages have been more recently emancipated from the yoke of the ancient tongues. My desire was simply to show how the apogee of the French and English literatures is near the beginning of printing, to indicate the influence exercised by this art. The comparison would be still more striking, if I were permitted to show, step by step, how rapid was the progress of those two literatures and languages in the 16th century, and at the commencement of the 17th.

And we also, people of this new continent, had some interest in this great intellectual movement. It held in itself the destinies of our various societies.

While the publisher, Cramoisy, published the first editions

of the works of Bossuet, he also printed the modest *relations* of New France, which each year reached the hands of statesmen and the great ladies of the Court, influential personages, at the same time that they penetrated into the convents and the seminaries, and excited the zeal of future missionaries. Poor little books, disdained for a long time it may be, and which to-day are worth their weight in gold ! They deserved it well, for they pleaded more eloquently than the Governor's despatches for the cause of the young and unhappy colony.

We do not, perhaps, sufficiently consider what the discovery of printing did for the colonization of America.

Without entering upon this theme, we cannot glance at the impulse given to the United States by the press which was established there at so early a date, without recollecting that the man who defended his country before Europe, and who contributed so considerably to its emancipation, was a printer.

Let us only say, that without the many *relations* published by the first Italian, Spanish, Portuguese, English, French and Dutch, books which were then as widespread as they have now become rare, the nations of Europe would not perhaps have persevered in their discoveries, in their attempts at colonization.

Commerce alone only creates selfish relations ; it is the relation between intellects which bears the greatest fruits. They were grand ideas, chiefly the religious sentiment in union with books, which stimulated the passion for discovery, and have had the approval and blessing of heaven.

Strange, it was the dangers even of these expeditions, the paintings of Savage which fascinated Europe and attracted the adventurous. Independently of numerous books, which are to-day the delight of book-lovers, the great collections of De Bray in Germany, of Hakluyt in England, of Ramusio in Italy, were known as much as colonial gazettes, which attracted attention of governments and nations,

aroused and stimulated cupidity and ambition, and more often appealed to more generous sentiments. Well, then, if we were confined to manuscripts, copied letters, transmitted from hand to hand, it is possible, after all, that the discoveries of Christopher Columbus, of Jacques Cartier, of Hudson, of Champlain, even now surrounded by a certain mystery owing to the mutual jealousy of governments, would have been withdrawn from the attention of nations and without venturing to say that they would have been like those of the Danes and Icelanders, without result, the movement of nations in America would have been slower and less marked.

But these benefits of printing are not denied by any one what some people reproach it with, however, is very different; and that is its power—its power for evil. It is the disorder which scribblers and pamphleteers have caused and do cause.

It is, they add, the abasement of the literary standard by the multiplicity of publications, by the haste with which people think themselves forced to work, by the substitution of quantity instead of quality ; in short, it is literary industrialism rife in our time, which, always augmenting, takes from literature somewhat of its grandeur and of its dignity.

We forget the good side to those stimulants to production, we do not perceive that if many works which do not merit it see the light of day, many which deserve it would remain without a text, in obscurity, and in fact unheard of.

And this immense intellectual activity of which we have complained, is not, however, altogether without control. I will say nothing as to the control of governments and of laws which have become, it must be confessed, almost powerless ; I will not speak of the control of religious authority, which in religions which have any discipline at all, is far from being worthless ; I speak only of the control of literary criticisms.

The author works to day under the eye of the daily press,

and of the periodical press, an Argus whom none escape ; he is surrounded by numbers of rivals, by jealous and interested opponents ; if he has genius, or plenty of talent there are a thousand reasons to one for him to elevate himself, and to render himself as perfect as possible, because success follows more surely and more promptly than formerly, both men, and fortune.

I admit that these motives themselves have their dangers, that the author is more inclined to pander to the tastes and passions of that great tyrant of modern times which is called the public. But in such cases, success is not, from a human point of view, veritable or durable. Those passions are ephemeral, they are even more caprices than passions. How noble is the role of the writer who, instead of being the slave, becomes the master, who subdues that public on which he depends, imposes his own reason on it instead of subjecting himself to its dictum, who takes the part of justice against that of passion ; and that of the oppressed minorities against triumphant majorities, of outraged religion against the encroachment of its oppressors.

At the most troubled and difficult epochs, there are always some of those generous souls, who appeal to the better sentiments of humanity. It is enough, then, that one good volume should quietly take its course in the midst of the bad, that one fine page be repeated from journal to journal, in order to prevent and repair many misfortunes, to bring peace where trouble and desolation are threatened, to raise the fallen courage, to restore the faith which is about to waver, to revive lukewarm charity, to cause the rays of a sweet hope to descend upon the darkest and grimmest despair.

In a book written on the Love of Books, that passion, as old as the art of writing, and which is better known in our days, a proof that in the multiplication of books it has not lost its prestige, I find a charming story, which better than anything I could say expresses my thoughts.

A poor widow to whom her husband, an unhappy bibliomaniac, had left his books as her only fortune, brought one by one the precious volumes to the bookseller, parting with them with all the more regret, from knowing of what subject, or rather of what study they treated. One alone remained. A manuscript note recommended her not to part with it except at the last extremity. It was, it stated, of very great value, and the price which she might procure for it would prove a precious resource.

Of a cold winter's day, when fire and nourishment were wanted, she took the precious folio and proceeded to dispose of it in like manner with the others. The merchant told her that this book was worth too much, that he never went into such business, but that if she would allow him, he would copy the title in case some of his customers should be disposed to purchase it. The poor widow returns sorrowfully homewards, carrying the volume, much chagrined at not having sold it, proud, however, of not having sacrificed it.

Several days afterwards an amateur presents himself at the book merchant's. He sees by chance the note and its contents. It was a copy of a very rare work which he himself possessed ; but unfortunately it wanted the last leaf to be complete, which fact had for a long time caused him much despair. Having gained all necessary information, he runs to the dwelling of the widow, traverses with all haste the long and obscure streets which separate him from it, ascends, four at a time, the steps of the interminable stairs which lead to her humble garret. Then he listens, listens again. Nothing is heard for a long time. He was going to retire in despair when a slight noise is heard. He approaches and tries in vain to look within the room. All was hermetically closed with paper. So strange a precaution suggests to him the idea of some mishap. A sudden movement, a final bound and he bursts into the room. A chafing-dish lighted was in the middle of it, empty and cold, and all the preparations for

a suicide by asphyxia were evident. Then the bibliophile explains to the unhappy woman the object of his visit ; but instead of quieting her, the offering of a considerable sum for the precious volume only increases her despair. In fact, cruel irony of destiny, the chafing-dish had been lit with leaves of paper, and those leaves were nothing else but the remains of the precious volume. In the excitement of her feelings, in her ignorance, in the horror of her hunger and misery, she had wished that the book which his hand had bequeathed to her, her last remaining friend, should assist her to go and rejoin him. Meanwhile the bibliophile looks around him. He perceives the cover of the volume intact, and, a prodigy which seemed especially sent to reward his charity and his amateur's enthusiasm, he finds the leaf so long desired. He generously doubles the offer that he had made. "My copy," said he, "will only be the more certainly unique by being thus completed," and he left with the widow a handsome sum of money, sufficient to preserve her from poverty for a long time to come.

Well gentlemen, whether truth or fiction, this story seems to me at least equivalent to a fable, which teaches us of how much benefit a single book or a single page may be to the human soul, to society itself. And certainly if the book had been a really good book, if the poor woman had been in a position to read it and to properly understand it, the story would have had no *raison d'être*.

How often, indeed, poor souls, succumbing to the attacks, not of cold or hunger, but of doubt and perplexity, have been relieved and strengthened by a good hour's reading. How often, society itself, having, so to speak, lost its life and given itself up to despair, has been shown the way which it ought to follow by a good and great book, such as the *Imitation of Jesus Christ*, the *Exposition* of Bossuet, or the *Genius of Christianity* of Chateaubriand.

In our young country where printing has not been more

than a century established, but where certainly in proportion to our population and our resources, it has already made great development, let us hope that all our beautiful books will also be good books, and that they will always come at the moment when the needs of society shall demand them, to inspire courage in our trials and to guide us, under the eye of God, to the accomplishment of our great and glorious destiny.

Mr. Thomas White, Jr., next addressed the audience :

He said the Committee had requested him to speak on the improvements in the art of printing, and on that popular result of it—the newspaper press. Without attempting to determine whether the invention of printing belonged to Coster, Faust, Haarlcm, Guttenburg, Schœffer, or any of the others whose names have been mentioned in connection with that honor, there was no doubt that Caxton was the first English printer. There was a vast difference between the wooden press which he set up in Westminster Abbey and the rapid printing machines of to-day ; but beyond this, except in styles of letters—in the type founder's art rather than the printer's—the art then and the art to-day, were very much the same. Printing was divided into two distinct departments,—the type setting, the men engaged in which was called a compositor, and taking the impression, which was done by the pressman. In the former, there have not been many improvements, unless the many attempts which had been made to invent type setting machines, the first attempt having been made by Dr. Church in Cincinnati as far back as 1820, be considered improvements. Several attempts had since been made, but none that has brought type setting machines into general use. He referred to the difficulties connected with this invention. Indeed it was doubtful whether printing as an art was improving, the competition now-a-days was all in the matter of rapid setting—the tournaments being held especially to promote this. But mere set-

ting of type is but a small part of the art of printing. Unfortunately the same principle which printers' unions had established of a uniform price for composition by the piece, and which was an incentive to speed and correctness in setting, destroyed all incentive to excellence in what is technically called job printing, where payment is made by the week and not by the piece, and in which, therefore, the poor printer, being a journeyman, must be paid the same as the good one. While recognizing the right of printers, as of all other workmen, to combine to sell their labor at the highest price, he believed this feature—which destroyed all incentives to excellence in the higher departments of printing, and which in its practical working was making excellence a rare accomplishment among job printers, was an unfortunate feature of these combinations. In the manufacture of presses there had been wonderful improvements. He traced the progress from the old wooden press, or even further back, when the impression was taken by the mallet and planer or brush, to the Hoe perfecting machine, printing its twelve thousand perfected sheets, printed on both sides, per hour.

