

THE GROLIER CLUB.



THE GROLIER ARMS.

ONCE upon a time M. Francisque Sarcey, wishing to express his abhorrent contempt for a poor play, doubted whether it would please even the inhabitants of Carpentras or of New York. I think we New Yorkers may fairly protest against this likening of our fellow-citizens to the dwellers in the Bœotia of France, even though we do not dare to call our city the Athens of America. In the noisy and futile discussion as to the future literary capital of these United States, one agreement was clear above the din, that this country had not as yet such a focus of intellectual, political, and material activity as London was in the days of Queen Elizabeth; and to the want of one such here Mr. Lowell attributes much of the "backwardness and provincialism of our own literature." Although there is, fortunately, a centrifugal tendency in our system of politics and education, aiding in the starting of little literary centers here and there throughout the land, it is clear also, I think, that there is quite as strong a centripetal tendency towards the concentration of a large portion of the intellectual, material, and political activity of the United States here in the city of New York. And it will be well for us if the intellectual activities are not pushed aside and thrust under by the overmastering stress of material or political activities.

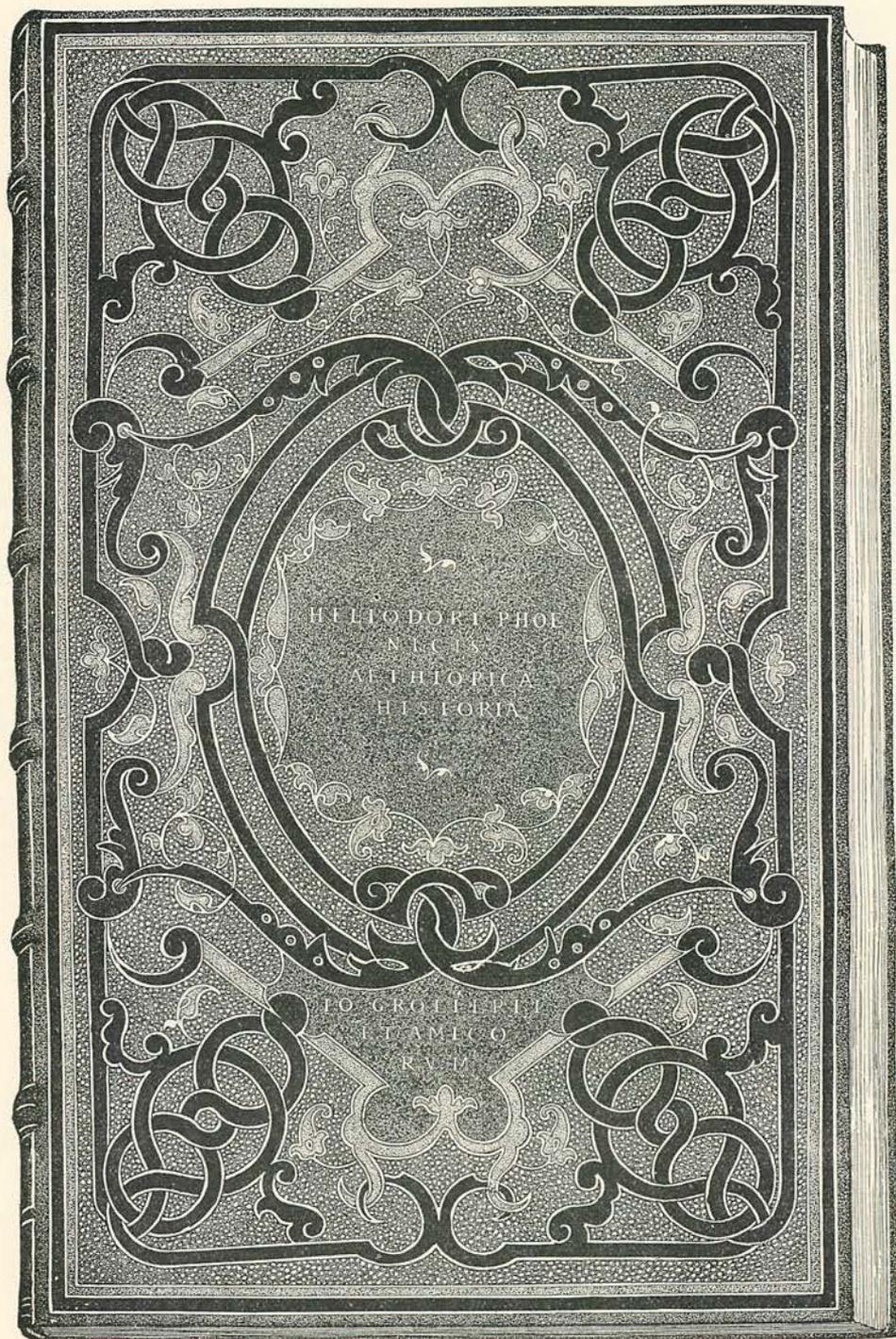
The fact that most of the leading American publishing houses are in New York may bear witness chiefly perhaps to the material activity of the city; but the fact that most of the best magazines and reviews (weekly and monthly) issue hence, and that most of the exhibitions and sales of pictures are held here, goes to show that the intellectual movement is not sluggish. This movement is strengthened and sustained by many clubs and associations of all sorts and

for all purposes, made up of little knots of men interested in one or another manifestation of literature or art. I need not refer to the Authors Club, housed, oddly enough, over the Fencers Club, and having so many members in common with it that the fighting editor is no myth and the quarrels of authors under this roof are briefer and more pointed and less acrimonious than those recorded by Disraeli. I need do no more than note the disputatious Nineteenth Century Club; the venerable Century and the revived University Clubs; the Tile Club; the kindred Salmagundi and Kit-Cat Clubs; the old Greek Club and the new Library Club; the Architectural League and the Fellowcraft Club; the Aldine Club of the men who make books, now established in Lafayette Place; and the Players (the Garrick Club of New York), with its beautiful home in Gramercy Park and its fine gallery of histrionic portraits, both presented by Mr. Edwin Booth. A rare wealth of material will lie ready to the hand of the Dr. Francis of the twentieth century who may write about old New York clubs; but I doubt if he shall find anywhere in his catalogue a more interesting association than the Grolier.

