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4to, cloth back, paper boards. London, 1923. Out of print and scarce. **£4 4s**

This handsome volume represents an effort on the part of a group of English typographers and artists to apply the principles of design and common-sense to printing of to-day. The contents of this number include an article on printers' ornaments and arabesques by Francis Meynell and Stanley Morison, richly illustrated in line and collotype and amply documented: An appreciation of T. J. Cobden Sanderson, by William Rothenstein, an article on initial letters by Percy Smith, illustrated with 100 examples, a review of the work of C. Lovat Fraser as an illustrator, by Holbrook Jackson: A Treatise on the development of the Title-page by the editor, Mr. Oliver Simon.

106 **FLEURON (THE).** No. 1. **EDITION DE LUXE.**

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107 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 2. (Printed in Baskerville Type).

With numerous illustrations, a number in colours.

4to, cloth back, paper boards. London, 1924. Out of print and scarce. [Sold.]

The Second Issue is an exceedingly original number, for besides a fully illustrated article by the well-known art-critic, Meier-Graefe, on the work of E. R. Weiss, as book illustrator and typographer, there is a notable article by Mr. D. B. Updike on the problem of design in printing. Mr. Morison's article supplies a detailed and documented study of the relation of capitals to lower case letters. The work of a distinguished French publisher, Edouard Pellatan, is described by Pierre Gusman with a complete Bibliography. There is also a Bibliography and a description of the Ashendene Press, including a beautiful specimen page expressly printed at the Press for this article written by Mr. Newdigate.

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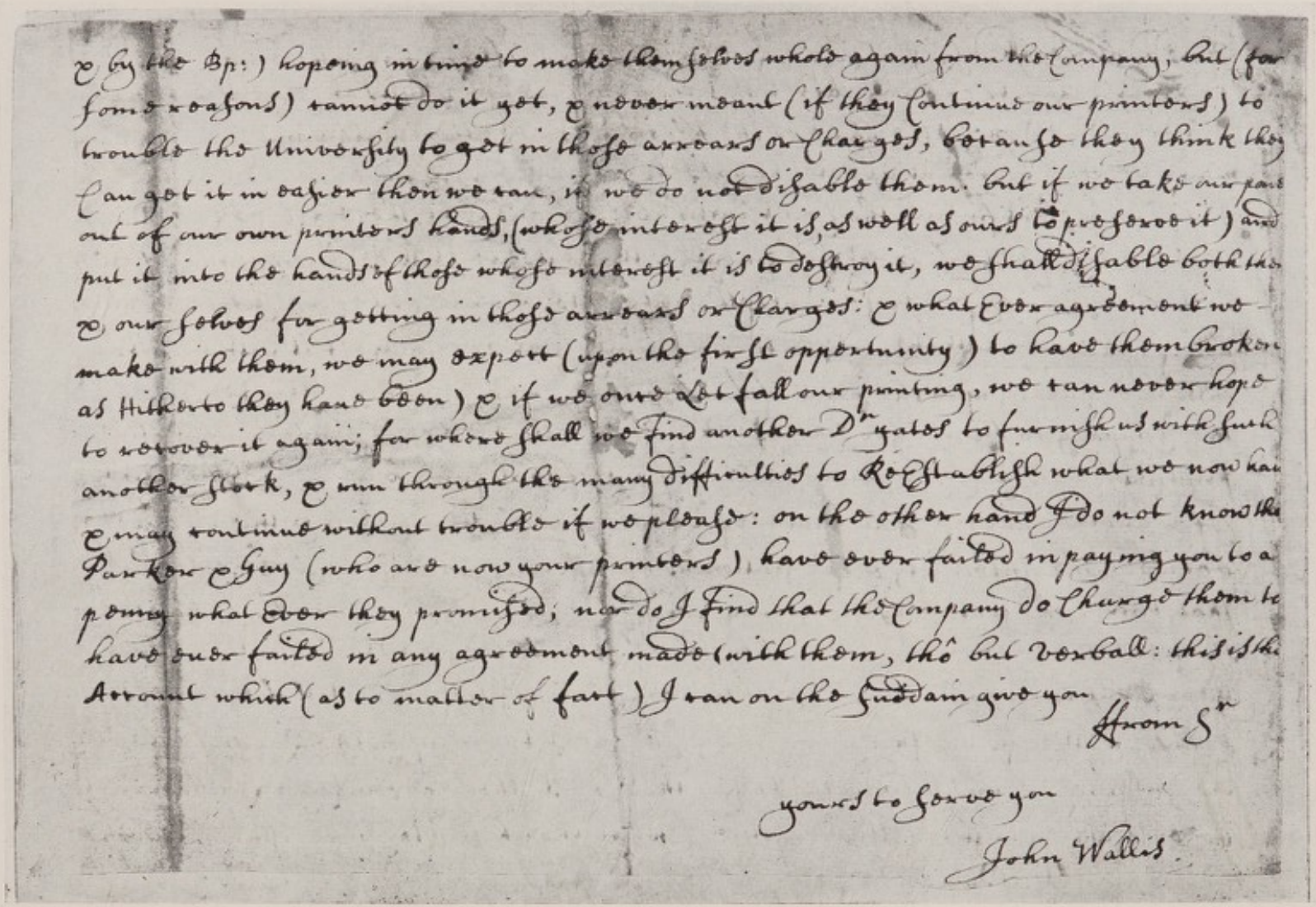
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PLATE I.



& by the Bp:) hopeing in time to make themselves whole again from the Company; but (for some reasons) cannot do it yet, & never meant (if they continue our printers) to trouble the University to get in those arrears or charges, but as they think they can get it in easier than we can, if we do not disable them. But if we take our part out of our own printers hands, (whose interest it is, as well as ours to preserve it) and put it into the hands of those whose interest it is to destroy it, we shall disable both them & our selves for getting in those arrears or charges: & what ever agreement we make with them, we may expect (upon the first opportunity) to have them broken as Hitherto they have been) & if we once let fall our printing, we can never hope to recover it again; for where shall we find another Dr Yates to furnish us with such another stock, & run through the many difficulties to Re-Establish what we now have & may continue without trouble if we please: on the other hand I do not know the Parker & Guy (who are now your printers), have ever failed in paying you to a penny what ever they promised; nor do I find that the Company do charge them to have ever failed in any agreement made (with them, tho' but verbal: this is the Account which (as to matter of fact) I can on the suddain give you

From Sr

yours to serve you

John Wallis.

PLATE II.

JOHN WALLIS.

Autograph Letter Signed on the History of Printing in Oxford, 1691.

(Facsimile shows conclusion of letter.)

See Items Nos. 252 and 448.

109 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 3. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, cloth boards. London, 1924. Out of print. **£2 2s**

This issue contains very interesting articles; on D. B. Updike and the Merrymount Press, by W. A. Dwiggins. Albert Rutherston, by Randolph Schwabe, with a bibliography by T. Balston. The chancery types of Italy and France, by A. Johnson and Stanley Morison. The Amateur and Printing, by Harold Child. The development of the book, by P. Angoulvent. Contemporary printers—1. Stanley Morison, by Frank Sidgwick. Czechoslovakian printing, by Method Kalàb. And Modern styles in English music printing, by Hubert Foss.

110 **FLEURON (THE).** No. 3. **EDITION DE LUXE.**

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111 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 4. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, cloth boards. London, 1925. Out of print. **£1 1s**

This issue is particularly interesting, as it contains, amongst others, an article "On the Works of Bruce Rogers, by F. Warde," and a list of books with the mark of Bruce Rogers. One on Robert Bridges, George Moore, Bernard Shaw, and Printing, by Holbrook Jackson. A study on the Typographical work of Percy Smith, by Frank Sidgwick. Script Types, by Stanley Morison. Contemporary Printers : 2. Emery Walker, by Bernard Newdigate.

112 **FLEURON (THE).** No. 4. **EDITION DE LUXE.**

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113 **FLEURON (THE).** A Journal of Typography, edited by Stanley Morison. No. 5. (Printed in Barbou type).

With more than 60 illustrations, some in colours.

4to, cloth. Cambridge, 1926. **£1 1s**

Contents : The Work of Karl Klingspor, by Julius Rodenberg. J. E. Laboureur, Illustrator, by Paul Istel (with a List of Works illustrated by J. E. Laboureur). William Bulmer, by H. V. Marrot. Towards an Ideal Italic, by Stanley Morison. The ' Garamond ' Types : A study of XVI and XVII century sources, by Paul Beaujon.

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(SEE ILLUSTRATION, PLATE No. I). **£14 14s**

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This generation witnesses a rapidly widening increase in the appreciation of the art of handling the elements which contribute to the making of the finely printed book. Amateurs of typography nevertheless are not too well served by the present literature of their subject. While, for instance, there exist numerous catalogues, bibliographies and monographs, these for the most part treat æsthetics but slightly, and if illustrated include but few plates, and these often do scant justice to the originals. Again, the collector of fine printing has often to regret a certain narrowness of interest which has characterised the work of students and professional bibliographers. Thus it has become fashionable in many quarters to condemn most of the printing between fifteenth-century Venice and nineteenth-century Hammersmith. Less instructed enthusiasts have spent much time and more money in labouring to accumulate all the Elzevirs known to Willems in the belief that these were notable typographical successes. A volume of reproductions of masterpieces of fine printing from the date of Jenson's perfection of the pure roman letter to our own day is an obvious need. In Mr. Stanley Morison's *The Art of the Printer*, the author demonstrates by means of a consecutive series of fine half-tone plates that the tradition of fine printing has, in spite of wholesale defection from high standards, never lacked its champions. The reproductions bring together examples of the work, not only of acknowledged masters, but of printers whose achievement places them on a level with Aldus and Ratdolt, and whose merits have not hitherto secured recognition. Thus a fine range is given of

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Morison (Stanley)—*continued.*

the work of Antonio Blado (Rome), Francesco Marcolini and the Giolito (Venice). The productions of the early French Renaissance include several masterpieces which equal, if they do not excel, the finest of the Italian school. Of this period some hundred examples are reproduced, including pieces by Simon de Colines, Geofroy Tory, Fédéric Morel and Michael Vascosan. The brilliant Lyons school is headed by a number of pages by the de Tournes. It cannot be said that Mr. Morison's volume fails to attempt justice to the sixteenth century in general and to French typography in particular. The primacy in printing won for France by the superb genius of Tory and the skill of her type founders ensured great prestige to her official printing house, the Imprimerie Royale, founded in 1640 at the instance of Richelieu. The typographical fashions here initiated were followed at a respectful distance throughout Europe, and numerous representative examples of its work are given in Mr. Morison's pages.

This volume, on a more modest scale and at a more moderate price than the same author's monumental "Four Centuries of Fine Printing" (from whose 650 examples 250 have been chosen and reproduced in monochrome by the half-tone process and largely in smaller format), should prove of incalculable service to the innumerable bibliophiles, amateurs, connoisseurs, publishers, printers, and users of printing to be found throughout the world. It shows examples of Fine Printing from the year 1501 to William Morris.

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Autograph letter signed.
3½ pp., folio. London, 23rd June, 1691.
(SEE ILLUSTRATION, PLATE No. II). **£52 10s**

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8° of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of place of 60lb., but this (tho for some

Oxford: Wallis (John)—*continued.*

time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

"There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with like Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

" The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly (when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would not pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before) did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums , the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon print-

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Oxford: Wallis (John)—*continued.*

ing the bible in several volumes. With so much strugling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in Eng'and, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

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II

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(Continued over)

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PRIVILEGIE POVR DIX ANS.

TORY. CHAMPFLEURY. Paris, 1529. First Edition.
(See Item No. 378).

Typefounders' Specimens—*continued.*

Tory (Geoffroy)—*continued.*

there gives us the exact design of the letters of the alphabet and the method of executing them. He does not overlook, moreover, this essential fact—that the designer of letters and the printer ought before all else be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation. It is at this point that Tory's book becomes especially interesting to us: he passes in review the pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another they appear before us, with their special idioms, which have become mere myths to-day—Flemings, Burgundians, Lyonnais, Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius, Geoffroy Tory of Bourges, "who was at the forefront of all progress made in books, in the second quarter of the sixteenth century." He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books; he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades. His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design; and Tory was rewarded in 1530 for its production with the title of *imprimeur du roi*. Almost every one of his publications was charming, and his decorations for them, and for the books of other printers, the last word in distinction. Tory is important to us because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla. Epitaphs are notoriously untrustworthy, but even making due allowance for that, we may well stand abashed at a person who was recorded as an "accomplished Scholar in both Latin and Greek, most devoted Lover of Letters, very expert Printer and learned Author, inasmuch as he wrote elegant Distichs on the parts of the House, composed some humorous Epitaphs in Latin in very ancient Style, translated Treatises of Xenophon, Lucian, and Plutarch from Greek into French, taught Philosophy at Paris in the College of Burgundy, was the first Man to discuss seriously the Art of Printing, described the Forms of the Letters, or Characters, of the Alphabet, taught Garamond, Chief of Engravers, and always performed the Duties of a good Man.' Tory was born about 1480, and died in 1533.

An English translation of the "Champfleury," by George B. Ives, printed by Bruce Rogers, has just been issued to its members by the Grolier Club of New York in 390 copies.

Typefounders' Specimens—*continued.*

378A **TORY** (Geoffroy). L'Art et science de la vraye proportion des Lettres, Attiques ou Antiques, autrement dictes, Romaines, selon le corps et visage humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la manière d'ordonner la langue Française par certaine règle de parler élégamment en bon et plus sain langage François que par çydeuant.

Par Maître Geoffroy Tory de Bourges.

Small 8vo, French levant morocco, inside dentelles, g. e.

On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Giuant Gaultherot, 1549.

(SEE ILLUSTRATION, OPPOSITE). **£75**

The rare Second Edition of the Champfleury, which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the history of letter design. Tory is important to *us* because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types.*)

THE FIRST BOOK PRINTED WITH THE FIRST TYPES ACTUALLY CAST IN PORTUGAL.

379 **VILLENEUVE** (J. de). Primeira origem da Arte de imprimir dada a lus pellos primeiros characteres.

4to, calf, gilt, inside dentelles. Lisbon, J. A. Da Sylva, Impressor de Academia Real, 1732.

(SEE ILLUSTRATION, OPPOSITE PAGE 62). **£52 10s**

The first book printed with the first types actually cast in Portugal; not mentioned by Updike or Bigmore and Wyman.

A SPECIMEN BROADSHEET OF THE FIRST TYPES EVER CAST IN PORTUGAL.

380 **VILLENEUVE** (J. de). Os Characteres, que João de Villeneuve formou para serviço da Academia Real da Historia Portugueza.

Broadside, folio. (Lisbon, circa 1732). **£15 15s**

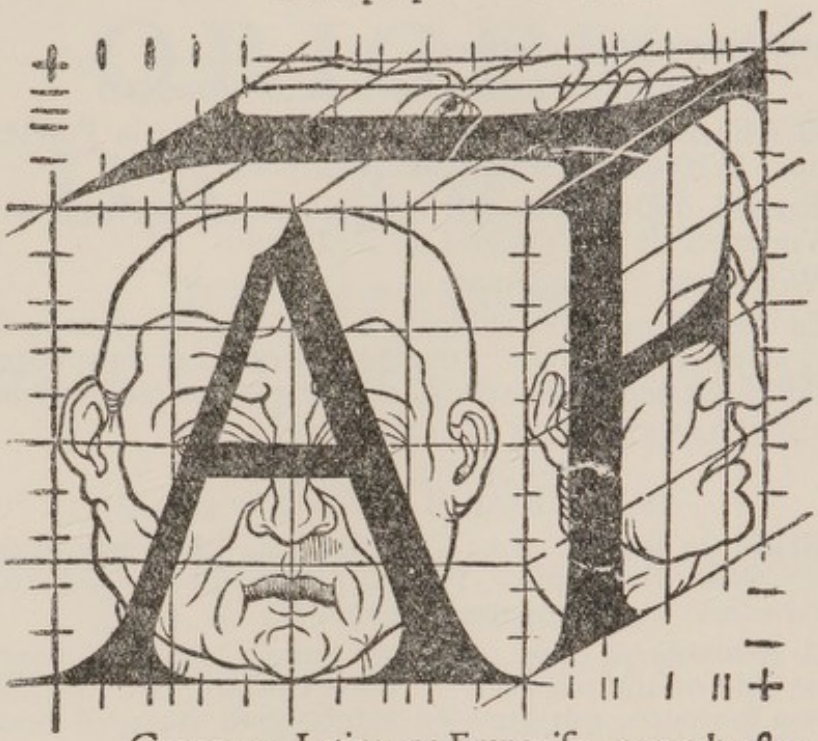
381 **ERNESTI** (I. H. G.). Die woleingerichtete Buchdruckerey mit 121 Teutsch-Lateinisch-Griechisch und Hebräischen Schriften . . . mit accurater Abbildung der Erfinder der Kunst, etc.

With engraved frontispiece and portraits.

Oblong 4to, half vellum. Nurenberg, 1733. **£8 10s**

Updike, *Printing Types*, Vol. I., pp. 152-153, gives a full description "of this work in which types and printing of the period are covered even more fully."

De la proportion des lettres



Græcque. Latine, ne Françoiſe, ne peult eſtre.
Car en chacune ſyllabe qu'on ſçauroit dire ya
A. pour le moins vne vocale, Et bien ſouuent vne ſyl-
labe, pareillement vne diction, ſans aultre lettre, eſt
faicte d'une deſdictes vocales, qui ſont cinq en nó-
E. bre, c'eſt a ſçauoir. A, E, I, O, V. Exemple de A, ſeul
faiſant vne ſyllabe, Amen. Faiſant vne diction. *Ne*
I. *diſceſſeris à me*, Exemple en françois dudict A, ſeul
en ſyllabe & en diction. Acouſtuméz a biẽ dire &
bien faire. Exemple de le E, faiſant ſyllabe luy ſeul
& dicti on, *Etiam, eia, è regione*. Exemple en Fran-
çois quand il eſt ſeulement en ſyllabe. Eſtiene eſt
Terence. en eſmoy. Exemple de le I, faiſant ſyllabe & dic-
tiõn. *Item. Ibo.* I, *Terentius in Andria*, I, *præ, ſequar.*

From Geoffroy Tory's La Vraie Proportion des Lettres.
Paris, 1549.
(See Item No. 378A).

Typefounders' Specimens—*continued.*

IN OLD FRENCH DARK BLUE MOROCCO.

382 **CANDO** (Nicolas). Epreuves des Caractères de la Fonderie de Nicolas Gando. With four folding specimen plates.

Recueil d'Ornemens qui comprennent les differentes combinaisons des Vignettes de la Fonderie de N. Gando.

With large folding plate.

In one volume, 4to, old French dark blue morocco, a fine gilt border round sides of " dentelle " design, introducing flower-sprays, roundels and dots, gilt panelled back, g. e., gilt-starred end leaves. Paris, 1745.

(SEE ILLUSTRATION, FRONTISPIECE). **£85**

IN OLD FRENCH CRIMSON MOROCCO.

383 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With Frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.

A Remarkable Copy, probably unique, on thick paper, and printed on one side of the page only. Bound in original 18th Century French crimson morocco, gilt lines on sides, blind stamped centre ornament, full gilt floral back, g. e. (Derome style).

Small 8vo. Paris, 1764.

(SEE ILLUSTRATION, OPPOSITE PAGE 64). **£63**

Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, apropos of this: " His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."

384 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.

Small 8vo, old boards. Paris, 1764.

(SEE ILLUSTRATION, OPPOSITE PAGE 64). **£15 15s**

385 **FOURNIER** (le Jeune). Discours sur l'Imprimerie.

With 10 pages of Fournier le Jeune's Type Specimens, also some other interesting specimens of Greek, Hebraic, Armenian, Syriac, and other Oriental types, specially printed for this book.

This is contained in " Petity-Bibliothèque des Artistes et des Amateurs," which contains 300 pages on printing.

3 vols., 4to, old mottled calf. Paris, 1766. **£10 10s**

Not cited by Updike, *Printing Types.*

PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA A LUS PELLOS PRIMEIROS

CHARACTERES

que Joaõ de Villeneuve formou para ſerviço da Academia Real da Historia Portugueza. dedicada a el REY Dom JOAÕ V ſeo Auguſtiſſimo Protector.



LISBOA OCCIDENTAL.
Na Officina de Joseph Antonio Da Sylva,
impreſſor da Academia Real.
M D C C X X X II.

Title-page from
Villeneuve's Primeira Origem da Arte de Imprimir.
Lisbon, 1732.
(See Item No. 379).

Typefounders' Specimens—*continued.*

386 **ENSCHÈDÈ** (J.). Proef van Letteren welke gegooten worden in de Nieuwe Haerlemsche Lettergietery van J. E.
With one folding and six other plates.
8vo, original calf. (Haarlem), 1768.
(SEE ILLUSTRATION, PLATE No. III). **£18 18s**

Fine copy.

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music, vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—" This is a very interesting and fine specimen book of all the characters then in the Enschédé foundry. It contains finely-engraved copperplate portraits of the printer, J. Enschédé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde."

Updike also mentions the book, and reproduces specimens in his " Printing Types."

One of the most important type specimen books, as the Enschédé firm (which is still in existence), amalgamated the finest of the punches and matrices produced in the Netherlands from the earliest period.

387 **FOURNIER** (le Jeune). Les caractères de l'Imprimerie.
Large Paper Copy.
8vo, original printed wrappers. Paris, 1769. **£5 5s**

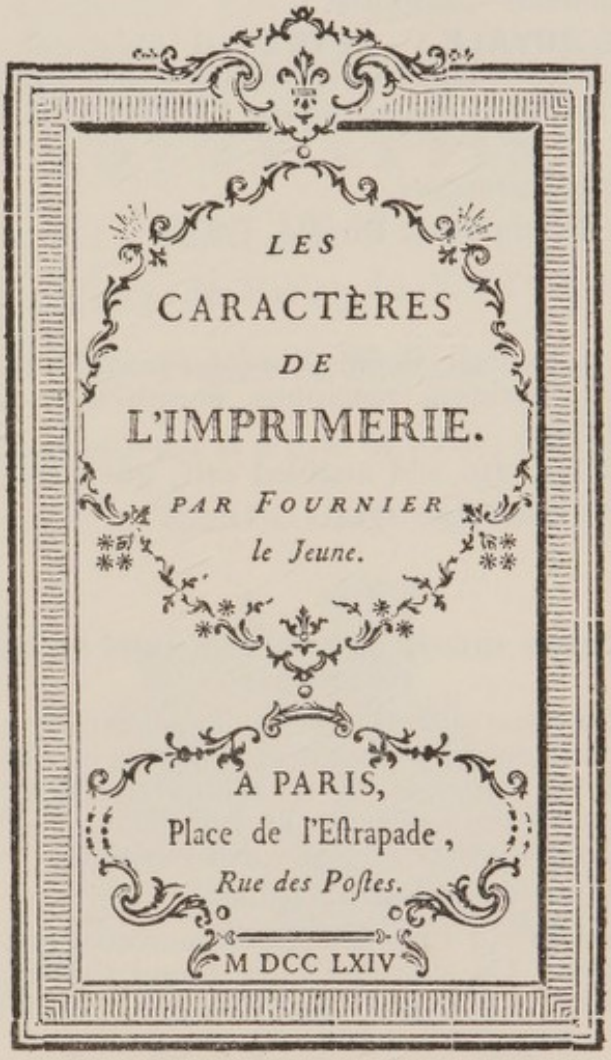
Printed on one side of paper only. Title-page and page No. 84 are missing.

388 **MADRE DE DIOS** (F. Pablo de la). Muestra de los Caracteres que se hallan en la Fabrica del Convento de S. Joseph Barcelona.
32mo, old calf, g. e. [Barcelona], 1777. **£18 18s**

This little book is dedicated to Charles III. of Spain, the great patron of typography in Spain in the eighteenth century; and is edited by one of the Carmelite Brothers of the Convent of St. Joseph in Barcelona, where the types were manufactured. Updike describes it as a " rare little specimen, interesting for its showing of ancient black-letter types which were employed in early Spanish printing. . . . The roman and italic types in this book are old style of the usual kind, though here and there founts appear which are somewhat calligraphic in appearance. The eleven pages of borders or *vinetas* are, most of them, Spanish renderings of French designs. The book was evidently printed by some one familiar with Fournier's style of typesetting."

389 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai, 1783.
8vo, original calf, g. e., with royal arms on sides, and the words " Imprimerie Royale."
Paris, de l'Imprimerie Royale, 1783. **£8 8s**

" Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers."



Title-page from
FOURNIER'S CARACTERES DE L'IMPRIMERIE.
Paris, 1764.
(See Items Nos. 383 & 384).

Typefounders' Specimens—*continued.*

390 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai, 1783.

8vo, original wrappers.

Paris, de l'Imprimerie Royale, 1783. **£5 5s**

391 **MODÈLES** d'Impositions, depuis l'in-folio jusqu' à l'in-trente-deus inclusivement; avec quelques remarques essentièles. Containing 40 full pages of diagrams.

Small oblong, 4to, old marbled calf, gilt back.

(Paris), Au Parnasse, 1784. **£15 15s**

IN OLD FRENCH CRIMSON MOROCCO, WITH THE ARMS OF THE DIRECTOR ROYAL OF PRINTING.

392 **ESTIENNE** (Henri). Plainte de la Typographie contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée; Poeme Latin, par Henri Estienne, II du nom, Imprimeur de Paris, du XVI Siècle, Traduit en François, par un Imprimeur de Paris, du XVIII; On y a joint le Tableau Généalogique des Estienne.

With folding Genealogical Table.

4to, bound in old French crimson morocco, gilt lines on sides, gilt panel back, g. e. On sides are to be found the arms of de Vidaud de Tour, Conseiller Privé et Directeur Général de la Librairie et Imprimerie de France.

Paris, Jean-Lottin de S. Germain, 1785.

(SEE ILLUSTRATION, OPPOSITE). **£52 10s**

A remarkable dedication copy in old French crimson morocco, with arms.

393 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry & Sons, Letter-Founders, Worship Street, Moorfields, London, 1785.

Large broadside (printed on both sides). London, 1785. **£5 5s**

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

PLAINTE
DE LA TYPOGRAPHIE

Contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle eſt tombée ;

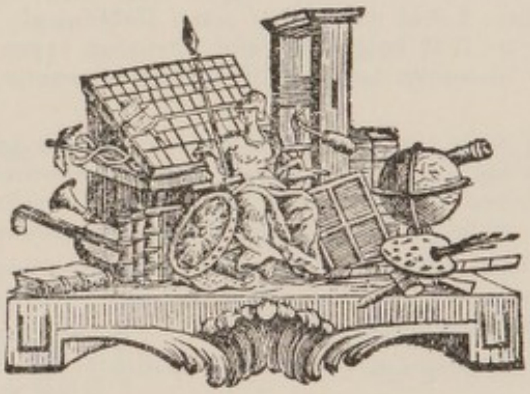
POËME LATIN,

Par Henri ESTIENNE, IIe du nom.
Imprimeur de Paris, du XVIe Siécle,

Traduit en François

Par un Imprimeur de Paris, du XVIIIe ;

On y a joint le Tableau Généalogique *des Estienne.*



A PARIS,
Rue S.-André-des-Arcs, N° 27,
Chez Jean-Roch LOTTIN de S.-Germain,
Imprimeur-Libraire Ordinaire de la Ville.

M. DCC. LXXXV.
Avec Approbation et Permission.

Title-page from
Estienne's Plainte de la Typographie.
Paris, 1785.
(See Item No. 392).

Typefounders' Specimens—*continued.*

THE FINEST AND MOST IMPOSING OF BODONI TYPE-SPECIMENS.

394 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut. 113 leaves. Parma, Bodoni, 1788. (SEE ILLUSTRATION, OPPOSITE). **£75**

This ' Serie ' followed closely the publication of the famous 1788 Manuale, and in his ' Vita del Cavaliere Giambattista Bodoni,' J. de Lama alludes to it as " another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphab. (capt. let.) of Roman and Cursive Types, on 28 leaves. Whereas Lama only speaks of only 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (capital letters), with their corresponding " Corsivi," 12 Russian Alphabets, capital letters with corresponding " Corsivi " in 12 leaves, 32 descriptions of Italian towns with their French versions, the first in Roman the second in Cursive types. (This vol. contains 33, of the same!) They are followed by 20 leaves of Russian types with their corresponding ' Corsivi,' 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type specimen in that language), and Etruscan types. Finally 4 leaves of 8 Italian descriptions in roman types, with their coresponding French version in Cursive types.

This beautiful copy, in splendid condition, is one printed on ' white French paper.' Its interesting to note that on the receipt of specimens, of the Cancellereschi Majuscole types, herewith mentioned, Benjamin Franklin wrote to Bodoni that famous complimentary letter of which the Italian typographer was so justly proud.

According to Updike this is " the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed."

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that " the Splendour of this book depends on pure Typography;—There is not one ornament in it."

395 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types contained in the 1788 Manuale Tipografico.

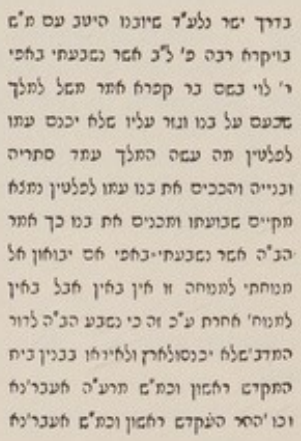
8vo, buckram. Parma, Bodoni, 1788. **£25**

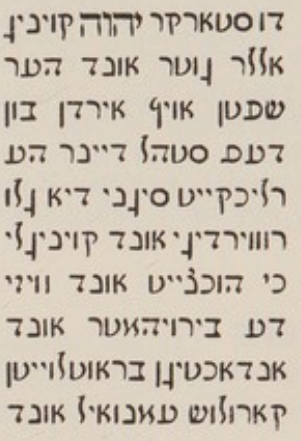
Of those neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: ' 2 Arabi, 1 Siriaco, 1 Brachmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaico, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, & 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however, appear in it. At least Lama makes no mention whatever of it.

Rabbinico

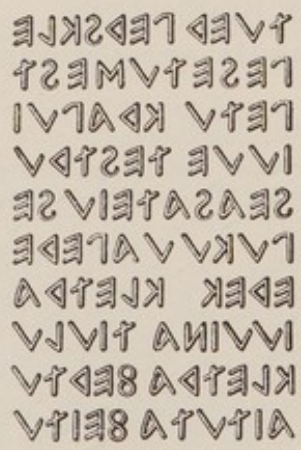
Giudeo-Teutonico

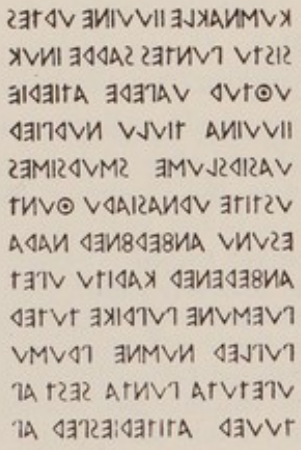




Etrusco

Etrusco





From Bodoni's Serie di Majuscole e Caretteri Cancellereschi.
Parma, 1788.
(See Item No. 394).