Coming to the second portion of his address, the newspaper press, he cited the author of British journalism, who had thus epitomised the history of newspapers :

“ First we have the written news-letter, furnished to the wealthy aristocracy ; then as the craving for information spread, the ballad of news, sung or recited ; then the news pamphlet more prosaically arranged ; then the periodical sheet of news ; and lastly the newspaper.”

He traced briefly the history of the English newspapers, from the establishment of the first in 1622, and also those of America, from the first newspaper published in Boston, in 1690, and which was suppressed by direct action of the Colonial Legislature, because of its outspoken criticism on the proceedings of that body and of the government. Coming to Canada, he referred to the publication of the Quebec

Gazette in 1764, and to the *Montreal Gazette*, now the oldest paper in Canada, in 1778. The first number of the latter paper announced that it would abstain from discussing local politics, except by permission of the Government. That was an extreme of abstinence from political discussion, a fault which could certainly not be charged against newspapers of the present day. He referred to the wonderful progress of the newspaper press since that time. Now the newspaper was an essential feature of the progress of the people. Scarcely had the bush been cleared away, and the hamlet founded, than the newspaper, as the exponent of the local wants and opinions, and too often of the local passions of the people, was established. The invention of the electric telegraph, and the passionate yearning for early news, had changed considerably the character of the newspaper press, while the modern love of sensationalism, which disregarded private feelings in its craving to be satisfied, had certainly not improved it. But with all its drawbacks, the newspaper press was doing an immense service. With a free press, the bulwark of the people's liberties, and the parent of reform, human progress was safe. The newspaper had become the literature, almost the only literature of the masses, moulding their opinions, and forming their destiny. The responsibility of such influence could not be overestimated, and every one who was connected in any way with the press, or was permitted, in however small a degree to control its influence, might well adopt as his daily prayer, the words uttered the other day by Dean Stanley at the Caxton commemoration in Westminster Abbey, "Give us, O God, the sense of the value of truth, welcome or unwelcome! Give us the frank, upright, manly faith, which rejoices not in darkness, but in light."

Dr. S. P. May, of the Education Department, Toronto, next addressed the meeting :

He said so much ground had been traversed by previous speakers, that but little was left for him to say. He congratulated the Numismatic and Antiquarian Society of Montreal, upon the excellence of the display, and the citizens of Montreal in having such a valuable collection within their city. He referred to the excellence of the collection kindly lent by Dr. Trumbull, of Hartford, Conn., and drew a lesson of the success which attends on the patient pursuit of knowledge as exemplified in the life of Caxton. Caxton was brought up amongst an uncultivated people, but enjoyed the advantage of early training. He used to say he was bound to pray for the repose of the souls of his father and mother, who had sent him to school when young, and thereby made him a better man than he otherwise would have been.

The speaker proceeded briefly to trace the career of Caxton, and the advantages which we enjoy from his labors by the cheapness of literature. He next referred to the introduction of printing on this continent. In 1638, eighteen years after the pilgrim fathers landed, the first printing press was brought to this country, and the first book that was published was the Psalms in metre, translated by Rev. Mr. Elliott, to whom we are indebted for Elliott's Bible in Indian. It was said that no man could now read that Bible, but a gentleman was present who could do so. This Bible was printed in 1685, at Boston, and bears the imprint of Samuel Deacon. It is worth some thousand dollars, and such another could not be purchased for any sum of money. Our American friends claim that they published the first newspaper in the world, but in this, as in some other things, they were wrong.

He proceeded to glance over the progress of the art of disseminating news, from the advent of the news-letter until the present time, and, in conclusion, again congratulated the society, and the people of Montreal, on the wonderful collection gathered together on this occasion.

The proceedings closed, and at 10 p.m., the valuable collection was closed to the public for the night.

In soliciting contributions, the Committee issued the following Schedule, which, as far as possible, was adhered to, as the order of classification :

1. Missals or Manuscript Books, prior to the Art of Printing.
 2. Books from the Press of William Caxton, Colard Mansion, Wynkyn de Worde and Pynson.
 3. Books from the invention of the Art, to 1650.
 4. Books subsequent to 1650, having merit in illustrating the special development of the Art, "Editio Princeps," uncut Editions, large paper Editions, Rare and Curious Books, Works from celebrated Printers.
 5. Early and Rare Editions of Bibles and Prayer Books.
 6. Illustrated and Illuminated Books from the earliest epoch, to the present day.
 7. Books having reference to the early History of Canada, (Nouvelle France.)
 8. All Books and Newspapers printed in Canada prior to 1840, thereafter, Books illustrative of the progress of the Art in Canada.
 9. Prints, Etchings, Woodcuts and Engravings up to 1800, thereafter, specimens illustrative of Canadian Engraving.
 10. Specimens of Calligraphy, up to 1700.
 11. Maps and Plans relating to America prior to 1800.
 12. Coins and Medals.
-

We have already apologized for many errors in the published Catalogue, and also for its incompleteness ; it must be borne in mind that, for the most part, the books only came into possession of the Committee, at the last moment, and were withdrawn at the close of the Exhibition. It was thus not possible to examine carefully even the title pages,

and there was not time to correct many typographical errors. The Catalogue, therefore, had to go forth "with all its imperfections on its head." A fuller examination of it, however, with more leisure, has served to shew how rich a collection was gathered, and how entirely unequal to its desert, was the cursory inspection of the volumes, during the three days the Exhibition remained open. We regret that now, no more can be done, than a passing review of some of the more noteworthy entries in the Catalogue, with a certainty of many works of merit being passed over.

We cannot look back with any feeling but satisfaction at the celebration, which certainly was worthy of the occasion ; and recalling the impression produced on the mind on entering the "treasure crowded hall," we might say in the words of Charles Sprague :

"See tomes on tomes, of fancy and of power,
To cheer man's heaviest, warm his holiest hour,
Turn back the tide of ages to its head,
And hoard the wisdom of the honour'd dead."

It is a pleasant duty to place on record some of the rarest and most valuable of the books which were on exhibition, and our chief difficulty is in making our selection from so many treasures.

Missals and MSS., Prior to the Invention of Printing.

This portion was well represented, the specimens being beautifully executed, and in good preservation.

New Testament, in Latin, 8vo, double columns, circa 1250. An elaborate and beautiful specimen of calligraphy in colors, in gothic character, on fine vellum.

MS. on vellum, Benedictiones Dominicales, 13th century, highly illuminated in gold and colors.

Missal on vellum, (Copied in 1746,) 15th century.

Elegantiarum, Laurentii Vallæ, circa 1430. A remarkably interesting and excessively rare work, entirely manuscript, colored initial letters. On vellum and paper.

Fragments of Illuminated Kalendar, on parchment, circa 15th century.

A thin roll of Egyptian papyrus.

Leaves of a Tamil School Book on Palmetto leaf.

Two Burmese MSS.

An illuminated MS. of the Koran in Arabic.

A Coptic MS. of the Gospel of St. John.

Latin Breviary MS. on vellum, circa 1350. An extremely rare and beautiful specimen.

Book of Hours, MS. on vellum, in Latin and Dutch, 1412.

Page of a Breviary, on vellum, circa 1450.

MS. Book on Vellum, Illuminated, Liège 1501. Probably a breviary, an extremely curious and interesting specimen.

Capitals from a Missal, 16th Century.

Missal. Horæ Beate Mariæ Virginis, Cum Calendar. Written in double columns on vellum.

Missal. Horæ Beatæ Mariæ Virginis. Manuscript on vellum, by a Flemish scribe. Henry the VIIIth's copy, in the original English binding of the XVIth Century, having the Tudor rose on the side.

Earliest Printed Books.

Of course the one object, overshadowing all others, was the "MAZARIN BIBLE, 1455." This is not only a beautiful, but truly wonderful work, it is the earliest production of the illustrious printer John Guttenburg, executed between the years 1450 and 1455, in two large and magnificent volumes, the initials and rubrics, in MS. throughout. The earliest book printed with movable type. It has been commonly styled the "Mazarin Bible," from a copy having been discovered in the library of the celebrated Cardinal Mazarin. It should with more truth be called the "Guttenburg Bible," for the book was finished before Faust can claim a share of the credit of the invention. Eight or nine copies on vellum, are known to exist :—three are in England, one in the Royal

Library at Windsor Castle, a second in the collection of Earl Spencer, and a third in that of the Right Hon. Thomas Grenville, (bequeathed to the British Museum,) the others are at Paris, Vienna and Dresden, and in the Cathedral at Mayence, (the birthplace of Guttenburg.) It has been said that a copy is also in the Imperial Library at St. Petersburg. The copy exhibited here belongs to the estate of the late Mr. Brindley of Hartford, Connecticut, and it is the first time it has ever been on public exhibition. One other copy only is known on this continent. It is worthy of remark, that the day our Montreal Celebration closed, the one held in London was opened, to which Earl Spencer had contributed his copy of this interesting work. A copy which was in the library of the late Mr. Perkins in London was sold at auction for £3,400 sterling. It seems incredible, and yet the purchaser may be congratulated. This costly book, the most important and distinguished work in the whole annals of typography,—the first edition of the Scriptures,—the first book printed with movable metal types by the inventor of of the art. The first printed book, and that book "THE BIBLE," what thoughts crowd upon the mind whilst looking upon such a wondrous work.