The Grolier Club is a gathering of those who love books for their external beauty—for the choice quality of the paper, for the graceful firmness of the type, for the even



GROLIER CLUB BOOK PLATE.



"HISTORY OF ETHIOPIA," BASLE, 1552. FOLIO, $7\frac{3}{4} \times 12\frac{3}{4}$ INCHES; BROWN CALF. (FROM LIBRI, DOUBLE, AND TECHENER COLLECTIONS. OWNED BY MR. ROBERT HOE.)



Thursday Evening

A CARD OF INVITATION FOR WHIST.

clearness of the press-work, for the harmonious elegance of the illustrations, and for the decorative skill bestowed on the binding. Its constitution declares that "its object shall be the literary study and promotion of the arts pertaining to the production of books." That is to say, the Grolier Club is interested in books not as literature but as works of art. It is with the art and mystery of

the book-maker, the printer, the engraver, and the binder, and not with the secrets of authorship, that the members of the Grolier Club concern themselves, although many of them are scholars and students of literature. They are true book-lovers, and not mere book-hoarders; they are bibliophiles, not bibliomaniacs; they love a book for its intrinsic beauty, not for its accidental rarity; they cherish a volume because of its charming vignettes or its vigorous press-work, not because it belongs to "the good edition—the one with the two misprints":

Ah, je la tiens ! — Que je suis aise !
C'est bien la bonne édition
Car voilà, pages quinze et seize,
Les deux fautes d'impression
Qui ne sont point dans la mauvaise.¹

The Grolier Club is named after Jean Grolier de Servier, Viscount d'Aguius, Treasurer-General of France, who was not, as many imagine, a bookbinder by trade, but a book-lover choosing the best impressions of the best editions of the best books and having them bound by the best binders under his own supervision. Grolier was one of the earliest of the great bibliophiles of France. The French have always been first in their affection for choice tomes, and they have been foremost also in the skill and the taste of their book-making. Mr. Lang, in his delightfully easy and learned treatise on "The Library," has quoted Dante's reference to "the art that is called illuminating in Paris":

L'onor di quell' arte
Ch' allumare è chiamata in Parisi.

In the century and a half which elapsed between Dante's death and Grolier's birth printing had been invented, and the art which

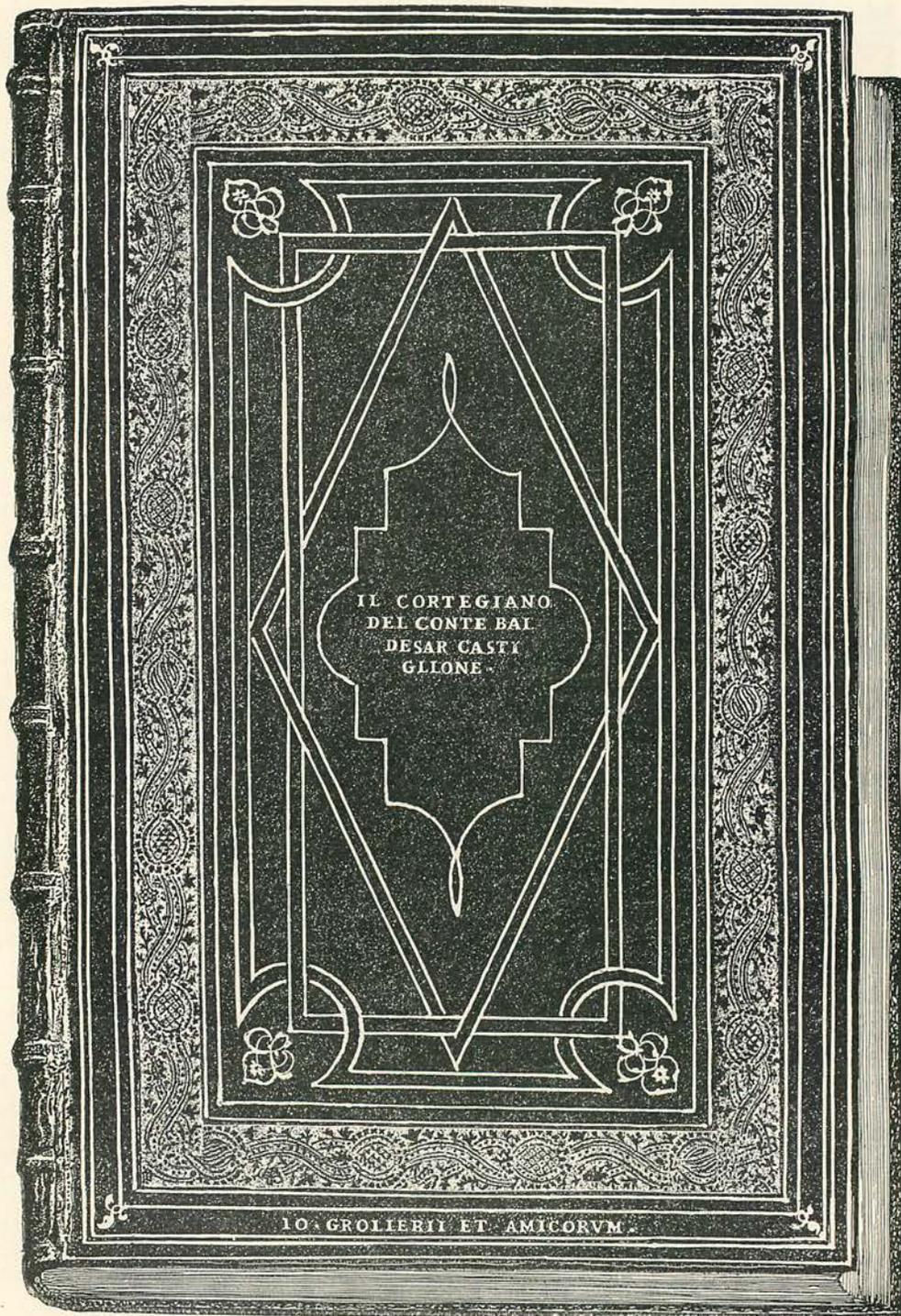
¹ This epigram, by Pons de Verdun, is quoted here from M. Octave Uzanne's lively and amusing "Nos Amis les Livres" (Paris, 1886).