Typefounders' Specimens—*continued.*

396 **BODONI** (G.). Rare Specimens of 3 Caretteri Esotici: Arabo, Malabarica, and Siriaco-Latino.

4to, buckram, t. e. g., by Rivière. Parma, Bodoni, 1788. **£10 10s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, intrusted to Bodoni the care of shaping some Arabian, Malabaric, Syriac, and Tibetan Types, for the use of the printing press in Goa. The ones contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. They are very rare. (*See* Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni.*)

397 **BREITKOPF** (J. G. I.). Exemplum Typographiae Sinicae Figuris Characterum e typis mobilibus compositum.

4to, wrappers. Lipsiae, ex typographeo Autoris, 1789. **£2 2s**

398 **HERDINGH EN DU MORTIER.** Proeve van Letteren, welke gevonden worden ter Boekdrukkeryë van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793. **£6 6s**

Not cited by Updike, *Printing Types.*

PRESENTATION COPY TO EUGÈNE BEAUHARNAIS.

399 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806. **£35**

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Viceroy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II., pp. 168-9: "In 1806 the Oratio Dominica, is another masterly showing of what Bodoni could do in foreign & ancient alphabets." It was printed at the suggestion of Pius VII, who in May, 1805, had passed through Parma on his way from the coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugenè Beauharnais, Viceroy of Naples, *to whom he personally presented a copy.* In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan."

399a ——— Another Copy. Half morocco, by Larrivière. **£35**

Typefounders' Specimens—*continued.*

THE BODONI TYPE-SPECIMEN BOOK.

THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING.

400 [**TYPE SPECIMENS.**] **BODONI.** Manuale Tipografico del Cavaliere Giambattista Bodoni.

With the magnificent portrait of Bodoni by Rosaspina after Appiani.

2 vols., large 4to, beautifully bound in old morocco, gilt lines and tooling on sides, gilt panelled back, inside dentelles, g. e.

Parma, Presso la Vedova, 1818.

(SEE ILLUSTRATION, OVERLEAF). **£210**

Brooks, *Bibliografia di Edizioni Bodoniane*, No. 1216.

Brunet gives some details as to the execution of this book. According to him after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty different types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's eye view of the wealth of Bodoni's Press, and has never been equalled.

THE COPY WE OFFER FOR SALE IS PRINTED ON THE FINEST PAPER AND IS IN A MAGNIFICENT CONTEMPORARY BINDING.

400A **DIDOT** (Pierre). Specimen des Nouveaux Caractères de la Fonderie de P. Didot, l'Ainé. Some of Pierre Didot's Poems, adapted by himself to his own printing specimens.

4to, original boards.

Paris (Chez Didot, l'Ainé, et Jules Didot, Fils.), 1819. **£5 5s**

Updike, *Printing Types.*

" The development of this Didot letter is shown in the Spécimen des Nouveaux Caractères...de P. Didot l'ainé of 1819. Here we see a new style of French type in full swing. Pierre Didot says these fonts were engraved under his personal supervision by the type-cutter Vibert, whom he assisted (and probably inordinately tormented) for three hours a day for ten years to get things to his mind. François Ambroise Didot, it should be remembered, had reformulated a system of type-measurement—one reason why his style of type became so popular with printers. His son applied this mathematical sense to type-design, with a resultant rigidity which is a mark of early nineteenth century " classic " French fonts. Almost every trace of pen-quality vanished in these types. It is an alphabet " regularized " to a painful degree; though very perfect and very brilliant.

400B ——— Another Copy. Together with: Essai d'un Nouveau Caractère, offrant un Essai Lyrique de P. Didot, l'Ainé.

4to, original boards. Paris, 1819-1821. **£5 5s**

MAJUSCOLE

105

A B C
D E F
G H I

Bodoni, Manuele.
Parma. 1818.
(See Item No. 400).

Typefounders' Specimens—*continued.*

401 [**DIDOT.**] Caractères Ynglese y Goticos de Mr. Didot, y Vinetas y Florones del mismo. Specimens of Didot's English and Gothic types and some vignettes and fleurons.

4to, original half calf. Madrid, en la Imprenta Real, 1827. **£7 7s**

402 **FIGGINS** (Vincent). Specimen of printing types, by Vincent Figgins, Letter Founder, West Street, West Smithfield, London.

Royal 8vo, original boards. London, 1828. **£5 5s**

Not cited by Updike, *Printing Types*.

PRESENTATION COPY IN FRENCH RED MOROCCO TO THE KING AND QUEEN OF SICILY.

403 **DUVERGER** (E.). Album Typographique de l'Imprimerie Royale.

Containing numerous specimens of types, music, title-pages and maps, some in colours, ornaments in gold, bronze and colours, reproduced after the drawings of Aimé Chenavard.

Folio, French red morocco, richly decorated, with the Royal French Arms on the sides, watered silk doublures and fly leaves.

Paris, Imprimerie Royale, 1830. **£21**

This album was printed for and presented to King George I and Queen Caroline of the two Sicilies when they visited the Imprimerie Royale.

Queen Caroline was the sister of Bonaparte and the widow of the famous Murat.

404 **CLEMENT-STURME.** Suplemento a las muestra de los caracteres de la fundicion de J. B. Clement-Sturme y Compania.

Type-founders' specimens of types, vignettes, borders, etc.

4to, wrappers. Valencia (Imprenta de Manuel Lopez), 1833. **£5 5s**

Updike, *Printing Types*, Vol. II., p. 196.

405 **BLAKE & STEPHENSON.** Specimen of Printing Types by Blake & Stephenson (Successors to Mr. Caslon of London), Letter-founders.

With price list pasted inside front cover. 1834. **£4 10s**

Not quoted by Updike, *Printing Types*.

EARLY CUBAN TYPE SPECIMEN.

406 **BOLONA** (Jose S.). Muestras de los caracteres de letras de la Imprenta de Marina de la propiedad de Don Jose Severino Bolona.

Containing a great variety of printer's type specimens, initial letters, illustrations, vignettes, fleurons, borders and various kinds of ornaments.

4to, half leather. Habana (Imprenta de la Marina de este Apostade por S.M.). 1836. **£5 5s**

Some of the illustrations have been coloured and a few of the vignettes cut out. Not quoted by Updike, *Printing Types*.

Typefounders' Specimens—*continued.*

407 [**MONASTERY OF S. LAZARUS, VENICE.**] Prayers in 24 Languages.
A remarkable collection of type specimens from the press of the famous Armenian Monastery of S. Lazarus in Venice.
With engraved portrait and one other illustration.
8vo, half morocco, g. e. Venice, 1837. **£4 4s**
Not quoted by Updike: *Printing Types.*

408 **CONNER** (James). A miniature specimen of Printing Types and Ornaments from the Type and Stereotype foundry of J. Conner & Son.
With ornamental border round title.
Typefounder's specimen of characters, vignettes, head and tail pieces, ornaments, borders, etc.
8vo, original half leather binding. New York, 1841. **£2 12s 6d**

409 **ENSCHEDE EN ZONEN** (Joh.). Proeve van Drukletteren.
8vo, boards. Haarlem, 1841. **£2 12s 6d**
Mentioned in Updike's *Printing Types*, Vol. II., p. 197.

410 [**TURIN.**] Saggio della Stamperia Reale di Torino.
Printer's Specimens of types, vignettes, head and tail-pieces, borders, ornaments, etc.
8vo, boards. Turin, 1842. **£5 5s**
Not quoted by Updike.

411 **LA LAU** (J. G.). Proeve van Letteren der Boekdrukkerij.
Together with:
BIJLAGE tot de Proeve van Letteren der Boekdrukkerij.
Printers' specimens of characters, print samples, labels, fillets, borders, vignettes, and head-pieces.
8vo, half bound. Leyden, 1844 and 1853. **£4 4s**
Not quoted by Updike.

412 **CLEMENT** (Juan). Fundicion de Caracteres de Juan Clement.
Containing specimens of Roman, Cursive, Gothic, and American types; various kinds of fancyful types, vignettes, fleurons, etc.
Royal 8vo, wrappers. Valencia, Monfort, 1846. **£5 5s**
Not quoted by Updike. Two or 3 flowers cut out.

Typefounders' Specimens—*continued.*

413 **BRILL** (E. J.). Het Gebed des Heeren, in veertien Talen. Strekkende tot Proeve van Letters, van het gewood Europeesch Karakter Afwijkende.

4to, cloth. Leiden, 1855. **£3 3s**

Not quoted by Updike. The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.

414 **KLINKHARDT** (Julius). Schriftgiesserei Julius Klinkhardt, in Leipzig and Wien. 18te Folge.

Printer's specimens of characters, vignettes, fleurons, etc., with three folding plates.

4to, boards. Leipzig (circa 1860). **18s**

415 **BAER & HERMANN.** Schriften und Druckproben der Buchdruckerei in Leipzig. With 8 illustrations.

Royal 8vo, cloth. Leipzig, c. 1860. **10s 6d**

416 **ENSCHÉDÉ ET FILS** (Joh.). Specimen de Caractères Typographiques Anciens qui se trouvent dans la collection typographique.

With engraved title-page, and numerous specimens, etc.

4to, boards, uncut. Harlem, 1867. **£4 4s**

One of 100 copies printed. Not quoted by Updike.

417 **COCHIN** (Charles Nicolas). Collection de vignettes, fleurons, et culs-de-lampes: ou Suite chronologique de Faits relatifs à l'Histoire de France. With 40 delightful vignettes on 31 leaves.

4to, original calf. Paris, 1867. **£4 10s**

418 **FIELD & TUER.** Specimens of Type belonging to the Leadenhalle Presse. With numerous illustrations and folding plates.

2 vols., 4to and oblong, half vellum.

London, Leadenhalle Presse, E.C. Circa 1880. **£12 12s**

419 **THIEME** (G. J.). Proeven van Photozincographiën uit het Atelier van G. J. T. With some full-page specimens of reproductions.

Folio, wrappers. Arnheim, 1881. **6s**

Contains some specimens of curious capitals.

420 [**LISBON.**] Provas da Fundição de Typos da Imprensa Nacional.

Containing a great variety of Portuguese type specimens, flowers, borders, ornaments of all kinds, vignettes, initial letters, etc.

4to, cloth. Lisbon, 1888. **£3 3s**

Not quoted by Updike.

Typefounders' Specimens—*continued.*

421 **ROELOFFZEN & HUBNER.** Proeven van Reproduction in Zink voor de Boekdrukpers.

Printers' specimens of illustrations and dentelles, with a supplementary book of the factories.

4to, gilt cloth covers. Amsterdam, 1888. **7s 6d**

422 **MAYEUR** (Gustave). Specimen-Album de la Fonderie G. Mayeur. Labeurs & Journaux, Initiales & Caractères varies de Fantaisie Vignettes, Ornements, etc.

Folio, half morocco. Paris, circa 1894. **£1 10s**

423 **KOEHLER** (Bernhard). Preisliste No. 33a Stempel-Utensilien Paginir-u. Numerir-Maschinen Permanent-Farbekissen Stempel-farben und Signirtuschen, etc.

4to, wrappers. Berlin (1896). **2s**

424 **FLINSCH.** Schrift-Proben der Schriftgiesserei Flinsch, Frankfurt A. M.

Royal 8vo, half buckram. Frankfurt, 1898. **£1 1s**

Amongst the very large variety of specimens are some fine designs for illuminated vignettes, and numerous German-Gothic, and some black letter types of all sizes.

425 **GRONAU** (W.). Wilhelm Gronau's Schriftgiesserei in Berlin.

Printer's specimens of characters, vignettes, fleurons, etc., with two folding plates of "Renaissance-Initialen" & "Mosaik Ornamente."

Folio, wrappers. Berlin, about 1898. **5s**

426 **OPPENHEIM** (I.). Geïllustreerde Beschyrijving der Electrische Drukkerij.

4to, wrappers. Groningen (1900). **6s**

427 **SCHELTER** (J. G.) and **GIESECKE.** Zeitungs und Accidenzschmuck; Palmetteneinfassung.

4to, wrappers. Leipzig (1901). **5s**

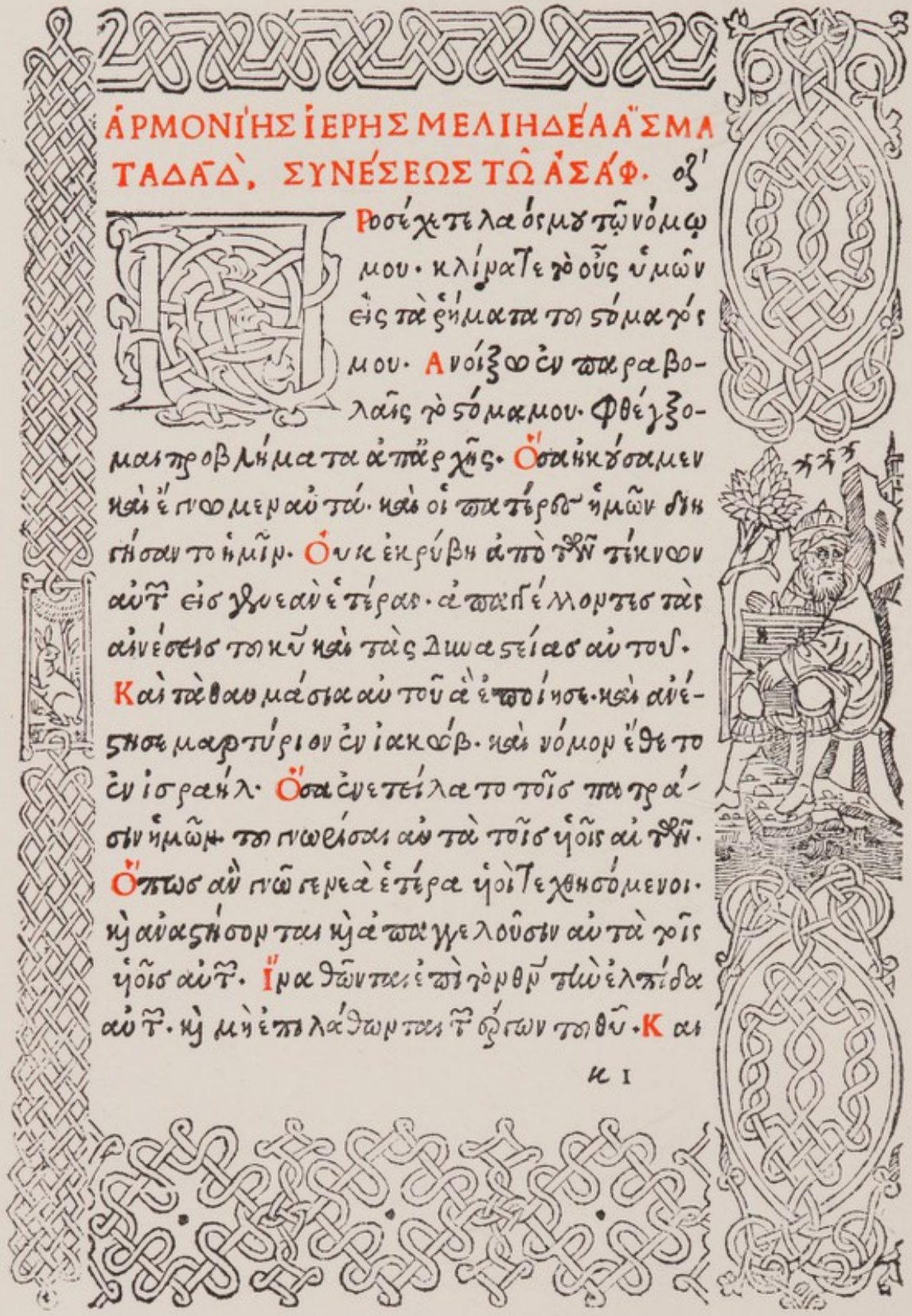
428 **CANIBELL Y SANCENIS.** Tipos goticos, incunables para impresiones artisticas y ediciones de bibliofilo. Printed in red and black.

Royal 8vo, wrappers. Barcelona, 1904. **18s**

PLATE III.



Portrait of the Letter-Cutter in the Enschedé Type Foundry.
From ENSCHEDE'S PROEF VAN LETTEREN.
Haarlem, 1768.
See Item No. 386.



A PAGE FROM PSALTERIUM GRAECUM.
Venice, Aldus Manutius (not before October, 1498).
See Item No. 1627.

Typefounders' Specimens—*continued.*

429 [**KRAUSE** (Karl).] Karl Krause und sein Werk. Die Maschinenfabrik K.K., Leipzig zur Feier des Jubiläums des Fünfzigjährigen Bestehens der Fabrik geschildert von Theodor Goebel.

Profusely illustrated with full-page photographs of the works, etc.

Large oblong folio, green watered-silk, gilt border and lettering.

Leipzig, 1905. **£2 15s**

430 **TYPOGRAFISCHE MEDEDEELINGEN.** Containing numerous photographic and other illustrations, specimens of advertisements, types, ornaments and reproductions in colour.

In 6 vols., large and small 4to, half cloth.

Amsterdam, 1905-1917. **£10 10s**

A fine set, Vols. I.—XIII.

431 **KLINKHARDT** (Julius). Der Schriftgiesser; Mitteilungen und Neuheiten für das graphische Gewerbe. Vol. I, Part I. With some attractive designs for vignettes in the "nouveau art" style.

Folio, wrappers. Leipzig, 1906. **5s**

432 **MERGENTHALER.** Linotype-Setz-und. Zeilen-Giessmachine.

With illustrations.

Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

433 **MERGENTHALER.** Linotype. Antigua-Schriften.

Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

434 **CLARK & CO.** High-class Designs and up-to-date Electros for circulars, for programmes. (Catalogue No. 9).

4to, wrappers. London (1908). **2s 6d**

435 **MORISON** (Stanley A.). On Type Faces. Examples of the Use of Type for the Printing of Books. With an Introduction and Notes by Stanley Morison. Edition limited to 750 copies on Van Gelder paper.

Folio, cloth back, boards. London, 1923. **£1 10s**

This handsome volume will appeal to collectors, bibliographers, and librarians whose interest extends to modern fine printing. This volume presents the reader with specimens of beautiful and suitable types for book composition, from British, American, Dutch, German, French, and Italian foundries, with an introduction and valuable notes to each type.

Typefounders' Specimens—*continued.*

436 **COURIER PRESS (THE).** Type Faces and Type Service.

With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.

4to, original boards. Leamington Spa, 1923. **2s 6d**

437 **FRANKLIN** (Benjamin). Benjamin Franklin, Typefounder. A Note to accompany a facsimile reproduction of the Type Specimen of Benjamin Franklin Bache. The Equipment for which was assembled by Benjamin Franklin. By Douglas McMurtrie.

With 4-page facsimile broadside, of type specimens.

8vo, original wrappers. New York (privately printed, 1925). **8s 6d**

438 **AUDIN** (M.). Les Caractères de Labeur de l'Imprimerie Audin à Lyon.

8vo, wrappers. Lyons, 1926. **5s**

An essay, by Marius Audin, on "Les Epreuves des caractères," adapted by himself, to his own printing specimens.

A Delightful Specimen Book of the Curwen Press.

439 [**CURWEN PRESS.**] A Specimen Book of types & ornaments in use at The Curwen Press, Plaistow, London.

With numerous charming illustrations, some in colours.

4to, cloth, t. e. g. London, Published for the Curwen Press, by The Fleuron, Ltd., 1928. **£4 4s**

One of 135 copies. Out of print and scarce.

"This Specimen Book was originally designed for ourselves as a guide to the type faces and typographical ornaments in current use in our own printing-office. As the work proceeded, however, it became so interesting to the compiler, who saw in it something of a conspectus of modern printing tendencies, that we decided to print a few extra copies for friends of the Press. Later, when the pages of vignettes and ornaments were added, forming a unique collection of work by contemporary artists specially drawn for the Curwen Press, and probably unrivalled in any other English printing-office, we were persuaded to go a step farther and to issue a limited edition to the public."

III

PRINTERS' AUTOGRAPHS AND MEDALS

440 **BODONI** (J. Baptist, 1740-1813). Celebrated Italian Printer.
Autograph Letter Signed.
2 pp., 4to. Parma, 28th April, 1795. **£6 10s**
An interesting business letter. He has sent some books and is ready to send more; refers to new works, Cicero, &c. He already has fifty subscribers, but wants money urgently.

440A **BODONI** (J. Baptist).
Autograph Letter Signed to Signor Girolamo Mantovani.
1 page, 4to. Parma, 1796. **£5 5s**
An exceedingly interesting letter dealing with his printing. Mentions that Theophrastus will not be out for some time, Tasso has been published some months, and the Dante is printed but will not be issued until he receives a reply from Spain to consult the copy in the library at Madrid.

441 **KOSTER** (L.), of Haarlem. The alleged inventor of typography.
Embossed silver medal by Van Swinderen.
Obverse: Portrait of Koster. *Reverse*: The Armories of Haarlem. A.D. 1740.
The medal measures 6¾ inches in circumference, and weighs 54 grammes.
Van Loon, Supplement, Vol. III, No. 147. **£3 3s**

442 **KOSTER** (L.).
Embossed silver medal by Holtzhey.
Obverse: Portrait of Koster. *Reverse*: A Poem in Dutch.
The medal measures 6 inches in circumference, and weighs 35 grammes.
Van Loon, Supplement, Vol. III, No. 146. **£2 2s**

443 **KOSTER** (L.).
Embossed silver medal by Van Swinderen.
Obverse: Portrait of Foster. *Reverse*: The Patroness of Haarlem. A.D. 1740.
The medal measures 5¼ inches in circumference, and weighs 28 grammes.
Van Loon, Supplement, Vol. III, No. 148. **£1 15s**

Printers' Autographs and Medals—*continued.*

444 **KOSTER** (L.).

Embossed silver medal by C. Marshoorn.

Obverse: Portrait of Koster. *Reverse*: Printing Press. A.D. 1740.

The medal measures $4\frac{3}{4}$ inches in circumference, and weighs 15 grammes.

Van Loon, Supplement, Vol. III, No. 144. **£2 2s**

445 **KOSTER** (L.).

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. *Reverse*: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214. **£1 15s**

446 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. *Reverse*: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes. **15s**

447 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. *Reverse*: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes. **18s**

"THE HISTORY OF PRINTING IN OXFORD."

448 **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society. Autograph Letter Signed.

$3\frac{1}{2}$ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE No. II). **£52 10s**

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8° of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the

Printers' Autographs and Medals—*continued.*

Wallis (John)—*continued.*

Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of plac of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

" There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by the Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with the Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

" The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly, when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before, did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and

(Continued over)

Printers' Autographs and Medals—*continued.*

Wallis (John)—*continued.*

Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much struggling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to tryall at Comon Law. . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Courts inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

IV

PAPERMAKING AND WATERMARKS

449 **ATAIDE E MELO** (A. F.). O Papel como Elemento de Identificacâo.
With reproductions of 211 Portuguese Watermarks, on 8 folding plates.
8vo, 88 pp., wrappers. Lisbon, 1926. **2s**
A very useful guide to the identification of documents from the watermarks, of the paper on which they are written or printed, from 1494-1850.

450 **BOFARULL Y SANS** (F. de). La Héraldica en la filigrana del papel.
With numerous illustrations of watermarks.
Royal 8vo, wrappers. Barcelona, 1901. **10s 6d**

451 **BOFARULL Y SANS** (Francisco). Indice alfabético de los fabricantes de papel de Cataluña de 1700 a 1830.
8vo, 8 pp., wrappers. Barcelona, 1900. **7s 6d**

THE GREAT STANDARD WORK ON WATERMARKS.

452 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu'en 1600.
With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.
4 vols., 4to, cloth. Leipzig, 1923. **£12**
The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

453 **BRIQUET** (C. M.). Les Anciennes Papeteries du Duché de Bar et quelques filigranes Barrois de la seconde moitié du XVe siècle.
With reproductions of early watermarks in the text.
8vo, wrappers. Besançon, 1898. **7s 6d**

Papermaking and Watermarks—*continued.*

454 **BRIQUET** (C. M.). Les Filigranes ont-ils un sens caché? Une Signification Mystique ou Symbolique?

8vo, wrappers. Besançon, 1910. **10s 6d**

455 **BRIQUET** (C. M.). Les Moulins à papier des environs de Tulle.

8vo, wrappers. Besançon, 1912. **7s 6d**

A detailed account of the paper-mills in the neighbourhood of Tulle.

456 **BRIQUET** (C. M.). De la valeur des Filigranes du Papier comme moyen de déterminer l'age et la provenance de documents non datés.

8vo, wrappers. Geneva, 1892. **7s 6d**

457 **BRIQUET** (C. M.). De quelques industries nouvelles dont le papier est la base.

8vo, wrappers. Geneva, 1885. **7s 6d**

458 **BRIQUET** (C. M.). Associations & Grèves des ouvriers papetiers en France aux XVI^e^ et XVIII^e^ siècles.

8vo, wrappers. Paris, 1897. **7s 6d**

An interesting essay, in which the author points out that although the word "Grève" when used in such phrases as "faire grève," or "se mettre en grève," was not to be found in the dictionary until 1877, and is therefore comparatively modern, it should not be taken for granted that workmen and their masters always worked together in perfect harmony. The author then gives a picturesque account of paper-making in the small French villages during the eighteenth century.

459 **BRIQUET** (C. M.). Recherches sur les premiers papiers employés en Occident et en Orient du X^e^ au XIV^e^ siècle.

8vo, wrappers. Paris, 1886. **12s 6d**

460 **CALKINS** (Earnest Elmo). 120 Years. An outside viewpoint of Crane and Co. as Paper-Makers.

With facsimile.

Royal 8vo, wrappers. Dalton (Mass.), (privately printed), 1921. **£1 1s**

Presentation copy signed by the Author. One of a limited edition.

461 **CLEMENSSON** (Gustave). Klippans Pappersbruck. 1573-1923.

With illustrations of paper mills, autograph reproductions, title-pages, and portraits in the text, and 169 remarkable reproductions of watermarks.

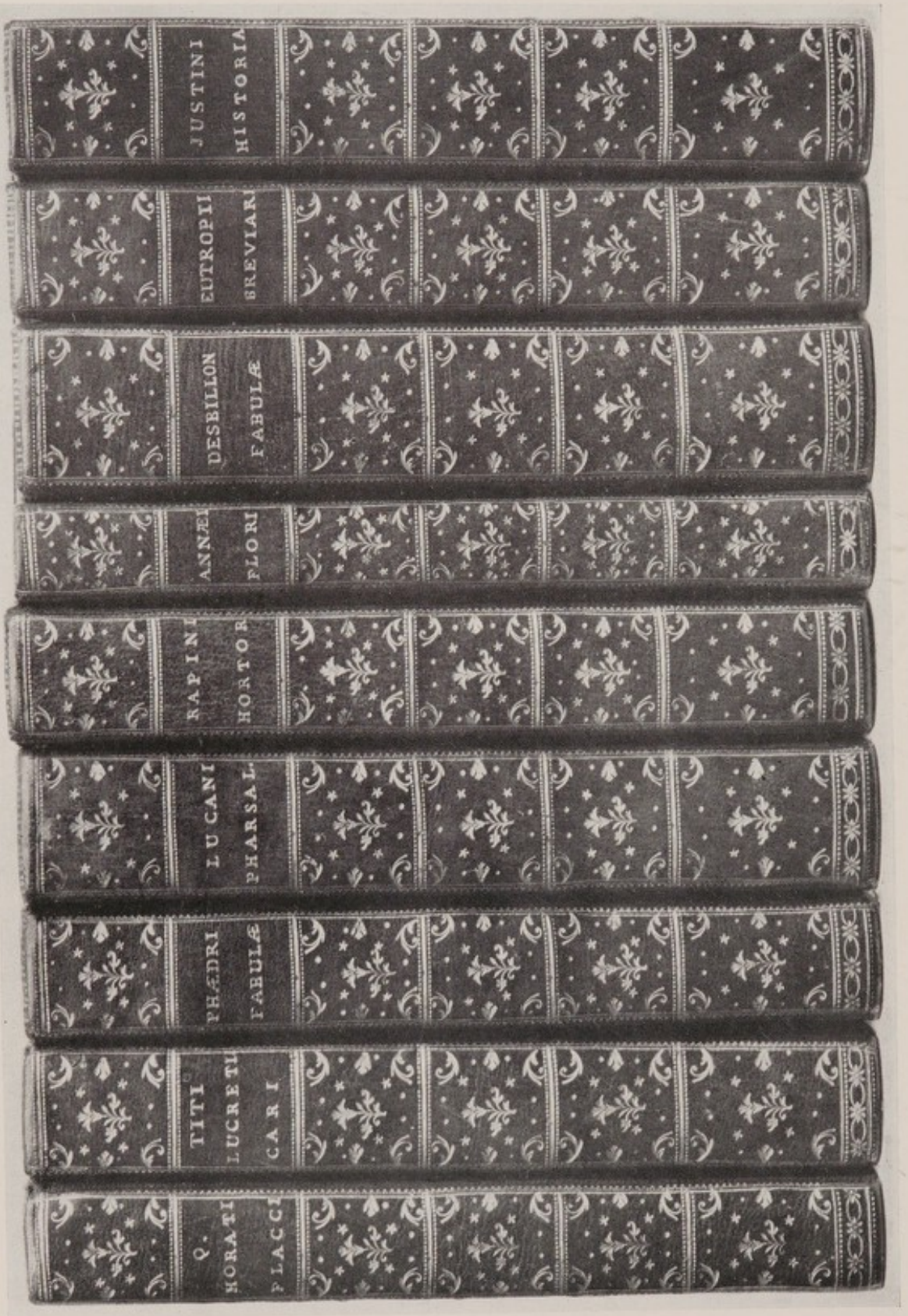
4to, wrappers. Klippan, 1923. **£2 15s**

PLATE V.



Venetian Binding, early XVIth Century.
(Livius. Opera.)
3 vols. Venice, Aldus, 1518.
See Item No. 1654.

PLATE VI.



Crimson morocco contemporary French bindings of the Barbou Classics, Paris, 1753-1786. 65 Vols.

See Item No. 1682.