Durandus, Rationale Dirinorum Officiorum, Vellum, Mentz 1459. These few pages on Vellum, are the work of John Faust and Peter Gernssheym, printed at Mentz in 1459. This is the third book printed bearing a date, 40 copies of this work are supposed to exist, three of which are in the Royal Library at Paris. The Committee are iudebted to the courtesy of Dr. Trumbull for the opportunity of exhibiting this rare book.

Grantiani, Decretum cum Apparatu; Eggesteyn, Strasburg 1472. This valuable volume was loaned, with many others, by Rev. T. W. Mussen. It was printed at Strasburg by Henry Eggesteyn, an apprentice of Guttenberg's. The initials are curiously illuminated, and it is regarded as the best pro-

duction of this early worker in the art, and is scarcely of less interest than the great Bible itself. This book dated one year earlier 1471, is in the British Museum, and is the first dated book at Strasburg. Copies of these very rare works are shewn at the Celebration Exhibition in London, by Earl Spencer.

Books of the Early Printers in England—Caxton, Wynkyn de Worde and Pynson.

The Dictes and Sayings of the Philosophers; *William Caxton*, Westminster, 1477. This extremely rare work is now being reproduced in London in fac-simile, and by the kindness of the publisher, Mr. Elliott Stock, the Committee were enabled to exhibit these sheets in advance of publication.

Polychronicon, translated and printed by *William Caxton* at Westminster, 1482. The "Polychronicon" is one of the rarest of Caxton's works, still extant. The Committee were extremely anxious to secure for exhibition a veritable work of the English printer, and as it was not possible to obtain one in Canada, they are still more desirous to tender their thanks to Joseph W. Drexel, Esq., of New York, for his courtesy and good will in loaning this copy.

"Vyr gyle Eneydos;" by William Caxton, 1490. Loaned by Theodore Irwin, Oswego.

Abridgement of the law to Henry V., Nicholas Statham, *Richard Pynson*, circa 1500.

Law Statutes, Henry VII.; *Richard Pynson*, London, 1510.

Tulley's Offices; *Wynkyn de Worde*, (one of Caxton's assistants), 1534. The Committee are also under obligation to Joseph W. Drexel, Esq., of New York, for the loan of this rare book, only second in value to the work of Master Caxton.

Vitas Patrum; translated by William Caxton out of French into English, and printed by *Wynkyn de Worde*,

London, 1495. This very fine and perfect specimen was Caxton's last work ; he left it unfinished, and his successor completed it.

Grammaticæ Primæ Partis a Roberto Whitintono ; *Wynkyn de Worde*, London, 1533. England's second Printer was distinguished for his series of Grammars. This copy in English and Latin is one of his most noted and best specimens of typography.

From the Invention of the Art to 1550.

Speculum Vitæ Humanæ—Latin, black letter ; *Gunther Zanier*, Augsburg, 1471.

Psalms of David ; Translated by St. Jerome out of Hebrew into Latin. Augsburg, 1471.

De Articulis fidei et Sacramentis, Opusculum de St. Thomas d'Aquin, S.L.N.D. ; *Lallement*, Cologne, 1472.

De Profectibus Religiosorum, rubricated ; *David of Augsburg*, circa 1473.

Clemens V., Constitutionum Opus ; *Pflugel et Lauer*, Rome, 1473.

Joan Duns Scotus. Questiones quodlibeticæ explicit feliciter. (From Library of Pius VI.) Venice, 1474.

Clementis Papæ Constitutiones. *Pflugel et Lauer*, Rome, 1473.

Verbarium Juris, etc. ; *Johanem Colloff*, 1474. Very rare and curious, bound in boards.

Boetius de consolatione Philosophiæ, Initials red, inserted by hand. n.d. An edition of this famous work was printed at Venice in 1499. It was also printed by Caxton.

Choriolano, Vita S. Augustini, Initials red, inserted by hand ; Rome, 1481.

Pauli Orosii, Historiarum, Libri VII ; Venice, 1483.

Moralissimus Cato cu elegantissimo comento. Thin 8vo. Black letter. Basileæ, 1486.

The Book of Hours, printed on vellum by *Pigonchet* for

Simon Vostre. The illustrations being figures and signs of the Apocalypse, the Life of Tobie and Judith, the Accidents of Man, the Triumph of Cæsar, the Miracles of Our Lady. Paris, 1487. A rare and fine example of early French printing.

Book of Hours, on vellum, used by Mary Stuart.

Mamotrectus; Initials red, inserted by hand, black letter, 1487.

Valerius Maximus, Petrus Brutus, Episcopus; *Bernardini de Benaliis*, Venice, 1488.

S. Ambrosii, Epistolæ et Opera; Illuminated Initial; *Leonardus Pachel*, Milan, 1490.

Dante; fine wood cuts for this early period; *Bernardini Benali & Mathio de Parma*, Venezia, 1491.

Opuscula Divi Bernardi; Brixiae, 1495.

Gaguinus de origine et gestis Francorum; original binding, clasped; *Johannis Trechfel*, Lyons, 1497.

Gesschiedenis' History of the Holy Cross. Fac-simile reproduction by J. Ph. Berjeau. London. This is a copy of a very early and rare work.

Lorica volgare filosofia morale composta. Venice, 1498. Provient de la vente de M. Potier, Libraire de la Bibliothèque que Nationale. Belle relieure de Capé. Paris.

Virgilius; *Jacobi Zachon*, Venetiis, 1499.

Ausonius Peonius (Poems); *Angelum Vgoletum*. Parmæ, 1499.

Terence; *Robert Stephanus*, 1490.

Speculum Humanæ Salvationis, fac-simile reproduction by J. Ph. Berjeau, (1498-1503); *Strangeway & Walden*, London.

Book of Hours, printed on vellum, highly illuminated and embellished with paintings; *E. Hardouin*. Paris, circa 1500.

Sixti libri decretalium in concilio Lugdunen. Black letter, rubricated. Small folio. Hog-skin binding, with clasps. *Thielmann Kerver*, 1500.

Juvenalis Persius Satyra, *Colophon*, benitus in œdibus Aldi et Andreæ soceri meuse Augusto. No title page, anchor and dolphin, *Aldus*. (First letters left for hand colouring), 1501.

Petrarca (small edition); *Aldus Romanus*, Venice, 1501.

Herodiana Historiæ, Ornamental Initials. No printers name. Basle, n. d.

Historiographi Clarissimi opus Prestantissimum Orisii Paulii; *Johann Petit*. Paris, 1506.

Decretals of Sextus and Clement; handsome initials, red headings. *Thielman Kerver*, Paris, 1507.

Margerita Philosophicæ, by George Reisch. Woodcuts and rubrics. *Joanes Gruningerus*, Strasbourg, 1508.

Pliny. Aldine Edition. Venetiis, 1508.

Horatii Flacci, Opera. *Johan Petit*, 1511. Block of Johan Petit on title page, fine edition, ornamental letters, etc.

Catholicon de Janua. Lyons, 1514.

Caii Suetonii Tranquilli Vitæ Duodecim Cæsarum. *Philippi Junta*, Florence, 1515. A repetition of the 1510 edition. Very rare.

St. Gregory's Decrees, (Gregory IX., A.D. 1227). Rubrical illuminations and marginal notes, old English characters. In fine preservation. Editio princeps. *Thielmann Kerver*, Paris, 1518.

Paulii Ricii Talmudica Novissime latini Versa, being tracts from the Talmud. Thick small quarto, bound in hog-skin. Printed at Lutetiæ, Paris, Vienna, Venice, 1519, 1521, 1562. This curious volume contains 1202 pages, and is minutely described in a MS. fly-leaf.

Cebetis Tabula, Basilii oratio, Plutarché de liberis educandis, Xenophontis Hieron (grec), publié de 1500 à 1517. Sort des presses du gymnase grec fondé à Rome par Léon X.

Poetae Christiani; 2d volume, 1501; 3rd volume, 1504. *Aldus*, Venise. "Collection infiniment, rare et précieuse."

Poetae Christiani, 1st vol., S.L.N.D. Cette édition a passé longtemps pour une seconde édition Aldine.

Joannis Chrysostomi. Basilii et praesantificatorum liturgiæ, 5 vols. *John Froben*, Basil, 1530. (Froben exposed his proofs to public view, and offered a reward to every person that should discover an error—Lemoine.) A fine illuminated MS. of 15th Century has been used for binding the work.

Elements of Euclid (Greek). Editio princeps. In fine preservation. *Joan Hervagium*, Basileæ (Basle), 1533.

Book of Hours; printed on vellum, illuminated by hand, Paris, 1534.

Decretales Epistolæ Gregorii Pont. Max. 12mo. Parisiis, 1537.