is called illuminating had begun to be neglected, but without impairing the supremacy of Paris. Grolier was of Italian origin and he served for years in Italy, at Milan first and then at Rome. In 1534 he had been appointed French ambassador to Clement VII., and it was then that he began to collect books. After his return to his own country he held several high offices, and he was Treasurer-General of France when he died in 1565 at the age of eighty-six. His library remained intact until 1675, when it was sold and scattered. The researches of M. Le Roux de Lincy, Grolier's biographer, enable us to declare that it was the library, not of a collector of literary varieties, but of a scholar who wished to have at hand the best books of his time. Apparently there were on Grolier's shelves few or none of the books which, in M. Alphonse Daudet's sharp phrase, are "intended for external use only." Unlike many modern collectors, Grolier read the treasures he had garnered; and their contents were worthy of the artistic casing he gave them. He was the comrade of the chief scholars of his time. Erasmus praised him; and Aldus Manutius, the great printer, dedicated a book to him. A friend of authors, editors, and publisher-printers, Grolier was not like the man scornfully referred to in Dr. Burton's "Book Hunter" as knowing nothing at all about books—unless, it might be, their insides. Grolier knew the insides of his books; perhaps he knew them inside out, but he knew the outsides also; and it is by the outsides of his books that he is now best remembered. He was wary in his picking of copies, and he had a provision of fine paper whereon a special impression was made for him alone where the common edition did not satisfy his fastidiousness. These chosen sheets were then clad in leather suits by the best binders of the day, who decorated them with designs full of the delightful freedom of the richest period of the Franco-Italian renaissance.

It is small wonder that a library called into being with such exceeding care and so adorned by the cunning of the most adroit workmen should have high repute, and that when it was dispersed, a hundred years and more after Grolier's death, the separate books were eagerly purchased at what in those days seemed full prices. But in the two centuries since the sale the value of these volumes has been rapidly rising, until a single tome has been sold by auction for

Io. Grolierij Lugdunēn
et amicorum .

AUTOGRAPH OF GROLIER FROM CAPELLA'S "ANTHROPOLOGY."
(OWNED BY MR. SAMUEL P. AVERY.)

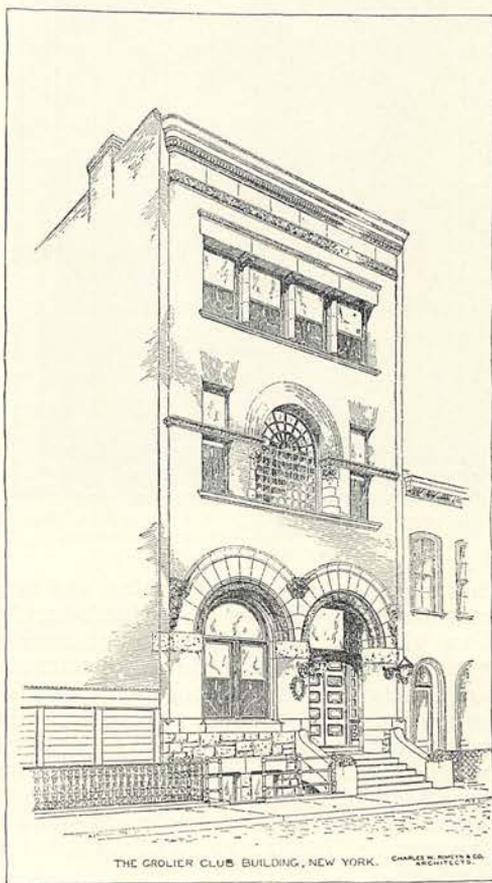


"IL LIBRO DEL CORTEGIANO," VENICE, 1528. FOLIO, $12\frac{3}{4} \times 8\frac{5}{8}$ INCHES; BROWN MOROCCO. (FROM LIBRI COLLECTION. OWNED BY MR. BRAYTON IVES.)

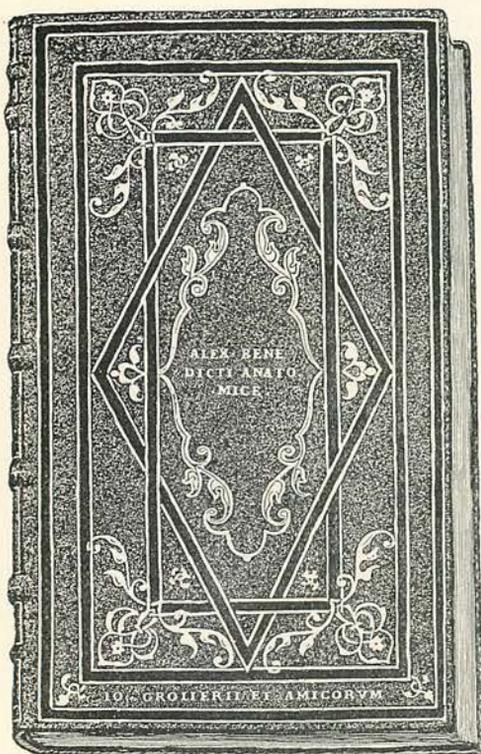
nearly six thousand dollars—this is the noble copy of Heliodorus owned by Mr. Hoe and reproduced herewith. In Paris the National Library, and in London the British Museum, are fortunate in the possession of books bearing Grolier's philanthropic motto; and in New York others may be seen in the library of Columbia College and in the Astor Library. Of a few which are owned by members of the Grolier Club engravings are here given; and these plates will show far better than any wandering words of mine the characteristics of the famous Grolier bindings. But although these reproductions reveal the grace and the delicacy of the design, they cannot revive the noble richness of the gildings nor the artful contrast of the colors.