Papermaking and Watermarks—*continued.*

462 **HOYER** (E.). Le Papier, étude sur sa Composition, Analyses et Essais. With plate and diagrams.

8vo, wrappers. Paris, 1884. **7s 6d**

463 **HUNT** (John). Specimens of Native Paper from Tonga and Fiji, sent home by John Hunt, Wesleyan Missionary.

Series of 14 actual specimens of thick paper made by the natives of Tonga and Fiji, in various colours and with various decorative patterns, together with a title-page specially printed at the Tongan Wesleyan Missionary Press for the collection.

4to, boards. Vewa (Viwa, Fiji Islands), 1847. **£10 10s**

WITH 34 ORIGINAL SPECIMENS OF PRIMITIVE PAPERMAKING.

464 **HUNTER** (Dard). Primitive paper-making. An account of a Mexican sojourn and of a voyage to the Pacific Islands in search of information, implements, and specimens relating to the making and decorating of bark-paper.

With frontispiece, eight portraits, and thirty-four original specimens of the different barks used in the Pacific Islands in papermaking, some illustrations.

Folio, in portfolio.

Chillicothe, Ohio, The Mountain House Press, 1927. **£31 10s**

One of 200 special copies. Out of print and scarce.

465 **KOOPS.** To His Most Excellent Majesty George the Third, King of Great Britain, France, Ireland, &c.

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Bibliographies—*continued.*

Colmeiro (Miguel)—*continued.*

Other botanists who were distinguished in various other walks of life were : Saint Isidore, who was born at Cartagena in 570, became Archbishop of Seville, and died in 636, leaving many manuscripts, including another *De re rustica;* Moses Maimonides, who heads the list of Spanish Jewish botanists from the twelfth century onwards; Ramon Lull; Arnaldo Villanova; Antonio Nebrija; Cristobal Acosta; and Fernandez de Oviedo; all of whom have become famous in other spheres of literature.

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About 200 years after Gutenberg's death, the idea arose that the incunabula of the 15th century were a special class of books. Since then these incunables have met with an ever-growing interest, and as there are only comparatively few of these 40,000 different books still in existence, collectors and antiquarians have long directed their attention to them, while great libraries tend them as their most precious treasures.

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The other aim next to completeness is the description of the books, according to modern principles. For the technical side this is achieved by minutely examining every book as to its origin, and by determining types, initial-letters and rubrics, woodcuts, printers' marks and catchwords, foliation, signatures and custodians. On the

Bibliographies—*continued.*

Gesamt Katalog der Wiegendrucke—*continued.*

other hand, the literary and historical question of incunabula is to be dealt with for the first time. This is achieved by adding a short biography and dates to the authors' names and by noting the most trifling accessories and all assistance the author partook of, such as the names of the editors and correctors of the text, dedicatory letters and complimentary verses, preface and colophon.

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ultoꝝ tam dericoꝝ ꝙ laicoꝝ quere
la ē non modica. occupacio grauis
et queſtio dubioſa. quomodo quis
ſe habere debeat in celebrando uel
cōmunicando Quando uidelicet ac
cedere. Quomodo accedentes moti
uel diſpoſiti eſſe. Aut quibus motiuis uł indiſpo
ſicionibus abſtinere debeant Et an melius ſit con
tinue ſumere corpus xp̄i. frequenter. aut raro. De
tam utili et multis quodāmodo neceſſaria matia
ſepe interrogans. pluries interrogatus. audiui ua
ria et uidi. Nec tm̄ adhuc ſic quietus ſum quin ſe
pe diſceptem et litigem in me ip̄o Jam uolo acce
dere Jam nolo. hinc attrahor. illinc retrahor. nūc
ſpe diuine miſericordie animor ut faciam. nunc ti
more miſere conſciencie aut diſtricti iudicij terre
or ut dimittam. Et ita neſcio quid deo mag̃ pla
ceat. quid m̄i magis expediat Vereor me ſepius
accedere dū abſtinendū eſt. et dū accedendū eſt o
mittere. primo q̄ñoq̄ tamdiu diſputando mecum
dubito ꝙ ex ip̄a diſputacōne tempus tranſit uel
alias impedimentū occurrit et negligo Licet autē
hijs dubijs et tot ambiguitatibus conſcienciaꝝ
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na ſit. ꝙ ex ea conſurgit diſcuſſio conſciencie ut
ꝓbet homo ſeip̄m. ꝙ tamen conſciencia q̄ñoq̄ er
ronea uel nimis ſcrupuloſa eſt. et ad vnam ꝓtem
tali motiuo mouetur quo uel ad oppoſitam ꝓtē
uel nichil omnino moueri deberet. Ideirco uiſum
eſt michi iudicet qui uoluerit an bene. ꝙ non ē.

First Page from
MATHEUS DE CRACOVIA. TRACTATUS RATIONIS ET CONSCIENTIAE.
(Mainz, Printer of the Catholicon, Johann Gutenberg, 1460.)
See Item No. 1951.

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IMperatoriaz maiestatem nō solum armis decoratam sed etiam legibus oportet esse armatam : ut utrunq; tēpus q bellorum q pacis recte possit gubernari :q prīceps romanus victor existat : non solum i hostilīb' preliis : sed etiam per legitimos tramites calūniantium iniquitates expellat : q fiat tam iuris religiosissimus q victis hostibus triumpbator. Quorum utranq; uiam cuz summis uigilijs summaq; prouidentia annuente deo perfeeimus. Et bellicos quidē sudores nostros barbarice gentes sub iuga nostra deducte cognoscunt : q tam affrica q alie innumerose prouincie post tanta temporum spacia nostris victorijs a celesti numine prestitis iterum ditioni romane nostroq; addite iperio ꝓtestāt

a IN nomie dñi nr̄i Jesu Xpi. Ex hoc nō. q; cōstitutus fuit. aliās non posset imperare. i. imperij iurisdictionem exercere. vt in aut. insiuř. qō prestat i prin. ibi. q comunicator ecclesie. colla. ij. vbi dicitur q; quilibet administrator debet iurare se eē cōicatorē sē q catho lice ecclesie. sic q aliaz vt .C. dō offi. pre. p. aff. l. in nomine domini. q i aut. de armis in pn̄. col. vi. ex hoc enim sequitur bonū inituz melioꝝ mediū q optimoꝝ finē vt i aut. quō oporteat epi. i prin. coll. i.

b Imperator Cesar. a Cesar Augusto qui regnabat tpe natiuitatis xpi vnde illō exiit edictū a Cesare augō vt describeretur uniuersus orbis. i. ut quilibet extiaret bōa sua q exide quilibet iperatō dict' est Cesar. vel dic Cesar. quia fuit cesus de ventre matris sue.

c Flauius. q; talis erat colōs nam rubeus.

d Justinian'. q; fuit filius iustini. vt. j. de bōa. §. ē q aliud. q. j. q bus nō ē pmiss. fatel. §. penul. sed i hoc. di. m. c. hēo libeꝝ. dr̄ q; fuit filius ꝓstātini. sz forte ibi loquitur de alio Justiniano q̄ hic. vel dic q; fuit filius in successiōe p' ipm̄ i regno vl' dr̄ a iusticia quā semper coluit q subditis iniunxit colendam. vt. C. de sam. trini. q fide. catholi. l. i.

e Alemaicus. hoc nomē q oia sequētia nomia sunt ab euētu sibi imposita. vtputa q; vicit affricos. q sic dō alijs. vt i aut. de hered. q fal. i prin. coll. i. q hec omnia sunt nomina prouinciarum quas deuicit.

f Pius. a pio Antonino. vt i aut. vt libert dō cc. colla. vi. §. si quis autem. alias ē. §. facimus aūt vl' pius a pietate animi vt. C. de summa trī. q fid. c. l. i. i prin. q. C. de nup. l. i perialis q. C. de cad. tol. l. vnica vltimo responso.

g Felix. a virtute animi vel felix. i. prosper. quia sibi omia ad votum succedebant.

h Inclytus. a gestis magnificis. accursius florentinus.

i Victor. in fugando hostes. accursius.

k Triumphator. post victoriam.

l Semper augustus. q; huius debet ēē ꝓpositi quilibet iperator vt augeat. Iz hoc semper nō faciat sic i diffinitione matrimonij vt. j. de pa. po. in prin. Iz interdū diuidatur vt. C. de repu. l. sensu sic in diffinitione iustitie vt. j. de iust. q iur̄. in prin. secundū Jo.

m Cupide. salutet mittat suam gratiam q hunc librum.

n Incipit. more recte scribēdi pmittat. phemiū i quo reddit lectorē attētum. docilē q benivolū. Attētum cū dicit fumis vigilijs. Iaz p hoc q ipe vigilauit reddit nos attētos. vt vigilare dēam'. nā iusti cuile vigilātib' scriptū ē. vt. ff. q̄ i frau. cre. l. pupillus i fi. q ibi fūma ꝓuidentia. vt. j. pr. §. Docilē cū dicit q cū sacratissimas ꝓstitutiones tē. vt. j. e. §. oēs docilē. n. facit q fūmā rei breuit ꝓsequēdat. nā p hoc q ipe abbreuiauit poterūt āmō faciliꝰ edocēri. Benivolū. i. bone volūtatis ad addiscendū ubi dicit q q; i pone tpr̄. q ibi fūma itaq; tē.

o i IMperatoriā maiestatē. i. ipatorē q ē i maiestate. vt. C. dō legi. q cō. l. digna. similis ē loquēdi ornat' j. qb' mo. i pa. po. sol. §. filiꝰ ibi ipatoriā celsitudinē. q nō. q ātphorizat rīdēdo ad tacitā qōnem hāc. j. qre ipator ñ facē q

suā ē. j. armis iteūēre. cū multo magis arma iure quam iura oporteat. vt .C. de iure delib. l. fcīmus. ad q; respondet imperatoriam maiestatem tē.

p Decoratā. q̄ritur q; q; erat armoꝝ attribuit legibus q econtra rīdet vt oīderet alteꝝ alteri' auxilio semp egere vt. C. dō no. co. ꝓfir. i prin. vl' dic ꝓ prie pōit. nā arma sūt ad decorē leges sunt ad armādū. vñ dr̄ militāt nāq; tē. vt. C. dō aduoc. diuer. in. l. aduocati. vl' iō posuit vt cuiꝰ malus sonus verborum. j. cacephatō. .i. turpis sonus.

q Opz. i. oportunum ē.

r Armatā. j. ad hanc vtilitatem que sequitur.

s Et bellorum. q sic quo ad vsum armorum.

t Et pacis. sic quo ad vsū legis.

u Gubernari. alterum cū legibus. j. tpo pacis. alterum armis. j. tpus belli.

x Et princeps. j. iperator.

y In hostib' q sūt hostes dicitur. ff. dō ca. q post li. rc. l. hostes.

z Per legitimos tramites. i. p leges q̄ sunt una gradēdi sicut tramites cūdi scom Jo. bū. dico calūniantes puniri p leges. nā i cribus siue ordinarijs siue extraordinarijs punitur calūniator ad similitudinē suplicij vt. C. dō acc. l. fi. q. ff. ad turp. l. i. q i pena tis q i extraordinarijs cri

minibus oēs calūnioſi p qualitate admissi plectuni. Itē i ciuil. bus mō pecuniaria pēa. mō sacramēto calūnie. mō nō. ifamie. vt. j. de pe. te. li. p totum q. j. de act. §. si quis agēs q. C. dō plus pe. l. vnica. q dō iudi. ꝓperādū. §. q si q dē vbi punit ꝓtumax i expēlis. vel dic q; vij. genera penaꝝ vocat legitimos tramites. vt. ff. dō penis. l. vi. i fi. q. l. vij. q. vij. vl' dic q; magistratus vocat tramites p quos iura redduntur. nā paz valēt iura i ciuitate nisi ēēnt q executioni mādarēt vt. ff. dō orig. iur̄. l. ij. §. pō originē q pumūt i criminalibus puniunt q in ciuilibus q expēlis q i viatico. vt. ff. de iudi. cū quē. q̄ vlgma versor est.

aa Calumniantiū. calūniator ē q falsa cria scientes itendit. vt. ff. ad turp. l. i. in prin. q facit ad hoc. ff. dō bis q no. ifa. athletas. §. calūniator. qd aūt sit prevaricator q tergiuersator dicitur in predictis legibus.

bb Religiosissimus. nō. quē fieri religiosū p leges. nā ipe sunt facte vt. C. de legi. q cō. l. leges. Itē nō. hic q̄tuor ꝓpriaūalia. j. arma. usus armoꝝ: victoria: triumphus. Item leges: usus legū: calūnie pulsio: q iuris religio.

cc Quorum utrāq. si ista debent esse in principe tu Justiniane quid fecisti. respondet quorum utranq.

dd Summis. idest cum summo labore.

ee Vigilijs. quo ad leges. nam iuo ciuile vigilantibus q non dormientibus scriptum est ut. ff. que in frau. credi. pupillus in fi. Accursius.

ff Prouidētia. j. quo ad arma. q nota tres esse hominis status: memoria p̄teritorum. scientia presentium. prouidentia futurorum.

gg Annuente deo. deo gratias refert: gratia cuius triumphum meruit obtinere vt. C. de offi. pre. pre. affri. l. i. in prin.

hh Et bellicos. q̄ coniunctim dixerat dicendo utranq; uiaz tē. nunc diuidit dicendo primo qualiter se habuit circa arma.

ii Barbarice. barbari sūt qui extra romanū iperium sunt q maxime hostes

kk Deducte. de nouo.

ll Vaz affrica. Que erat a uandalo per centum q quinq; annis occupata sz q soma ab ipis uandalis erat capta q imperialia ornamenta exinde in affrī cam translata vt. C. de offi. prefec. preto. affri. l. i. in pri. sub qua multe prouincie continentur.

mm Prouincie. sic construe tam affrica quam alie innumerabiles prouincie.

nn Itez addite. i. adiūcte ditioni romane. i. iurisditioni nr̄oꝝ imperio p' tē.

oo Protestantur. nostris victorijs a cel. ma. prest. nam iste prouincie prius fuerunt de romano imperio. post defecerunt q post centū. v. annos redierunt

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JUSTINIAN. INSTITUTIONES.
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See Item 1955.

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902 [**MATTHIAS CORVINUS.**] **HEVESY** (A. de). La Bibliothèque du Roi Matthias Corvin.

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Registrum decretalium.

Primū uacat
In nomine sancte
firmiter credimus
spiritus sanctus
legitimo eccīastica
b
iuris ordinem
Postulasti per
super excessione
accepisse q cum
c
nobis
posuit dicens
qui t uelint
eo q clerici
d
ne diuidatur
non esset
decedendum
Bone memorie
e
processum
ecclesie
His quibus
ijdem
f
Lecte coram
t antiqua
dicetur: nam
ep̄o ignorantes
in quibus
g
ne bigamus
Inno. tertius
quia t si ualde
cōmutantur
si memores
h
Cum olim
esse nullam

tuam iurisdictionē
Fili speciales
i
quatenus si est
sublimatus
Dilecta filia
presentium
k
reuocatorie
uel aduersario
gratiā. ep̄is
canonicis
l
aqi potest
Liber secundus
archiepiscopo
forsan dicetur
m
tinenti coram
nis beneficium
testes uel
tardabit
n
Diaconus
iudicare
q̄ prefata
uertat t infra
obstantibus
o
De probationib'
ut si ablq
ut dicere
a criminibus
p
dent excōicantes
de causis
mandati
admittus
q
contracta

Idem maximo
nolumus
meus sub
r
defecerit
habebat
lationem dicti
Excōmunicatus
s
igitur inherentes
predictorum
renunciasse
tuum non
t
si ?tuan ex
impedit
eos excōicationis
ecclesia cessaretur
iudicem ablq
v
A crapula
canonice
repugnet
defraudetur
x
Graue nimis
t infra
nec uos
sed infra sex
y
super mandato
ut sacerdotes
ac aliarum
de empcione
z
Jo qui conquerit
ep̄itogium
p̄o seruitio
Relatum est
t

et priuilegio
significarit
proponunt
ten. tur
?
viso ingredi
predictus ut
uelit in
ad hoc se
nolentur
t
Cura pastoralis
controuersia
t laico patronis
est: an illis
A
In quadam
t filij t spiritus
in quo casu
de custodia
B
potentiam
probandum
si monili
filiam seu
C
quin ac
soluendū
ecclesiarus
est ei pecunia
D
cognouerit
legitime
omni diligentia
Idem
iudicentur
E
destinximus
etiam fame
nouerit

nolentur
ad renunciandum
F
Ita quorundam
uocat in
t perfectus
non sufficit
G
talibus
precepto
positus
peccunia
H
sua compescas
Idem bisuntine ci.
promouere
Cum ad
I
apparuit
per depositiones
aperiantur
decernimus
K
propij
medici
etiam excōicatione
saltem verecunde
L
Inquisitioni
opinionis
obtinent
Bubi obstat
sententie



Last Page (showing Printer's Device) from
Gregorius IX. Decretales.
Venice, Johannes Herbort for Johannes de Colonia, Jenson & Co., 1481.
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PLATE XII.

JOSEPH being raised from the Well to be sold by his brethren.
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1267 **GRUEL** (L.). Recherches sur les Reliures-Bouteille.

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1268 **GRUEL** (L.). Reliures en Vernis sans odeur. With illustrations.

8vo, wrappers. Paris, 1900. **6s**

Books on Binding—*continued.*

1269 **GUIGARD** (J.). Armorial du Bibliophile avec illustrations dans le texte. With plates.

3 vols. in 1, royal 8vo, half morocco. Paris, 1870-2. **£3 3s**

A large paper copy on papier de hollande.

THE INDISPENSABLE GUIDE TO FRENCH ARMORIAL BINDINGS.

1270 **GUIGARD** (J.). Nouvel Armorial du Bibliophile; guide de l'amateur des livres armoriés. With numerous armorial illustrations.

2 vols., 8vo, half morocco. Paris, 1890. **£16 16s**

1271 **HAEBLER** (Konrad). Deutsche Bibliophilen des 16. Jahrhunderts; die Fürsten von Anhalt ihre Bücher und ihre Bucheinbände.

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Folio, cloth. Leipzig, 1923. **£2 5s**

1272 **HALACINSKI** (Kazimierz). O Krakowskich Introligatorach Ubieglego Wieku.

With frontispiece and 8 plates.

4to, wrappers. Krakow, 1926. **12s 6d**

One of 300 copies only printed.

1273 **HIERTA** (Baron P.). Ex Bibliotheca Fraemmestadiensi. Festskrift-tillagnad Friherre per Hierta pa Hans Femtioardsday den 25 Oktober, 1914.

With portrait and 60 illustrations of bookbindings.

4to, wrappers. Stockholm, 1914. **£2 15s**

1274 **HOBSON** (G. D.). Thirty Bindings described by G. D. Hobson. Selected from the First Edition Club's Seventh Exhibition, held at 25 Park Lane, by permission of Sir Philip Sassoon, Bart.

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1275 **HUSUNG** (Max Joseph). Bucheinbände aus der Preussischen Staatsbibliothek zu Berlin.

With 182 illustrations on 100 plates (26 in colours).

Folio, cloth. Leipzig, 1925. **£13**

1276 [**LA CROIX-LAVAL.**] Collection de la Croix-Laval. Cent Reliures d'Art Exécutées sur des Editions de Grand Luxe.

Imperial 8vo, wrappers. Paris, 1902. **5s**

Books on Binding—*continued.*

1277 **LAS NAVAS** (Conde de). De Libros (Menudencias). De la Encuadernacion. Generalidades. Bibliografia.
4to, wrappers. **18s**
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1278 **LAS NAVAS** (Conde de). De " Re ligatoria." Noticia de la coleccion Lameyer. [*Extract.*]
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1279 **LEDIEU** (Alcius). Les Reliures Artistiques et Armoriées de la bibliothèque communale d'Abbeville.
With 71 illustrations and 18 plates.
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1282 [**LYONS BIBLIOTHÈQUE.**] **JOLY** (Henry). Exposition de reliures organisée par Henry Joly, Conservateur.
With thirty one plates.
Royal 8vo, half morocco, t. e. g., by Rivière.
Lyons, November, 1925. **£1 12s 6d**

1283 [**MAGNIN.**] **GIRAUD** (J. B.). Lucien Magnin, Relieur Lyonnais 1849-1903. With portrait of Lucien Magnin and 80 plates of bindings.
8vo, half cloth. Lyons, 1905. **£2 5s**
One of 125 copies printed on Japan paper.

1284 [**MAHIEU.**] **VINGTRINIER** (Aimé). Maioli et sa famille; à propos d'un Livre de la Bibliothèque de Lyon.
8vo, half morocco. Paris, 1891. **10s 6d**

[**MAHIEU.**] See No. 1292 of this Catalogue.

Books on Binding—*continued.*

1285 **MAHUET** (Cte Antoine de) and **ROBERT** (Edmond des). Essai de répertoire des Ex-Libris et Fers de Reliure des Bibliophiles Lorrains.
With 15 plates (most of them in colours) and numerous illustrations.
Royal 8vo, wrappers. Nancy, 1906. **£2 10s**
Only 300 copies printed.

1286 **MARIUS-MICHEL.** Essai sur la Décoration extérieure des Livres.
With illustrations in the text.
Royal 8vo, original wrappers. Paris, 1878. **10s 6d**

1287 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.
Folio, half cloth. Leipzig, 1888. **£1 1s**

1288 **MAZEROLLE** (F.). Documents sur les Relieurs, Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.
8vo, wrappers. Paris, 1897. **10s 6d**

THE STANDARD WORK ON MEARNE.

1289 [**MEARNE.**] **DAVENPORT** (Cyril). Samuel Mearne Binder to King Charles II.
With reproduction of the signature of Samuel Mearne on a Warrant of 15th August, 1673, as frontispiece, and 24 charmingly coloured plates, besides numerous illustrations in the text.
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Chicago, published by the Caxton Club, 1906. **£6 6s**
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1290 **MEUNIER** (Charles). La Reliure Française, ancienne et moderne. Conférence faite chez Madame la Marquise de Clermont-Tonnerre par Charles Meunier, 23 Janvier 1909.
With 32 beautiful reproductions of famous bindings, in their chronological order, with a short description and interesting notes on them on the opposite page. And 16 full-size reproductions of different modern bindings, also with description and notes on the opposite page.
4to, wrappers. Paris, 1910. **£6 6s**
One of 50 copies on special paper.

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1291 **MIQUEL Y PLANAS** (R.). Restauracion del Arte Hispano-Arabe en la decoracion exterior de los Libros.
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Royal 8vo, wrappers. Barcelona, 1923. **15s**
The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

Books on Binding—*continued.*

1292 **MONOGRAPHS ON BOOKBINDING.** Vol. I. Maioli, Canevari, and others. By G. D. Hobson. Contents:—

1. A group of bindings decorated with plaquettes.
2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with list of about 90 examples, fully described and classified.
4. Apollonio Filareto and his bindings.
5. The Great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

With plates (in colours) almost all of bindings hitherto unpublished.

Royal 8vo, cloth. London, 1926. **£3 13s 6d**

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 proves conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

The lists of bindings are a feature of the essays: so far as possible the successive owners of each binding are named, and references given to reproductions where any exist.

1292A **MONOGRAPHS ON BOOKBINDING.** Vol. II. **GOLDSCHMIDT** (E. P.). Gothic and Renaissance Bookbindings. See No. 1251 of this Catalogue.

1293 [**NEWBERRY LIBRARY.**] Bookbindings. Notes descriptive of an exhibition of bookbindings of the Fifteenth to the Nineteenth Centuries, together with a select list of books on bookbindings and bookbinding.

8vo, wrappers. Chicago (Newberry Library), 1923. **2s 6d**

1294 **NICHOLSON** (James B.). A Manual of the Art of Bookbinding. With frontispiece and illustrations.

8vo, cloth. Philadelphia, 1856. **18s 6d**

Books on Binding—*continued.*

1295 **NILSSON** (Axel). Bokbandsdekorens Stilutveckling.
With 84 reproductions of fine bindings.
4to, boards. Göteborg, 1922. **£1 15s**
One of a limited edition of 350 copies.

THE NEW GREAT MONOGRAPH ON FRENCH ARMORIAL BINDINGS.

1296 **OLIVIER** (Dr. Eugène), **HERMAL** (Georges) and **DE ROTTON** (Capitaine R.). Manuel de l'amateur de Reliures Armoriées Françaises.
With about 600 plates. Series 1-12 (all out).
12 vols., 4to, half morocco, by Rivière. Paris, 1924-1928. **£25**

1297 ——— The Same. Unbound as published. **£6 6s**

1298 [**PAYNE** (Roger).] **ANDREWS** (William Loring). Roger Payne and his Art. A Short Account of his Life and Work as a Binder.
Portrait of Roger Payne, and 10 full page plates.
8vo, cloth. New York, de Vinne Press, 1892. **£7 15s**

A COMPLETE CATALOGUE OF MADAME DE POMPADOUR'S BOOKS WITH ARMORIAL BINDING.

1299 [**POMPADOUR.**] Catalogue des Livres de la Bibliothèque de feue Madame la Marquise de Pompadour, Dame de Palais de la Reine.
8vo, calf. Paris, 1765. **£4 4s**

1300 [**POOR** (William).] **DU BOIS** (H. P.). American Bookbindings in the Library of Henry William Poor.
Described by H. P. du Bois. Illustrated in gold-leaf and colors by E. Bierstadt.
With frontispiece and 38 colour-plates of beautiful bindings.
8vo, cloth. New York, 1903. **£3 10s**
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1301 **PRIDEAUX** (S. T.). A Bibliography of Bookbinding.
8vo, wrappers. London, 1892. **18s 6d**

1302 **PRIDEAUX** (S. T.). Bookbinders and their Craft.
With 9 reproductions of book-bindings, and numerous other illustrations.
4to, boards. New York, 1903. **£4 10s**

1303 **QUENTIN-BAUCHART** (Ernest). Les Femmes Bibliophiles de France (XVIe, XVIIe and XVIIIe siècles). With title-pages in black and red.
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2 vols., royal 8vo, bound in tapestry. Paris, 1886. **£10 10s**
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1304 ——— Another Copy. Wrappers. **£10 10s**

Books on Binding—*continued.*

1305 **QUENTIN-BAUCHART** (E.). La Reliure moderne au Musée Galliera.
8vo, wrappers. Paris, 1902. **6s**

1306 **QUENTIN-BAUCHART** (E.). La bibliothèque de Fontainebleau et les livres des derniers Valois, à la Bibliothèque Nationale (1515-1589).
With portrait (in colours) of François Ier on his accession to the crown, and six extremely fine reproductions of miniatures from Manuscripts by Du Tillet and others.
Royal 8vo, wrappers. Paris, 1891. **£1 1s**

1307 **RENESSE** (Théodore de). Dictionnaire des Figures Héraldiques.
7 vols., royal 8vo, half calf, t. e. g.
Bruxelles, 1892-1903. **£10 10s**

1308 **REITSTAP** (J. B.). Armorial Général précédé d'un Dictionnaire des termes du Blason. Deuxième Edition, refondue et augmentée.
2 vols., with supplement, thick 8vo, half morocco.
Gouda (circa, 1890). **£20**

1309 **RIVIÈRE** (R.). Examples of modern bookbinding designed and executed by Robert Rivière and Son.
With 69 plates, some in colours.
4to, cloth. London, 1919. **£2 2s**
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1310 **RUDBECK** (Gustaf). Broderade Bokband fran aldre tidi Svenska Samlingar.
With 39 plates (6 in colours) of fine bindings.
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A Monograph on Swedish Bindings since 1521.

1311 **RUDBECK** (Johannes). Svenska Bokband under nyare tiden, Bidrag till Svensk bokbinderihistoria. En serie afbildningar af konstnärlinga bokband samlade och beskrifna 1521-1718.
With 80 illustrations of bookbindings, mostly in gold and colours.
Royal 8vo, half morocco. Stockholm, 1910. **£3 3s**

On Mexican Library Stamps.

1312 **SALA** (Rafael). Marcas de Fuego de las Antiguas Bibliotecas Mexicanas.
4to, wrappers. Mexico, 1925. **16s**

Books on Binding—*continued.*

THE BEST BOOK ON ORIENTAL BOOKBINDING.

1313 **SARRE** (F.). Islamic Bookbindings. Translated from the German Manuscript by F. D. O'Byrne. With descriptions and reproductions in colour of 36 beautiful Oriental bindings, and other illustrations.

Large folio, half bound. London, 1924. **£7 7s**

A limited edition.

1314 **SARRE** (F.). Islamische Bucheinbände.

With 36 coloured plates.

Folio, boards. Berlin, 1923. **£7 7s**

1315 **SAVIGNY DE MONCORPS.** Quelques mots sur différentes Reliures du Calendrier de la Cour au XVIIIe Siècle.

8vo, wrappers. (Paris, about 1900). **5s 6d**

1316 **SCHWENKE** (P.). Die Buchbinderei des Petersklosters.

8vo, wrappers. N.P. N.D. **6s**

ON SWEDISH ROYAL BINDINGS.

1317 **SJOGREN** (Arthur). Svenska Kungliga och furstliga Bokägaremärken, inklusive dedikations och donations exlibris. Med ett Föror av Johannes Rudbeck.

With 352 plates, and numerous other illustrations of Swedish Royal Bindings.

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1318 **THEELE** (Dr. Joseph). Rheinische Buchkunst im Wandel der Zeit.

With 14 full page reproductions of beautiful book-bindings and book-binding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcuts.

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1319 **THOINAN** (E.). Les Relieurs Français (1500-1800). Bibliographie Critique et Anecdotique précédée de L'Histoire de la Communauté des Relieurs et Doreurs de Livres de la Ville de Paris et d'une étude sur les styles de reliure.

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8vo, original wrappers. Paris, 1893. **£2 10s**

Books on Binding—*continued.*

AN EXCELLENT WORK ON FRENCH BOOKBINDERS.

1320 **UZANNE** (Octave). The French Bookbinders of the Eighteenth Century. Translated by Mabel McIlvaine.

With 20 beautiful plates, some in colour, and 6 exquisite head pieces, from wash-drawings by Paul Avril. Also 14 illustrations in the text, of binders' labels and tooling.

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One of 252 copies on hand-made paper.

1321 **UZANNE** (Octave). L'Art dans la Décoration Extérieure des Livres en France et à l'Etranger.

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1322 **UZANNE** (Octave). La Reliure Moderne artistique et fantaisiste.

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1323 **WALLIS** (Alfred). Examples of the Book-Binders Art of the XVI. and XVIIth Centuries. Selected chiefly from the Royal Continental Libraries, with Descriptions and an Introduction.

With 40 plates of rich and exquisite bindings; and descriptions, ornamented with large initial letters, on the opposite page.