Ciceronis Epistolæ. A very fine copy. *Paulus M. Aldus*. Venetiis, 1540.

Medrash Shmuel, containing the six chapters of the Ethics, with commentaries. Venice, 1550. The text is ordinary printing type. The commentary is in rabbinical type.

Of these early books, (incunables), dating from the infancy of printing, Hon. Mr. Chauveau says in *Revue de Montréal*, there were upwards of fifty exhibited.

Gerald E. Hart, Montreal, 9; Laval University, Quebec, 5; Rev. T. W. Mussen, West Farnham, 5; University of Toronto, 5; Hon. Mr. Chauveau, Quebec, 4; Dr. Trumbull, Hartford, Conn., 2; Theodore Irwin, Oswego, 2; J. W. Drexel, New York, 2; Jno. Fairbairn, Montreal, Congregational College, Montreal, The Seminary of Montreal, Dr. Marsden, Quebec, Oscar Dunn, Quebec, McGill College, Montreal, J. W. Grinnell, Greenfield, Mass., J. W. Thornton, Boston, G. F. C. Smith, Montreal, &c., &c., one book each.

There were no less than 25 of the works of the celebrated "Aldus" family of Venice, whose names are so familiar to bibliophiles:—Exhibited by Hon. Mr. Chauveau, 5; M. G. Baby, 3; Toronto University, 2; Department of Public

Instruction, Quebec, 2; Mr. S. J. Lyman, 2; Gerald E. Hart, 4; College of Montreal, Rev. T. W. Mussen, H. O. Houghton, Dawson Brothers, Normal School Jacques Cartier, &c., one each. Of these the most noteworthy were Juvenal (1501), by Mr. Lyman; Petrarch (1501), by Rev. Mr. Mussen, and two volumes, *Poetæ Christiani, 1501-4*, by Mr. Chauveau.

Of books from 1550 to the present time, having merit in the development of the Art of Printing, there were many hundreds of volumes, including many rare and curious works, deserving of special mention. We have only space to note a fine edition of Dante, (Venice, 1569); Plutarch in 13 vols., (Paris, 1572); Martin Luther's Works in 4 vols., (Genoa, 1579-80); Ben Jonson's "Every man in his Humor," (London, 1601); Tasso, in 8 vols., (Venice, 1735); First Edition of Burns' Poems, (Edinburgh, 1787); Bewick's British Birds; The Trials of Sir H. Vane and Charles I.; The Trial of the King against John Hampden for Ship-money; with a number of rare Political Tracts and Newspapers of the 17th century, &c.

Fac-Similes.

The following interesting specimens were in fac-simile :

Domesday Book, or the Great Survey of England of William the Conqueror; London, 1861.

Fac-Similes of National Manuscripts from William the Conqueror to Queen Anne. Selected under the direction of the Master of the Rolls, and Photozincographed by command of H. M. Queen Victoria, by Col. Sir Henry James, R. E., Director of the Ordnance Survey—in three volumes; Ordnance Survey Office, Southampton, 1865.

Fac-Similes of National Manuscripts of Scotland.—Selected under the direction of the Right Hon. Sir Wm. Gibson Craig, Bart., (Lord Clerk Register of Scotland), and Photozincographed by command of H. M. Queen Victoria,

by Col. Sir Henry James, R.E., Director of the Ordnance Survey. Ordnance Survey Office, Southampton, 1867.

Fac-Similes of the National MSS. of Ireland. Made by command of Her Majesty Queen Victoria. Photozincographed from the original Vellum MSS. by Major-General Sir Henry James, R.E., F.R.S., and issued from the Public Record Office. Dublin, 1874.

Early and Rare Editions of Bibles, Prayer Books and Psalters.

No department was more valuable and interesting than this. Besides the Guttenburg Bible, the New Testament on vellum in MS., and the early "Psalms of David" (1471), already noticed, we may record some of the most noteworthy:—

Biblia Sacra. Black letter, rubricated. Johannem Froben. Basilien, 1495.

Biblia Sacra Latina. (Jacob Sacon.) Lugduni (Lyons), 1511.

A Black-Letter Latin Bible, 1521.

Psalterium Sextuplex; ornamental initials. Hebrew, Greek and Latin. *Sebastianus Gryphius*, Lyons, 1530.

Matutina Surrectio; or, A Latin Version of the New Testament. *R. Stephanus*, Paris, 1531.

Coverdale Bible, 1535.

Bibliorum Sacrorum translatio duplex, vetus et nova, cum locupletissimis annotationibus, etc. *Roberti Stephani*, Antwerpia, 1543.

Novum Testamentum Græcum. Lutetia, (Paris), 1546.

Biblia. *Bartholmæi Grævii*, Lovanii, 1547. This is the first Louvain edition according to the recension of Hentenius, as approved by the Doctors of Louvain, and is very rare.

Eliot's Indian Bible, 1685. This is a treasure of which it has been said, "to possess it, I would gladly exchange

every bauble to be found in the hands of all the antiquaries of the earth." Of the edition of 1663, only 26 copies are known on this continent, of which the late Mr. Brindley owned three. It is an odd coincidence, that there are also exactly 26 copies known to exist of the 1685 edition. A thousand dollars in gold has been offered and refused for this rare and curious book. The volume exhibited was the 1685 edition. The language is extinct, and Dr. Trumbull, who brought this gem to Montreal, is supposed to be the only person now living, who can read it.

We may add : King James' Version (1556), Geneva Bible, (1569), New Testament, [Beza,] 1567 ; several copies of Breeches Bible, the Cambridge, Strasburg, Oxford, and many other rare editions ; and the following extremely interesting and unique copies exhibited by Mr. Irwin, Oswego :

Specimen volumes of the Gibb's Bible. Being Kitto's text enlarged to 63 volumes folio, by the inlaying of many thousands rare and curious engravings, and containing examples of all the engravers of prominence, from the time of Wolgemuth to the beginning of the present century.

Specimen volume of the Reeves Bible. Enlarged to 13 vols., quarto, by the inlaying of some 3,000 engravings by the old masters.

We have pleasure in noting the very full exhibition of

Shakespeare and Shakesperiana,

including the first folio edition, 1632 ; 2nd, 1663 ; 3rd, 1664, and 4th, 1685 ; and other rare and valuable editions, including Boydell's Illustrated, also in folio, and a large number of works having reference to the poet and his writings.

Irish Manuscripts.

We must not omit to mention the exquisite collection of MSS. and printed books in the Irish character, which were exhibited by Mr. Edward Murphy.

Books and Newspapers relating to Canada.

The exhibition under this head, so far exceeded expectation, that it has not been possible to classify them in time for the present number. As it will be found to be very full of interest, we postpone our notice until the next number of *The Antiquarian*, with a view of rendering the record as complete as possible.

Numismatics and Archæology.

Some excessively rare books in this department were on view, but as they legitimately belong to the work of the Society, we reserve them also for future notice.

Manuscripts, Curious Specimens of Writing, Maps, Prints, &c., relating to Canada.

A large number of extremely interesting documents and deeds connected with early Canadian history, were shewn, and we regret that we are unable to devote to them a more extended review. Mr. Gerald E. Hart and the Laval University were the largest exhibitors in this department.

Coins and Medals.

Although scarcely coming within the original idea of the Exhibition, the exhibit was a very fine one. The large and carefully arranged collection of Mr. R. W. McLachlan, was the subject of general admiration.

Prints and Engravings.

The exhibition was unusually fine, and secured the attention of visitors in a marked degree. Starting with a number of choice specimens by Albert Durer, (the father of the art,) it may be said that the succession, down to the present time, was unbroken, all the principal masters being represented.

Mechanical Operations.

Links between the literary and Art treasures of the Exhibition in the mechanical operations, were also on view.

Under this head we may include type casting, printing by a treadle press, lithographic printing and bookbinding.

The Dominion Type Foundry well illustrated the former in four processes : 1st, the casting of the type at the rate of about five pounds per hour ; 2nd, the breaking of the "jet" or rough edge of the type ; 3rd, the polishing ; and 4th, the preparing and arranging of the type for packing.

A "Peerless" treadle machine was in operation, and a simple and effectual one it appeared to be.

As a specimen of the printing of 1877, struck off by the "Peerless" press referred to, and also as a poetical tribute to the occasion, the following lines in its honor were composed by Mr. H. Mott, the President of the Numismatic and Antiquarian Society :

Behold this treasury of glorious things,
 This shrine of genius, this enchanting place,
 Where every Muse some precious tribute brings
 Of blended beauty, dignity and grace!
 Enter with calm and reverential heart,
 With earnest purpose and unclouded mind,
 So that thy soul, amid transcendent art,
 May feel at once refreshed, exalted and refined.

While sounds of welcome linger in the ear,
 Let's thread this wondrous wilderness of charms,
 And wisely ponder o'er each object here,
 That elevates, and fascinates and warms,
 Lovely creations, which in happiest hour,
 The painter's hand has o'er the canvas thrown,
 And graceful marvels that the sculptor's power,
 Has fashioned in his mind, and conjured from the stone.

Ye mighty masters of the kindred art,
 Ye matchless wizards of the earlier day,
 From earthly things and earthly thoughts apart,
 What grandeur did your faculties display !
 Lofty conceptions did your souls pervade,
 And took immortal shapes at your command,
 While reverential feeling moved and awayed,
 And silently inspired the cunning of your hand.