THE origin of the Grolier Club of New York is recorded in the first volume of its transactions. A little gathering of men interested in the arts "entering into the production of books" was held at the house of Mr. Robert Hoe, Jr., in January, 1884. They determined to organize a club, and to that end they appointed committees to present a name and to prepare a constitution. Early in February the members adopted a constitution which declares that the founders of the club are William L. Andrews, Theodore L. De Vinne, Alexander W. Drake, Albert Gallup, Robert Hoe, Jr., Brayton Ives, S. W. Marvin, Edward S. Mead, and Arthur B. Turnure; and then they elected Mr. Hoe, President, and Mr. Brayton Ives, Vice-President. A club device, including the arms of Grolier, was provided a fortnight later. Then the club, having a name, chose a local habitation at No. 64 Madison Avenue, where the council first met about the middle of April—less than three brief months after the first conference. Here, in rooms simply and most tastefully decorated and furnished, the Grolier Club has made its home ever since; here it has taken root and flourished and brought forth fruit; here its members have listened to a series of lectures as instructive as they were interesting; and here they have held separate exhibitions of etchings, of manuscripts, of original designs for book illustration, of bindings, and of early printed books. The President is now Mr. William L. Andrews, and Mr. De Vinne is the Vice-President; and the club is about to move into a house of its own, No. 29 East 32d street, where it will have more ample accommodation for its many new members. The architect, Mr. Charles W. Romeyn, has considered the special needs of an association of this sort: that he has succeeded in giving the club-house a dignified and characteristic physiognomy of its own, the accompanying sketch will show plainly enough.

Of the founders of the club, some were merely book-lovers from taste and some were book-makers by trade—printers and publishers; and thus the club began with a novel and fertile alliance of the dilettante and the professional, an alliance likely to be of lasting benefit to both. The object of the club was in reality twofold—to bring together those interested in the arts of book-making, that there



might be a stimulating interchange of suggestions and experiences; and also to further these arts in the United States. Although there are an increasing few in America who know a beautiful book when they see it, there are also, alas! not a few who dwell in outer darkness, and in whose eyes the simple typographic beauty of the American edition of Mr. Lowell's "Democracy," or of the English edition of Mr. Lang's "Letters to Dead Authors," is no better than the ill-made tawdriness of the American edition of Mr. Locker's "Lyra Elegantiarum"—a most feeble attempt at bespangled splendor. There are not a few, I fear me greatly, who know not the proper proportions of a printed page, and who do not exact



"BENEDETTI'S ANATOMY," 1537. OCTAVO, $4 \times 6\frac{3}{4}$ INCHES:
BROWN CALF. (FROM SAUVAGE COLLECTION.
OWNED BY MR. SAMUEL P. AVERY.)

that the cruel knife of the reckless and mercenary binder shall never shear a hair's-breadth from width or height; who do not consider whether the fair white space of the outer and lower margins shall be precisely twice as full as the inner and upper margins; and who take no care that the width of the page of type shall be strictly one-half of the length of the diagonal of the page. There are not a few to whom these niceties are unknown—not a few in these United States and not a few in England.

So far as I know, the Grolier Club is the first society founded to unite book-lovers and book-makers and to gratify the needs and wishes of both classes of its members by collecting and exhibiting the best works of the great artists of the past and by producing new books which may serve as types of the best that modern skill and taste may do. This double function of the Grolier Club I do not find in any other organization either in America or in Europe. Neither in England nor in France is there any society exactly equivalent to this New York club. In London, the Burlington Fine Arts Club was formed "to bring together amateurs, collectors, and others interested in art; to afford ready means for consultation between persons of special knowledge and

experience in matters relating to the fine arts; and to provide accommodation for showing and comparing rare works in the possession of the members and their friends"; and during the past twenty years it has held nearly forty special exhibitions of works of art, and perhaps ten of these special exhibitions have been akin in subject to those held at the rooms of the Grolier Club. But the Burlington Fine Arts Club extends its interest over all the fine arts, and it is as likely to gather and display bronzes or ivories, porcelains or paintings, as it is to show wood-cuts, etchings, or illuminated manuscripts; while the Grolier Club confines its attention solely to the arts pertaining to the production of books.

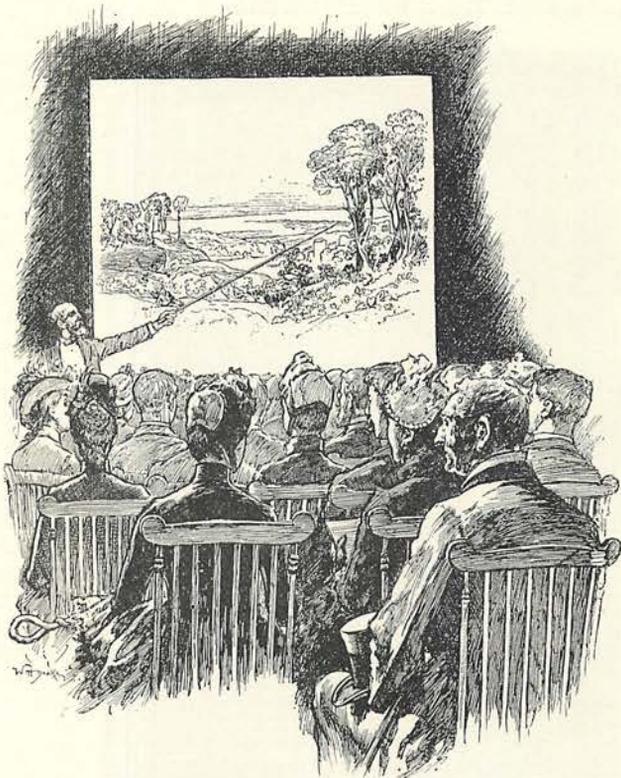
In Paris the Société des Amis des Livres declares that its aim is "to publish books, with or without illustration, which, by their typographic execution, or by their artistic selection, shall be an encouragement to the painters and to the engravers as well as a motive of emulation to the French printers," and also, "to create a friendly feeling among all bibliophiles by means of frequent reunions." The Society of the Friends of Books is limited to a membership of fifty with an addition of twenty-five corresponding members non-resident in Paris. Ladies are eligible for membership, and the first name on the list in alphabetical order is that of Madame Adam. Among the other members are the Duke d'Aumale, M. Henri Beraldi, M. Henri Houssaye, M. Auguste Laugel, M. Eugène Paillet, Baron Roger Portalis, and M. Octave Uzanne. The sumptuous tomes prepared with loving care and untiring toil by the Society of the Friends of Books are known to all bibliophiles through the world as examples of the highest endeavor of the art of book-making in France to-day.