Folio, half morocco, t. e. g.

London (Privately printed), 1890. **£5 5s**

1324 **WEBER** (Louis). Elfenbeintafeln, Miniaturen, Schriftproben aus dem Drogo-Sakramentar. Sonderabdruck aus Einbanddecken, Elfenbeintafeln, Miniaturen, Schriftproben aus Metzer Liturgischen Handschriften.

With 29 plates (1 in colours).

Folio, in portfolio. Strassburg, 1913. **£2 10s**

VII

BOOKS ON MANUSCRIPTS.

1325 **ADLER** (Elkan Nathan). Catalogue of Hebrew Manuscripts in the Collection of E. N. Adler. With facsimiles, included in 105 illustrations.

Imperial 8vo. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed, along with numerous other fragments, in the Geniza, " that famous lumber-room of the ancient Synagogue of Old Cairo "; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices : Subjects, Names, and a Geographical Index.

1326 **ALBA** (Duke of). Catalogue of the Portrait Miniatures Belonging to the Duke of Berwick and Alba, by Don Joaquin Ezquerra del Bayo (in Spanish).

With 33 plates (13 in colour) of the most important miniatures.

Small folio, bound in leather gilt. Madrid, 1924. **£3 3s**

This catalogue of 180 pages has been privately printed for the Duke of Berwick and Alba and richly illustrated, to make his collection of portrait miniatures known to the general public. The collection is naturally especially rich in portraits of the Stuart family, and comprises among the artists the following names : Bell, Bourton, Bozzolini, Comte, Corbet, Carro, Fontenay, De Craene, Doubois, Engleheart, Garneray, Isabey, Lens, Marras, Pommayrac, Rivero, Singry, Thomson, Valentino, West.

We are the sole agents for the sale of the Duke of Alba's Catalogue of Portrait Miniatures (outside Spain).

1327 [**ALCOBACA.**] Index Codicum Bibliothecae Alcobatiae, in quo non tantum Codices recensentur, sed etiam quot tractatus epistolas etc., singuli codices contineant, exponitur.

4to, half cloth. Lisbon, 1775. **£1 5s**

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1328 **AMIRA** (Karl von). Die Bruchstücke der grossen Bilderhandschrift von Wolframs Willehalm. With 20 reproductions in colours.
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1329 **ANCONA** (Paolo D'). La Miniature Italienne du X^e^ au XVI^e^ Siècle. Traduction de P. Poirier.
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Folio, wrappers. Paris et Bruxelles, 1925. **£3 10s**

1330 **ARNOLD** (Sir Thomas W.). Survivals of Sasanian & Manichaean Art in Persian Painting.
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4to, half cloth. Oxford, 1924. **10s 6d**

1331 **ARNOLD** (Sir Thomas). The Miniatures in Hilali's Mystical Poem. The King and the Dervish. With eleven plates.
8vo, wrappers. Vienna (privately printed), 1926. **10s 6d**
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1332 **AUTOGRAPHS.** The Autographic Mirror.
Illustrated with numerous lithographic plates of examples of the autographs of illustrious and distinguished people of past and present times, including sovereigns, statesmen, warriors, divines, historians, lawyers, literary, scientific, artistic, and theatrical celebrities. The text in English and French.
Vols. 2 and 4, folio and 4to, half morocco.
London, 1864 and 1865, and 1866. **£1 1s**
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1333 **BACHELIN** (A.). Description du Livre d'Heures du Prieuré de Saint-Lo (de Rouen). With two fine reproductions of miniatures.
4to, wrappers. Paris, 1869. **10s 6d**
The two miniatures which are reproduced represent " An Angel presenting a shield to St. Joan of Arc (?) " and " The Burial of an Abbot."

1334 **BEISSEL** (St.). Die Bilder der Handschrift des Kaisers Otto im Münster zu Aachen. With 33 plates of miniatures.
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1335 **BENZIGER** (Dr. C.). Eine Illustrierte Marienlegende aus dem XV. Jahrhundert (Kodex MSS. Hist. Helv. X. 50, Stadtbibliothek Bern).
With 25 illustrations.
Folio. Strassburg, 1913. **£2 2s**

Books on Manuscripts—*continued.*

THE FAMOUS ILLUMINATED BIBLE OF THE HOUSE OF ALBA.

1336 **BIBLIA** (antiguo Testamento) traducida del Hebreo al Castellano por Rabi Mose Arragel de Guadalfajara (1422-1433?) y publicada por el Duque de Berwick y Alba.

With 290 coloured illustrations, 29 initial letters of the Books, with borders, and five full-page illustrations, all reproduced in gold and colours.

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This Bible, consisting of the Old Testament translated from the Hebrew into Spanish, and known as the Bible of the House of Alba, is now published for the first time. The work of translation was undertaken in 1422 at the request of Don Luis Guzman, Lord of Agaba and Grand Master of the Military Order of Calatrava, by the learned Rabbi Roses Arragel of Guadalfajara. For many years the Manuscript was in the keeping of the Inquisition, who in 1620 presented it to that powerful Minister of Philip IV., the Conde Duque de Olivares, as a token of gratitude for the favours they had received from his father, the Spanish Ambassador in Rome. Finally, it came into the possession of the Family of Alba in 1688.

We are the sole agents for the sale of the Duke of Alba's Bible (outside Spain).

1337 [**BIBLIOTHÈQUE NATIONALE.**] **MOREL-FATIO** (M. Alfred). Catalogue des Manuscrits Espagnols et des Manuscrits Portugais.

8vo, half morocco. Paris, 1892. **£1 18s**

1338 [**BIBLIOTHÈQUE ROYALE, BRUSSELS.**] Catalogue des Manuscrits de la Bibliothèque Royale des Ducs de Bourgogne publié par ordre du Ministre de l'Intérieure. Repertoire Methodique.

With frontispiece and illustrations.

2 vols., folio, wrappers. Brussels, 1842. **£3 3s**

1339 **BIRCH** (Walter de Gray) and Henry **JENNER.** Early drawings and illuminations. An introduction to the study of illustrated manuscripts; with a dictionary of subjects in the British Museum.

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1340 **BLOCHET** (E.). Les Peintures des Manuscrits Orientaux de la Bibliothèque Nationale.

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Paris, privately printed, 1914-20. **£10 10s**

1341 **BLOCHET** (Edgar). Les Enluminures des Manuscrits Orientaux-turcs, arabes, persans, de la Bibliothèque Nationale.

With over 120 plates, of illuminated miniatures from rare and precious Oriental manuscripts.

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Books on Manuscripts—*continued.*

1342 **BOINET** (A.). La Collection de Miniatures de M. Edouard Kann.
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1343 **BOOK OF KELLS** described by Sir Edward Sullivan.
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1344 **BOSANQUET** (Eustace F.). The Lavington Manual (Manuale ad Usum Sarum) MS. XIII., XIV., XV. Centuries.
6 pp., 8vo, wrappers. (Devizes), Circa 1918. **5s**

1345 **BOUISSOUNOUSE** (J.). Jeux et Travaux, d'après un livre d'Heures du XVe siècle. With 38 plates of beautiful reproductions.
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1346 [**BOVET** (M. Alfred).] Catalogue de la précieuse collection D'Autographes composant le cabinet de M. Alfred Bovet. Séries I-VI.
2 vols., 4to, wrappers. Paris, 1884. **£1 5s**

1347 **BRADLEY** (John W.). A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists, with reference to their works, and notices of their patrons, from the Establishment of Christianity to the eighteenth Century. Compiled from various sources, many hitherto inedited.
3 vols., half morocco, t. e. g. London, 1887. **£8 8s**

1348 **BRADLEY** (J. W.). Illuminated Manuscripts.
With 21 illustrations, being reproductions of miniatures and MSS.
Small 8vo, cloth. London, 1920. **5s**

1349 [**BRITISH MUSEUM.**] Catalogue of the Arundel MSS.
With coloured plates.
Folio. London, 1834. **£4 15s**

1350 [**BRITISH MUSEUM.**] Catalogue of the Burney MSS.
With coloured plates.
Folio. London, 1840. **£3 3s**

Books on Manuscripts—*continued.*

1351 [**BRITISH MUSEUM.**] Catalogue of Manuscript Music.
3 vols., 8vo, cloth. London, 1906-1909. **£3 13s 6d**
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Books on Manuscripts—*continued.*

[**Foucquet** (Jean)] : **Durrieu** (Comte Paul)—*continued.*

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VIII

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Palau's *Manual*, Vol. I, p. 60.

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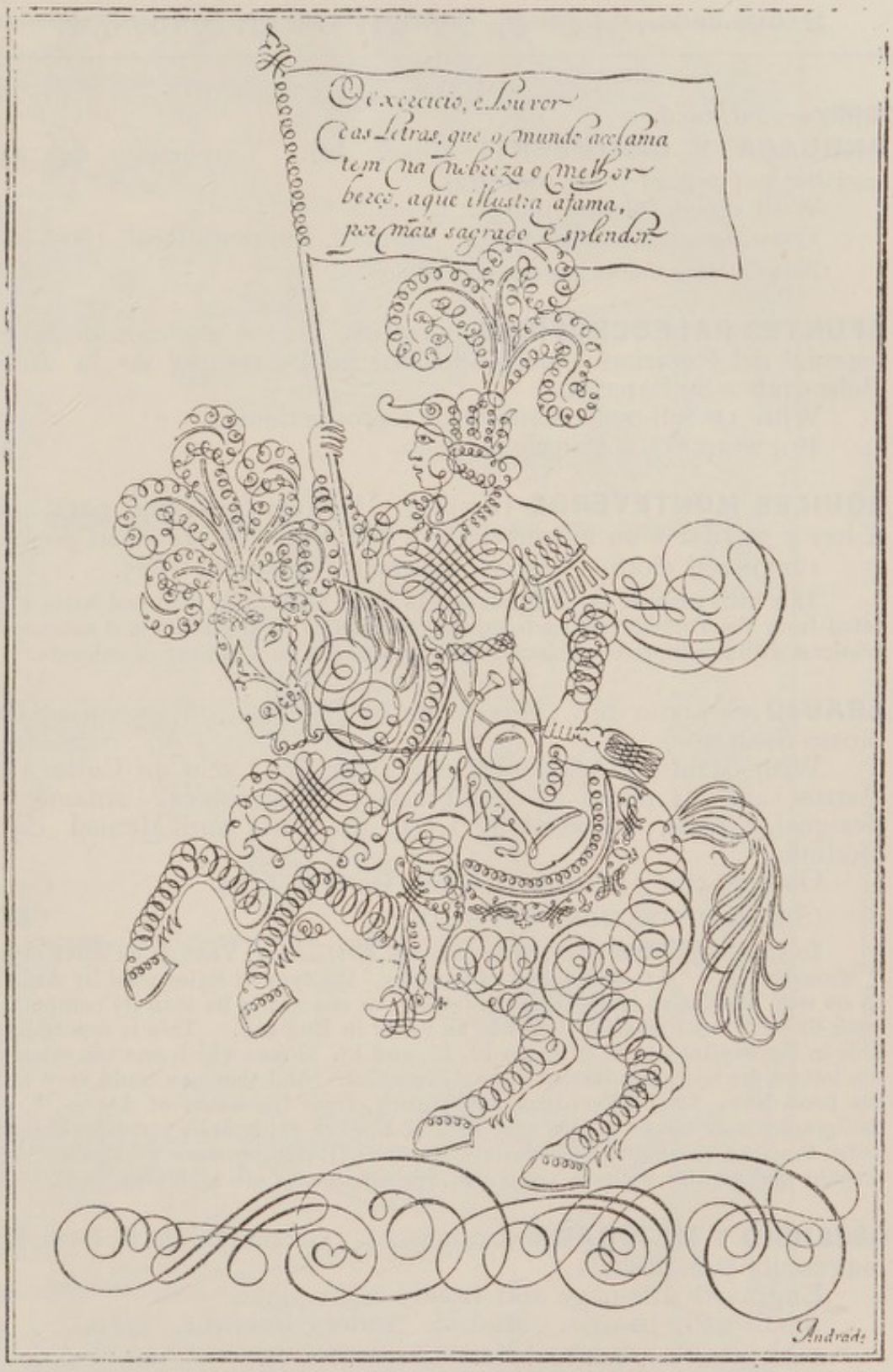
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Palau's *Manual*, Vol. I, p. 126. Cotarelo, No. 94.

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He published various other works, none of which is cited by Palau.



From Antonio de Araujo's Nova Arte de Escriver.
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(See Item No. 1519).

Calligraphy—*continued.*

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1523 **BERNHEIMER** (C.). Paleografia Ebraica. With 30 plates, some in colours.

Royal 8vo, cloth. Florence, 1924. **£5 5s**

1524 **BICKHAM.** The Young Clerks Assistant or Penmanship made easy, instructive and entertaining: being a complete pocket copy book, curiously engraved for the Practice of Youth in the Art of Writing.

With engraved frontispiece.

8vo, boards. London, N.D., circa 1760. **£3 10s**

1525 **BONET** (José). Manual de Revisiones y cotejos de documentos sospechosos.

With facsimiles in text.

Small 4to, brown cloth boards. Barcelona, Faustino Paluzie, 1895. **£1 1s**

This work is a revision, by Bonet, of the work by Esteban Paluzie, entitled *Guia para los cotejos de letras*, containing valuable hints for the detection of forged documents.

Calligraphy—*continued.*

1526 **CALLIGRAPHY.** An interesting collection of 200 volumes of printed specimens of calligraphy, plates, treatises and copy books for students, representing the calligraphic systems of the best-known Spanish calligraphers and printers of the nineteenth century; together with two manuscripts, and a set of 22 photostats of calligraphic drawings and specimens of writing by Morante (1627).

Together 200 vols. in 170, and parcel of photographs.

Madrid, Seville, Paris, Valencia, Barcelona and Valladolid, 1804-1902. **£75**

This is an instructive collection of the Spanish booklets printed on the subject at the time, and contains engravings by Monfort, Gangoiti, Fournier, Noriega, Jimenez, Soler, Reinoso, Peñas, Moreno, Romo, Maré and Giraldos; the calligraphic systems represented being those of Torquato Torio de la Riva, Padre Santiago Delgado, Ramon Alaberu, José Reinoso, Pedro Benito, M. Rosado, Rocamora, Vicente Valliciergo, Francisco Palugie, Mahon, Antonio Valcarcel, J. F. de Yturzaeta, Jose Caballero, Gordó, Antonio Castilla Benavides, Segarra, P. Solis, Pujol, Antonio Alvera, and many others.

Of special interest is the book of manuscript specimens written by Señor Yturzaeta's son, with an arithmetical table at the end; and a collection of eight manuscript specimens, unsigned.

THE ONLY BOOK ON PORTUGUESE CALIGRAPHY.

1527 **CAMPOS FERREIRA LIMA** (Henrique de). Subsidios para um dicionario bio-bibliografico dos caligrafos portugueses. With 6 plates attached.

4to, wrappers. Lisbon, 1923. **10s 6d**

One of a limited edition of 200 copies.

1528 **CARPI** (Ugo da). Thesauro de Scrittori. Opera artificiesa laquale con grandissima arte, si per pratica come per geometria insegna a scrivere diverse sorte littere; . . . tutte extratte da diversi et probatissimi Auttori; et primamente dalo preclarissimo Sigismundo Fanto. nobile ferrarese mathematico.

With plates from Tagliente, Vicentino, and numerous calligraphical illustrations.

4to, 48 pp., bound by Thierry, successor of Petit-Simier in full red levant morocco, inside dentelles, g. e.

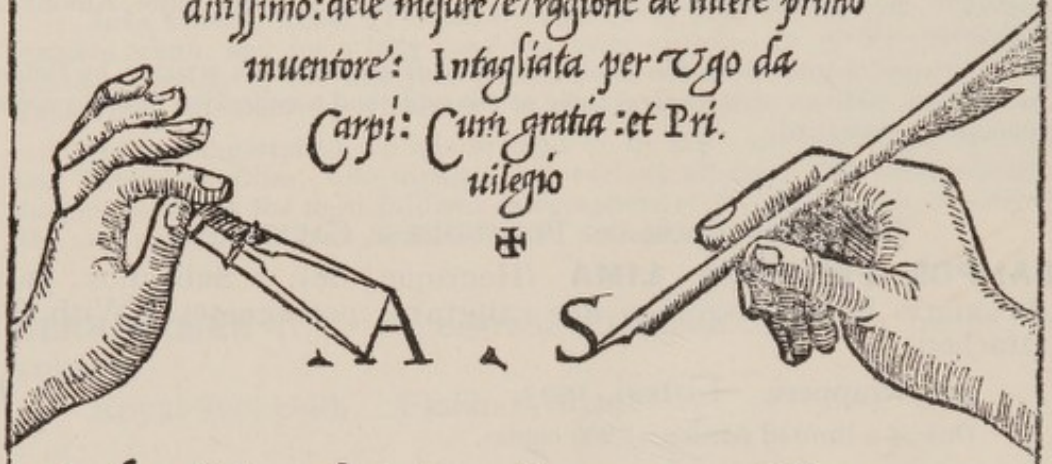
Rome, Ludouicus Vicentinus, 1530.

(SEE ILLUSTRATION, OVERLEAF). **£10 10s**

Brunet. Vol. V. "This must be the First Edition of this quaint and rare book."

THESAVRO DE SCRIT TORI

Opera artificiosa laquale con grandissima arte si per pratica come per geometria insegna a Scriuere diuerse sorte littere: cioe Cancellaresca: merchantesca: formata: Cursiua: Antiqua: moderna: et bastarda de piu sorte: cum uarij e belli essimi exempli. & altre sorte littere de uarie lingue: cioe Grecha: hebraicha: Caldea - Arabicha: Tutte extratte da diuersi et probatissimi Auttori: & giunamente dalo preclarissimo SIGISMVNDO fanto nobile ferrarese: mathematico: et Architettore eruditissimo: dele mesure e ragione de littere primo inuentore: Intagliata per Ugo da Carpi: Cum gratia: et Priuilegio



Anchora insegna de atemperare le Penne secundo diuerse sorte - littere e cognoscere la bontade de quelle, e carte: e fare inchiostro et Verzino. Senaprio e Vernice: cum multi altri secreti pertinenti alo Ponto: et Eccellente Scrittore: come per te medesimo segendo imparerai. Ne lasso di nostra salute.

M D XX X

Title-page from
Fantos' Thesauro de Scrittori.
1530.
(See Item No. 1528).

Calligraphy—*continued.*

1529 **CASANOVA** (Joseph de). Primera parte del arte de escrivir todas formas de letras. (All published).

With engraved Coat-of-Arms of Philip IV, and numerous calligraphic plates.

FIRST EDITION. Folio, green calf, gilt.

Madrid, Diego Diaz de la Carrera, 1650. **£35**

Palau's *Manual*, Vol. II, p. 81. Cotarelo, No. 203.

This is the only part that was ever published; and contains some fine specimens of all forms of contemporary calligraphy.

The author, like many another distinguished calligrapher, was an Aragonese, having been born at Magallon, near Saragossa, in 1613. He studied in his native province, and subsequently wended his way to Valladolid as a teacher of writing: from there to Toledo, "the ante-room to the capital," whence he reached the court. Casanova's style was the cause of a good deal of bitter criticism in his day, but Cotarelo points out the absurdity of the allegation that Casanova and Morante were enemies, since they had never met! Casanova, however, was responsible for many innovations in the writing of legal documents and other formal manuscripts, and founded a school of calligraphy of artistic taste, which flourished until the end of the eighteenth century. It is of interest to note that he designed the device "Labore et Constantia," which was adopted by the famous printing firm of Plantin: a hand guiding a pair of compasses, the moving arm representing "Labour," and the fixed one "Constancy."

1530 **CEBALLOS** (Blas Antonio de). Libro Historico y moral sobre el origen y excelencias del Nobilissimo Arte de Leer, Escrivir y Contar, y su enseñanza.

Small 8vo, crimson polished morocco, gilt panelled back.

Madrid, Antonio Gonzalez de Reyes, 1692. **£16 16s**

Palau's *Manual*, Vol. II, p. 123. Cotarelo, No. 222.

This work is notable for its references to early writers, containing the names of many ancient scribes, as well as the author's contemporaries. Cotarelo states, in his *Bibliography of Spanish Calligraphy*, that "for this reason alone the writer deserves to be remembered and thanked by posterity."

1531 **COLOMERA Y RODRIGUEZ** (Venancio). Paleografia Castellana.

With numerous facsimiles.

Small folio, green cloth boards, morocco back.

Valladolid, P. de la Llana, 1862. **£2 2s**

Palau's *Manual*, Vol. II, p. 235.

Of great utility to the student, containing hundreds of specimens of writing from the twelfth to the sixteenth centuries, with the corresponding transcript.

Calligraphy—*continued.*

THE BEST BOOK ON SPANISH CALIGRAPHY.

1532 **COTARELO Y MORI** (Emilo). Diccionario Biografico y Bibliografico de Caligrafos Españoles.

With numerous facsimile plates of specimens of caligraphy.

2 vols., royal 8vo, Spanish calf. Madrid, 1916. **£3 3s**

An interesting and useful work. The specimens of handwriting reproduced should be of special interest to collectors of autographs. In many cases biographies are given of the respective writers.

1533 **DE BRY** (J. T. and J. I.). Alphabeten und Aller Art Characteren, so jemals von Anbegin der Welt, bey allen Nationen, in Allerley Sprach in Brauch gewesen.

With 51 fine plates of alphabets engraved by the brothers De Bry.

Oblong 4to, old vellum. Frankfurt, 1596. **£31 10s**

1534 **DIAZ MANZANARES Y ENRIQUEZ** (José). Resumen del arte de escribir, ó arte de escribir el bastardo español.

With a folding plate.

8vo, half calf. Madrid, Imprenta que fue de Fuentenebro, 1818. **£2 2s**

Not cited by Palau's *Manual.*

1535 **DIAZ MORANTE** (Pedro). Early nineteenth-century manuscript, comprising the full text of Diaz Morante's Nueva Arte donde se destierran las ignorancias que hasta hay ha habido en el enseñar a escribir, parts one, two, three and four.

With a set of twenty photostats of specimens of seventeenth-century calligraphy.

94 sheets, small 4to, in portfolio with ties. Circa 1810. **£10 10s**

An interesting record of the text of these four important books, more especially as the printed volumes were extremely scarce and had not been fully described bibliographically. The printed editions appeared as follows: (1) *Nuevo Arte donde se distierran las ignorancias que hasta hoy ha habido en enseñar a escrivir*, Madrid, por Luis Sanchez, 1616; (2) Segunda Parte . . . Madrid, Luis Sanchez, 1624; (3) Tercera Parte . . . Madrid, Imprenta Real, 1629; and (4) Quarta Parte . . . Madrid, Juan Gonzalez, 1631. See Cotarelo, No. 745.

These transcripts are written in an early nineteenth-century hand, and give the text of the preliminary pages, which include sonnets to the author by Lope de Vega Carpio, Juan Perez de Montalvan, and other literary notabilities.

Pedro Diaz Morante was a celebrated Spanish calligrapher, who was born at Alcazar de San Juan, *circa* 1565; and settled in Toledo, where, after many years of study, he invented a new method of writing: a system which seems perfectly simple and natural to us, but not so during the last years of the sixteenth century. The

Calligraphy—*continued.*

Diaz Morante (Pedro)—*continued.*

result was that his pupils not only learnt the art of writing more rapidly by his method, but found that the writing itself could be more rapidly executed than by the old laborious methods. These results so astonished both himself and his critics, that, although he regarded the system as something akin to Divine revelation, his enemies looked upon it as evidence of some diabolical agency, and actually reported him to the Inquisition! He left Toledo in 1612 and opened a school of calligraphy in Madrid, where he wrote his books on the *New Art:* was nominated examinor of tutors in calligraphy; and taught the Infante Ferdinand, son of Philip III, how to write. He died in 1636, leaving a son, Pedro Diaz Morante, who was born in Toledo in 1590, who continued his father's calligraphic work. [See Palomares' work in this catalogue with regard to the latter.]

1536 **GARCIA VILLADA** (Zacarias). Paleografia Española, precedida de una introduccion sobre la Paleografia Latina e ilustrada con veintinueve grabados en el texto y ciento diez y seis facsimiles en un album aparte.

2 vols., 8vo and folio, atlas cloth. Madrid, 1923. **£1 16s**

The text of this very useful book comprises a thorough study of all the contractions and other peculiarities to be found in early Spanish manuscripts; the book of plates consisting of facsimiles of specimens.

1537 **HUGO** (H.). De prima scribendi origine et universa rei literariae antiquitate. With plates.

8vo, old calf. Utrecht, 1738. **£2 18s 6d**

1538 **ICIAR** (Juan de). Arte subtilissimo por la qual se enseña a escrevir perfectamente. Hecho y experimentado y agora de nuevo añadido por Juan de Yciar vizcayno.

Woodcut title in white on black ground, within architectural woodcut border; woodcut calligraphic and typographical specimens; portrait of the author; and woodcut borders round printed text.

Small 4to, old vellum, gilt open "lozenge" panel on sides, with fleurons and floral border, gilt panelled back with labels.

Saragossa, Pedro Bernuz, 1550. **£25**

[Title-page, in facsimile, does not correspond to the edition of the text.] Collation: 48 leaves in all, signatures A to M, in 4; text in Roman letter.

See Cotarelo's *Diccionario de Caligrafos Españoles*, No. 530.

In view of the fact that this copy does not tally with the description of any known edition of this famous work, the collation is given. As there is no colophon—the text ends "*Laus Deo*" on the recto of the last page, the verso being blank—and

(Continued over)

Calligraphy—*continued.*

Iciar (Juan de)—*continued.*

the title-page is in facsimile, there is no means of discovering when this book was published; but as some of the woodcuts are dated 1550, and appear somewhat worn, the date is approximately 1556. Indeed, this may be the edition cited by Brunet which "nobody has seen."

In any case, this work is extremely rare; all the known editions being remarkable for the fact that only two, or sometimes three, copies are known to be in existence. Moreover, the copies are seldom complete, even amongst the few that are cited.

Juan de Iciar was born at Durango in 1522. He was the first Spanish calligrapher to publish treatises on the subject, and although his technique was considerably improved upon by later masters, as something of a pioneer in his branch of study, his work was of outstanding merit; and it was he who made known in Spain the work of the Italian masters of his art. He was tutor to the Infante Don Carlos, eldest son of Philip II, to whom this work is dedicated; and resided for many years in Saragossa, where he was engaged upon writing hymn books, and where his calligraphic treatises and designs were published. He was on friendly terms with the Aragonese printers, Pedro Bernuz, Esteban de Najera and Miguel de Suelves, who defrayed the cost of publication of nearly all his works.

In 1573 he was ordained priest, and retired to Logroño, where, it is believed, he eventually died.

1539 **ITURZAETA** (José Francisco de). Arte de escribir la letra bastarda Española.

With large folding plate.

FIRST EDITION. Small 4to, dark brown calf, gilt foliated border and panelled back.

Madrid, Pedro Sanz, 1827. **£3 3s**

Palau's *Manual*, Vol. IV, p. 114.

1540 **ITURZAETA** (José Francisco de). Arte de escribir la letra bastarda Española. With folding plate.

SECOND EDITION. Small 4to, boards.

Madrid, A. Mateis Muñoz, 1835. **£2 2s**

Palau's *Manual*, Vol. IV, p. 114.
Second edition, with same foretitle as the first edition, bearing the date 1827.

1541 **LUCENQUI DE PIMENTEL** (Walda). Lecciones de Teoria de la Lectura y de la Caligrafia.

With illustrations in the text.

8vo, green cloth. Badajoz, 1897. **10s 6d**

A revised text book on calligraphy by the Principal of the school for Women Teachers at Badajoz.

Calligraphy—*continued.*

THE FIRST EDITION OF "THE HONOUR OF SCRIBES."

1542 **MADARIAGA** (Pedro de), Vizcayno. Libro subtilissimo intitulado Honra de Escrivanos.

With woodcut heraldic device on title, and author's portrait on verso.

FIRST EDITION. 12mo, light brown crushed morocco, gilt panelled back with red and green labels, inside dentelles. [Lower margin of title-page cropped; last two leaves have marginal repairs.]

Valencia, Juan de Mey, 1565. **£75**

Not mentioned by Serrano y Morales in his *Diccionario de Impresores Valencianos*. Palau's *Manual*, Vol. V, p. 9. Cotarelo, No. 625.

The extreme rarity of this book, and the importance of its subject-matter, prompted Antonio de Sancha to print a second edition of it in Madrid in 1777.

The author was a native of Arratia, and was born probably in 1537. He was of aristocratic lineage, and spent his early youth in study. Little is definitely known of his biography, but it is assumed, from his own remarks, that he must have served in the Spanish Army in Italy and Spain. It is almost certain, too, that he was a pupil of Iciar in Saragossa. Madariaga's chief object was to devise a simple means of teaching calligraphy which could be written quickly and with more liberal scope for an individual style. He was, in the words of Cotarelo, "a revolutionary in the art."

1543 **MERINO DE JESUCHRISTO** (Padre Andres). Escuela Paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestros tiempos.

With sixty plates (including frontispiece).

Folio, full mottled calf, gilt panelled back.

Madrid, Juan Antonio Lozano, 1780. **£6 6s**

Salva, No. 2325. Cotarelo, No. 706.

A fine large paper copy of this handsome publication, with engravings by Francisco Assensio. This scholarly work contains fifty-nine plates (from inscriptions by Padre Andres) of ancient characters, from the fourth century onwards, with the key to the modern alphabet. An extremely interesting transcript of Julius Cæsar's will is given in the old Roman characters, such as Mabillon had published; but the author points out that "Mabillon, being truly learned and sincere, confessed to having made a mistake in supposing that the text was contemporary wih Cæsar's time. Some French critics considered that the writing was characteristic of the sixth century; and, in order to remove any doubt on the matter, we follow up this reproduction with a specimen of Roman cursive letter which is known to have been in use during the fourth and fifth centuries."

Curious hieroglyphics are also reproduced from ancient Spanish coinage, and an interesting chapter is devoted to early Gothic and Moorish money; while the alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfilan, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts.

1544 **MONFORT** (Luis). Lecciones de Leer, Escribir y contar, para las escuelas de primeras letras del Real Cuerpo de Artilleria.

With plates.

12mo, old vellum. Valencia, Ildefonso Mompié, 1818. **£2 2s**

Palau's *Manual*, Vol. V, p. 214.

Calligraphy—*continued.*

1545 **MUNOZ Y RIVERO** (Jesus). Manual de Paleografia Diplomatica Española de los siglos XII al XVII.
With numerous facsimiles.
8vo, half bound. Madrid, 1880. **£1 10s**
Palau's *Manual*, Vol. V, p. 267.