And have not we, in this our later time,
 Our own magicians, famous and not few,—
 The bold, the graceful, even the sublime,
 The sweetly tender, and the grandly true ?
 Amid the walks of intermingled life
 We make our study, find our pictures there,
 And send imagination, richly rife
 With germs of glorious thought, into a holler air.

O Genius ! whose mysterious powers ally
 The restless spirit with sereneest things,
 That purify the heart, and lift on high
 Our aspirations, as on heavenward wings,
 A worthy purpose doth pertain to thee,
 A noble and a hopeful task is thine,
 To set our natures from low passions free,
 And give our souls a glimpse of realms divine.

Music, with stirring, or consoling tones ;
 Painting, with all thy harmony of hues ;
 Sculpture, that sitteth upon marble thrones,
 And thou, not least of these, poetic Muse,—
 If ye from earth at once were swept away,
 With all the memory of your magic powers,
 And all the fires of genius to decay,
 O, what a priceless loss, what a sad world were ours !

This may not be ; for ye shall more and more
 Expand in kindred majesty and grace,
 And mingle with each other mighty lore,
 To cheer, exalt and bless the human race.
 He who inspired the great ones of the past,
 By whom all good and bounteous things were given ;
 Will deign to leave his children till the last,
 This still increasing dower, this one foretaste of Heaven.

Praise to the men of energy who planned
 This princely place, this treasure-crowded hall !
 Praise to the friendly ones throughout the land
 Who promptly answered to a noble call !
 And when these riches, which improve the heart,
 Are to their wonted places back consigned,
 May this transcendent spectacle of art
 Be mirrored in our souls, leaving its light behind.

Lithographic printing was also shown by Messrs. George Bishop & Co., and the process was a great attraction.

Book-binding—This branch of industry was practically illustrated by operatives from Messrs. Dawson Brothers' establishment. The departments of labor illustrated were : 1st, the "forwarding branch," by which the edges of the book are cut and the covers pressed into shape. Next, there is the "marbling" table, upon which the colors are laid for "marbling" the edges of the books. Then comes the "finishing" department, after which the volume is complete and ready for perusal. The motto of the trade is apt and characteristic : "We bind to protect the knowledge of the past for the benefit of the future."

The Committee take this opportunity of conveying their thanks to the gentlemen who kindly took charge of this mechanical department ; to Col. A. A. Stevenson and Mr. F. W. A. Osborne of the Dominion Type Founding Co., who superintended it, and to Mr. Bishop and Messrs. Dawson Brothers for their valuable co-operation, rendering the exhibition in their respective branches of art, perfect and altogether successful.

As we premised at the outset, we feel confident that we have passed over many items of interest, and we can only recapitulate a few of the rarest and most valued of the treasures on exhibition, assuring our readers that it has been no light task to attempt an analysis with a view of condensing it within our limits.

We may add, in brief, that in this very valuable gathering of the triumphs of the printer's art, we had the opportunity of seeing many of the very rarest and most costly specimens. We had the *first completed printed book* in the "Gutenberg Bible," 1455 ; the *first book dated*, the *first pagéd book* ; there were 12 printed books prior to Caxton's first English work ; 4 of Caxton's own books were there, including *the first book printed in England*, (1477), "The Dictes

and Sayings of the Philosophers," which was represented in fac-simile. There were the "Editio princeps" of *Euclid*, *Petrarch*, *Plutarch*, *Don Quixote*, *Hooker's Ecclesiastial Polity*, *Milton's Paradise Lost*, *Bunyan's Pilgrim's Progress*, *Butler's Hudibras*, *Dryden's Virgil*, *Bishop Burnet's History*, and *Johnson's Dictionary* in two folio volumes. The *first English Bible* was there too, (the Coverdale), and the *first English edition of the Psalms of David*, the *first edition of Shakespeare*, (1623); *Eliot's Indian Bible*, (1685); *DeBry's America*, *Smith's History of Virginia*, *Audubon's Birds of America*; such quaint and almost forgotten books as Sir Philip Sidney's "Arcadia," John Evelyn's "Sylva," John Selden's "Fleta," and Daniel Defoe's "True Born Englishman," were met together.

We had the *Bay Psalm Book*, the first book printed on this continent; and not the least in interest, was the extraordinary full exhibition of books and newspapers relating to Canada. The *first books printed in Montreal and Quebec* were to be seen, and (we believe), every edition of the early *Voyages and Travels in "Nouvelle France"* were represented. These, as we have already said, we shall take a future opportunity of noticing in *extenso*. And last, though not least of objects of interest, were the "Life of the Prince Consort," and "Our Life in the Highlands," by the Queen, with this autograph inscription, "Presented to the Library of the Laval University, Quebec, in memory of her great and good husband, by his broken-hearted widow, Victoria R." Another copy of these works was presented by Her Majesty to the Library of McGill College in this city.

We desire to return our thanks to the many friends who assisted the Committee in the Exhibition, to those who so generously loaned treasures of such inestimable value. Not only did private individuals spontaneously offer their co-operation, but it will be seen by the "Index to Contributors," in the Catalogue, that all our public institutions were

fully represented. To one and all, we say in the words of Shakespeare :—

“ We can no other answer make, but, thanks,
And thanks.”

Thanks ! for having enabled us to make such an exhibition, as without exaggeration, we may claim to have been the most valuable ever collected in Montreal. One point of regret alone is connected with it ; one, which we suppose, will lead many to believe it was a failure, “ it did not pay.” To those of our citizens who did not favor us with their countenance, we may say, that they are not good evidence in the case ; while those who did attend, many of them day after day, can testify, that in every other point of view, it was not only a success, but a triumph.

As to its usefulness, who will question it ? We know now more of the rise and history of the Art of Printing, than we ever dreamed of before. We had no conception of the vast extent over which the art had been spread ; how wandering, as well as rapid, had been the strides of its progress. Though not unacquainted with so much of its early history as concerned its rise and reception in the Kingdoms of France, Spain, Germany, Italy, &c., and aware that it had long been known and practised in the northern parts of Europe, and also among the sequestered valleys of Switzerland ; our knowledge of these particulars was still loose and imperfect. As for China—how few of us knew that the European mode of printing was in use there more than two centuries and a half ago ; that it had been practised in more than one of the islands of Japan ; in the Philippines, the Azores, in Ceylon, in the Balearic Isles, in Armenia, in Macedonia, on Mount Libanus, in Iceland, and in Otaheite ; that it was known both in the northern and southern parts of Africa, at Cairo and the Cape of Good Hope ; that it visited the new world at a very early period after its discov-

ery; ; that it was in Mexico before it was in Ireland; in Peru, in the West India Islands, in the British settlements of North America; and, finally, that it had transplanted itself to the shores of the newly discovered continent, and has taken root and is flourishing at Sydney, New Zealand, Van Dieman's Land, and our young sister Confederation of Trans-Vaal.

To those who do not care about such matters, we can only address the expressive language of Linnæus, who, when his painful endurance of the toils and privations attendant on a pilgrimage through the Arctic snows, in pursuit of his favorite study, (the beauteous wonders of the vegetable creation,) was met by ignorance, complaining that the productions of the crop of Lapland, wanted the colours and luxuriance of those nourished under the warmth of a tropical sun,—contented himself with simply answering:

“ Quod si hæ plantæ tibi videantur viliores, ex istis scopulis quibus erant infixæ utinam petiisses ipse.”

Nay, nor let us rest here; nor concede so much to the opinion of such persons, as admitting the having merely brought together a dry and barren heap of names, without interest or connection, and from which no kind of knowledge can be gained.

Typography, in its nature and origin, and still more in its stupendous results, is a legitimate object of curiosity and attention; and any one who will give to it even a casual glance, will perceive with what eager anxiety it was pressed into the service of every nation, as soon as it became acquainted with the advantages which so powerful an engine offered; he will find, that the art, having been brought almost to perfection in its infancy, (so that, like Minerva, it may be said to have sprung to life mature, vigorous, and armed for war,) after being successfully exhibited in Germany, in 1455, was carried to Bohemia in 1461; four more years saw it in Italy. France and Switzerland were enjoy-

ing it in 1470. In the next year it was practised in Holland. Sicily and Hungary possessed it in 1473; Spain in 1475; Denmark in 1476; the next year brought it to England. Portugal enjoyed it in 1489; and before the close of the 15th century, it had travelled to Constantinople. Scotland had it in 1507; Sweden in 1510; Macedonia in 1515; the snows of Iceland in 1530. By the year 1549, it was introduced to a new world at Mexico; in 1551 it was in Ireland; in 1563 in Poland; in the next year in Russia; in 1576 in Sardinia. By the year 1582, it had winged its way even to Japan. It was in the Azores in 1583; in India and China in 1590; in 1603 in Peru; in 1610 on Mount Libanus; in 1621 in the Philippine Isles; and in 1639 in North America.

Surely these are points not wholly uninteresting or un-instructive. They are historical details which many persons may rationally desire to know, and such as no man ever needs to feel himself ashamed of knowing.

It is not possible to convey to each contributor personally our thanks for their co-operation, but the Committee and every one who had any charge of the Exhibition from first to last, desire to convey their grateful sense of the kindness and courtesy with which all responded to their call.