The Burlington Fine Arts Club does not publish books, and only a few of its valuable exhibitions are devoted to the arts pertaining to the making of books. The Société des Amis des Livres publishes books and holds no exhibitions. The Grolier Club unites the three qualities to be found in differing degrees in one or the other of these European clubs: it has frequent meetings at which its members may talk shop and free their souls; it gives exhibitions; and it prints books. (I open a parenthesis here to note that there is an unpretending little Book Fellows' Club here in New York which prints a tiny tome now and again; and to record that there is a dining club in London called the Sette di Odde Volumes, for whom a few pretty books—mostly of a personal interest and of varying value—have already been printed. But neither of these can fairly be called a rival of the Grolier Club.)

I am forced to consider the meetings of the Grolier Club before discussing the books it has published, because certain of its publications have had a previous existence as lectures delivered before the members. During the winter of 1884-85, the first whole season that the club was in full possession of its rooms, Mr. Theodore L. De Vinne lectured on "Historic Printing-Types," Mr. Hoe on "Bookbinding Artistically Considered," and Mr. William Matthews on "Practical Book-binding." In 1885-86 Professor Chandler lectured on "Photo-Mechanical Processes," Mr. Elbridge Kingsley on "Modern Wood-Engraving," and Professor Knapp on "Thierry Martens and the early Spanish Press." In 1886-87 Mr. W. J. Linton spoke on the "Wood-Engravers of the XVth and XVIth Centuries," Professor R. R. Rice on "The Etchings of Storm van 's Gravesande," Mr. Brayton Ives on "Early Printed Books," and Mr. Heromich Shugio on "Oriental Books." In 1887-88 Professor West discussed the "Philobiblon," Professor R. Sturgis "Turner's 'Liber Studiorum,'" and Mr. W. Lewis Fraser considered "Nearly Two Hundred Years of Book-illustrating in America." In 1888-89 Mr. George Hannah lectured on "Early Printed Books Relating to America," and Mr. H. Mansfield on "The Etched Work of Alphonse Legros."

The first publication was aptly chosen; it was a reprint of "A Decree of Starre-Chamber, concerning printing, made the eleventh day of July last past. 1637." By declaring it unlawful, without special authorization, to make, buy, or keep types or presses, or to practice the trade of a printer, publisher, or bookseller, the men who were misruling England sought to render printing too full of risk to be profitable, and they hoped thus to prevent the expression of the discontent with which the people were boiling. As it is neatly put in Mr. De Vinne's vigorous and lucid preface to this reprint: "Annoyed by a little hissing of steam, they closed all the valves and outlets, but did not draw or deaden the fires which made the steam. They sat down in peace, gratified with their work, just before the explosion which destroyed them and their privileges." This decree was issued in 1637; four years later the Court of Star Chamber was abolished; and in 1649 King Charles

was beheaded. The reprinted decree is an admirable piece of book-making. The type is an old style great primer, with Dutch capitals for the italic letter. The paper is Dutch also, as becomes the first publication of the organized bibliophiles of the city which was once New Amsterdam. The cover is of Japanese paper, folded in the style made popular in Paris by M. Jouaust, and having imprinted



AN ILLUSTRATED LECTURE AT THE GROLIER CLUB.

on it in gold a facsimile of a book cover designed by Roger Payne.

The second publication is less interesting because the reason of its choice is not apparent. It is a reprint of Edward Fitzgerald's "Rubaiyat of Omar Khayyam." It is not unlike the "Decree of Starre-Chamber" in make-up, differing chiefly in that it is on Japanese paper and adorned with head-bands printed in colors from Persian designs. The cover, also from an Oriental model, was also printed in colors. Beautiful as this book is, it is less satisfactory than its predecessor, because there was no imperative need for it. Although Oriental art in verse and decoration is profoundly suggestive, the issuing of yet another new edition of the "Rubaiyat," however worthy it may be of the noblest setting, might seem rather the task of an English Burlington Fine Arts Club than of an Amer-

ican Grolier Club. The French Society of the Friends of Books confines its labors to the reproduction and adornment of French books, and there is no apparent wisdom in the departure of the American Grolier Club from a like rule to reprint chiefly those books of American authors which lend themselves best to appropriate decoration.

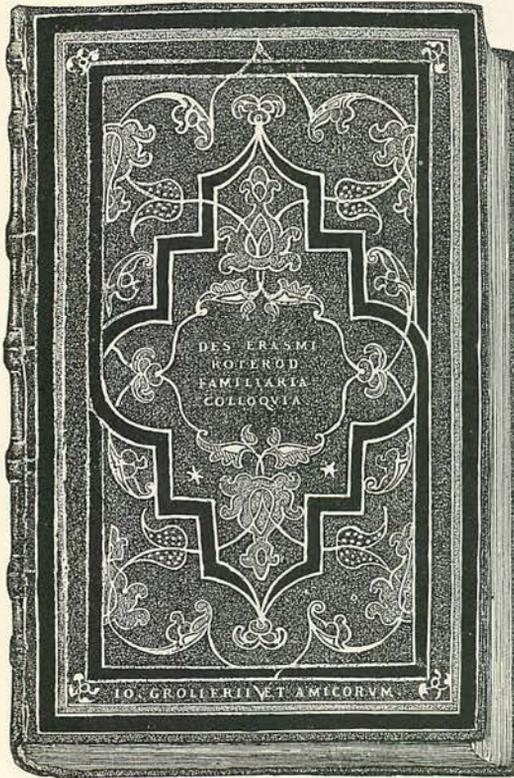
No better choice could the Grolier Club have made than the work selected as its third publication. This is Washington Irving's "His-

lisher. It seems to me that this cheerful issue of "Knickerbocker's 'History of New York'" is worthy to stand beside M. Conquet's noble editions of Stendhal's two great novels, "Le Rouge et le Noir" and "La Chartreuse de Parme"—the models of modern book-making, and altogether the best that French taste and French skill can accomplish in this difficult art. I do not say that the American volumes are quite equal to the French; they lack, for one thing, the tender and brilliant etchings which serve as head-pieces for every chapter of Stendhal's stories; and again, they are without the final refinement of the recurring title water-marked in the lower margins of the page. Perhaps the American books have not all the soft richness and easy grace of M. Conquet's masterpieces, but yet they brave the comparison boldly.