1546 **MUNOZ Y RIVERO** (Jesus). Nociones de Diplomatica Española. Reseña sumaria de los caracteres que distinguen los documentos anteriores al siglo XVIII autenticos de los que son falsos ó sospechosos.
8vo, wrappers. Madrid, La Guirnalda, 1881. **16s**
An interesting treatise on the distinguishing characteristics of genuine codices.

1547 **NAHARRO** (Vicente). Arte de enseñar á escribir cursivo y liberal.
With nine plates, engraved by Navarro.
Small 4to, old mottled calf. Madrid, 1820. **£2 2s**
Palau's *Manual*, Vol. V, p. 276.

1548 **OLIVA** (Victor). Introduccion al Estudio del Arte del Alfabeto en Cataluña Documentos sobre la forma, composicion y ornamentacion de la letra de los siglos x al xiii.
With 10 full-page reproductions of early alphabets, illuminated initial letters, and manuscripts. Also numerous illustrations in the text.
4to, wrappers. Barcelona, 1923. **18s**

1549 **ORTIZ** (Lorenzo). El Maestro de Escrivir, la Theorica y la Practica para aprender y para enseñar este utilissimo arte.
With thirty-two plates.
FIRST EDITION. Folio, crimson calf, gilt fillet border and panelled back.
Venice, Paolo Baglioni, 1696. **£18 18s**
Palau's *Manual*, Vol. V, p. 387. Cotarelo, No. 808.
This work is divided into twelve " Conferences " between the Master and Pupil, who deal very thoroughly with the subject of calligraphy; the additional thirteenth " conference," which is recorded at the end of the book, being a summary or ' examination " of the substance of the pupil's studies.
In addition to the plates, which include many original designs, there are hints on " two new arts ": that of designing new form for letters and " flourishes."
The author, a Jesuit, dedicates the work to the city of Cadiz, in recognition of that city's hospitality to his order in 1564.

1550 **PALAFOX Y MENDOZA** (Juan de, Bishop of Osma). Breve tratado de escrivir bien, y de la perfecta Ortografia.
FIRST EDITION. Small 8vo, half calf, panelled back.
Madrid, Maria de Quiñones, 1662. **£8 8s**
Palau's *Manual*, Vol. VI, p. 17, only cites this Cotarelo's (No. 815) copy of this edition. Not in Salva.
The work was reprinted at Saragossa in 1679, and Granada in 1704; and is of particular interest, in view of the identity of the author. It was an unusual subject for Palafox to deal with; the vast output of his publications dealing principally with theological questions, and the many contentions with the Church, in which he played an important part as the famous Bishop of Puebla in Mexico.

Calligraphy—*continued.*

1551 **PALATINO** (Juan Bautista). Libro di M. Giovanbattista Palatino cittadino Romano. Nel qual s'insegna à Scrivere ogni sorte lettera, Antica, et Moderna, di qualunque natione, con le sue regole, et misure, et essempi: et con un breve, et util discorso de le Cifre; Riueduto nuou amente, et corretto dal proprio Autore. Con la givnta di qvindici Tavole Bellissime.
8vo, half calf. Roma, Antonio Blado Asolano, 1547. **£5 5s**

1552 **PALUZIÆ Y CANTALOZELLA** (Esteban). Paleografia Española.
With full-page portrait of the author.
Folio, full mottled calf.
Barcelona, 1846. **£7 10s**

Palau's *Manual*, Vol. VI, p. 27. This work is now very scarce, and in spite of the researches made by later palaeographers, is still regarded as a standard work on the subject. It is a facsimile production, the text being in the author's writing, with transcripts from innumerable manuscripts in every period of writing, which are likewise reproduced in facsimile.

The book is valuable to the student of Spanish palaeography, incorporating a short history of the art of writing; an essay by Luis José Velazquez on the alphabets of unknown letters found on ancient Spanish coins and medals; an extract from Juan Bautista Erro's *Alphabet of the original Spanish language:* a dictionary of Roman contractions, and Roman, Gothic, Arab, Hebrew and Christian inscriptions; and excerpts from other works on palaeography by Cristobal Rodriguez, Esteban de Terreros, and Andres Merino.

1553 **RALERO Y PRIETO** (Lazaro). Tratado de revision de letras, firmas y documentos sospechosos y falsos.
First Edition. 8vo, wrappers, uncut.
Madrid, Victoriano Hernando, 1860. **£1 1s**

Not cited in Palau's *Manual*.

1554 **REGULEZ Y BRAVO** (Vicente). Nociones de Teoria de la Escritura con arreglo al programa de esta enseñanza.
8vo, red cloth. Madrid, 1891. **5s**

Not cited by Palau's *Manual*. A treatise on the theory of the teaching of writing.

1555 **RODRIGUEZ** (Christoval). Bibliotheca Universal de la Polygraphia Española, compuesta por Don. C. R. y que de orden de Su Magestad publica D. Blas Antonio Nassarre y Ferriz, su Bibliothecario Mayor.
With numerous full-page plates.
Folio, old gilt calf, gilt panelled back.
Madrid, Antonio Marin, 1738. **£16 16s**

Heredia, No. 3498. Palau's *Manual*, Vol. VI, p. 310. Cotarelo, No. 943.

This work, which was published at the King of Spain's instance by his librarian, contains the text of the book written by Christoval Rodriguez, who had, in his day believed himself to be the first palaeographer to elucidate for the general reader the

(Continued over)

Calligraphy—*continued.*

Rodriguez (Christoval)—*continued.*

mysteries of early documents. Unaware of the existence of the Benedictine Mabillon's erudite work on the same subject, until his own book was almost finished, he was not disheartened by the discovery, but made use of some specimens of ancient calligraphy which the Benedictine had deciphered, and incorporated them in his own work. Curiously enough, there was little overlapping after all, for Mabillon had concentrated all his energies upon the manuscripts of the first ten centuries of the Christian era, while Rodriguez had made his more extensive researches amongst the archives of a later date, beginning with the tenth century. His work, therefore, with the assistance he had received from that of Mabillon, was more comprehensive than the first; and is enriched by numerous facsimiles of early documents and fragments, with transcriptions.

1556 **ROSADO** (Manuel). El Instructor teorico-practico de Ortografia dudosa y bellezas caligraficas.

FIRST EDITION. With plates by L. Vega.

Oblong 8vo, boards, cloth back. Madrid, 1892. **15s**

Palau's *Manual*, Vol. VI, p. 338.

1557 **ROSSIGNOL.** Twenty-two pages of calligraphy after Rossignol the Calligrapher engraved by Le Parmentier.

Folio, unbound. Paris, circa 1780. **£1 1s**

1558 **SANTIGOSA** (Carlos). El Pendolista Universal, ó sea Bellezas de la Caligrafia.

2 parts in 1; oblong royal 8vo, cloth.

Seville, 1867. **18s**

Palau's *Manual*, Vol. VI, p. 488.

The plates contain numerous specimens of European and Oriental letters, both calligraphic and typographical, with many curious alphabetical designs—arboreal, scenic, architectural, diabolical, floral, etc., and ornamental alphabets and monograms for use in embroidery. The specimens include designs by Halsey, Ramon Hernandez and other calligraphers. Inserted in the volume is a small publication entitled *Arte de Escribir la Letra Inglesa con toda perfeccion . . . por J. W. Halsey*, published by Carlos Santigosa and printed in Madrid at the Establecimiento de la Infancia in 1889, which was intended to accompany the contemporary edition of the book of plates.

1559 **SIPOS** (Placido). Album, containing original manuscript calligraphic and designs for alphabets. With the artist's signature.

Oblong royal 8vo, cloth boards. (Circa 1860.) **£5 5s**

There are some excellent designs and drawings, including a calligraphic sketch of a horse race.

1560 **STIRLING** (Ramon). Nuevo Metodo para aprender á escribir en pocas lecciones con rapidez y elegancia la letra inglesa, unica reconocida conveniente para el comercio.

With plates by Mabon.

Oblong royal 8vo, wrappers. Barcelona [c. 1837]. **£1 5s**

This edition not cited by Palau's *Manual*.

Calligraphy—*continued.*

1561 **TAGLIENTE** (Giovanni Antonio). Lo presente Libro insegna la vera Arte delo excellente Scrivere de diverse sorti de Litere; illustrated with numerous woodcuts of Ornamental Writing, some in white on a black ground, and the full page cut of pens and other writing implements.

Small 4to, full red morocco gilt, gilt edges. Vinegia, 1536. **£25**

1562 **TAGLIENTE** (Giov.-Anton.). Lo Presente Libro Insegna la Vera Arte de lo Excellente Scrivere de Diverse Varie de Litere, Opera del Tagliente.

Title in ornamental letters, and 42 pages containing a series of ornamental Alphabets, some being on black grounds; besides wood vignettes for Colophons, etc.

Small 4to, vellum. Venice, 1551.

(See Illustration overleaf). **£10 10s**

1563 **TAGLIENTE** (Giovanni Antonio). Lo presente libro-insegna la vera arte de lo excellente escrevere de diverse varie sorti di litere le quali se fano poco metrica ragion. Con la presente opera ognuno le potra & imparare impochi giorni p lo amaistramento ragione & essempli.

With numerous plates of calligraphy.

Small 4to, boards.

Venice, Francesco Rampazetto, 1562. **£10 10s**

Bound in with the above, several leaves of calligraphy plates, from the works of Juan de Yciar. 1548.

1564 **TELLEZ** (Joaquin). Ratos perdidos o sean algunas composiciones en verso. Tercera edicion corregida.

8vo, half crimson morocco. Mexico, 1875. **6s**

1565 **TORIO DE LA RIVA** (Torquato). Arte de Escribir por reglas y con muestras, segun la doctrina de los mejores autores. Acompañado de unos principios de Aritmética, Gramatica y Ortografia Castellana.

With more than 50 plates.

Second Edition. Small 4to, Spanish calf.

Madrid, viuda de Joaquin Ibarra, 1802. **£3 3s**

Salva (citation to first edition), No. 2431. Palau's *Manual*, Vol. VII, p. 47.

The author was a calligrapher to the King of Spain, and an economist. His history of the art of writing contains a great deal of information on the most notable system of calligraphy in theory and practice. This is followed by treatises on arithmetic, coinage, grammar, syntax, orthography, and a curious chapter entitled *Urbanity and Courtesy of the Christian*, which sets forth a rule in twelve " lessons," such as " the cult of the Divine," " respect for parents and elders," " dealings between inferiors and superiors," " on cleanliness," modesty, conversation, amusements; finishing up with the maxim that " Decency consists in conforming to the circumstances of the person, place and time."



From Tagliente's La Vera Arte De Lo Excellente Scrivere. Venice, 1551.
(See Item No. 1562).

Calligraphy—*continued.*

1566 **TOS** (Joaquin). Paleografia, que para inteligencia de los Manuscritos Antiguos de este Principado, escrivió. . . .

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Palau's *Manual*, Vol. VIII, p. 59.

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Madrid, Victoriano Hernando, 1851.

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Palau's *Manual* only cites Iturzaeta's work (Vol. IV, p. 114), of which this is a copy of the fifth edition. The first publication bound in this volume is a treatise on the art of writing with the left hand, signed by the author; while the third publication deals with the elements of geometry and geometrical drawing. [This lacks the plates which should, apparently, have accompanied it.]

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320 pp., demy 8vo, cloth. London, 1928. **£2 2s**

One of 500 copies only.

This is more than a conventional catalogue of the editions of one author. Mr. Sadleir, having had access to the complete file of Anthony Trollope's agreements and correspondence with publishers, bases on a study of these documents *a survey of Victorian publishing conditions* which is full of interest to modern readers. The terms of publication and the effect of those terms on a book's success or failure are examined and, going beyond the technicalities of production and authorship, careful consideration is given to *the effects of publishing conditions on the subsequent rarity or otherwise of each title.* Mr. Sadleir has made a special study of the comparative scarcities nowadays of late eighteenth and early nineteenth century editions and, in this volume, draws some general conclusions which are of value and interest to all collectors and students of past book-making.

PART II

BOOKS FROM FAMOUS PRESSES

LIST OF PRESSES.

Aldine Press.
Ascensius : Josse Bade d'Assche.
Ashendene Press.
Avalum Press.
Barbou Press.
Baskerville Press.
Baskett Press.
Bodoni Officina.
Bodoni Press.
Bremer Press.
Bruce Rogers.
Caxton.
Colines.
Cuala Press.
Curwen Press.
De La More Press.
Didot Press.
Dolet Press (Estienne Dolet).
Doves Press.
Dun Emer Press.
Elston Press.
Elzevier Press.
Erich Reiss Press.
Ernst Ludwig Press.
Essex House Press.
Estienne Press.
Euphorion Press.
Florence Press.
Foulis Press.
Fournier Press.
Froben Press.
Fust and Schoeffer Press.
Giunta Press (Florence).
Giunta Press (Venice).
Grabhorn Press.
Granjon Press.
Gryphius Press.
Gutenberg Printing.
Haslewood Reprints.
Heuvelpers Ppess.
Jenson Press.
Kelmscott Press.
Koberger Press.
Linotype Co.
Marcus Behmer Printing.
Mentelin Press.
Moreau Press.
Morel Press.
Ohle Press.
Pickering Press.
Plantin Press.
Proctor's Greek Printing.
Pynson Printers.
Ratdolt Press.
Riccardi Press.
Rudolfi Press.
Serpentis Press.
Strawberry Hill Press.
Sweynheym & Pannartz Press.
Geoffroy Tory Books.
Tournes Press.
D.B. Updike Printing.
Vale Press.
Wendelin of Speier.

ALDINE PRESS.

Venice, 1495-1597.

[Aldus Manutius, 1495-1515; Andrea d'Asola, 1515-1529; Paulus Manutius, 1533-1574; Aldus the Younger, 1575-1597.]

The Aldine Press is celebrated for its types, Greek, Roman and Italic, which Aldus Manutius had cut; and, no less, for the books it produced: its great series of classic Greek texts, its beautiful woodcut books, and its XVIth century octavo editions of the classics.

It was primarily as a printer of Greek books with types cast on new principles that the celebrated Aldus Manutius, a native of Bassiano near Velletri, some twenty miles S.E. of Rome, started his career after experiments continued through a period of five years, and we can assign to his press no earlier work than that which he himself describes as the first fruit of his labours in Greek typography, the edition of Lascaris' Greek Grammar, completed in March, 1496. *Three days before the completion of the first part of this book, on 25th February, Aldus had petitioned the Signoria for a privilege to protect his* "doi noui modi" *of printing Greek, and having obtained it concentrated on the remarkable series of Greek texts and the grammars and dictionaries necessary for their study, which comprises eighteen out of the thirty books issued from his press up to July,* 1499. *His great series of Greek classics was inaugurated by issuing in* 1495 *the first volume of a set of the works of Aristotle.*

Before the fifth, and final, volume of the Aristotle left the press in 1498, *Aldus was at work on the printing of his second Greek author, Aristophanes, and the comedies appeared for the first time in print in July,* 1498. *The Greek character of Aldus was modelled on a current hand, that of his friend Marcus Musurus, and in consequence is full of ligatures and contractions:*

Aldus' third Roman font, designed by the celebrated Francesco da Bologna (Griffi), is a thing of real beauty, and bears a strong family likeness to Jenson's Roman; indeed, it is not improbable that Aldus caused his punches to be cut on the model of Jenson's, which, as we know, belonged to his father-in-law, Andrea de Torresani of Asola. The Roman type is seen at its best in the celebrated Hypnerotomachia Poliphili (1499), *where it is in conjunction with fine woodcut initials and most beautiful woodcut illustrations.*

At the turn of the century Aldus made his second great innovation in the printing art; this was the introduction of the famous italic type, cut for Aldus by Francesco da Bologna. It is a close copy of the handwriting of Petrarch, and shows the breaks and also the ligatures of a current hand. A small quantity of the italic occurs for the first time *in the Letters of S. Catharine of Siena, September,* 1500. *The invention of the cursive type created a revolution in the size of printed books, for the fineness and closeness of the new type allowed Aldus to compress into octavos of a size that could be easily held in the hand and readily carried in the pocket, as much matter as the purchaser could buy in a large quarto, or even a folio, printed with the sumptuous largeness of*

Aldine Press—*continued.*

Jenson's or John of Speyer's Roman character. In 1501 *Aldus printed in his italic type a Virgil, the first of his famous series of cheap octavo editions of the classics and works of the great Italian poets. These pocket italic editions, and fresh issues of the masterpieces of Greek literature, occupied the rest of the life of Aldus, who died in* 1515.

After Aldus' death the press was directed for some years by Andrea de Torresani, of Asola, Aldus' father-in-law, and tutor of his sons, the third of whom, Paolo Manuzio, born in 1513, *took over the directorship of the house as late as* 1535. *He died in* 1574, *and was succeeded by his son Aldo the younger, who was a man of exceptional learning, and did not occupy himself much with the printing-press. The death of Aldo the younger, in* 1597, *extinguished the line of the great Aldo and closed the work of the Aldine Press, which had been active in Venice for over a century.*

REFERENCE BOOKS:

RENOUARD (A. A.). Annales de l'imprimerie des Alde. 3e édition. 1882. 8vo.

BROWN (H. F.). The Venetian printing press. 1891. 4to.

DE VINNE (T. L.). Notable Printers of Italy during the Fifteenth Century, illustrated with facsimiles from early editions, with remarks on early and recent printing. With 41 full-page reproductions, and numerous other reproductions in the text, including two portraits of Aldus. New York (The Grolier Club), 1910. 4to.

PROCTOR (R. G. C.). The printing of Greek in the Fifteenth Century. 1900. 4to.

BRITISH MUSEUM. Catalogue of books printed in the Fifteenth Century. Part V, Venice, 1924. Large 4to.

ALDUS MANUTIUS, 1495-1515.

1624 **THESAURUS CORNUCOPIAE** (In Greek).

Greek type (but with some preliminary matter in Roman type), 30 long lines of Greek to a full page. First letters of paragraphs set out. Catchwords at end of quires.

Folio, morocco, g. e.

Venice, Aldus Manutius, August, 1496. **£85**

Hain *15493. British Museum Catalogue, Vol. V, p. 555. Proctor 5551. Proctor (Printing of Greek), pp. 99, 103, 119. Renouard, pp. 9-10.

1625 **CRASTONUS** (Joannes). Dictionarium graecum cum interpretatione latina. [By J. Crastonus. With other tracts].

Roman and Greek type, double columns, 42 lines to a full page. Woodcut capital on 199a; capital spaces, with guide-letters elsewhere. Catchwords at ends of quires.

Folio, vellum. Venice, Aldus Manutius, December, 1497. **£85**

Hain *6151. Pellechet 4042. Proctor 5561. British Museum Catalogue, Vol. V, p. 558. Proctor (Printing of Greek), p. 51.

Aldine Press—*continued.*

1626 **URBANUS** (Bolzani) **BELLUNENSIS.** Institutiones Graecae Grammatices.

FIRST EDITION. Roman Letter and Greek types. 28 long lines to a full page. Some fine woodcut capitals, also spaces, with and without guide-letters.

4to, halfbound. Venice, Aldus Manutius, January, 1497/8. **£25**

Hain *2763=16098. Pellechet 2030. Proctor 5554. British Museum Catalogue, Vol. V, p. 558. The copies described by Hain were without the errata which our copy possesses.

Erasmus in a letter of his dated 1499 states that he was unable to find a copy of it. This is the first work in which the grammatical rules of the Greek language have been given in Latin.

FIRST EDITION OF THE SEPTUAGINT PSALTER.

1627 **PSALTERIUM GRAECUM.** ΨΑΛΤΗΡΙΟΝ. [Edited by Justinus Decadyus.]

The First Issue.

Greek Letter, printed in red and black, 20 long lines to a full page. A four-piece strapwork border, with King David playing the harp to right and a rabbit to left, encloses the text on 3a and 71a. Numerous outline initials of interlaced pattern. Six woodcut head-pieces constantly repeated.

4to, levant morocco, g. e., by Rivière.

Venice, Aldus Manutius, [not before October, 1498.]

(SEE ILLUSTRATION, PLATE No. IV). **£150**

Hain 13452 (without seeing it). Reichling, App. I, p. 181. Proctor 5564. B.M. Cat. Incun., Vol. V, p. 563. Renouard, p. 260.

The First Issue, with the omission of the first line of i^{1a} not rectified (except in M.S.).

No exact date can be assigned to this Greek Psalter, but it cannot have been printed later than October, 1498, since it appears in Aldus' price-list of that date.

A most exceptionally fine and tall copy of this handsome production.

The present copy of this handsome production is in excellent condition and has the woodcut borders intact.

Only 7 copies in U.S.A. (according to Census).

Aldine Press—*continued.*

EDITIO PRINCEPS.

1628 **ARISTOPHANES.** Comoediae IX [In Greek. With the Scholia. Edited by Marcus Musurus.]

FIRST EDITION. Greek Letter, 41 lines of scholia surrounding the text, and headline to a full page. Some fine woodcut initials: cut in outline and interlaced with strap-work or branchwork. Small woodcut head-pieces.

Folio, Russia gilt, g. e.

Venice, Aldus Manutius. 15 July, 1498. **£125**

Hain *1656. Pellechet 1174. Proctor 5566. British Museum Cat. Incun., Vol. V, p. 559. Renouard, L'Impr. des Alde, p. 16-17, No. 3. Proctor (Printing of Greek), p. 103.

A fine copy of the First Edition of Nine Plays of the greatest Greek comic poet. The *Lysistrata* and *Thesmophoriazusae*, forming the 10th and 11th comedies, were omitted from this edition, not being printed till the year 1515, at Florence, by Bernardus Giunta, in 8vo.

The Nine Comedies are as follows: *Plutus*, *Nebulae*, *Ranae*, *Equites*, *Acharnes*, *Vespae*, *Aves*, *Pax*, *Contionantes*.

Fifteen copies in U.S.A. (according to Census).

WITH ANNOTATIONS IN THE HAND OF ONE OF THE CELEBRATED EDITORS OF THE ALDINE PRESS.

1629 **DIOSCORIDES.** De materia medica. (In Greek).

Folio, boards, leather back.

Venice, Aldus Manutius, July, 1499. **£150**

Hain 6257. Pellechet 4338. British Museum Cat. Incun., Vol. V, pp. 560-561. Renouard, p. 21, No. 4.

First Edition in Greek.

This is one of the copies which were issued without the scholia on the Alexipharmica (eight extra leaves at end) which are not mentioned in the title and were probably printed after the rest of the book. Only one of the British Museum's three perfect copies has the extra leaves.

This copy of the Dioscorides is of unique interest having manuscript annotations by Scipion Carteromacha, Aldus' great friend and his editor for the publication of his series of Greek Classics. The celebrated student of the Aldine Press, A. G. Renouard, who came into possession of this copy, testifies to the authorship of the Annotations in a MS. note at the beginning of the volume: "Les notes écrites dans ce volume sont certainement de la main de Scip. Carteromacho, [Signed] R." Renouard, in his *Annales de l'Imprimerie des Alde*, proudly records his possession of this "association" copy.

A fine and wonderfully large copy (measuring 11 by 8 inches).

Aldine Press—*continued.*

WITH THE FIRST USE OF THE FAMOUS ITALIC TYPE.

1630 **CATHARINA DA SIENA.** Epistole devotissime de Sancta Catharina da Siena.

Roman Letter, 40 long lines to a full page. With magnificent full-page woodcut of St. Catharine holding in one hand a lily, a crucifix, a palm and a book inscribed *Jesu dolce Jesu amore*, in the other a heart inscribed *Jesus*.

Folio, old vellum.

Venice, Aldus Manutius, 15th September, 1500.

(SEE ILLUSTRATION, OPPOSITE). **£105**

"In the dedication to Cardinal Piccolomini, Aldus suggests that the publication of the Letters was divinely inspired as a corrective to the evils of times so bad that there seemed nothing human left in man save his shape and name."

Hain 4688. Proctor 5575. Essling 1230. Pellechet 3388.

Printed in the beautiful Roman font designed by the celebrated Francesco da Bologna (Griffi).

The famous Aldine italic type is used, *for the first time*, to print the inscriptions on the woodcut.

1631 **HORATIUS.** Opera.

Venice, apud Aldum Romanum, May, 1501.

bound with:

JUVENAL AND PERSIUS.

Paris, Robert Estienne, 1544.

2 works in 1 vol., 8vo, old calf. On the flyleaf, are some notes in an early hand in which mention is made of the discovery of Brazil by Pedro Alvarez de Cabral in 1501. **£90**

Renouard, pp. 27 and 28.

1632 **JUVENAL AND PERSIUS.**

8vo, full crimson morocco, one line fillet border on sides, g.e.

Venice, in Aedibus Aldi, August, 1501. **£3**

The first issue of the first Aldine edition. Renouard, p. 29.

1632A ——— Another Copy, bound in full brown morocco, by Rivière. **£3**



Woodcut from Catharina da Siena. Epistole.
Venice, Aldus Manutius, 15th September, 1500.
See Item No. 1630.

Aldine Press—*continued.*

1633 **LUCAN.** Opera.

8vo, old dark green morocco, one line fillet border on sides, g.e. Venice, apud Aldum, April, 1502. **£2**

The First Aldine Edition. Renouard, p. 33.

1634 **ORTHOGRAPHIA** et flexus dictionum Graecarum.

8vo, stamped morocco, g.e.

Venice, in Aedibus Aldi, August, 1502. **£7 10s**

Renouard, p. 35.

1635 **VALERIUS MAXIMUS.** Dictorum et factorum memorabilium libri novem. Aldine Anchor on title and at the end.

8vo, old half red morocco, one-line fillet border and small garland on sides, g.e. Venice, in Aedibus Aldi, October, 1502. **£2**

The First Aldine Edition. Renouard, p. 36.

1636 **OVID.** Opera. (Metamorphoseum Libri XV, Libri Amatorii, Fasti, Tristes). Aldine anchors on title and at end.

3 vols., 8vo, old dark blue morocco, tooling in blind and gold on sides and back, broad inside dentelles, g.e.

Venice, in Aedibus Aldi, October, 1502-3. **£46**

Renouard, pp. 37 and 38.

A note states : " The largest and finest copy of the first Aldine Ovid."

1637 ——— Another Copy.

3 vols., 8vo, full red morocco, one-line fillet border on sides, g.e. Venice, Aldus, 1502-3. **£15 15s**

1638 **LUCIAN.** Opera, (in Greek).

Aldine device on title-page and at end.

Folio, old green morocco, three-line fillet border on sides, gilt back, g.e. Venice, in Aedibus Aldi, June, 1503. **£13 10s**

A fine copy with many early MS. notes in Greek on the margins.

Renouard, p. 39.

Aldine Press—*continued.*

1639 **AUGURELLUS** (J. Aurelius). Poema Latina.

Small 8vo, straight grained red morocco, gilt borders on sides, with the Sutherland arms in centre, g.e.

Venice, in Aedibus Aldi, April, 1505. **£4 4s**

Renouard, p. 49.

With the blank leaf marked aii after the title, and the blank before the Anchor at end.

1640 **PLINY.** Epistolarum libri decem.

Aldine device on last leaf.

8vo, old Italian calf, gilt borders on sides forming a rectangular panel, stamp in centre in a single ivy leaf in each corner, gilt and gauffred edges (corners repaired).

Venice, Aldus, in Aedibus Aldi et Andreae Asulani Soceri, November, 1508. **£7 10s**

Renouard, pp. 53 and 54. It is the first book in which the colophon mentions the partnership of Aldus with his father-in-law.

1641 **PONTANUS.** Opera. Urania sive de stellis libri quinque etc.—Amores. Aldine anchor on title-pages and at end.

2 vols., 8vo, dark morocco, anchors on sides, inside dentelles, g.e.

Venice, Aldus, in Aedibus Aldi et Andreae Asulani Soceri, 1513-18. **£2 2s**

Renouard, pp. 63 and 85. From the Acheson Library.

1642 **LIBRI DE RE RUSTICA.**

Aldine anchors on title-page and at end.

4to, old calf, gilt and gauffred edges.

Venice, Aldus, May, 1514. **£4 10s**

Renouard, p. 66.

1643 **ATHENAEUS.** Opera. (In Greek).

Editio princeps.

Folio, vellum. Venice, Aldus, August, 1514. **£12 12s**

Renouard, p. 67. A fine copy of the First Edition with the Aldine Anchor on the first and last pages. From the Manzoni Library.

Aldine Press—*continued.*

1644 **CATULLUS, TIBULLUS, PROPERTIUS.**
Aldine anchor on title page and at end.
8vo, half calf. Venice, in Aedibus Aldi et Andreae Soceri, March, 1515. **£2**
The second Aldine Edition. Renouard, p. 70.

1645 **LACTANTIUS.** Opera.
Aldine anchor on title-page and at end.
8vo, old red morocco, with elaborate borders on sides, gilt back, g.e.
Venice, in Aedibus Aldi et Andreae Soceri, April, 1515. **£3 3s**
Renouard, p. 70.

1646 ——— Another Copy.
Aldine anchor on title-page and at end.
8vo, calf. Venice, in Aedibus Aldi et Andreae Soceri, April, 1515. **£2 10s**

1647 **AULUSO GELLIUS.** Noctium Atticarum libri undeviginti.
Aldine anchor on title-page and at end.
8vo, old red morocco, two-line fillet border on sides, gilt back, g.e.
Venice, in Aedibus Aldi et Andreae Soceri, September, 1515. **£4 4s**
The first issue. See Renouard, p. 73.

ANDREA D'ASOLA, 1515-1529.

1648 **JAMBLICHUS** de mysteriis Aegyptiorum, Chaldaeorum, Assyriorum.
Aldine device on title-page and at end.
Folio, pigskin, blind stamped on sides.
Venice, in Aedibus Aldi et Soceri, November, 1516. **£18 18s**
The First Complete Edition. Renouard, pp. 77 and 78.

1649 **SENECA.** Tragoediae.
Aldine anchor on title-page and at end.
8vo, contemporary dark brown calf, with "Head of Mercury" and figure of "Fortune," blind stamped within arabesque borders on sides.
Venice, in Aedibus Aldi et Andreae Soceri, October, 1517. **£4 10s**
Renouard, p. 80

Aldine Press—*continued.*

1650 **MUSAEUS ET ORPHEUS.** Opera. (In Greek).

Small 8vo, old English red morocco, gilt lines and arms on sides, g.e. Venice, Aldus, November, 1517. **£1 16s**

Renouard, p. 81.

1651 **(PRIAPEIA).** Diversorum veterum poetarum in Priapum Lusus.

Aldine anchor on title-page and at end.