While, disclaiming any show of preference, they cannot refrain from especially returning their thanks to those friends in the United States, who out of pure public spirit, and love of the general good, generously confided their valued and priceless treasures to entire strangers, for the purposes of the Committee; if this alone is the result of the celebration, it is well. We may say in the words of Shakespeare:

“So be there 'twixt our countries, such a spousal,
That never may ill office, or fell jealousy,
Thrust in between the paction of these peoples,
To make divorce of the incorporate league.”

The name of William Caxton, and the results of his great



WILLIAM CAXTON.

work, to which our brethren of the United States are joint-heirs with ourselves, will abide with us as a pleasant memory. We know the value of the great legacy bequeathed to us, in the unfettered printing press, and looking back upon what we have conquered, we may also look hopefully forward—

“With hearts resolved, and hands prepared,
The blessings we enjoy, to guard.”

In conclusion, the Committee repeat, that they look back on the Exhibition with pride and satisfaction. They aimed at producing one which should be a credit to Montreal. This they certainly accomplished. For our good city we say, from our hearts, “FLOREAT!” May it continually increase in richness, splendour, and utility. May it grow more and more a storehouse of all which is excellent in literature, worthy of the great Empire whence we sprang, and of the civilized world.

WILLIAM CAXTON.



HISTORY records no event in modern times more interesting or more important than the invention of the art of printing. Of all arts it is that which has conduced most to the spread of knowledge, and to the perpetuation not only of historical facts, but of the best thoughts of the human mind, and, consequently, to the education of the human race. When manuscripts were the sole records of man's thought and deed, many a noble deed and many a lofty thought were all but stillborn, because they found no record, or, if written down, passed, for the most part into speedy oblivion. When the press came to supplement the pen, the entire condition of thought and action became changed, and society, at least that section of society which thinks and acts, underwent a gradual but a

sure and complete revolution. The advent of printing was, in fact, the dawn of a new day—the shining forth of a light never to be extinguished upon a world of intellectual and moral darkness. To the printer's art is owing more, than to any other material cause, that advance in civilization among the Western nations, and that progress in arts, sciences, literature, and philosophy, which characterise the present period.

Many persons suppose that printing sprang into existence at once, taking the world, as it were, by storm. Nothing of the kind. Like all great inventions and discoveries, it had for a long time to grope in the dark and feel its way before it could fairly find a footing. The first attempts were simple and rude enough—the mere stamping of certain grotesque marks or characters upon bales or packages of goods, to ensure their indentification and point out their ownership. It may well have been this practice of stamping the goods of the merchant that suggested the cutting of rude pictures and passages of Scripture upon blocks of wood, impressions from which were common in Germany for a considerable time before printing with types began to be practised. Such impressions, when bound together, formed what are called "block books," some of which are still preserved, one of them, known as "Biblia Pauperum," or Book of the Poor, being well known to collectors. Again, they were playing-cards in use even before the block books, and though many makers of such cards produced them by a sort of stencilling process, it is pretty clear that vast numbers of them, manufactured in Venice, were faced with impressions from wood blocks. Further, there were in use for generations before Faust or Guttenburg appeared on the scene, small sheets or leaves bearing impressions from blocks, which set forth the simple elements of grammar, and these little manuals by Donatus were put into the hands of children at school. The first man, however he was (and that question is not likely to

be settled), who conceived the idea of substituting movable characters instead of the solid block, he it was who really laid the foundation of printing, and may be fairly said to have invented the art. Whose was the original idea we do not know, but we do know that it was Guttenburg who first brought it to a practical issue, and he has reaped in reputation his merited reward.

But we are not going to write a history of printing. Our thoughts are busy with old Caxton, the first English printer, whose fourth centenary has just been celebrated, and we want to give our readers as good an idea of the man—who he was, what he was, what he did, and how he did it—as we can do in the limited space allowed us, and with the means, all too scanty and rather doubtful as they are, at our command.

William Caxton was born about the year 1412, in the Weald of Kent, then a wild district, where a barbarous dialect was spoken, but his parents knew the value of education, and contrived to send him to a tolerable school, where he seems to have had fair teaching, as well as good moral training. In after-life he was grateful for the kindness of his parents in this respect, expressing himself in one of his quaint prefaces as "bounden to pray for my father and mother's souls, that in my youth set me to school, by which, by the sufferance of God, I get my living I hope truly."

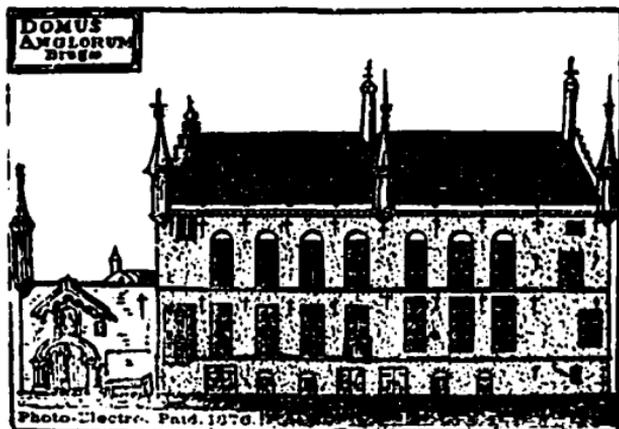
The father of Caxton was the proprietor of land in the Weald, and having the means of furthering his son's fortune, apprenticed him, at the age of fifteen, to Robert Large, a mercer of the City of London, who afterwards became Lord Mayor. It is worth while to take a momentary glance at the London to which the young Caxton came in the year 1428. It was a city of some third of a million people, inhabiting wooden houses, closely crammed together; the streets not only wanting footways, but without pavement of any kind; without water, save such as was fetched from the

river or the wells and springs by water-carriers or by the traders' apprentices ; there was no police by day and no light by night, save such as came from the windows of dwellings ; there were no theatres, for there was no drama ; no concerts, no lectures, in short, no reasonable entertainment of any kind.

Caxton's apprenticeship endured, we are told, from his fifteenth or sixteenth to his twentieth year. He appears to have made good use of his time, and to have improved himself, while he fully satisfied his master, who at his death, in 1441, left him a legacy of twenty marks. At the expiration of his apprenticeship he became a citizen of London and freeman of the Company of Mercers. We know nothing of his doing at this period, but it is evident that he had gained by his conduct the goodwill of his townsmen and the members of his guild.

For some reason or other, which can only be guessed at, in 1441, or thereabouts, Caxton quitted England, and betook himself to the Low Countries, where he remained, according to his own account, for thirty years, "for the most part in the countries of Brabant, Flanders, Holland and Zealand." It is vain to inquire what were his occupations during his first twenty years in the Netherlands ; that they were in some way connected with commerce and the interests of the Mercers' Guild there is reason to suppose ; but even that is only a conjecture, and nothing certain in regard to it is known. So there is a blank for us in those twenty years of Caxton's life—years which were of portentous interest to Englishmen, seeing that they embraced the rebellion of Jack Cade, and the whole of the sanguinary Wars of the Roses. It is clear, however, though residing abroad, the reputation of Caxton stood high at home, for in 1464, Edward IV. issued a writ appointing William Caxton and Richard Whitehill his special ambassadors and deputies to his cousin the Duke of Burgundy, Philip the Good. Caxton had now to attend the

court at Bruges, and there, in the "House of the English," he is said to have resided for some years. It would appear



THE HOUSE IN WHICH CAXTON LIVED AT BRUGES, 1468.

that here his duties were not very onerous, and that he had much spare time on his hands; so, detesting laziness, he set about translating a French book written by Raoul le Fevre, an ecclesiastic with whom he had probably come in contact at court. Duke Philip died in 1467, and was succeeded by his son Charles, afterwards surnamed "the Rash." Within a year of his ascension Charles married Margaret, the sister of the King of England, an event propitious to Caxton, who soon joined the establishment of the new Duchess of Burgundy, entering her service at a "yearly fee." It is evident that he was favoured by the duchess, who was probably prepossessed by his simple, straightforward, frank, and manly character. One day, while conversing with her on various matters, he happened to mention that he had begun a translation of Raoul le Fevre's "Histoires de Troyes," but that he had laid it aside, not being able to accomplish it to his satisfaction. Margaret desired to see the manuscript, and having read it, commanded him to proceed with

his undertaking, making at the same time some corrections, and giving him hints for the improvement of his style.