From cover to core there is a delightfully Dutch flavor in these two comely tomes. The boards in which they are bound are clad in orange, as befits the garb of the only true account of the decline and fall of Dutch rule in America. The paper within is Dutch; and Dutch, too, are the types, facsimile of those used by Elzevir at Leyden in 1659—only five years before New Amsterdam experienced a change of heart and became New York, after Colonel Nichols, taking Peter Stuyvesant by surprise, had captured the city. The frontispieces to the two volumes are etchings from drawings of "The Battery in 1670," and "The Governor's Representative," by Mr. George H. Boughton, who was once a schoolboy in the Aurania of the Dutch. The other two etchings are views of "Fort New Amsterdam, 1651," and of "New Amsterdam in 1656," this last being a reproduction of the earliest known print of New York. The half-titles, head-bands, tail-pieces, and initial letters are some of them from Dutch models and all of them are most pleasantly Dutch in spirit; two of them were designed by Mr.

Howard Pyle and the rest were drawn by Mr. Will. H. Drake. It remains only to note that the original manuscript of Irving's careful and elaborate revision of "Knickerbocker's 'History of New York'" is now owned by a member of the Grolier Club, and that advantage was taken of this to indicate in an appendix the minor and yet always interesting changes and suppressions of the author.

Except a useful pamphlet of "Transactions," the "Knickerbocker's 'History of New York'" was the only publication of the Grolier Club during the season of 1885-86; and during the next winter the club confined itself to the printing of certain of the lectures delivered before it. The first of these had been by the



"COLLOQUIES OF ERASMUS," BASLE, 1537. QUARTO, $7 \times 4\frac{5}{8}$ INCHES; BROWN CALF. (FROM BLENHEIM COLLECTION. OWNED BY MR. BRAYTON IVES.)

tory of New York, from the Beginning of the World to the End of the Dutch Dynasty, by Diedrich Knickerbocker." Here was a most happy solution of the claims of locality and the claims of literature. Most fitly could the Grolier Club bend its energies to the preparation and production of a rich and worthy edition of a book about New York by the greatest of New York authors. By good fortune the humorous chronicle of the learned and gentle Dutch antiquary lends itself easily to abundant illustration and decoration; and of the opportunities offered by the late Diedrich Knickerbocker the present Grolier Club has been swift to avail itself. No better piece of book-making has ever been sent forth by an American pub-

President, Mr. Robert Hoe, on "Bookbinding as a Fine Art," and it was the first to appear as a book. When Mr. Hoe spoke before the club, he illustrated his remarks by specimens of the work of many of the most noted binders, all selected from his own library, photographs of which were thrown on a screen by the stereopticon; and the published lecture is made more valuable by sixty-three "Bierstadt artotypes" of these bindings of Mr. Hoe's. Although the plates reveal the extraordinary richness of the lecturer's collection, not all the examples were worthy of reproduction; and, no doubt, more characteristic illustrations might have been procured had a call been made for the best specimens obtainable from other members of the club.

The second lecture was on "Historic Printing-Types," by Mr. Theodore L. De Vinne. Delivered in January, 1885, it was published by the Grolier Club with additions and with new illustrations. As all know who have read Mr. De Vinne's "Invention of Printing," he is a master not only of his own trade, but also of the more arduous art and mystery of authorship. Mr. De Vinne's style as a writer is as clear and as simple, as firm and as vigorous, as is his press-work as a printer. His wide and deep knowledge of the subject has been so thoroughly digested and it is so pleasantly presented, that I think a merely casual reader, having a Gallio-like indifference to type-setting and type-founding, would find his interest aroused at the beginning of Mr. De Vinne's essay. It is the more fortunate that the subject should have fallen into hands so accomplished, as there is, so we read in the introduction, "no popular treatise about book-types; nothing that gives us in succinct and connected form information about their designers and makers, and that tells us why styles once popular are now obsolete." It is the want of such a treatise that Mr. De Vinne has filled, all too brief as his paper is. As the author is his own printer, it is needless to say that the book in which the lecture appears is a masterpiece of American book-making, a marvel of the most admirable simplicity. The paper, the type, the press-work, the size and the shape of the page, the adroit arrangement of the marginal notes, the due subordination of the foot-notes, the ample and properly proportioned margins, even the novel and dignified binding—all these testify to the guiding touch of a master of the craft.

In 1888 the club published, "as a sort of New Year book," so a report calls it, a dainty edition of the late Charles Reade's histrionic tale, "Peg Woffington," suggesting in its mechanical execution the book-making of the century when the lovely Mistress Margaret

A
DECREE
 OF
Starre-Chamber,
CONCERNING

PRINTING,

*Made the eleventh day of July
 last past. 1637.*



Printed at London by Robert Barker,
 Printer to the Kings most Excellent
 Maestie: And by the Assignes
 of John Bill. 1637.

REDUCED FACSIMILE OF TITLE-PAGE OF GROLIER CLUB
 EDITION OF "A DECREE OF STARRE-CHAMBER,
 CONCERNING PRINTING."

flourished; the two little tomes were pretty enough, but one wonders exactly why this English story should be chosen for reproduction by an American club. In 1889 the first book of the year was far more appropriate; it was Mr. De Vinne's delightful account of the Plantin printing-house, reprinted from this magazine with additions and notes, all Mr. Pennell's picturesque sketches being printed in varying tints.