8vo, vellum. Venice, in Aedibus Aldi et Andreae Soceri, December, 1517. **£2 2s**

The First Aldine Edition. Renouard, p. 81.

1652 **OPPIAN.** De Piscibus, et de Venatione; Laurentio Lippio interprete, Graece et Latine.

Small 8vo, in its original *Aldine* binding of full morocco, with line tooling in blind and gold and strings.

Venice, in Aedibus Aldi et Andreae Soceri, December, 1517. **£54**

Renouard, p. 81. The First Aldine Edition, and the "editio princeps" of the "De Venatione." A most beautiful copy, sound and perfect in every respect, from Cardinal Granville's library, with his Arms at end.

1653 ——— Another Copy.

Small 8vo, russia, blind stamped, with the Sutherland arms on sides, g.e. Venice, Aldus, December, 1517. **£6 6s**

1654 **LIVY.** Opera.

Aldine anchor on title-pages and at ends.

3 vols., 8vo, bound in original Venetian binding of black morocco, ornamental borders, sprays and blossoms on sides, g.e., and in medallion in centre of sides the words "THO. ROUL. ABB."

Venice, in Aedibus Aldi et Andreae Soceri, December, 1518-1521. (SEE ILLUSTRATION, PLATE No. V). **£36**

Renouard, pp. 83, 86, 98, and 90.

1655 **STATIUS.** Opera.

Aldine anchor on title-page and at end.

8vo, old green morocco, decorative border of interlacing lines on sides, g.e.

Venice, in Aedibus Aldi et Andreae Soceri, January, 1519. **£1 10s**

Renouard, p 88.

Aldine Press—*continued.*

1656 **QUIRTUS CURTIUS.** Opera.
Aldine anchor on title-page.
8vo, old calf, two-line fillet border on sides.
Venice, in Aedibus Aldi et Andreae Soceri, July, 1520. **£1 5s**
Renouard, pp. 88 and 89.

1657 **APPOLLONIUS RHODIUS.** Argonautica. (In Greek).
Aldine anchor on title-page and at end.
8vo, red morocco, inside dentelles, g.e., by Bradel, with his ticket.
Venice, in Aedibus Aldi et Andreae Soceri, April, 1521. **£15 15s**
Renouard, p. 90.

1658 **FLORILEGIUM** diversorum Epigrammatum in Septem libros. (In Greek).
Aldine anchor on title-page and at end.
8vo, morocco, two-line fillet border on sides.
Venice, in Aedibus Aldi et Andreae Soceri, January, 1521. **£6 6s**
Renouard, pp. 93 and 94.

1659 **TROGUS POMPEIUS.** Externae Historiae in compendium ab Justino redactae.
Aldine anchor on title-page and at end.
8vo, vellum.
Venice, in Aedibus Aldi et Andreae Asulani Soceri, January, 1522. **£3 3s**
Renouard, p. 96.

1660 **CLAUDIAN.** Opera.
Aldine anchor on title-page and at end.
Small 8vo, old English red morocco, gilt lines on sides and arms, g.e. Venice, in Aedibus Aldi et Andreae Asulani Soceri, March, 1523. **£2 2s**
First Aldine Edition. Renouard, pp. 96 and 97.

Aldine Press—*continued.*

1661 **GEORGIUS** Trapezuntius Rhetoricorum libri v. etc.
Aldine anchor on title-page and at end.
Folio, full crimson morocco, g.e.
Venice, in Aedibus Aldi et Andreae Asulani Soceri, April, 1523.
£12 10s

First Latin Edition. Renouard, p. 97.

1662 **MACROBIUS.** In somnium scipionis ex Ciceronis VI. libro de Rep. eruditissima explanatio, etc.
Aldine anchor on title-page and at end.
8vo, old French red morocco, two-line gilt fillet border on sides, ornamental gilt panelled back, g.e.
Venice, in Aedibus Aldi et Andreae Asulani Soceri, April, 1528.
£3 3s

Renouard, p. 105.

PAULUS MANUTIUS, 1533-1574.

1663 **(PRIAPEIA).** Diversorum Veterum Poetarum in Priapum Lusus.
Aldine anchor on title-page and at end.
8vo, vellum, with Sutherland arms on sides.
Venice, in Aedibus Haeredum Aldi et Andreae Soceri, March, 1534.
£4 4s

Renouard, p. 110.

1664 ——— Another Copy.
Small 8vo, old English red morocco, gilt lines and arms on sides, g.e. Venice, Aldus, March, 1534. **£3 3s**

1665 **THEMISTIUS.** Opera. (In Greek).
Aldine anchor on title-page and at end.
Folio, red morocco, gilt on sides, g.e.
Venice, in Aedibus Haeredum Aldi Manuti et Andreae Asulani, May, 1534. **£10 10s**

The First Aldine Edition. Renouard, p. 111.

Aldine Press—*continued.*

1666 **POETAE TRES** egregii nunc primum in lucem editi. [Grotius de Venatione, Ovidii Halieutica, Nemesiani Gynegetica, etc.].

Venice, in Aedibus Haeredum Aldi Manutii et Andreae Soceri, February, 1534.

Renouard, p. 113.

Bound up with:—

(PRIAPEIA). Diversorum Veterum. Poetarum in Priapum Lusus, etc.

Venice, in Aedibus Haeredum Aldi et Andreae Soceri, March, 1534.

Aldine anchor on title-pages and at ends.

2 works in 1 vol., 8vo, old French green morocco, fillet border on sides, fleurons in corners, gilt back, inside dentelles, g.e., by Padeloup, with his binder's ticket. **£17 10s**

Renouard, p. 110.

1667 **LAURENTIUS VALLA.** Elegantiarum libri sex, etc.

Aldine anchor on title-page and at end.

4to, half bound. Venice, in Aedibus Haeredum Aldi et Andreae Asulani Soceri, 1536. **£4**

Renouard, p. 115.

1668 **CICERO.** De Philosophia.

Aldine anchor on title-page and at end.

8vo, vellum. Venice, Apud Aldi Filios, 1546. **£2 2s**

Renouard, p. 137.

1669 **DEMOSTHENES.** Cinque Orationi.

Aldine anchor on title-page and at end.

8vo, original boards. Venice, 1557. **£1 1s**

Renouard, p. 171.

1670 **CANONES ET DECRETA CONCILII TRIDENTINI.**

Aldine device on title-page.

Folio, old calf. Rome, Apud Paulum Manutium, Aldi Filium, 1564. **£4 4s**

Renouard, p. 190. The rare "Editio Prima." One of the special attested copies, with MS. emendations and the notarial signatures.

Aldine Press—*continued.*

ALDUS THE YOUNGER, 1575-1597.

1671 **MURETUS** (M. Antonius). Hymnorum Sacrorum Liber, jussu serenissimi Gulielmi ducis Mantuae conscriptus.

Engraved portrait on title.

12mo, calf, 3-line blind stamp border on sides, with Sutherland arms on side. Venice, apud Aldum, 1575. **£2 2s**

Though this book formed part of a collection of the works of Muretus, it is to all intents and purposes a separate book, and there can be no doubt that, like the two volumes of Tasso, it was made up with pagination and register to sell separately, as it is in this case. Renouard, p. 219.

1672 **ALDUS** (Manutius Paulli F.). **ALDI** (N.). De Quaesitis per Epistolam lib. III.

A portrait of Aldus on the title-page.

8vo, brown morocco, line tooled, lettered on upper cover, g.e.

Venice (Aldus), 1576. **£2 2s**

R. S. Turner's copy. Renouard, pp. 223-224.

ASCENSIUS PRESS.

(Josse Bade d'Assche: Paris, 1503-1535).

1673 **BARBARUS** (Franciscus). De re Uxoria libelli II.

With the " printing press " printer's device on title-page.

4to, calf. Paris, Ex Chalcographia Ascensiana, 1514. **£7 15s**

Very interesting little book on the position of women by a Venetian patrician Some chapter-headings read as follows :—

Chapter I. On marriage and its advantages.
,, II. What dowry and what virtues should be looked for in a wife
,, III. At what age a woman should marry.
,, IV. On the social position of the woman.
,, V. On the customs of marriage.
,, VI. On the wealth of the future wife.

Book II. On the duty of the wife in general. This section comprises a chapter on the talkativeness and silence of women; on women's dress; on the food women should eat; on the care of the household; on the education of their children.

Ascensius Press—*continued.*

1674 **CHRONIQUE DE SIMON DE MONTFORT.** Preclara Francorum facinora variaque ipsorum certamina pluribus in locis, tam contra orthodoxe fidei quam ipsius gallice gentis hostes non impigre gesta quicquid item digni memoratu in ipso christianissimo Francie populo potuit contingere ab 1200 ad 1311, quo Templarii e medio tolluntur ab illustrissimo inquam principe Montisque Fortis Comite.

Title printed in red and black, Roman Letter, woodcut initial letters.

Small 8vo, half red morocco, full gilt panel with fleur de lys.

Paris, Badius Ascensius (circa), 1515. **£13 13s**

This work is very rare; it covers the historical period between 1200-1311, the time of the condemnation of the Templars, and contains an account of the crusade against the Albigeois. It is generally attributed to Pierre V, Bishop of Lodeve in 1312; nevertheless a note heading this work gives the author as Bernard Guidonis. This work has also been published in parts under the name of Guillaume de Puy-Laurent. On the title is the signature of Maillart, author of the *Fleur de Lys*, *l'Anti-Espagnol*, and other political pamphlets.

ASHENDENE PRESS.

1675 **BOCCACCIO.** Il Libro di Messer Giovanni Boccaccio Cittadino Fiorentino Chiamato Il Decameron Cognominato principe galeotto nel quale si Contengono Cento Novelle in Dieci di dette sa sette donne e da tre giovani uomini.

Finely printed in black, red and blue.

Folio, original boards, uncut. Nella Stamperia Ashendeniana, Shelley House, Chelsea, 1920. **£28**

PRINTED ON VELLUM.

1676 **A BOOK OF SONGS AND POEMS FROM THE OLD TESTAMENT AND THE APOCRYPHA.**

One of 25 copies printed entirely upon pure vellum, in red and black, with initials in gold and colours.

Post 8vo, original vellum binding. Ashendene Press, 1904. **£29 10s**

One of 25 copies printed on vellum.

1677 **SAINT FRANCIS OF ASSISI.** I Fioretti del Glorioso Poverello di Cristo S. Francesco de Assisi.

Printed in red and black, and with a series of woodcut illustrations.

8vo, *original vellum binding.*

Privately Printed, Ashendene Press, 1922. **£6 6s**

One of 240 copies printed on hand-made paper.

Ashendene Press—*continued.*

PRINTED ON VELLUM.

1678 **SAINT FRANCIS OF ASSISI.** Un mazetto scelto di certi fioretti del glorioso poverello di Cristo San Francesco di Assisi insieme col cantico al sole del medesimo.

One of 25 copies printed entirely upon pure vellum, in red and black.

Small folio, original vellum binding. Ashendene Press, 1904. **£42 10s**

One of 25 copies printed on vellum.

1679 **SPENSER'S MINOR POEMS,** containing The Shephearde's Calender, Complaints, Daphnaida, Colin Clout's Come Home Again, Amoretti, Hymnes, Epithalamion, Prothalamion, Sonnets and Sundrie Other Verses.

Printed in black, red and blue.

Folio, vellum and half calf.

Ashendene Press, Chelsea, 1925. **£27 10s**

One of 200 copies printed.

AVALUM PRESS.

1680 **BOEHME** (Jakob). Vom Ubersinnlichen Leben.

Printed in two colours.

Folio, black calf, five line fillet border on front cover.

Dresden-Hellerau, Avalum Press, 1921. **£2 18s**

One of 245 copies on hand-made paper. Rodenberg. p. 331.

Printed in Wahlbaum-Antiqua (cut about 1900 by Jacob Hegner in Hellerau-Dresden.

BARBOU PRESS.

1681 **(AESOP.)** Francisci Josephi Desbillons Fabulae Aesopiae, curis posterioribus omnes ferè emendatae: quibus accesserunt plus quam CLXX novae. Quinta Editio.

With an engraved frontispiece after N. Blakey by C. Baquoy.

12mo, old French red morocco, gilt lines on sides, inside dentelles, fully gilt back, g.e.

Paris, Barbou, 1768. **£6 10s**

Barbou Press—*continued.*

A REMARKABLE SET IN 65 VOLS. IN CONTEMPORARY FRENCH RED MOROCCO.

1682 **(BARBOU CLASSICS.)** A Collection of 65 vols. of the Famous Latin Barbou Classics printed at Paris.

With delightful illustrations and charming vignettes by Duflos, Fessard, Baquoy, de Longueil, Delafosse, Lemire, Legrand, Lempereur, Aliamet, Sornique, after Picart, Cochin, Blakey, Gravelot, Eisen, Van-Mieils, Coypel, Marillier, Pierre. A remarkable set.

65 vols., 12mo, contemporary French red morocco, gilt dentelles on sides, full gilt backs, g.e.

Paris, Barbou, Coustelier, etc., 1753-1786.

(SEE ILLUSTRATION, PLATE No. VI). **£150**

Amoenitates poeticae, 1779. 1 Vol. Caesar de bello gallico, 1755. 2 vols. Catullus, Tibullus et Propertius, 1754. 1 Vol. Cicero opera, 1768. 14 Vols. Cornelius Nepos, 1767. 1 Vol. Q. Curtius, 1757. 1 Vol. Aesop fabulae, 1778. 1 Vol. Erasmus. More's Utopia, 1777. 2 Vols. in 1. Eutropius, 1754. 1 Vol. Horace Carmina, 1775. 1 Vol. Justinus, 1770. 1 Vol. Juvenal and Persius, 1776. 1 Vol. Livy, 1775. 7 Vols. Lucanus, 1767. 1 Vol. Martial epigrammata, 1754. 2 Vols. Ovid, 1762. 3 Vols. Velleius Paterculus, 1777. 1 Vol. Florus, 1776. 1 Vol. Phaedrus fabulae, cum supplementis, 1783. 1 ol. Plautus comoediae, 1759. 6 Vols. Pliny historia naturalis, 1779. 6 Vols. Pliny epistolae, 1769. 1 Vol. Rapin hortorum, 1780. 1 Vol. Sarcotis carmina, 1771. 1 Vol. Sarbievius carmina, 1759. 1 Vol. Sallustius, 1774. 1 Vol. Seneca opera, 1761. 1 Vol. Tacitus opera, 1760. 3 Vols. Terence Comoediae, 1753. 2 Vols. Novum Testamentum, 1785. 1 Vol. Vanière praedium rusticum, 1786. 1 Vol.

1683 **CORNELIUS NEPOS.** De vita excellentium Imperatorum ex recognitione Steph. A. Philippe. With illustrations.

12mo, contemporary French binding of mottled calf, g.e.

Paris, Barbou, 1767. **10s 6d**

1684 **ERASMUS.** Stultitiae Laudatio, Desiderii Erasmi Declamatio.

Containing finely engraved frontispiece after Gravelot by de Longueil.

12mo, old French red morocco, fillet borders on sides, gilt back, g.e.

Paris, Barbou, 1765. **£7 10s**

Barbou Press—*continued.*

1685 **MARTIAL.** Epigrammatum libri.

With frontispiece after Eisen engraved by Lemire, and one head-piece after Eisen, engraved by Legrand.

2 vols., 12mo, old French calf, gilt.

Paris, Barbou, 1754. **£1 1s**

1686 **PLAUTUS.** Comediae.

With three frontispieces after Eisen, engraved by Lempereur, and three head-pieces after Eisen, engraved by Aliamet.

3 vols., 8vo, old French crimson morocco, fully gilt floral backs, three-line fillet border on sides, flowers at outer angles, inside dentelles, g.e. Paris, Barbou, 1759. **£10 10s**

1687 ——— Another Copy.

3 vols., 8vo. French marbled calf, three-line fillet borders on sides, gilt backs, g.e. Paris, Barbou, 1759. **£2 2s**

From the Bibliotheca Lamoniana.

1688 **PLINY.** Epistolae.

Small 8vo, old French calf, gilt, g.e. Paris, Barbou, 1769. **12s 6d**

1689 **SALLUST.** Opera.

With three illustrations by Cochin, engraved by Fessard, one fleuron on the title and three vignettes by Pierre, engraved by Fessard or else unsigned.

12mo, old French calf, gilt, g.e. Paris, Barbou, 1774. **14s**

BASKERVILLE PRESS (John Baskerville).

John Baskerville was born in January, 1706, at Sion Hill, in the parish of Wolverley, in Worcestershire. In his seventeenth year he set out to earn his own living. He started at the rectory, King's Norton, as a footman, but at the instigation of the clergyman began instructing the poor boys of the parish in the art of writing, at which he was adapt. Later he became writing-master at the Grammar School in Birmingham. From the first Baskerville had shown an uncommon interest in calligraphy. But by this time he had already become interested in stone-cutting, at which occupation he was eminently successful. From stone-cutting he passed to japanned goods, an art introduced into Birmingham by John Taylor in 1736. In this direction he effected a complete revolution. His productions were admirable works of art. By 1749 he had amassed a large fortune, but though a middle-aged man, he still looked for further fields to conquer. He had always taken a lively interest in William Caslon's work, regarding him as a rival designer. He himself took to designing fresh letters to be used for purpose of printing. He realised, also, that to be successful he must be his own printer. He laid special stress on the character of the type, his press, paper and ink, and lastly the actual mode of printing. His first specimen sheets were issued in 1754, and this first completed book, Virgil's "Opera," in 1757. He invented a new "japanned" paper, a paper which in a great measure played the part of vellum, and his process of "hot-pressing" separates his books from others of his time. Speaking of Baskerville's "Virgil," Macaulay says: "It was the first of that series of books which went forth to astonish all the librarians of Europe." It was a landmark in the history of typography. In 1761 his growing reputation received recognition, and he became High Bailiff of Birmingham. Previously he had been appointed printer to the University of Cambridge for ten years. In 1767, disheartened by the reception accorded to his publications, Baskerville allowed his press to be used by Robert Martin, one of his workmen, remaining in retirement for two years. In Martin's work, however, the signs of the master-hand are absent, though he issued many notable works. Baskerville died on January 8th, 1775. The subtle splendour of his work grants it a corner by itself in the world's book-shelf; his own peculiar genius is stamped upon almost every one of his productions.

1690 **THE BOOK OF COMMON PRAYER,** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England: Together with the Psalter or Psalms of David.

Royal 8vo, fine copy bound by Stacy of Norwich in full black morocco gilt, g.e. (with his ticket).

Cambridge, Printed by John Baskerville, 1760. **£7 10s**

Baskerville Press—*continued.*

1691 **TERENCE.** Publii Terentii Afri Comœdiæ.
4to, fine copy in contemporary morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1772. **£7 10s**

1692 ——— Another Copy.
4to, new mottled calf gilt (Derome style), g.e.
Birmingham, 1772. **£4 10s**

1693 ——— Another Copy.
8vo, contemporary red morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1772. **£1 10s**

1694 ——— Publii Virgili Maronis Bucolica, Georgica, et Aeneis.
With engraved frontispiece by C. Grignion.
Small 8vo, contemporary red morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1766. **£7 15s**

BASKETT PRESS (John Baskett).

1695 **THE BOOK OF COMMON PRAYER,** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England: Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches.
8vo. London, Printed by John Baskett, 1726.
English Early XVIIIth Century binding, black morocco, decorated in the "Cottage Roof" style, sides completely covered with gold tooling composed of curves, circles, stars, dots, and floral ornamentation, gilt edges. **£6 5s**

BODONI (OFFICINA).

1696 **BUONARROTI** (Michelagniolo). Poesie (in Italian).
Royal 8vo, vellum.
Montagnola, Officina Bodoni, 1923. **£4 4s**
Rodenberg, p. 38. One of 175 copies. Printed in "Tertia-Bodoni-Antiqua." The Officina Bodoni print with Bodoni's original types, left unused since 1813. The Italian Government has granted them the exclusive monopoly of using these types.

BODONI PRESS.

1697 **AFFO** (Ireneo). Saggio di memorie su la Tipografia Parmense del secolo XV.

4to, dark blue straight grained morocco, broad gilt ornamental border on sides, gilt panelled back, g.e. [Bound by R. Storr, Grantham, with his ticket].

Parma, Bodoni, 1791. **£10 10s**

Syston Park copy.

1698 **ANACREON.** Odaria praefixo commentario quo poetae genus traditur et Bibliotheca Anacreonteia adumbratur.

Large 4to, boards, uncut. Parma, Bodoni, 1784. **£6 10s**

THE FINEST AND MOST IMPOSING OF BODONI TYPE-SPECIMENS.

1699 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut. 113 leaves. Parma, Bodoni, 1788. (SEE ILLUSTRATION, FACING PAGE 68). **£75**

This " Serie " followed closely the publication of the famous 1788 Manuale, and in his " Vita del Cavaliere Giambattista Bodoni," J. de Lama alludes to it as " another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphab. (capt. let.) of Roman and Cursive Types, on 28 leaves. Whereas Lama only speaks of 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (capital letters), with their corresponding " Corsivi," 12 Russian Alphabets, capital letters with corresponding " Corsivi " in 12 leaves, 32 descriptions of Italian towns, with their French versions, the first in Roman, the second in Cursive types. (This vol. contains 33 of the same!) They are followed by 20 leaves of Russian types with their corresponding " Corsivi," 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type specimen in that language), and Etruscan types. Finely 4 leaves of 8 Italian descriptions in Roman types, with their corresponding French version in Cursive types.

This beautiful copy, in splendid condition, is one printed on " white French paper." It is interesting to note that on the receipt of specimens, of the Cancellereschi Majuscole types, herewith mentioned, Benjamin Franklin wrote to Bodoni that famous complimentary letter of which the Italian typographer was so justly proud.

According to Updike, this is " the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed."

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that " the Splendour of this book depends on pure Typography;—There is not one ornament in it."

Bodoni Press—*continued.*

1700 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788. **£25**

Of those neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: 2 Arabi, 1 Siriaco, 1 Branchmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaico, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, and 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however, appear in it. At least Lama makes no mention whatever of it.

1701 **BODONI** (G.). Rare Specimens of 3 Caretteri Esotici: Arabo, Malabarica, and Siriaco-Latino.

4to, buckram, t.e.g., by Rivière. Parma, Bodoni, 1788. **£10 10s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, intrusted to Bodoni the care of shaping some Arabian, Malabaric, Syriac, and Tibetan Types, for the use of the printing press in Goa. The ones contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. They are very rare. (See Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni.*)

PRESENTATION COPY TO EUGÈNE BEAUHARNAIS.

1702 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806. **£35**

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Viceroy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II, pp. 168-9: "In 1806 the Oratio Dominica is another masterly showing of what Bodoni could do in foreign & ancient alphabets." It was printed at the suggestion of Pius VII, who, in May, 1805, had passed through Parma on his way from the coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugenè Beauharnais, Viceroy of Naples, *to whom he personally presented a copy.* In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan.

1703 ——— Another Copy. Half morocco, by Larrivière. **£35**

Bodoni Press—*continued.*

THE BODONI TYPE-SPECIMEN BOOK.
THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING.

1704 **BODONI.** Manuale Tipografico del Cavaliere Giambattista Bodoni.

With the magnificent portrait of Bodoni by Rosaspina after Appiani.

2 vols., large 4to, beautifully bound in old morocco, gilt lines and tooling on sides, gilt panelled back, inside dentelles, g.e.

Parma, Presso la Vedova, 1818.

(SEE ILLUSTRATION, OPPOSITE PAGE 73). **£210**

Brooks, *Bibliografia di Edizioni Bodoniane*, No. 1216.

Brunet gives some details as to the execution of this book. According to him, after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty different types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's-eye view of the wealth of Bodoni's Press, and has never been equalled.

THE COPY WE OFFER FOR SALE IS PRINTED ON THE FINEST PAPER AND IS IN A MAGNIFICENT CONTEMPORARY BINDING.

1705 **PACIAUDI.** Paulli Mariæ Paciaudii C.R. Inscriptiones a Io. Baptista Bodonio Collectae et in lucem editae.

With engraved portrait after Lucatelli by Rosaspina.

Royal 8vo, old French red morocco gilt, g.e., by Bozerian.

Parma, Bodoni, 1798. **£4 10s**

1706 **TASSO** (Torquato). La Gerusalemme Liberata.

2 vols., 4to, mottled calf, three-line gilt fillet border on sides, gilt panelled back, g.e. Parma, Bodoni, 1794. **£10 10s**

1707 **VIRGIL.** Opera.

2 vols., 8vo, vellum. Parma, Bodoni, 1795. **£1 10s**

BREMER PRESS.

1708 **BACON** (Francis). The Essays of Francis Bacon. (In English).
Royal 8vo, vellum, gilt, t.e.g.
Tölz, Bremer Press, 1920. **£8 10s**
One of 270 copies.

BRUCE ROGERS PRINTING.

"Mr. Rogers is, to my thinking, the most vital force in modern typography . . . he stands apart from all other workers in the same field. . . ."—ALFRED W. POLLARD.

See also Fleuron, No. 4, pp. 99-150, "On the Works of Bruce Rogers," by F. Warde (No. —— in this catalogue); and F. Warde "Bruce Rogers, Designer of Books," with a list of the books printed under Mr. Rogers's supervision, Cambridge, 1915 (Nos. 1771-1 of this catalogue).

1709 **ALLEN** (Hervey). The Bride of Huitzil. An Aztec Legend.
With 6 sepia illustrations.
8vo, half buckram. New York, 1922. **£1 4s**
Warde, No. 162. One of 350 copies. Printed in Monotype Caslon.

1710 **AMES** (Azel). The May-Flower and Her Log. July 15, 1620—May 6, 1621. With frontispiece and illustrations.
Small 4to, cloth, uncut edges, t.e.g. Boston, 1901. **£12 12s**
Warde, No. 25. Printed in Caslon and Original Old Style.

1711 **BARRIE** (J. M.). George Meredith, 1909.
8vo, boards. New York, 1924. **£2 10s**
Warde, No. 179. One of 500 copies. Printed in Garamond.

1712 **BEATTY** (John W.). The Relation of Art to Nature.
8vo, half cloth. New York, 1922. **£1 10s**
Warde, No. 163. One of 950 copies. Printed in Linotype Original Old Style.

1713 **BLAKE** (William). Eight Songs of William Blake.
8vo, boards. New York, 1926. **16s 6d**
One of 200 copies.

Bruce Rogers Printing—*continued.*

1714 **BROOKS** (Phillips). O Little Town of Bethlehem. A Christmas Hymn written by Phillips Brooks and set unto the Tune composed by L. H. Redner.

Title in red and black. With musical notation.

8vo, boards. New York, 1923. **£2 2s**

Not in Warde.

1715 **BROWNE** (Sir Thomas). Hydriotaphia or Urne-Buriall, or discourse of the Sepulchrall Urnes lately found in Norfolk.

Woodcut border on title-page.

4to, full red morocco, with exquisite gilt tooling on sides, uncut edges, t. e. g. Cambridge, (Mass.), 1907. **£5 5s**

Warde, No. 72. Printed in Brimmer. One of 385 copies.

1716 **CARLYLE** (Thomas). Jocelin of Brakelond, from Past and Present.

Small 8vo, cloth. New York, 1923. **£1**

Warde, No. 168. Printed in Monotype Caslon. One of 510 copies.

1717 **(CONRAD.) ADAMS** (E. L.). Joseph Conrad: the Man.

A Burial in Kent by J. S. Zelie. Together with some bibliographical notes.

With portrait. 8vo, boards. New York, 1925. **£2 10s**

Warde, No. 190. Printed in Monotype Scotch. One of 485 copies.

1718 **DIBDIN** (Thomas Frognal). Venetian Printers. A conversation on the Fourth Day of the bibliographical Decameron of T. F. Dibdin, with annotations by W. M. Ivins.

With ornamental title page, and fine initial letters.

4to, original wrappers. Large paper copy.

New York, privately printed, 1924. **£5 5s**

Warde, No. 185. One of 223 copies printed privately for Bruce Rogers. Printed by Bruce Rogers, in Goudy's Italian Old Style. With a Printer's Note (a preface) by Bruce Rogers.

1719 ——— Italian Old Style. A New Type designed by Frederic Goudy and produced by the Lanston Monotype Machine Company of Philadelphia.

Philadelphia, 1924. **£3 3s**

Warde, No. 184. Printed in Italian Old Style. One of 22,500 copies (more or less) printed for the Monotype Co.

Bruce Rogers Printing—*continued.*

1720 **EMERSON** (Ralph Waldo). Compensation, an Essay.
Small 8vo, boards. 1903. **£2 2s**
Warde, No. 35. Printed in Brimmer. One of 500 copies.

1721 **EVELYN** (Jo.). Instructions concerning erecting of a Library: presented to My Lord the President De Mesme. By Gabriel Naudeus, P. and now interpreted by Jo. Evelyn, Esquire.
8vo, half calf. Cambridge, Riverside Press, 1903. **£6 6s**
Warde, No. 36. Printed in Brimmer. One of 419 copies.

1722 **FIELDING** (Henry). The Journal of a Voyage to Lisbon.
8vo, boards. Cambridge (Mass.), 1902. **£6 6s**
Warde, No. 28. Printed in Brimmer. One of 300 copies.

1723 **FRANCE** (Anatole). Amycus et Célestin. (In French).
With 2 woodcuts. 8vo, original wrappers.
New York, 1916. **£5 5s**
Not in Warde. One of 200 copies.

1724 **FURNESS** (H. H.). Records of a Lifelong Friendship. 1807-1882, Ralph Waldo Emerson and William Henry Furness.
With 5 portraits.
Royal 8vo, cloth. Boston, 1910. **£5 5s**
Warde, No. 106. Printed in Oxford type. One of 780 copies.

1725 **GARRICK** (David). Some unpublished correspondence. Edited by G. P. Baker.
With frontispiece portrait of Garrick and a facsimile of his signature, and 26 other illustrations. 8vo, buckram.
Cambridge, Riverside Press, 1907. **£4 4s**
Warde, No. 74. Printed in Oxford type. One of 430 copies.

Bruce Rogers Printing—*continued.*

1726 **GARGAZ** (Pierre André). **FRANKLIN** (Benjamin). A Project of Universal and Perpetual Peace.

Written by Pierre-André Gargaz a former Galley-Slave, and printed by Benjamin Franklin at Passy in the Year 1782.

Here reprinted together, with an English Version, Introduction and Typographical Note by George Simpson Eddy.

With facsimiles.

8vo, half buckram in case, edges uncut.

New York, 1922. **£2 10s**

Warde, No. 159. Printed in Monotype Caslon. One of 1,250 copies.