It is most interesting to trace the birth and history of this book, in some respects the most notable of all books, seeing that it is the first book that ever was printed in the the English language, and that both author and printer was England's first printer, William Caxton. Eager to carry out the commands of his honoured mistress, Caxton immediately resumed the work of translation ; but he had not now so much spare time on his hand, having the duties of English consul to perform, as well as various functions connected with his service at court. When the court moved to Ghent in 1469, he accompanied it, and made some further progress in the translation during his stay in that city ; but the whole of the work was not finished until the year 1471—the third book, or latter portion of it, being done at Cologne, whither Caxton had removed to escape the turmoil attendant on the war which had then lately broken out between Louis XI. and the Duke of Burgundy. In the epilogue to the second book, we read, that the translation was begun at Bruges in 1469, was continued at Ghent in 1470, and finished at Cologne in 1471 ; where, also, in the same year he began and finished the third book, which completes the work. Doubtless, while writing his book, he made up his mind to avail himself of the art of printing, and thus perpetuate his labours by the multiplication of copies ; and, further, he had resolved to print it himself, looking forward, we may well suppose, to the day when he should carry the printer's art to his native country. There was then residing at Bruges, and exercising the printer's craft, the Frenchman, Colard Mansion, a name destined to become famous among bibliopoles. To him, it is affirmed, Caxton applied for instruction in the art, and, backed, as he must have been, by court influence, he probably experienced no great difficulty in obtaining what he asked. Be that as it may, it is certain that the English

translation of the "Histories de Troye," was printed by Caxton at Bruges in 1471, the same year in which the manuscript was completed. Considerable activity must have been



OLD PRINTING-PRESS. 1623.

exercised, looking to the then state of the art, to get so large a work (nearly 700 pages) through the press in the space of little over three months. The title of this memorable book, which marks an epoch in history, occupies a whole page, is printed in red ink, and runs as follows :—" Here begynneth

the volume intituled and named the Recuyell of the Historyes of Troye, composed and drawn out of diuerce books of latyn into frenshe by the right venerable persone and worshipful man Raoul le Ffevre, preest and chapelayn unto the right noble, glorious and mighty prince *in his tyme* Philip, duc of Bourgoyne, of Braband, etc., in the yere of the incarnation of our Lord God a thousand foure honderd sixty



CAXTON'S HOUSE IN WESTMINSTER

and foure, and translated and drawn out of frensshe into englisse by William Caxton, mercer of the cyte of London, at the commandment of the right hie mighty and vertuous prynesse hys redoubted lady Margarate, by the grace of God, duchesse of Bourgoyne, of Lotryk, of Braband, etc.

whych sayd translacion and werke was begonne in Brugis, in the countee of Fflaundes, the first day of March the yere of the incarnation of our sayd Lord God a thousand foure hondred sixty and eyghte, and ended and fynished in the holy cyte of Colen, the XIX day of septembre the yere of our sayd Lord God a thousand four hundred sixty and enleven."

There are but few copies of the "Recuyell of the Historyes of Troye," now in existence, and those, with the single exception of some odd leaves in the French National Library, are all in England. One fine copy, containing an autograph of the queen of Edward IV, and supposed to have been presented to her by Caxton himself, was sold in the year 1812 for a thousand guineas. Caxton's own account of this, his first production, is given as an epilogue to the third book, and is charmingly characteristic of the man. "Thus ende I this boke," he says, "whyche I have translated after myn auctor as nyghe as God hath gyven me connyng, to whom be gyven the laud and preysing. And for as moche as in the wryting of the same my penne is worn, myn hande very and not stedfast, myn eyen dimed with overmoche lokying on the whyt paper, and my corage not so prone and redy to laboure as hit hath been, and that age crepeth on me dayly and feebleth all the bodye, and also because I have promysed to dyverce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book; therefore I have practysed and lerned at my grete charge and dispense to ordeyne this sayd book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben, to thende that every man may have hem attones, for all the books of his story, named the Recule of the Historyes of Troye, thus enprynted as ye here see, were begonne in oon day, and also fynshid in oon day." Caxton does not mean to say here that all the books were begun and finished in one and

the same day, as some simple persons have imagined, but that all the several copies of the book (some three hundred, probably,) were begun on one day and finished on the other day, so that when one copy was completed all were completed. We know that at this date he was only in his sixtieth year, and it seems rather odd that he should complain pathetically of age and feebleness when he was just beginning the career that was to ensure him a perennial reputation, and had nearly twenty years of arduous and prosperous labours before him; but the fact is, in uttering such plaintive murmurs he was but following the fashion of the times, and of times long anterior.

Once successful as a printer, it was impossible for Caxton to do otherwise than devote himself to the art. With the countenance, and, as we may fairly infer, with the assistance of the Duchess of Burgundy, he made use of his materials (or her materials) in printing other books then in demand. One of his first speculations, if not the very first, was the "Game of Chess," which, like the "Historyes of Troye," was a translation of his own from the French, and which he states was "fynysshed the last day of Marche the yer of our Lord God a thousand four hundred and lxxiiij." This is at present the rarest of his books, and the only copies of it in existence are in England. The "Game of Chess," was followed by various other works, though what were the titles of them we do not care to specify, seeing there has been so much disagreement (and no little squabbling) on the question, which most of the biographers seem to have settled entirely to their own satisfaction, if not to that of any one besides. Enough that Caxton carried on the business of a printer in the Low Countries for several years, and that, during a part of the time, at least, he sold in the city of Bruges the production of his press.

The date of Caxton's return to England, furnished with types and the numerous materials that were necessary for

establishing himself as a printer in London, cannot be exactly determined. He probably arrived there some time in 1476; but he must have had a great deal to do, and no trifling difficulties to encounter, before he was in a condition to set to work. There were no workmen in England to whom he could look for efficient aid—none, at any rate, sufficiently skilled to cast the metal types, or who could make a press fit for working. All his materials, therefore, he had to bring with him, and we may be sure that he brought over also a sufficient staff of experienced workmen, both compositors and pressmen, for he would have found it quite impossible to train the English artisans of that day, not one in fifty of whom could read or write, to the work he was engaged in. The type he used in England was made, it would appear, in Germany, and it differs materially in character from that of his books printed abroad. Of his presses we can form some adequate idea from the rude engravings of them which have come down to us. They very much resembled the clothes-presses of a later day, and we learn from the recorded experience of a man who endeavoured in vain to set up a printing-house in England, that, in his case at least, they were mere modifications of the Continental wine presses. The press of Caxton is tolerably represented in our engraving, and must have been but a rude machine, requiring to be worked with care and deliberation. It was not until long after Caxton's time that the Dutchman Blaew improved the press so far as to allow of its being worked at the rate of two or three hundred copies an hour. It is likely that fifty or sixty copies an hour was as much as could be done with the original press.

The first care of Caxton in coming to England, was to find safe harbourage for himself and his undertaking. He must have been well aware of the dislike of English workmen for foreigners, and must have felt that his design would be completely frustrated if his Flemish operatives were once brought

into hostile collision with the London roughs. This was the motive, we imagine, that led him to apply for quarters in Westminster Abbey, where, whatever else might happen, he would be sure from disturbance by a mob. His application to Abbot Esteney was in all likelihood backed by recommendations which would ensure him favourable consideration. At any rate, his request was complied with, and he was allowed the accommodation he wanted—if not in the abbey itself, yet in its immediate proximity. Dean Stanley reminds us that the expression, "Westminster Abbey," was at that time a much more extensive expression than it is now, and meant not merely the church, but the whole precincts, which embraced a large circumference round the sacred edifice. It was probably in the Almonry that Caxton set up his press, in a house which stood over against Saint Ann's Chapel, in which chapel it is supposed certain printing materials were stored, while it served as an occasional meeting-place for the workmen. Caxton's house, like other business houses at the time, bore a sign by way of distinguishing mark.

It is now generally admitted that the first book printed by Caxton in England was a production of Lord Rivers, one of the printer's earliest patrons, entitled "The Dictes and notable wyse Sayings of the Phylosophers," which bears the date of 1477, and thus settles, as near as it can now be settled, the much-debated question of the time of his establishment as a printer in England.

In the preparation of this work Caxton is said to have assisted his noble patron by translating a certain portion of it and revising the whole. A copy of the work was presented to King Edward IV., and there is in the Archbishop's library at Lambeth a manuscript copy in French, richly illuminated, one of the illuminations representing the presentation, from which picture our engraving is taken, where the man kneeling by the side of the earl is held to be the printer of the book. For fifteen years after the above date Caxton



LORD RIVERS PRESENTING HIS BOOK, "DICTES AND NOTABLE SAYINGS OF PHYLOSOPHERS"

continued his typographical labours, which consisted in good part of the publication of translations of French books made by himself. Among the earliest, however, were two other books by the unfortunate Lord Rivers, "The Moral Proverbs of Christine de Pisa," and the book named "Cordial." The luckless lord was but thirty-six when he wrote the last named work, and three years after he was foully put to death by Richard III, on a false charge of treason.

We cannot enter into details with regard to the numerous publications which issued from Caxton's press during the remainder of his life. They could hardly have fallen much short of a hundred in number; but it is impossible to say how many they really were, or what was the exact order of their appearance. We must limit ourselves to noticing some of the most remarkable. In 1480 appeared "The Chronicles of England," a narrative of events from the fabulous period

before the Romans down to the time of Edward IV. In the same year appeared "The Description of Britain," telling of the extent of the island, its towns, cities, marvels, etc. The following may serve as a specimen of the style of this then very useful book: "At Stonching besides Salisbury there be greate stones and wondrous huge; and be reared on high, as it were gates set upon other gates; nevertheless it is not known clearly nor appreceived how and wherefore they be so areared and so wonderful hanged." Then, by way of helping his countrymen to a knowledge of other countries, he published, in 1482, "The Polychronicon," the author of which was a monk of Chester, and which was done into English about the time of Edward III., by John de Trevisa, Caxton modernizing the English that it might be better understood. "The Image of the Mirror of the World," was one of his own translations from the French, in which there is an account of the seven liberal arts—how nature worketh, and how the earth holdeth him right in the middle of the world—with an account, in conclusion, of the celestial paradise; the work is further adorned with cuts, "without which," he says, "it may not be lightly understood." One of the most popular of the translations was "The History of Reynard the Fox," which was composed in the twelfth century by some unknown genius, and is popular to the present hour. "The Subtil History and Fables of Esop," another of Caxton's translations, appeared in 1483; at the end of the fables the translator appends a story of his own, admirable for its humour and simplicity, as well as for its doctrinal value, but too lengthy for insertion here. Perhaps the most remarkable of Caxton's books was "The Golden Legend," printed in double columns, and containing between four and five hundred pages largely illustrated with woodcuts, a work which prudent as he was, he was only induced to undertake on being guaranteed the sale of a reasonable number of copies, and a yearly dole of venison in addition.