The most important publication of the club, even more important than the "Knickerbocker," is that which it has now in hand, and which is no less than the "Philobiblon" of Richard de Bury. The good bishop of Durham holds perhaps the foremost place among all British book-lovers, just as Grolier holds the foremost place among all French book-lovers; and it is most fit and appropriate that a company of American book-lovers named for the Frenchman should choose for reverent reproduction the masterpiece of the Englishman. The task was honorable but laborious; and it has been undertaken not lightly or in a spirit of levity, but with courage, determination, and forethought. The mechanical execution was confided to Mr. De Vinne, than whom no one was worthier. The literary labor was undertaken by Professor Andrew Fleming



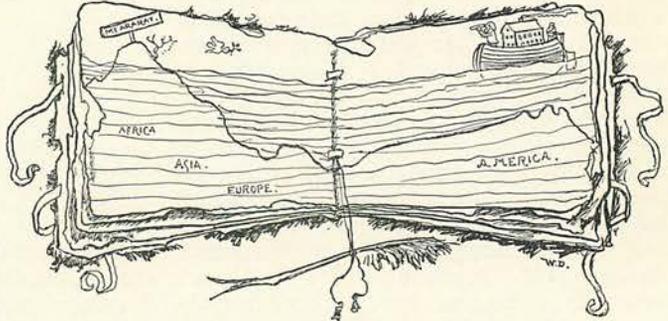
HEAD-PIECE FROM GROLIER CLUB EDITION OF "KNICKERBOCKER'S 'HISTORY OF NEW YORK.'" (DRAWN BY HOWARD PYLE.)

West of Princeton, who had already lectured before the club upon the book he was to edit. Professor West shrunk not from the toil of a dutiful comparison of manuscripts and early editions that a proper text might be established; and this proper text, most devoutly amended and revised, the club has sent forth as the first volume. In the second is contained Professor West's sturdy and precise rendering of the original Latin into our later English. These two volumes, long delayed by the ardent and arduous labors of the editor, are at last in the hands of the subscribers; and a third volume will not tarry, in which there will be found an introduction, an account of the author, and such notes as may be needful for the elucidation of the work.

The edition is limited to two hundred and ninety-seven copies on paper and three on vellum, one of which latter is properly reserved for the library of the club. The volumes are clad in pure vellum covers, stamped with the gold seal of the good bishop, while within there is a novel lining-paper, rich in color and congruent in design. The form is a small quarto, with a page six inches wide and a little less than eight inches long. The paper, a so-called "white antique," is American hand-made by the Brown company, and Mr. De Vinne re-

gards it as whiter, clearer, and better than any English, Dutch, or Italian printing paper. The typography is not merely decent and seemly; it is as exact and as beautiful as the utmost skill and loving care could make it. The type of the first volume, which contains the Latin text, is a pica black-letter; the second volume, which contains the English translation, being set in modern Roman

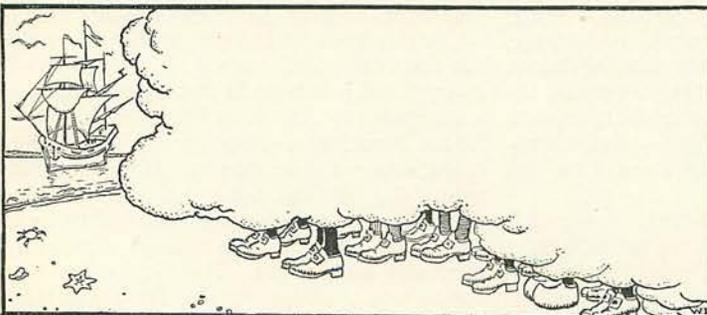
(not old style) small pica. The black-letter types were got out of the vaults of Sir Charles Reed's Sons for Mr. De Vinne by Mr. Talbot Baines Reed, and they are drives of punches believed to have been cut in France in the first half of the sixteenth century. There are rubricated initials, of a full-bodied vermilion not often seen nowadays. There are head-pieces and tail-pieces, some of them, and the more ingenious, having been devised by Mr. G. W.



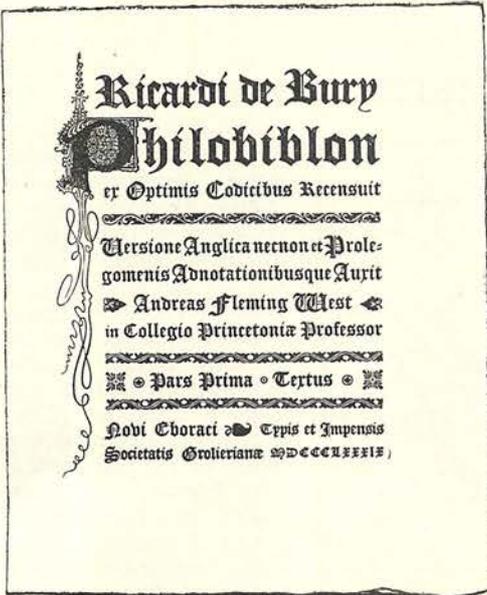
NOAH'S LOG-BOOK — HEAD-PIECE FROM GROLIER CLUB EDITION OF "KNICKERBOCKER'S 'HISTORY OF NEW YORK.'" (DRAWN BY W. H. DRAKE.)

Edwards. There is a page of fair proportion (as we have seen), and there is a type rightly adjusted thereto; and there is the very perfection of press-work, alike impeccable in impression and in register. Herein indeed we see the final superiority of the best modern printing by improved machines when guided by a fine artistic sense; such registry as this would be absolutely accidental, not to say impossible, on the hand-presses of the early printers.

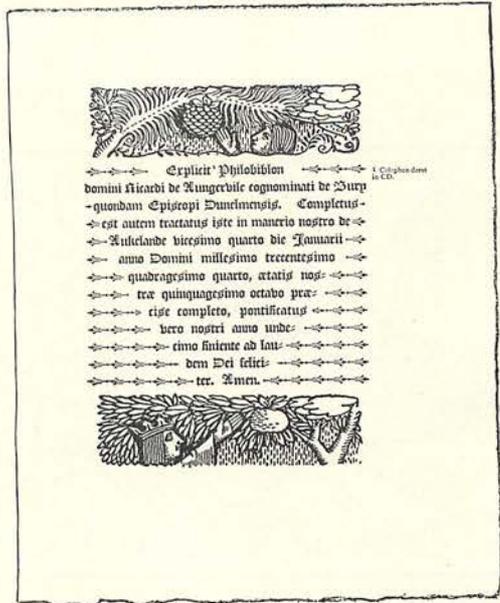
In the manufacture of this edition of the "Philobiblon" there is the full harmony which comes from a union of knowledge, skill, and taste. It is a delight to the eye, to the hand, and to the mind. At last the book of Richard de Bury has a goodly outside, as becomes the words of wisdom within.