1727 **GALLATIN** (A. E.). American Water-colourists.

Title printed in red and black, with ornamental border.

With 30 plates, 8 in colour.

4to, half buckram, edges uncut. New York, 1922. **£2 15s**

Warde, No. 158. Printed in Bodoni. A limited edition of 950 copies.

1728 **GALLATIN** (A. E.). Modern Fine Printing in America. An Essay.

8vo, boards. New York (Privately Printed), 1921. **£2 2s**

Warde, No. 152. Printed in Garamond.

1729 **FIELD** (Eugene). The Symbol and the Saint.

8vo, fancy boards. New York, 1924. **£1 10s**

Warde, No 183. Printed in Deberny. One of 300 copies.

1730 **FREEMAN** (John). The Red Path (a narrative), and the Wounded Bird.

With autograph signature.

8vo, half cloth. Cambridge, Mass., 1921. **£3 15s**

Warde, No. 178. Printed in Monotype Caslon. One of 50 numbered copies on large hand-made paper.

1731 **HAWTHORN** (Nathaniel). The Old Manse.

This is the author's introductory essay to his famous: "Mosses from an Old Manse."

8vo, half cloth. Boston, 1904. **£3 3s**

Warde, No. 47. Printed in Brimmer. One of 530 copies issued.

Bruce Rogers Printing—*continued.*

1732 **HAY** (John). A Poet in Exile. Early letters of J. Hay, edited by Caroline Ticknor.

With frontispiece and one facsimile.

8vo, boards. Boston, 1910. **£2 15s**

Warde, No. 102. Printed in Oxford. One of 440 copies.

1733 **HEARN** (Lafcadio Hearn). Insects and Greek poetry.

Small 8vo, boards. New York, 1926. **12s 6d**

One of 550 copies.

1734 **HERRICK** (R.). The Star Song. A Carroll to the King.

Printed in red and black.

[Mount Vernon], 1924. **£1 5s**

Warde, No. 187. Printed in Wren Italic and Fournier ornaments. One of 750 copies.

1735 **HISTORY OF OLIVER AND ARTHUR.** Written in French in 1511, translated in German by Wilhem Liely in 1521, and now done in English by W. Leighton and Eliza Barret, 1903.

With upward of 50 charming facsimile woodcuts.

4to, half buckram, edges uncut.

Cambridge (Mass.), 1903. **£6 6s**

Warde, No. 39. Printed in Priory Text. One of 330 copies, on Arnold handmade paper.

1736 **IVINS** (W. M.). The Metropolitan Museum of Art. A Guide to an Exhibition of the Arts of the Book.

With numerous reproductions of Illuminated manuscripts, printed books, bindings, etc.

8vo, wrappers. New York, 1924. **£1 15s**

Warde, No. 180. Printed in Caslon and Garamond. One of 1,000 copies.

1737 **JAMES** (M. R.). Address at the unveiling of the Roll of Honour of the Cambridge Tipperary Club by the Provost of King's College.

4to, 6 pp., wrappers.

Cambridge, England, University Press, 1916. **15s**

Warde, No. 132. Printed in Centaur.

Bruce Rogers Printing—*continued.*

1738 **JAMES** (M. R.). Address at the unveiling of The Roll of Honour of the Cambridge Tipperary Club, July 12, 1916.

16mo, wrappers. Cambridge, University Press, 1918. **10s 6d**

Warde, No. 133. Printed in Georgian Old Style.

1739 **KNIGHT** (Madam). **WINSHIP** (G. P.). The Journal of Madam Knight, With an introductory note by George Parker Winship.

With frontispiece folding map of a part of New England and New York in 1702.

8vo, half buckram, uncut edges. Boston, 1920. **£4 4s**

Warde, No. 145. Printed in Garamond. One of 525 copies.

1740 **LANGTON** (Robert). The Pilgrimage of Robert Langton, transcribed with an introduction and notes by E. M. Blackie.

With 3 facsimile woodcuts.

8vo, half buckram. Cambridge (Mass.), 1924. **£1 10s**

Warde, No. 197. Printed in Monotype Caslon and Black-letter. One of 755 copies.

1741 **LOWELL** (James Russell). Anti-Slavery papers of James Russell Lowell.

FIRST COLLECTED EDITION. With title and half-title.

2 vols., 8vo, boards.

Boston, 1902. **£3 10s**

Warde, No. 31. Printed in Riverside Modern. One of 500 copies.

1742 **LOWELL** (James Russell). Democracy. An address delivered in the Town Hall, Birmingham.

Small 8vo, half cloth.

[Cambridge], the Riverside Press, 1902. **£2 2s**

Warde, No. 26. Printed in Brimmer. One of 500 copies.

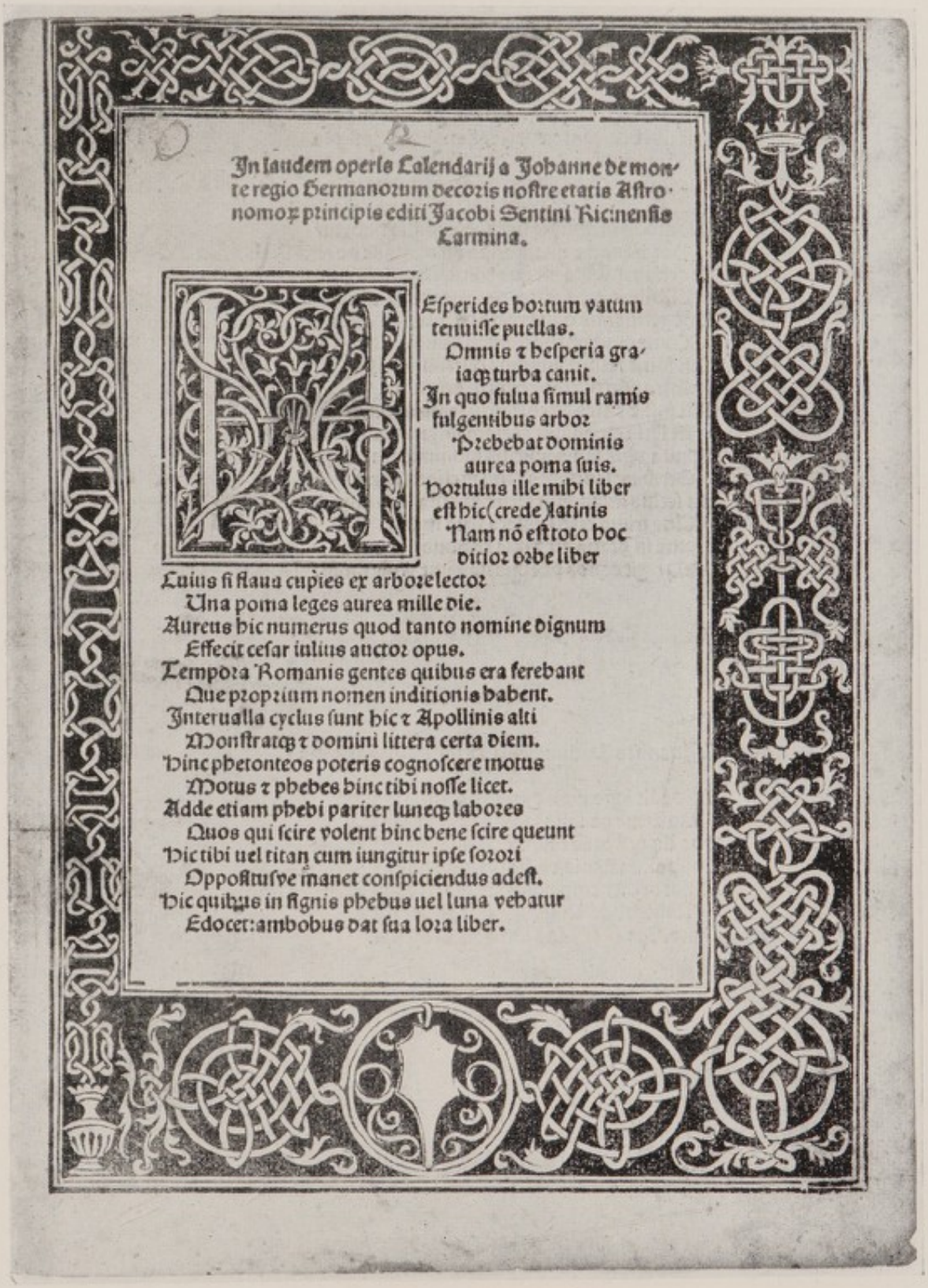
1743 **MAISTRE** (Xavier de). Voyage autour de ma chambre.

Title within engraved border.

With portrait of author.

8vo, half vellum. Cambridge, Riverside Press, 1901. **£8 8s**

Warde, No. 20. Printed in Caslon. One of only 500 copies.



In laudem operis Calendarij a Johanne de monte regio Germanorum decoris nostre etatis Astronomorꝝ principis editi Jacobi Sentini Ricinensis Carmina.

Hesperides hortum vatum tenuisse puellas.
Omnis ꝛ hesperia graiacꝫ turba canit.
In quo fulua simul ramis fulgentibus arbor
Prebebat dominis aurea poma suis.
Hortulus ille mihi liber est hic(crede)latinis
Nam nō est toto hoc ditior orbe liber
Cuius si flaua cupies ex arbore lector
Una poma leges aurea mille die.
Aureus hic numerus quod tanto nomine dignum
Effecit cesar iulius auctor opus.
Tempora Romanis gentes quibus era ferebant
Que proprium nomen inditionis habent.
Interualla cyclus sunt hic ꝛ Apollinis alti
Monstratꝫ ꝛ domini littera certa diem.
Hinc phetonteos poteris cognoscere motus
Motus ꝛ phebes hinc tibi nosse licet.
Adde etiam phebi pariter lunecꝫ labores
Quos qui scire volent hinc bene scire queunt
Hic tibi uel titan cum iungitur ipse sorori
Oppositusve manet conspiciendus adest.
Hic quibus in signis phebus uel luna vehatur
Edocet: ambobus dat sua loca liber.

First page from JOHANN MULLER (Regiomontanus), CALENDARIUM.
Venice, Erhard Ratdolt, 15th October, 1485.
See Item No. 2030.

PLATE XVI.



A Woodcut from
PETRUS DE ALLIACO. CONCORDANTIA ASTRONOMIAE CUM THEOLOGIA.
Augsburg, Erhard Ratdolt, 2nd January, 1490.
See Item No. 2033.

Bruce Rogers Printing—*continued.*

1744 **MONTAIGNE** (Michel de). The Essays of Michael Lord of Montaigne. Written by him in French and done into English by John Florio.
With portraits, ornamental borders, and initials.
3 vols., folio, original half buckram.
Cambridge (Mass.), 1902-1904. **£31 10s**
Warde, No. 33. Printed in Montaigne type. One of 265 copies on special paper.

1745 **MOORE** (George). Peronnik the Fool.
With title-page in red and black, and initial letters in red.
8vo, fancy boards, edges uncut. New York, 1926. **£3 3s**
One of 785 copies.

1746 **MOORE** (T. Sturge). Roderigo of Bivar.
FIRST EDITION. Royal 8vo, original boards.
New York, William Edwin Rudge, 1925. **£1 5s**
One of 500 copies printed by Bruce Rogers.

1747 **THE NEW TESTAMENT.** The Gospel according to St. Luke.
Woodcut on title. Initial letters in blue, and chapter-headings in red.
Square 8vo, blue cloth gilt.
New York, 1926. **£2 2s**
One of 750 copies.

1748 **PUTNAM** (Mrs. William Lowell). XXVIII Sonnets.
FIRST EDITION. 8vo, original boards.
New York, William Edwin Rudge, 1925. **£1 11s 6d**
One of 250 copies printed by Bruce Rogers.

1749 **REPTON** (Humphry). The Art of Landscape Gardening.
Including his Sketches and Hints on Landscape Gardening and Theory and Practice of Landscape Gardening. Edited by John Nolen.
With coloured frontispiece with movable slip, also several diagrams and 9 plates with movable slips.
8vo, half cloth. Cambridge, Riverside Press, 1907. **£8 8s**
Not in Warde.

Bruce Rogers Printing—*continued.*

1750 **ROBARTS** (Henry). A most Friendly Farewell to Sir Francis Drake by Henry Robarts.

Transcribed with a short Introduction by E. M. Blackie.

With a charming woodcut, and head and tail pieces.

8vo, half buckram, uncut edges.

Cambridge (Mass.), 1924. **£1 5s**

Warde, No. 198. Printed in Caslon, Cloister Italic and Black-letter. One of a limited edition of 755 copies.

1751 **ROWLAND SILL** (Edward). The Poems of Rowland Sill.

8vo, half buckram. Cambridge (Mass.), 1902. **£3 10s**

Warde, No. 29. Printed in Riverside Modern. One of 500 copies.

1752 **SAKURAI** (Tadayoshi). Human Bullets. A Soldier's Story of Port Arthur.

With an introduction by Count Okuma. Translated by Masujiro Honda.

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Warde, No. 84. Printed in Old Style.

1753 **SARGENT** (George H.). Amy Lowell, a Mosaic.

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1754 **SAUNDERS** (Richard West). Skallagrim. (Grim the Bald). An Operetta in three acts.

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1755 **SHERMAN** (Stewart P.). Men of Letters of the British Isles.

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With 15 plates.

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New York, 1924. **£5**

Warde, No. 188. Printed in Garamond. One of 520 copies.

Bruce Rogers Printing—*continued.*

1756 **SIDNEY** (Sir Philip). Certaine Sonets.
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Warde, No. 30. Printed in Riverside Modern. One of 500 copies.

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Presentation copy from the author.
Boston, Riverside Press, 1901. **£8 8s**
Warde, No. 18. Printed in Brimmer.

1760 **SYMONS** (Arthur). Studies on Modern Painters.
Title printed in red and black.
Royal 8vo, half buckram. New York, 1925. **£2 10s**
One of 600 copies on antique wove paper.

1761 **THACKERAY** (W. M.). Mr. Brown's Letters to a Young Man about Town.
8vo, half cloth. Cambridge (Mass.), Riverside Press, 1901. **£2 2s**
Warde, No. 23. Printed in Riverside Modern. One of 500 copies.

Bruce Rogers Printing—*continued.*

1762 **THACKERAY** (W. M.). Some family letters of Thackeray, together with Recollections by his kinswoman Blanche Warre Cornish.

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8vo, boards.

Cambridge (Mass.), Riverside Press, 1911. **£2 10s**

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1763 **THOREAU** (Henry David). Of Friendship. An Essay from A Week on the Concord and Merrimack Rivers.

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Warde, No. 19. Printed in Brimmer. One of 500 copies.

1764 [**TORY** (G.)]. **BERNARD** (August). Geofroy Tory, painter and engraver; first royal printer; reformer of orthography and typography under Francois I. An account of his life and works. Translated by George B. Ives.

Edited by Bruce Rogers. With 340 reproductions of designs attributed to Tory by Mr. Bernard.

Royal 8vo, half cloth.

Cambridge, Riverside Press, 1909. **£10 10s**

Warde, No. 94. Printed in Riverside Caslon. One of 370 copies.

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Cambridge (Mass.), Riverside Press, 1901. **£3 3s**

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Cambridge (Mass.), Riverside Press, 1900. **£2 10s**

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1767 **VINCENT** (Léon H.). Molière.

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Cambridge (Mass.), Riverside Press, 1902. **£3 10s**

Not in Warde. One of 150 copies of the first edition.

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With 4 coloured vignettes at commencement.
8vo, half vellum.
[Boston, Riverside Press, 1904]. **£21**
Warde, No. 50. Printed in Brimmer Italic. One of 330 copies.

1769 **WALSH** (Richard). Kidd: a moral opuscule.
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8vo, boards. New York, 1922. **£1 2s**
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At Michaelmas, 1476, *William Caxton, having lately returned from Bruges, where he had learnt and practised the craft of printing, hired a shop in the Sanctuary at Westminster and there set up the first English printing press. In the autumn of the following year there issued from his press "The Dictes or Sayengis of the Philosophres." From* 1477 *to his death in* 1491 *his press was never idle, though his own personal energies must have been mainly occupied with the numerous books which he edited or translated for it to print. Almost all the books which Caxton issued were of a popular character, not intended for scholars but for well-to-do and fairly educated readers. Poems of Chaucer, Gower and Lydgate, several romances, chronicles, the Golden Legend, moral treatises, books of devotion, a few Horae and a Psalter were the chief issues from the first English press. Altogether seven different sets of type were used by Caxton at Westminster. They fall into two classes*: bâtarde *types of the Flemish school; and* lettres de forme *more on the model of pointed Gothic types of the Mainz school.*

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Reference Books. *Blades (W.), The life and typography of William Caxton. 2 vols., London,* 1861-63. 4*to*, (*2nd Edition. London,* 1882, 8*vo*). —*Duff (E. G.), William Caxton (Caxton Club), Chicago,* 1905, 4*to*. — *De Ricci (S.), A Census of Caxtons (Bibliographical Society). Oxford,* 1909, 4*to*. —*Duff (E. G.) Early English printing. A series of facsimiles of all the types used in England in the fifteenth century. London,* 1896. *Fol.—Duff (E. G.) The printers, stationers and bookbinders of Westminster and London,* 1476-1535. *Cambridge,* 1906, 8*vo*.

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This universal history was originally compiled in the fourteenth century from various earlier sources by Ralph Higden, a Benedictine of St. Werburg's, Chester, and was translated into English in 1387 by John of Trevisa, Chaplain to the Earl of Berkeley. The whole of this Caxton revised, and continued the chronicle up to the year 1460, this continuation being the only important piece of Caxton's own composition which we possess.

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(See Renouard, S. de Colines, p. 58).

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A Fine Copy in contemporary French morocco.

Didot Press—*continued.*

IN OLD FRENCH CITRON MOROCCO.

1804 **ROUSSEAU** (Jean Baptiste). Oeuvres. Nouvelle Edition, Revûe, corrigée & augmentée sur les Manuscrits de l'Auteur, & conforme à l'Edition in 4° donnée par M. Seguy.

4 vols., 8vo, old French morocco, three-line fillet borders on sides, gilt backs, inside dentelles, g. e.

A Bruxelles et se vend A Paris, chez Didot, 1743. **£25**

IN OLD FRENCH CRIMSON MOROCCO BOUND BY BRADEL, WITH HIS TICKET.

1805 **SWINBURNE** (Henri). Voyage de Henri Swinburne en Espagne, en 1775 et 1776, Traduit de l'Anglois.

4to, old French crimson morocco, with elaborately tooled borders on sides, gilt back, g. e. by Bradel, with this ticket.

A Paris, Didot l'Ainé, 1787. **£18 18s**

IN OLD FRENCH CRIMSON MOROCCO BY DEROME.

1806 **TASSO.** La Gerusalemme Liberata.

With frontispiece and 40 engravings after Cochin, engraved by Dambrun, de Launay, Delignon, Duclos, Lingée, Patas, Ponce, Prévost, A. de Saint-Aubin, Simonet, Tillard, Trière, and Varin.

2 vols., 4to, old French crimson morocco, with wide gilt borders on sides, fully gilt backs, inside dentelles, watered silk guards, g. e., by Derome.

Paris, Didot l'Ainé, 1784. **£140**

A magnificent copy of this beautiful book from the Holford Collection.

1807 **TRESSAN** (M. le Comte de). Histoire du Petit Jehan de Saintré.

12mo, old French green morocco, gilt lines on sides, gilt back, inside dentelles, pink silk guards, g. e.

Paris, de l'Imprimerie de Didot l'Ainé, 1780. **£4 4s**

Didot Press—*continued.*

IN OLD FRENCH RED MOROCCO.

1808 ——— Histoire du Petit Jehan de Saintré et de la Dame des Belles-Cousines; Extraite de la vieille Chronique de ce nom, par M. de Tressan. Edition ornée de figures en taille-douce dessinées par M. Moreau le jeune.

Containing four plates before letters after Moreau engraved by Dambrun, Halbou and de Longueil.

A Paris, de l'Imprimerie de Didot Jeune, 1791.

Histoire de Gerard de Nevers et de La Belle Euriant sa mie. Edition ornée de figures en taille-douce dessinées par Moreau le jeune.

With four plates before letters after Moreau engraved by Dupréel, de Ghendt, Malbeste and Simonet.

2 vols., 18mo, old French red morocco, Jansenist style, inside dentelles, blue silk guards, g. e.

A Paris, de l'Imprimerie de Didot jeune, 1792. **£35**

A pair of delightful volumes in pristine condition.

WITH AN AUTOGRAPH LETTER OF THE COMTE DE TRESSAN.

1809 ——— Histoire de Gérard de Nevers et de la Belle Euriant sa mie.

Four plates after Moreau engraved by Dupréel, de Ghent, and others. 12mo, red morocco, inside dentelles, t. e. g.

Paris, de l'Imprimerie de Didot Jeune, 1792. **£10 10s**

Loosely inserted is an A.L.S. (2 pp.) of the Comte de Tressan.

1810 **VERTOT** (L'Abbé de). Révolutions de Portugal. Nouvelle Edition, revue et augmentée.

8vo, old French crimson morocco, three-line fillet border on sides, flowers at outer angles, fully gilt floral back, light-blue silk guards, g. e.

Paris, Chez La Veuve Didot, 1758. **£2 2s**

DOLET PRESS (Estienne Dolet).

Lyons.

1811 **MAROT** (Clément). Les Oeuvres de Clément Marot de Cahors, Valet de chambre du Roy. Augmentées d'un grand nombre de ses compositions nouvelles, par cydevant non imprimées. Le tout soigneusement par luy mesmes reveu, et mieulx ordonné.

Printed in Roman Letter. With Dolet's device on first title and last leaf.

Small 8vo, original calf (in case).

Lyons, Estienne Dolet, 1542. **£112**

An extremely scarce edition of which only six or seven other copies are on record. This is quite complete with the last leaf (missing in several copies) containing Dolet's device and on the recto Marot's curious poem *Pour le Perron de Mon Seigneur le Daulphin au tourney des Chevaliers errants à la Berlaudiere pres Chatelerault en l'an* 1541.

DOVES PRESS.

PRINTED ON VELLUM, IN A SPECIAL BINDING.

1812 **AMANTIUM IRAE.** Letters to Two Friends. 1864-1867.
Portrait. Printed entirely on vellum.
8vo, bound by the Doves Bindery in full dark blue levant morocco extra, full gilt back, with wide gilt ornamental border on sides, g. e.
Doves Press, 1914. **£50**
This is an extra copy on Vellum with Signed Note by T. J. Cobden Sanderson.

1813 **CARLYLE** (T.). Sartor Resartus. The Life and Opinions of Herr Teufeldsdroeckh.
Printed in red and black.
1 of 300 copies. 8vo, original limp vellum.
Doves Press, 1907. **£12 12s**

1814 **CATALOGUE RAISONNÉ OF BOOKS** Printed and Published at the Doves Press, 1900-1911.
Royal 8vo, original boards.
Doves Press, 1911. **£1 5s**

1815 **CATALOGUE RAISONNÉ OF BOOKS** Printed and Projected at the Doves Press, 1900-1913.
8vo, 12 pp., loose as issued.
Doves Press, April, 1913. **£2 15s**

1816 **CATALOGUE RAISONNÉ OF THE BOOKS** Printed and Projected at the Doves Press, 1900-1915.
8vo, 16 pp., loose as issued.
Doves Press, 1914. **£3 3s**

1817 **COBDEN-SANDERSON** (T. J.). The New Science Museum. A Letter with additions addressed to the Editor of the Times, 16th September, 1913.
8vo. The Doves Press, 1914. **14s**

1818 **GOETHE.** Auserlesene Lieder Gedichte und Balladen. Ein Strauss.
Printed in red and black.
8vo, original vellum. Doves Press, 1916. **£18 18s**
One of 175 copies.

Doves Press—*continued.*

1819 **GOETHE.** Faust eine Tragœdie von Goethe.

The two volumes, beautifully printed in red and black by Cobden-Sanderson at the Doves Press.

Square 8vo, original limp vellum, 1906-10. **£37 10s**

1820 **GOETHE.** Iphigenie auf Tauris.

Printed in red and black.

8vo, original vellum. Doves Press, 1912. **£16 16s**

1821 ——— Another Copy.

Printed in red and black.

8vo, original vellum. Doves Press, 1912.

Presentation Copy from Mr. Cobden-Sanderson, with signed Autograph Inscription. **£18 18s**

1822 **GOETHE.** Die Leiden des Jungen Werther.

Printed in red and black.

8vo, original vellum. Doves Press, 1911. **£16 16s**

1822a **GOETHE.** Torquato Tasso ein Schauspiel.

Printed in red and black.

8vo, original vellum. Doves Press, 1913. **£16 16s**

1822b ——— Another Copy.

Printed in red and black.

8vo, original vellum. Doves Press, 1913.

Presentation Copy from Mr. Cobden-Sanderson. With Signed Autograph Inscription. **£18 18s**

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Terrenæ tenuit non opis ullus amor.

Cõpia librorum cupidis modo rara latinis
Cum foret. auſpiciis illius ampla uenit
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Quod dabat: exigua nũc ſtipe uendit opus.
Hiſtoriæ uenere Titi. ſe Plinius omni.
Gymnaſio iactant Tullius atq; Maro.
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Hũc eme qui lingua cultus cupis eſſe latina
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Quæ geminãda notis fuerit tibi ſyllaba. ſimplex
Quæ ue ſit. exilis. denſa ue. doctus eris.
Poſtmõ qui fuerit grato ſi cõmodus uſu.
Has memor aſſiduis plauſibus ede preces
Artifici ſemp faueant pia numina ſancto
Vtilis effluxit cuius ab arte liber.

Verses in praise of the First Printer from
TORTELLIUS. ORTHOGRAPHIA.
Vicenza, Stephen Koblinger, 1479.
See Item No. 2081.

in ea viuat. vel propter quem finem eam suscepérit. vel quomodo patrimoninm crucifixi vt dictum est expēdat. ne a domino ei obiciatur in reddendo rationem ironice. Amice scilicet temporalium rerum ⁊ non animarum. Quomodo huc intrasti nō habens vestem nuptialem. id est charitatem. quia non propter charitatem. id est deum qui ē vera charitas curam tuam intrasti. vt gregem tibi cōmissum pasceres verbo ⁊ bono exemplo. ſz vt pascaris ab eo. id est negligens ⁊ otiosus ⁊ viuens luxuriose et eo obmutescente dicat dominus. Ligatis manibus ne possit se defendere. ⁊ pedibus ne possit fugere. proiicite eū in tenebras exteriores. id est continuo ⁊ perpetue vrentes. quia plus dilexit lucrum temporale quā animarum pro quib⁹ filius dei mortem sustinuit. Et quia hic vixit delicioſe ⁊ totus suspirauit in peccatis. totus suspiret eternaliter in penis. Et quantum gloriatus est in delitijs vite huius. tantum locum date ei in tormētis. ⁊ facite eum montem in inferno. ⁊ ardeat vt oleum in flamma. Unde Esaias. Apportari te faciam sicut gallum gallinacium. q̄ portatur de foro pedib⁹ sursum erectis ⁊ demisso capite et decoquitur in olla. sic tu decoqueris in olla gehennali varijs cruciatibus. vt pena correspōdeat culpe. quia non cantasti. nō generasti. ⁊ cum alijs maior reputaberis. sicut gallus gallinacius maior est alijs.

Pena pastoris

Cum beneficium alicui porrigitur valde gaudet. sed non querit primo quis sanctorum sit patronus in ecclesia sed quantum valet in temporalibus. Unde iam pauci curant quomodo curam suā suscipiunt vel intrant aut qualiter eam regāt vel in ea viuant scōm deum. nec symoniam abhorrent sed heu i pluribus dominantur. Gregorius. Si quis ea intentione gradus ecclesiasticos vel beneficia querit. vt inde habeat vite necessaria hic peruerso ordine vult celestia mercari. Longe enim melius est mendicare vel arare vnde viueret. Ihn Joannes. Qui non intrat in ouile per ostium. id est christum. sed ascendit aliūde. ille fur est ⁊ latro. fur est furando sibi virtutes ab alijs. latro est occidendo animas. Fur non venit nisi furetur mactet ⁊ perdat. Furetur virtutes. Mactet corpus ⁊ perdat animam in gehennam ignis.

a iij

A Page (showing contemporary printer's proof-corrections) from
STELLA CLERICORUM.
Deventer, Richardus Pafraet, 27th November, 1494.
See Item No. 2091.

Doves Press—*continued.*

PRINTED ON VELLUM.

1823 **MILTON** (John). Paradise Lost.
With the initials in red and blue, 1902.
Paradise Regain'd.
Printed in red and black, 1905.
Together, Printed entirely on vellum.
2 vols, 8vo, original vellum. Doves Press, 1902-5. **£210**

1824 **PERVIGILIUM VENERIS TROCAICO METRO VERSUS XXII.**
Printed in red and black.
8vo, original vellum. Doves Press, 1910. **£6 10s**

1825 **SHAKESPEARE** (Wm.). The Rape of Lucrece.
8vo, original boards. Doves Press, 1915. **£7 7s**

PRINTED ON VELLUM.

1826 **TENNYSON** (Alfred, Lord). Seven Poems and Two Translations.
Printed entirely on vellum, in red and black.
8vo, original vellum. Doves Press, 1902. **£24**

1827 ——— Another Copy.
Seven Poems and two Translations.
Printed on paper in red and black.
8vo, original limp vellum. Doves Press, 1902. **£7**

PRINTED ON VELLUM.

1830 **WINSHIP** (G. P.). William Caxton. A Paper Read at a Meeting of the Club of Odd Volumes in Boston, Massachusetts, U.S.A., in January, 1908, by G. P. Winship.
Printed entirely on vellum.
8vo, original boards. Doves Press, 1909. **£27 10s**
One of 15 Copies only Printed on Vellum.

DUN EMER PRESS.

1831 **EGLINGTON** (John). Some Essays and Passages by John Eglington. Selected by W. B. Yeats.
8vo, original boards, uncut.
The Dun Emer Press, 1904. **£1 16s**

1832 **JOHNSON** (Lionel). Twenty-one Poems written by Lionel Johnson: Selected by William Butler Yeats.
FIRST EDITION. Post 8vo, original boards and buckram.
Dun Emer Press, Dundrum, 1904. **£3 10s**

1833 **YEATS** (William Butler). Stories of Red Hanrahan.
FIRST EDITION. 8vo, original boards.
The Dun Emer Press, Dundrum, 1904. **£2 15s**

1834 **YEATS** (W. B.). Stories of Red Hanrahan.
FIRST EDITION. 8vo, original boards.
The Dun Emer Press, 1904. **£5 5s**
With Yeats' Autograph Signature on fly-leaf.

