THE SUCCESSORS OF CAXTON.

Following our sketch of the life and work of Caxton, some consideration may be profitably devoted to those who followed in the great master's footsteps. Unfortunately, there is but scant record of the work of many men who did much to help forward the art of printing, but we will endeavour to briefly review such evidence as is obtainable. It may be added that the interest that the work attaches to these men is such as affects the representatives of every branch of bookmaking today, since, in the majority of cases, the old book printers were also book binders, and did themselves all that was necessary to the production of a book.

Press it may be specially mentioned that he was the first to print musical notes in a book, his master, Caxton, having always left these to be filled in by hand. Mr. Reed, in his work on "Early English Letter Founders," mentions an edition of Higden's Polychronicon, bearing date 1455, as the first work in which these musical notes appear in type. The square notes were formed of ordinary quadrats, and the staff lines of metal badly joined. Among Wynkyn de Worde's other works were editions of the Golden Legend, issued in 1493, and an edition of Chaucer's Canterbury Tales, issued in 1498. He printed upwards of four hundred works, and died in 1534.

The colleague of de Worde, Richard Pynson, also dwelt in Fleet-street, in St. Clement's parish and near St. Dunstan's, where he died. He kept up a regular correspondence with the typographers of Rouen, one of whom printed in his name. Caxton and de Worde had also had books printed in Paris bearing their names. Pynson did much to improve the art, the type that he used being a vast improvement upon what had been used before. To-day his works are distinguished as fine specimens of typography. Among the papers preserved at the Record Office is one dated June 28th, 1519, which is an indenture between William Horman, clerk and fellow of King's College, Eton, and Richard Pynson, for the printing of eight hundred copies of "such vulgars as may be contained.
in the copy delivered." The books were further to be printed in "sufficient and suyng stuff of papyr, after the three dyverse letters, on (one) for the Englysh, an other for the Laten, and a thryde of great romayne letter for the tytllys of the booke." One other mention must be made of Pynson types: it occurs in a Latin letter of his own concerning Robert Redman. In this communication he complains of his rivals' piracy in issuing a copy of Lytylton Tenures in 1527. Redman's copy, he says, contains many errors, while his own is carefully produced and correct, and also in a more elegant type. In conclusion, he adds that his work "is issued to the day than that which hath escaped from the hands of Robert Redman, but more truly Rudeman, because he is the rudest out of a thousand men." In his will, Pynson hands over his two apprentices, John Snow and Richard Withers, to the care of his executrix, and leaves them each a sum of money, provided that at the end of their apprenticeship they have acted as they ought to do.

Passing mention must be made of other printers who existed at the same period, among them we find William Faques, printer to Henry VII., who carried on the business after his brother's death, in 1547, but he evidently died in very poor circumstances, for his funeral is noted in the Warden's account as "Payd for buryall of Coplande 6s."

Another of the early printers was Robert Wyer, who flourished for a comparatively few years, namely, from 1527 to 1540. He set up his press at the signe of "St. John the Evangelist," in St. Martin's parish, and in the rents of the Bishop of Norwich. In 1535 Wyer published an edition of "Aristotle," and there is every reason to believe that from time to time he brought out a series of the classics.

Robert Redman not only pirated one or more of Pynson's productions, but eventually established himself in Pynson's own house, and became noted for the issue of law books which he began to print in 1525. His business was afterwards carried on by his widow, who continued to manage it until becoming the wife of Ralph Cholmon, Esq., of Lincoln's Inn.

Thomas Berthelet, the king's printer, dwelt beneath the sign of "Lucretia Romana," in Fleet-street. He was one of the original members of the Stationers' Company, and joint warden with William Bonham, but he died before the Charter was obtained. In 1531, Berthelet issued a book in semi-gothic letters, entitled "The Govenour." The font from which the book was printed must have been, Mr. Reed thinks, obtained abroad. Among the several works that issued from the Lucretia Romana press, were Bibles and parts of Bibles, beside many of the classics. Berthelet was printer to Henry VIII., and a few items from the accounts he rendered the king may be of interest.

**ITEM:**—Delyvered into the Kinge's highnesse the XV. day of Jany. (1542), a New Testament in Latynne,
and a Psalter in Englishe and Latyne, bound back to back in Whyte leather, gorgiously gilt on the leather. The books came to iij.s., bynyng arabuske, drawyn in golde on the transfile iii.s.

SUMA vi.j.s.

Delyvered to the Kinge's highness for a little psalter, takynge out of one booke and settyngye in another in the same place, and for gorgious bynyng the same booke xj.d., and to the golde-smyte for takynge off the claspes and corners, and settyng on the same ageyne xvj.d.