MIRACULOUS ESCAPE OF A GREAT METROPOLIS IN A FOG — HEAD-PIECE FROM GROLIER CLUB EDITION OF "KNICKERBOCKER'S 'HISTORY OF NEW YORK.'" (DRAWN BY W. H. DRAKE.)



REDUCED FACSIMILE OF TITLE-PAGE OF GROLIER CLUB LATIN EDITION OF "PHILOBIBLON."



REDUCED FACSIMILE OF LAST PAGE OF GROLIER CLUB LATIN EDITION OF "PHILOBIBLON."

To love books and to own a book like this is to have a foretaste of the book-lovers' heaven. To study a book like this in an edition like this leads away from vice and conduces to virtue. Indeed we read therein (cap. xv.) that "no man can serve both books and mammon."

The membership of the Grolier Club was at first limited to one hundred (it has now been enlarged to allow of two hundred and fifty resident members), but the editions of its publications have generally somewhat exceeded the smaller number, and the unfortunate outsider has sometimes been able to acquire these treasures by the aid of a friend at court. This liberality is in proper accord with the spirit of the inscription stamped on Grolier's own books, — *Io. Grolierii et amicorum*,—setting forth that they belonged to Grolier and his friends. Surely an altruism like this is as rare as the selfishness of Scaliger, who quoted Scripture on

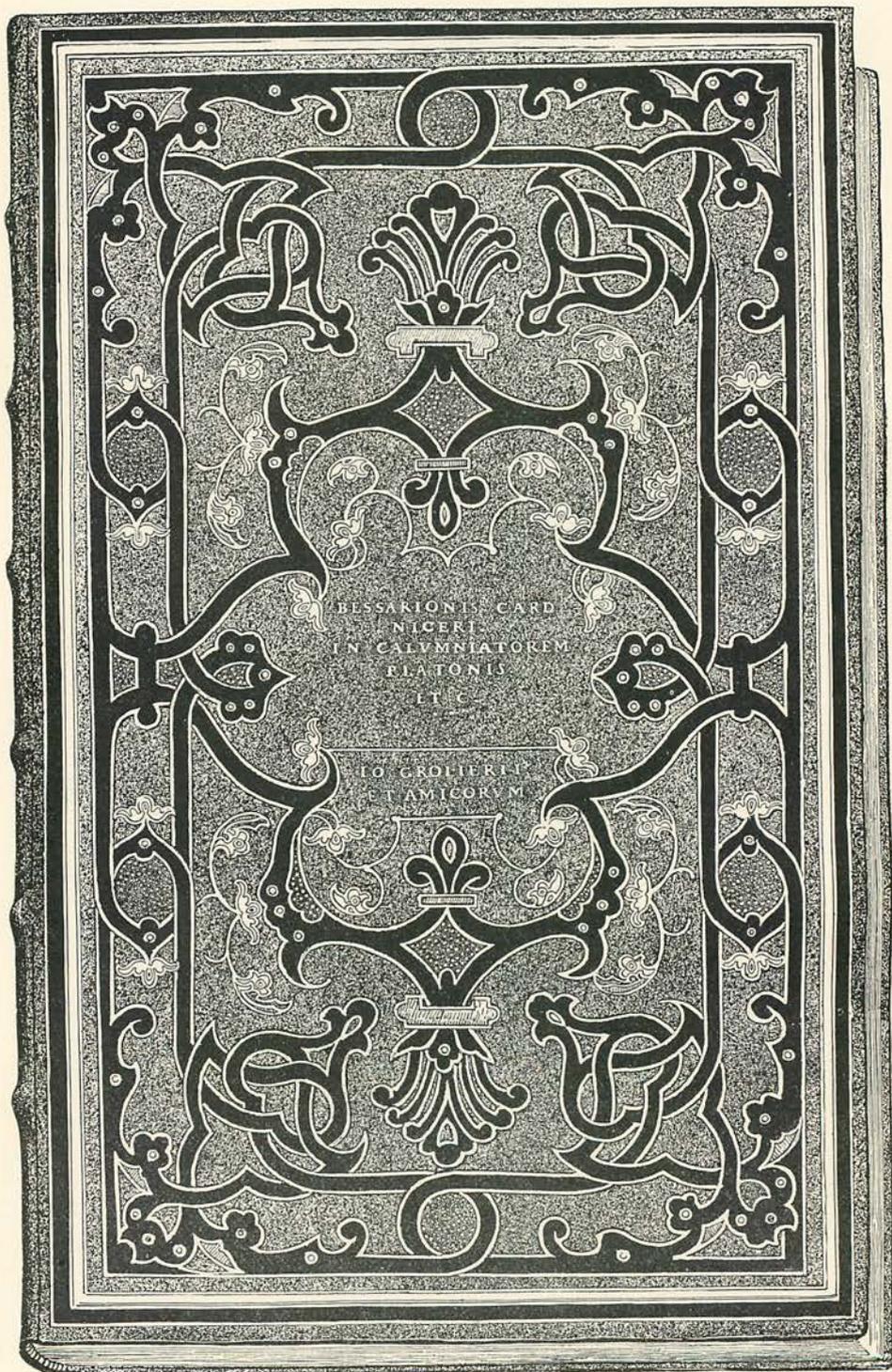
his book plate,—*Itē ad vendentes*,—bidding his friends to "go rather to them that sell and buy for yourselves." To grant or to withhold, the question is equally difficult — *æque difficulter*. When all book-owners shall freely lend and send their most precious tomes with ungrudging speed, then will be the book-lover's millennium, which the founding of the Grolier Club here in New York may haply help to bring to pass. And in the meanwhile its members may pine for that book-man's Paradise:

There treasures bound for Longepierre
Keep brilliant their morocco blue,
There Hookes' "Amanda" is not rare,
Nor early tracts upon Peru!
Racine is common as Rotrou,
No Shakspeare Quarto search defies,
And Caxtons grew as blossoms grew,
Within that Book-man's Paradise.

Brander Matthews.



SEAL OF RICHARD DE BURY ON THE OUTSIDE COVER OF "PHILOBIBLON."



"BESSARION ON THE CALUMNIATOR OF PLATO," VENICE, 1516. FOLIO, 13 X 8 INCHES; BROWN CALF.
(FROM TECHENER COLLECTION. OWNED BY MR. ROBERT HOE.)