Before this elaborate work appeared, as we learn from the prologue, he had printed a translation of "Ovid's Metamorphoses," of which there is now no copy known to exist. Other works of a classical kind were "The Book of Tully on Old Age," and "Tullis, his Book of Friendship," with which may be mentioned "The Book of Eneydos," a sort of historical narrative founded on the epic of Virgil. The book "Cathon," seems to have been a favourite of Caxton's "for in my judgment," he says, "it is best book for to be taught to young children in schools, and also to people of every age it is full convenient if it be well understanden." Being a great admirer of Chaucer, Caxton printed "The Canterbury Tales," and on finding afterwards that the copy which he had used was incorrect, he procured with no small trouble, a correct copy, and printed the whole over again. After the publication of the poems of Chaucer came "The Confessio Amantis," of Gower, a contemporary of Chaucer, who is now much less known to English readers. These books, having never been in print before, must have required careful collation and preparation, and probably cost as much pains, or more, than he bestowed on a translation of his own.

It has been objected to Caxton by many that he printed so few religious books; and Gibbon, the historian, taunts him with complying with the vicious tastes of his readers, gratifying the nobles with treatises on heraldry, hawking, and the game of chess, and amusing the popular credulity with romances of famous knights and legends of more fabulous saints. The objection is not well founded, for, in fact Caxton did print a number of religious books, and probably quite as many as he could dispose of. The very limited catalogue of his works in the British Museum contains the titles of some dozen or more books of a moral or religious kind; and we are justified in believing, from the general tenour of his life, that he went as far in this direction as he prudently could. One of his biographers, the

Rev. Mr. Lewis, says of him, " He expressed a great sense of religion, and wrote like one that lived in the fear of God, and was very desirous of promoting his honour and glory ;" and it is impossible to read Caxton's repeated expressions of his own mind and feeling without endorsing this opinion of his biographer. We see the frank-hearted, always free-speaking man constantly, whenever he had any project in hand, committing the undertaking to the Divine guidance—often putting up a simple prayer that he may be enabled to bring the work to a good end, " to the honour and glory of Almighty God." It is quite true that he did print a considerable number of books of the chivalrous, heroic, and romantic kind, and he shows, moreover, by the selection he made, and by his remarks concerning them, that he had a genuine taste, a true Englishman's liking, for feats of chivalry and dauntless daring, as well as for the details of courtly splendour and luxurious display ; and we only say that, for our part, we like him none the worse for that. In judging him, however, we are bound to take into consideration the facts of his position. He was in favour with many of the frequenters of the court ; they were his first patrons and his best, and the constant encouragers of his unwearied industry, and he naturally consulted their taste and wishes, and supplied them with such books as they would approve and pay for ; if he had not done so he would certainly have forfeited their favour, and perhaps have lapsed into poverty. How was it, many have asked, that Caxton, the first English printer, did not print the Bible ? The question is a pertinent one, seeing that England was then without the Bible, and that on the Continent the printing of the Bible had been going on from the first discovery of the art, and had produced most important results. The answer, however, is not far to seek. The Bible at that particular period could not be safely printed by any one in England. Caxton knew the feeling of the priesthood on this subject quite well. Before he left

England—while he was a mercer in the City—he had seen, or he might have seen, Lollards and Wickliffites burned at the stake in smithfield, and noble ladies doing penance in white sheets, for offences ecclesiastical. He knew that the promulgation of Wickliffe's Bible was prohibited by law ; and though there were other manuscripts of the Scriptures in being, it was impossible for him or any one else to be certain that these were not made up in part from Wickliffe's version ; so that to print any one of them was to run the risk of a prosecution that might lead to imprisonment, if not to death.

One of the last works upon which Caxton was engaged was entitled " The Art and Craft to know well how to die," the translation of which from the French he finished on the 14th of June, 1490. The book begins abruptly, plunging at once into the very marrow of the subject : " When it is so," says the writer, " that what a man maketh or doeth it is made to come to some end, and if the thing be good and well made it must needs come to some good end ; then by better and greater reason every man ought to intend in such wise to live in this world, in keeping the commandments of God, that he may come to a good end. And then out of this world full of wretchedness and tribulations, he may go to heaven unto God and his saints, unto joy perdurable." At this time the persevering old printer, who had printed some 18,000 pages, of which he had himself written several thousands, was verging towards fourscore, and in this year he buried a relative, Maude Caxton, whom it has been conjectured was his wife. At the close of the following year he had fulfilled the work allotted him to do, and was peacefully gathered to his rest. This date of Caxton's death, says Mr. Blades, is confirmed by a manuscript quoted by Ames : " There is wrote down in a very old hand in a *Fructus Temporum* of my friend Mr. Bellard of Cambden in Gloucestershire, ' Of your charitee pray for the soul of Mayster



1493

W X C
waken (de) worde.

Wyllyam Caxton, that in hys time was a man of moche ornate and moche renowned wysdome and connyng and decessed ful chrystenly, the yere of our Lord mcccclxxxvj. Moder of Merci shyld hym fro thorribul fynd, and bryng hym to lyff eternall that never hath ynd." In the churchwardens' account of the parish of St. Margaret, Westminster, for the year 1492, there is the following entry:—

" Item ; atte bureyng of William
 Caxton for iiij torches . . . vjs viiid
 Item ; for the belle of same bu-
 reyng vjd."

It is recorded of him, too, that he caused a large epitaph to be written in the honour of Chaucer—a poet whom he praised above all English authors, because he wrote no void words, but all his matter was full of meaning. The epitaph was inscribed on a tablet and hung on a pillar near the poet's grave in Westminster Abbey. In that same resting place we might expect to find the monument of the printer. He lies, however, not far off. The busy days of his life were spent under its roof, and he was buried in the neighbouring church of St. Margarets.

Our portrait of Caxton is reproduced from Johnson's "Typographia," published in 1824, and although its authenticity has been questioned, it has been generally accepted as his "vera effigies." Through the kindness of Dr. Scadding of Toronto, we are able to add as an insert, an advertisement, which is characteristic of Caxton. It is remarkable that the name of the first paper-maker in England is handed down to us; Caxton died before the perfecting of this invention, although his immediate successor, Wynkyn de Worde used such paper. We conclude with some

lines which Charles Knight puts into the mouth of Wynkyn de Worde :—

“ For in this world to reckon every thing
Pleasure to man, there is none comparable
As is to read and understanding
In books of wisdom—they ben so delectable,
Which sound to virtue, and ben profitable ;
And all that live such virtue ben full glad
Books to renew, and cause them to be made.

And also of your charity call to remembrance
The soul of WILLIAM CAXTON, first printer of this book,
In Latin, at Cologne, himself to advance,
That every well-disposed man may therein look ;
And JOHN TATE the younger joy mote (may) be brook,
Which hath late in England made this paper thin,
That now in our English this book is printed in.”

EDITORIAL.

IN consequence of its great importance, we have increased the present number by 12 pages and have devoted it entirely to the Caxton celebration, having held over several articles on numismatic and other subjects until our next number, in which we shall also give a finely executed portrait of Maisonneuve, the founder of the City of Montreal.

—The members of the *Numismatic and Antiquarian Society*, held their first meeting after the summer recess, on the evening of Tuesday, 18th September, which was of more than usual interest, as some extremely rare objects were exhibited, amongst the donations to the Society's collection were some official documents on vellum, signed by Catherine de Medicis, Philippe Egalite, Duc D'Orleans and Napoleon I., from Mr. T. D. King ; some seals and documents by Mr. Metayer Masselin ; a satirical Medal, (J. S. Tilden,) by Mr. Isaac F. Wood of New York, a copy of Dante, (vellum

bound,) published at Venice in 1659, by Mr. H. Laggatt, etc., etc. Amongst the exhibits was one of unprecedented interest by the Secretary, Mr. Gerald E. Hart, who has recently been fortunate enough to obtain the rarest of all the "Bout de Lisle" Tokens, thus completing his set of 12, this set is the only complete one known, Mr. Hart also exhibited a very beautiful proof of the rarest of these tokens, unclipped, also those *rara aves*, the Dummer-Powell Marriage Medal, and the extremely rare Owen's Ropery Token, also a Lauzon Ferry Ticket, (in copper,) and a McDermott, St. John, N. B. Token, in fine condition.

 ERRATA.

Page 55,—9th line : for "Perma," read "Penna." Page 56,—34th line : for "Gebhard," read "Gehrrard." Page 57,—33rd line : for "engendered by the," read "which engendered." Page 58,—18th line : for "along with," read "unlike." Page 58,—19th line : "his age," read "his name." Page 58,—32nd line : for "not easily learned," read "more easily learnt." Page 58,—34th line : for "of a long genius," read "of their genius." Page 60,—20th line : after "Dutch," add "discoveries." Page 60,—33rd line : for "DelBray," read "DelBry." Page 63,—4th line : for "of what subject, or rather of what study they treated," read "of what love, or rather of what worship they had been the objects." Page 72,—33rd line : for "Dirinorum," read "Divinorum." Page 72,—31st line : for "Grantiani," read "Gratiani." Page 80,—11th line : for "1556," read "1611."