SUMA ii.j.s. iii.j.d.

The account delivered also contains several items relating to the supply of proclamations as well as for divers bindings. From the length and description of the work (and it was well done in those days) the royal binders must have been kept at it more than eight hours per day.

The original is to be found in the British Museum, but a readable transcript occurs in Arber.

Among those who carried on the trade and profession of printer, we find that some did not belong to the guild of the craft; one belonged to the grocers, another to the haberdashers, and, as we have already seen, de Worde belonged to the leather sellers. Richard Fawkes, in 1540, was printer to the monastery at Syon. John Toye, in 1531, printed at the sign of “St. Nicholas,” St. Paul's Churchyard. Robert Toye, at the “Bell” in the same place: he was a member of the Stationers' Company, and his widow gave a reward of xx.s. to the Company for attending his funeral. In the magnificent transcript by Mr. Arber of the Registers of the Stationers' Company, we find that Berthelet supplied Henry VIII. during the years, 1541, '42 and '43, with books and divers proclamations, and light literature, to the sum of £17. os. 6½d., equal to £1,200 of present money. Mr. Marshall, a merchant, obtained a license to print the first Reformation primer from Cambridge or Oxford, casting off the Pope's supremacy, in 1534.

Regd. Wolfe, a Swiss, was a man of learning. He was also reared a printer, and he settled in St. Paul's Churchyard, where he built his office on the site of a dissolved chantry. He issued from his press the books allowed by Archbishop Cranmer, and also many of the service books of the church. He was also a great collector of English history, which was afterwards digested and printed by Hollinshed. Wolfe's name appears as having filled the office of master four times, and he died about 1537. His widow, Joan, carried on the business from 1574-1580.

Richard Grafton was King's printer during the reign of Henry VIII., Edward VII., and Mary. He had for his partner in one of his enterprises, Edward Whitchurch. He was a member of the Grocers’ Company, and his zeal in 1537 led him to arrange to print the Bible in English. Associating himself with Whitchurch, they caused a modification of Coverdale's translation to be printed in Antwerp. The title page assigns the translation to Matthews, who dedicated it to Henry VIII. A copy was presented to Cranmer, and also to Richard Cromwell, Grafton thanking the latter for obtaining the King's license to prevent underselling, as he had 1500 copies to dispose of.

As the work could not be conveniently done in England, they had copies printed in Paris, by Fraunces Regnault, for Richard Grafton and Edward Whitchurch, citizens of London. Bonner, then the ambassador in Paris, gave Grafton every assistance, and Coverdale assiduously corrected the proofs. On complaint by the Inquisition, the work was stopped and the presses and types forfeited, Grafton escaped hastily to England, where the work was completed in 1539. The price of a copy was 10s. unbound, and 12s. bound. In 1549, the first book of common prayer was issued. In 1552 and 1553 he appears to have printed several Acts of Parliament. Grafton was described as chief master of Christ Hospital in 1560. He died in 1572.

COLOPHON OF JOHN DAY AND HIS SON.

John Day, 1522-1584, was born at Dunwich, Suffolk. His master may have been Thomas Gibson, but he was certainly at one time in partnership with Mr. Seres, and continued so till 1550. His first shop was at the sign of the “Resurrection,” above the Holbourne Conduit, in Sepulchre's parish. In 1549, he removed to Aldersgate, and built up much upon the wall of the city towards the parish gate of St. Ann's. He had a license granted for printing the Poynter Catechism, in Latin and English, which was disputed by Raymond Wolfe in 1553, and eventually the honour was equally divided. Being a zealous reformer he suffered imprisonment with Rogers, and afterwards went abroad for a time. On his return he was mentioned as one of the original members of the Stationers' Company, and during the reign of Mary he issued only one or two works, one being the Sarum Missal, 1557. In 1559 he was fined by the Stationers' Company for printing without a license, and in 1560 he produced in his service book, “certaine notes set forth in fourne and three parts to be song.” He produced the first edition of Foxe's Martyrs, in English, of which four editions were issued by him down to 1583, each with additions. He was warden of the Stationers' Company during 1564, 66, 71, '75, and master in 1570. Day was married twice and had thirteen children by each wife.

This brings us to the close of a chapter in the early history of the art of printing, but we hope to take up the thread of our discourse on some future occasion.

At Leipzig two hundred pupils attend the typographic professional schools. Besides the different branches of the trade, they are taught German, Latin, French, book-keeping, geometry, and drawing.