ELSTON PRESS.

1835 **BURY** (Richard de). Philobiblon.
Imperial 8vo, original vellum.
New York, Elston Press, 1901. **£4 4s**
One of 70 copies on Imperial Japanese Paper.

ELZEVIER PRESS.

1836 **ARETINO** (M. Pietro). Capricciosi & Piacevoli Ragionamenti.
2 parts in 1 vol., 8vo, dark blue morocco, gilt back, inside dentelles, g.e., by Simier.
Cosmopoli, [Leyden, J. Elzevier], 1660. **£10 10s**
Fine copy.
Willems 858. Rahir 857.

Elzevier Press—*continued.*

1837 **ARETINO** (M. Pietro). Capricciosi & Piacevoli Ragionamenti.

2 parts in 1 vol., 8vo, citron morocco, small dentelle border on sides, gilt back.

Cosmopoli, [Leyden, J. Elzevier], 1660. **£12 10s**

With the bookplates of C. Pieters and Robert Hoe.
Very tall copy (158 mm.), with some rough edges.
Willems 858. Rahir 857.

1838 **BAUDIUS** (D.). Amores, edente Petro Scriverio.

12mo, dark blue morocco, three-line fillet border on sides, gilt back, inside dentelles, g.e., by Trautz-Bauzonnet.

Leyden, Apud Franciscos Hegerum & Hackium, 1638. **£3**

Willems 961 (note).

1839 **CAESAR** (C. Julius). Opera ex emendatione Jos. Scaligeri.

Engraved title.

12mo, vellum. Leyden, Ex Officina Elzeviriana, 1635. **£5 5s**

Willems 420. Rahir 409.
Fine copy of the first issue, with the errors in pagination and other points.
From the library of E. Gordon Duff.

1840 **CAESAR** (C. Julius). Opera.

Engraved title.

12mo, green morocco, two-line fillet border on sides, gilt back, inside dentelles, g.e.

Leyden, Ex Officina Elzeviriana, 1635. **£4 4s**

The genuine First Issue with the buffalo's head above the dedication and pages 149-335 and 475 numbered 153-345 and 375 (35 lines to the page).
Willems 420. Rahir 409.

1841 **CAESAR** (Julius). Quae extant ex emendatione Jos. Scaligeri.

Engraved title.

12mo, vellum. Leyden, Ex Officina Elzeviriana, 1635. **£2 10s**

The Second Issue from the library of E. Gordon Duff.
Willems 420. Rahir 411.

Elzevier Press—*continued.*

1842 **CARDANUS** (H.). Arcana politica sive de prudentia civili.

Engraved title.

Full red morocco. Sir Kenelm Digby's copy, with his and his wife's monogram in panels on back, together with their Arms gilt tooled on sides (a little rubbed), g.e.

Small 8vo. Leyden, Ex Officina Elzeviriana, 1635. **£6 10s**

Willems 421.

1843 **CHARRON** (Pierre). De la Sagesse. Trois Livres.

With engraved title.

Small 8vo, old crimson morocco, gilt ornamental sides, with gilt Coat-of-Arms in the centre, full gilt back, g.e.

Leyden, Elzevier, 1646. **£5 5s**

Willems 601.
From the Atherley Collection.

"Pierre Charron (1541-1603), legist and theologian, under the influence of Montaigne's ideas, aspired to be a philosopher. It was as a philosopher, in the Traité de la Sagesse, that he systematised the informal scepticism of Montaigne. Instead of putting the question, '*Que sais-je*?' Charron ventures the assertion '*Je ne sais.*' He exhibits man's weakness, misery, and bondage to the passions; gives counsel for the enfranchisement of the mind; and studies the virtues of justice, prudence, temperance, and valiance. God has created man, says Charron, to know the truth; never can he know it of himself or by human means, and one who despairs of reason is in the best position for accepting divine instruction; a Pyrrhonist at least will never be a heretic; even if religion be regarded as an invention of man, it is an invention which has its uses." (Dowden).

1844 **CICERO.** De Officiis. Fragmenta. Philosophicorum tom II.

3 vols. in 1, small 12mo, old green morocco, gilt back, g.e.

Leyden, Ex Officina Elzeviriana, 1642. **£10 10s**

1845 **CLAUDIAN** (C.). Opera.

Engraved title.

12mo, red morocco, a double-line fillet forming a panel, the inner line breaking into a curve at the centre of the four sides, a diamond-shaped panel within, in the centre the arms of the Comte Joseph de Lagondie (his book-plate on fly-leaf), gilt back, blue silk linings, g. e.

Leyden, Ex Officina Elzeviriana, 1650. **£3 15s**

Willems 675. Rahir 674.
"Très jolie édition. la seule que les Elzevier aient donnée de ce format."

Elzevier Press—*continued.*

1846 **COLLECTION OF DISSERTATIONS** or Theses for the University of Leyden.

503 items 4to in paper wrappers.

Leyden, 1624-1712. **£15 15s**

These pamphlets are by various printers : Jean Cornelius, the widow and heirs of Jean Elzevier, or Abraham Elzevier.

1847 **CONSTANTINUS PORPHYROGENNETAS.** Opera. (In Greek and Latin).

8vo, contemporary calf, two-line fillet border on sides with the third arms of De Thou (incorporating those of his second wife) and his monogram four times on back.

Leyden, Ex Officina Elzeviriana, 1617. **£8 10s**

Willems 125. Rahir 102.

1848 **CORPUS JURIS CIVILIS.** Editio nova.

With engraved title-page.

2 vols., old English red morocco, elaborately gilt, to a pattern of acorns, festoons and dots, gilt ornamental panelled backs, with a fore-edge painting of flowers and fruit.

Amsterdam, Louis & Daniel Elzevier, 1664. **£63**

Willems 1323.
A remarkably fine example of an early fore-edge painting.

1849 **CURTIUS RUFUS.** Historiarum libri.

Engraved title and folding map.

Small 12mo, dark blue morocco, small dentelles, border on sides, gilt back, g. e. by Simier.

Leyden, Ex Officina Elzeviriana, 1633. **£7 10s**

Lord Stuart de Rothesay's copy, with his Arms.
Willems 381. Rahir 364.

1850 **DESCARTES** (Réné). Les passions de l'âme.

12mo, crimson levant morocco, inside dentelles, g. e., by Capé.

A Amsterdam par Louis Elzevier et se vendent à Paris, chez Henry Le Gras, 1650. **£7 10s**

Willems 1104.

Elzevier Press—*continued.*

1851 [**DOM SEBASTIAN.**] Dom Sebastien, Roy de Portugal. Nouvelle historique.

Three parts in 1 vol., 12mo. Bound by Hardy in full blue levant morocco, gilt lines on sides, full gilt back, inside dentelles, uncut.

Suivant la copie à Paris chez Claude Barbin, 1680. **£2 2s**

Willems 1945.

1852 **DU REFUGE.** Traicté de la cour, ou instruction des Courtisans. Dernière édition.

12mo, blue morocco, uncut (by Trautz-Bauzonnet).

Amsterdam, Chez les Elzeviers, 1656. **£5 5s**

Willems 1197.

An uncut copy. No finer copy could exist of this scarce production of the Elzevier press.

1853 **ERASMUS** (D.). Colloquia.

With a full-length portrait of Erasmus.

Small 12mo, old red morocco, one fillet in blind round sides, the panels of the back edged with a blind line, bands gilt, red morocco doublure, inside dentelles, g. e. (Duseuil).

Leyden, Ex Officina Elzeviriana, 1636. **£8 10s**

Willems 440. Rahir 431. A fine copy.

1854 **HORATIUS.** Accedunt nunc Danielis Heinsii de Satyra Horatiana libro duo.

Engraved and printed titles.

3 parts in 1 vol. 16mo, old crimson morocco, two line fillet border on sides, with fleurons in corners, gilt back, g. e.

Leyden, Ex Officina Elzeviriana, 1629. **£1 1s**

Willems 314. Rahir 285.

1855 **HORATIUS.** Poemata.

Engraved title.

12mo, old French red morocco, red morocco doublures, inside dentelles, g. e. (Boyet).

Amsterdam, Daniel Elzevier, 1676. **£5 5s**

Willems 1517. Rahir 1642.

Very fine copy, in contemporary binding; with bookplates of Roger Portalis and A. de Claye.

Elzevier Press—*continued.*

1856 [**IMITATIO.**] Thomae A. Kempis de Imitatione Christi libri quatuor.
Engraved title.
Small 12mo, crimson crushed morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e., by Riviere.
Leyden, Joh. & Dan. Elzevier (1653). **£7 10s**
Willems 729. Rahir 732.
" One of the finest and most precious Elzeviers."

1857 ——— Another Copy.
Engraved title.
Small 12mo, old red morocco, one fillet in blind on sides, inside dentelles, g. e.
Leyden, Joh. et Daniel Elzevier (1633). **£10 10s**
The Atherley copy with bookplate.

1858 [**IMITATIO.**] Th. à Kempis, de Imitatione Christi, libri quatuor.
With engraved title-page.
12mo, calf.
Leyden, Elzevir (but really Amsterdam, Louis & Daniel Elzevier), 1658. **£1 10s**
Willems 1232.

1859 **LE MOYNE** (Pierre). La Gallerie des Femmes Fortes.
With engraved frontispiece.
12mo, old French green morocco, pink watered silk fly-leaves, g. e.
A Leiden Chez Jean Elzevier, Et A Paris Chez Charles Angot, 1660.
£6 6s
A scarce Elzevir (Willems 864) containing twenty engraved portraits. This is one of the copies with the *non solus* device on the title.

1860 **LE PAYS.** Les nouvelles Oeuvres.
With engraved frontispiece by Romain de Hooge.
Two vols. in 1, 12mo, full crimson morocco, inside dentelles, g. e.
Amsterdam, Abraham Wolfgang, 1677. **£2 2s**
See Willems, *Les Elzevier*, 1881.
In this little book there is a very curious letter from the author to one of his friends, where he graciously accepts the opinion that Boileau held of him, as shewn in one of his satires, the "*Repas.*"

Elzevier Press—*continued.*

1861 **LIVY.** Historiarum quod extat ex recensione J. F. Gronovii.

Engraved title.

12mo, brown morocco, one-line fillet border on sides, inside dentelles, g. e.

Amsterdam, Daniel Elzevier, 1678. **£2 10s**

Willems 1548. Rahir 1681.

A very fine and tall copy (148 mm.) of the second issue with the words " quod extat " and the letters " S.P.Q.R." with shield in the engraved print.

1862 **LUCAN.** La Pharsale de Lucan, ou Les Guerres civiles de César et de Pompée. En vers François, par Mr. de Breboevf.

With engraved title.

12mo, old French green morocco, sides fully covered with dentelles, ornamental gilt back, g. e.

Leyden, Elzevier, 1658. **£4 4s**

Willems 827.

1863 **MARTIAL.** Epigrammata cum notis Th. Farnabii.

Engraved title.

12mo, red morocco, dentelles on sides, inside dentelles, g. e.

Amsterdam, Ex Officina J. Waesbergiana, 1670. **£1 10s**

Rahir 2440.

1864 **MARTIAL** (M. Val.). Ex museo P. Scriverii.

Small 12mo, red morocco, three-line fillet in blind on sides, inside dentelle.

Engraved title-page.

Amsterdam, Daniel Elzevier, 1664. **£7 10s**

Willems 1344. Rahir 1393.

1865 **MENAGE** (Gilles). Poëmata. (In Latin, French, Italian, Greek).

12mo, dark blue morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e.

Amsterdam, Ex Officina Elzeviriana, 1663. **£7 10s**

Willems 1311. Rahir 1353.

Binding almost certainly by Derome.

A tall copy (134 mm.) from the library of Charles Nodier, with his bookplate (No. 261 in his catalogue).

The 112th Latin epigram is in honour of Daniel Elzevier.

Elzevier Press—*continued.*

1866 **MEZERAY** (François Eudes De). Histoire de France avant Clovis. L'origine des François, et leur establissement dans les Gaules, L'Estat de la Religion, jusqu' au regne de Clovis.

Small 8vo, dark blue morocco, gilt back, with the celebrated "bird-tool,"—a characteristic binding by Derome le Jeune.

Amsterdam, Chez Abraham Wolfgang, 1688. **£9 9s**

Willems, *Les Elzeviers*, 1876.
From the Arthur Atherley Collection.

1867 **NEW TESTAMENT.** (In Greek).

Title in red and black.

12mo, wooden boards, covered with black morocco, blind stamped design on sides, g. e., with two clasps.

Leyden, Ex Officina, Elzeviriana, 1641. **£1 5s**

Willems 530.

1868 **NEW TESTAMENT.** (In Greek).

Title printed in red and black.

12mo, red straight-grained morocco, small gilt floral decoration at the corners, gilt ornamental panelled back, g. e. (by Roger Payne).

Amsterdam, Ex Officina Elzeviriana, 1635. **£12 12s**

Willems, 1239.

1869 **PEREFIXE** (Hardouin de). Histoire du Roy Henry le Grand.

Engraved frontispiece and title-page.

12mo, dark blue morocco elaborately gilt sides, gilt back, silk lining, by Simier.

Amsterdam, Daniel Elzevier, 1678. **£17 10s**

Willems 1551. Rahir 1688. An entirely uncut copy.
The Vernon-Holford copy.

1870 **PLAUTUS.** Comœdiæ superstites XX. accuratissime editæ.

Engraved title.

24mo, green morocco, small dentelle on sides.

Amsterdam, Louis Elzevier, 1652. **£7 10s**

Willems 1152. Rahir 3319. An entirely uncut copy.

Elzevier Press—*continued.*

1871 **PLINY.** Historiæ naturalis libri XXXVII.

Engraved title.

3 vols., small 12mo, crimson morocco, small dentelles on sides, gilt backs, g. e. (by Bozerian).

Leyden, Ex Officina Elzeviriana, 1635. **£10 10s**

Willems 428. Rahir 420.

The only edition of Pliny published by the Elzeviers. "Elle passe à bon droit pour un de leurs chefs-d'oeuvre."

1872 ——— Another Copy.

Engraved title.

3 vols., small 12mo, olive morocco, three-line fillet border on sides, gilt backs, g. e., by C. Smith.

Leyden, Ex Officina Elzeviriana, 1635. **£3 10s**

Willems 428. Rahir 420.

1873 **PLINY.** Epistloæ.

12mo, old red morocco, three-line fillet border on sides, fleurons in corners, with the arms of Louis Henri Comte de Lomenie on sides, inside dentelles, g. e. Arms on sides and cypher five times repeated on back.

Amsterdam, Elzevier, 1659. **£7**

Willems 1250. Rahir 1278.

1874 **RABELAIS** (François). Oeuvres, Augmentées de la vie de l'auteur et de quelques remarques sur sa vie et sur l'histoire. Avec l'explication de tous les mots difficiles.

2 vols, 12mo, old English crimson morocco, one line fillet border on sides, g. e.

(Amsterdam, Louis and Daniel Elzevier), 1663. **£25**

Willems 1316. Rahir 1359.

Fine copy of the right issue in an English morocco binding of the 18th century.

1875 ——— Another Copy.

2 vols., 12mo, old French crimson morocco, three line fillet border on sides, gilt backs, inside dentelles, g. e.

Amsterdam, Louis and Daniel Elzevier, 1663. **£30**

A nice copy of the First Issue in old French morocco.

Elzevier Press—*continued.*

1876 **ROCOLES** (J. B.). Les Imposteurs insignes ou histoires de plusieurs hommes de néant, de toutes nations, qui ont usurpé la qualité d'Empereurs, Roys et Princes. Des guerres qu'ils ont causé, accompagnées de plusieurs curieuses circonstances.

Engraved title.

12mo, old red morocco, three-line fillet border on sides, gilt back, g. e.

A Amsterdam, chez Abraham Wolfgang, près la Bourse, 1683.

£12 10s

Rahir 2789. Very fine copy from the Holford library.

1877 **ROHAN** (Duc de). Memoires, sur les choses advenuës en France depuis la mort de Henry le Grand, jusques à la paix faite avec les reformez au mois de Juin 1629. Seconde edition, augmentée d'un quatriesme livre, et de divers discours politiques du mesme Auteur, cy-devant non imprimez.

Bound up with:—

Discours politiques faits en divers temps sur les affaires qui se passoient, cy-devant non imprimez.

Véritable discours de ce qui s'est passé en l'assemblée politique des eglises réformées de France, tenuë à Samur par la permission du Roy, l'an 1611. Servant de supplément aux mémoires du Duc de Rohan.

Reglement general, dressé en l'Assemblée generale des Eglises Reformées de France, tenuë à Saumur en l'an mil six cens onze, par permission du Roy.

Response au Cayer de l'Assemblée de Saumur.

5 parts in 1 vol., 12mo, vellum.

(Amsterdam, Louis Elzevier), 1646. **£1 1s**

Willems 1044. Rahir 1045.

1878 **SALLUST.** Cum veterum historicorum fragmentis.

Engraved title.

Small 12mo, old red morocco one-line fillet border on sides with a small fleuron at corners, back panelled with a dotted line with small corner ornaments, red morocco doublure, inside dentelles, g. e. (Duseuil).

Leyden, 1634. **£6 6s**

Willems 412. Rahir 399.
Bookplate of J. Gomez de la Cortina.

Elzevier Press—*continued.*

1879 **SENECA.** Tragoediae cum Notis Th. Farnabii.

Engraved title.

12mo, green morocco, three-line fillet border on sides, gilt back, inside dentelles, by Hardy.

Amsterdam, Daniel Elzevier, 1678. **£5 5s**

Willems 1553. Rahir 1691. An uncut copy.

1880 ——— Another Copy.

Engraved title.

24mo, crimson morocco, three-line fillet border on sides, fully gilt back, inside dentelles.

Amsterdam, Daniel Elzevier, 1678. **£7 7s**

An uncut copy.

1881 **SIMLER** (J.). Vallesiae et Alpium Descriptio.

Engraved title-page.

Small 12mo, vellum (in a case).

Leyden, Ex Officina Elzeviriana, 1633. **£6 6s**

A Variant of Willems 390. Rahir 376.

This copy contains a first issue of the engraved title-page unknown to Willems and Rahir. It was at once altered and the word " Vallesia " correctly engraved.

From the E. Gordon Duff library.

1882 **TACITUS.** Opera ex I. Lipsii editione cum not. et emend. H. Grotii.

Engraved title.

2 vols. in one, small 12mo, old green morocco, three line fillet border on sides, gilt back, g. e., by Derome, with his ticket.

Leyden, Ex Officina Elzeviriana, 1640. **£10 10s**

Willems 509. Rahir 507.

1883 **TERENTIUS.** Comoediae sex ex recensione Heinsiana.

Engraved title.

12mo, old dark blue morocco, one line fillet border on sides, inside dentelles, g. e.

Leyden, Ex Officina Elzeviriana, 1635. **£3 15s**

Willems 433. Rahir 425.

First and finest of the five editions published in 1635.

Elzevier Press—*continued.*

1884 **VIRGIL ŌPERA;** nunc emendatiora.

Engraved title-page.

Small 12mo, old French red morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e.

Leyden, Ex Officina Elzeviriana, 1636. **£21**

Willems 450. Rahir 441. The First Elzevier Edition.

1885 **VIRGIL** (Polydor). De Inventoribus rerum libri VIII.

Engraved title.

12mo, old dark blue morocco, two-line fillet border on sides, with fleurons in corners, gilt back, g. e.

Amsterdam, Daniel Elzevier, 1671. **£3 3s**

Willems 1464. Rahir 1558. Rare.

1886 [**WIQUEFORT** (Abraham de).] Advis fidelle aux véritables Hollandois, touchant ce qui s'est passé dans les Villages de Bodegrave et Swammerdam, et les cruautés inoüies, que les François y ont exercées; avec un mémoire de la dernière marche de l'Armée du Roy de France en Brabant & en Flandre.

On large paper, with the folding plates.

Eight engraved plates by Romain de Hooghe. (A slight repair to a blank margin of the title-page).

4to, old crimson morocco, dentelles on sides, with blue silk linings, and inside dentelles, g. e.

S.l., 1673. **£25**

Willems 1874 (note). Rahir 2519.

Very fine copy, bound for Renouard, and later in the Vernon and Holford collections.

This item, while not printed by the Elzeviers, is an "*Annexe aux Elzeviers.*"

1887 **ZINKGRAEF** (J. W.) and T. L. **WEIDNER.** Teutsche Apophthegmata, das ist der Teutschen scharfsinnige kluge Sprüche.

Engraved title.

2 vols. in 1, 12mo, dark blue morocco, 3-line fillet border on sides, with fleurons in corners, gilt panelled sides, gilt back, inside dentelles, g. e., by Riviere.

Amsterdam, Ludwig Elzevier, 1653. **£20**

Willems 1168. Rahir 1191.

ERICH REISS PRESS.

1888 **BIBLE.** Die Heiligen Bücher des Alten Bundes uebertragen von Lazarus Goldschmidt.

Printed in red and black. With the large initials in gold and colours.

2 vols., royal 8vo, boards and vellum.

Berlin, Erich Reiss Press, 1921. **£6 10s**

One of 300 copies.

ERNST LUDWIG PRESS.

1889 **BINDING** (Rudolph G.). Stolz und Trauer.

8vo, crushed green morocco, panelled back, t. e. g., by Ernst Rehbein.

Darmstadt, Ernst Ludwig Press, 1922. **£2 2s**

Rodenberg, p. 81.
One of 250 copies. Printed in " Kleukens-Antiqua."

1890 **BRITTING** (Georg). Der Verlachte Hieb. Sieben Novellen.

8vo, red morocco, sides symmetrically tooled in gilt interspersed with tiny floral sprays, t. e. g., by Gurbat.

Darmstadt, Ernst Ludwig Press, 1921. **£3 10s**

Rodenberg, p. 80.
Printed in " Cicero Kleukens-Antiqua."

1891 **CLAUDIUS** (Matthias). Gedichte des Wandsbecker Boten.

8vo, crushed green morocco, gilt panel design on front cover, panelled back, t. e. g.

Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1892 **EICHENDORFF** (Joseph von). Lieder.

8vo, crushed green morocco, gilt panel design on front cover, g. e.

Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1893 **HOELDERLIN** (Friedrich). Gedichte.

8vo crushed blue morocco, gilt panel design on front cover, g. e.

Darmstadt, Ernst Ludwig Press, 1922. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

Ernst Ludwig Press—*continued.*

1894 **HOELTY** (Ludwig). Gedichte.
8vo, crushed green morocco, gilt panel design on front cover, g. e.
Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1895 **JAMMES** (Francis). Die Gebete der Demut.
8vo, crushed blue morocco, gilt panel border on front cover, g. e.
Darmstadt, Ernst Ludwig Press, 1921. **£1 16s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1896 **MOERIKE** (Eduard). Gedichte.
8vo, blue crushed morocco, gilt panel design on front cover, panelled back, t. e. g.
Darmstadt, Ernst Ludwig Press, 1921. **£1 16s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in " Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1897 **RUECKERT** (Friedrich). Fünf Märlein für Kinder zum Christfest 1813 für sein Schwesterlein geschrieben.
8vo, half vellum.
Darmstadt, Ernst Ludwig Press, 1921. **£1 14s**
Rodenberg, p. 80.
Printed on hand-made paper by C. H. Kleukens.

1898 **SILESIUS** (Angelus). Ewige Sinnreime des Cherubinischen Wandersmann.
With gilt initial.
8vo, vellum, t. e. g.
Darmstadt, Ernst Ludwig Press, 1922. **£3 10s**
Rodenberg, p. 81.
Printed in " Cicero Kleukens-Antiqua."

1899 **TAGORE** (Rabindranath). Die Gabe des Liebenden.
8vo, crushed green morocco, gilt panel design on front cover, panelled back, g. e.
Darmstadt, Ernst Ludwig Press, 1920. **£2 2s**
One of 350 copies.

Ernst Ludwig Press—*continued.*

1900 **TRAKL** (Georg). Der Herbst des Einsamen.
8vo, crushed green morocco, gilt panel design on front cover, panelled back, t. e. g.
Darmstadt, Ernst Ludwig Press, 1920. **£1 16s**
One of 350 copies.

1901 **VERHAEREN** (Emile). Die Stunden. Les Heurs Claires. Les Heures d'Après-Midi. Les Heures du Soir. Uebertragen von Erna Rehwoldt.
8vo, half vellum.
Darmstadt, Ernst Ludwig Press, 1922. **£1 16s**

ESSEX HOUSE PRESS.

1902 **ASHBEE** (C. R.). An Endeavour towards the teaching of John Ruskin and William Morris: Being a brief account of the Work, Aims, and Principles of the Guild of Handicraft in East London.
Finely printed on hand-made paper, with woodcut pictorial initials and frontispiece.
8vo, original vellum, uncut. London, 1901. **£2 2s**
Only 350 copies printed.

PRINTED ON VELLUM.

1903 **TENNYSON** (Alfred, Lord). Maud.
Frontispiece.
Printed entirely on vellum.
Crown 8vo, original vellum, uncut.
Essex House Press, 1905. **£9 15s**
One of 125 copies only.

ESTIENNE PRESS.

Paris, 1501-1674.

1904 **APPIAN.** Appiani Alexandrini Romanarum Historiarum. (In Greek).
Celtica. Libyca, vel Carthaginensis. Illyrica. Syriaca. Parthica. Mithridatica. Ciuilis, quinque libris distincta.
FIRST EDITION. Printer's mark on title-page.
Folio, old calf, gilt line on sides, panel back, marbled edges.
Paris, Charles Estienne, 1551. **£8 8s**
A fine, ruled copy, on large paper, of the *Editio Princeps* of Appian, in Greek, and one of the most beautiful specimens of Greek printing ever issued by the Estiennes.

Estienne Press—*continued.*

1905 **CHRETIEN** (Florent). Jepthé, Tragédie traduicte du latin de George Buchanan Escossois. Par Fl. Ch.

8vo, calf gilt, inside dentelles, g. e.

Paris, De l'Imprimerie de Robert Estienne, 1573. **£15 15s**

An extremely scarce poetical tragedy. Extra-illustrated with a fine early portrait of Buchanan.

From the J. Renard collection.

" Florent Chrestien, one of the writers of the *Satire Ménippée*, made a violent attack in 1563 against Ronsard in view of the irregularity of his life and on the pretext that he had taken priest's orders. Florent Chrestien had been tutor to Henry IV., being at that time a Protestant. A pupil of Henri Estienne, his reputation as a Greek scholar was considerable, his favourite author being Aristophanes."

" George Buchanan's plays written in Latin for his pupils were of a classical type. ' At the age of twelve,' says Montaigne, who was born in 1533, ' I took the chief parts in the Latin tragedies of Buchanan, etc., which were played in great state in our College of Guienne.' In fact, Buchanan's *Jephtes* was one of the two most notable productions of this Neo-Latin drama."

1906 **DIO CASSIUS.** Dionis Romanarum historiarum libri XXIII, à XXXVI ad LVIII usque, Ex Bibliotheca Regia (in Greek).

With printer's device on title and again on verso of last leaf.

Folio, half calf. Paris, Robert Estienne, 1548. **£4 10s**

One of the many fine Greek texts printed by Robert Estienne, while Royal Printer of Greek.

THE FRANKFORT BOOK FAIR.

1907 [**ESTIENNE.**] **STEPHANUS** (Henricus, Estienne). Francofordiense Emporium sive Francofordienses nundinae.

8vo, original vellum.

(Frankfort), Henricus Stephanus, 1574.

(SEE ILLUSTRATION, OVERLEAF). **£31 10s**

James Westfall Thompson makes the following interesting reference to this book in his " Frankfort Book Fair " :—" Henri Estienne, in a booklet of 1574, thanked the city [Frankfort] for the kindly welcome which he found there. This brochure, written in Latin prose, exculpates him from the reproach of ingratitude towards learned Germany, of which he has been accused. Far from condemning that country which was so hospitable to him, he recalls here in most eulogistic terms the immense service which Frankfort had done for letters and the discovery of printing. . . The little work was dedicated to the consuls and members of the Senate of Frankfort. . . This little brochure—the original is a small octavo bearing the title ' Francofordiense Emporium sive Francofordienses Nundinae, anno 1574, excudebat Henricus Stephanus '—is dear to book-lovers and excessively rare. There is no copy in the Library of Congress. A portion of it was used by Nicolas Reusner in his work ' De Urbibus Germaniae imperialibus,' upon the free imperial

(Continued over)

FRANCOFORDIENSE EMPORIVM, SIVE FRANCOFORDIENSES NVNDINAE.

Quàm varia mercium genera in hoc emporio proſtent, pagina ſeptima indicabit.

HENR. STEPHANVS
de his ſuis nundinis.

Impiger extremis merces non ſumis ab Indis,
Sed piger haſce potes lector habere domi.



ANNO M. D. LXXIIII,
Excudebat Henricus Stephanus.

See Item No. 1907.

Estienne Press—*continued.*

[Estienne]: Stephanus (Henricus, Estienne)—*continued.*

cities of Germany, which was published at Frankfort in 1602. In 1875 M. Isidore Liseux, four years after the Franco-Prussian war ended. reprinted it, with a very free French translation *en regard*. Liseux's idea was apparently a conciliatory one. For although the advocates of peace have yet to discover it, in point of fact, Estienne's little book is more than the appreciation of the literary activity of the sixteenth century by a remarkably cultured man." This is the subject of the large monograph issued in 1911 by the Chicago Caxton Club.

HENRY ESTIENNE ON HIS PRESS.

1908 **[ESTIENNE.]** Henrici Stephani Epistola, qua ad multas multorum Amicorum respondet de sua typographiae statu, nominatimque de suo Thesauro Linguae Graecae. In posteriore autem ejus porte, quam misera sit hoc tempore veterum scriptorum conditio, in quorundam typographorum prela incidentium expondit. Index librorum qui ex officina ejusdem Henrici Stephani Pactenus prodierunt.

8vo, niger morocco. Paris, Henri Estienne, 1569. **£15 15s**

FROM THE LIBRARY OF HENRI ESTIENNE WITH HIS AUTOGRAPH SIGNATURE.

1909 **[ESTIENNE.]** Hesiodi Poema Inscriptum "Erga Kai Hymerai," id. est "Opera et Dies." (Partly in Greek). With a full page cut.

8vo, original vellum. Zurich, Froschauer, 1579. **£21**

With the autograph signature of Henri Estienne (Henricus Stephanus) on the title-page.

1910 **ESTIENNE** (Henri). Traicté de la Conformité du Langage François avec le Grec. Divisé en trois livres, dont les deux premiers traictent des manières de parler conformes: le troisième contient plusieurs mots François, les uns pris du Grec entièrement, les autres en partie: c'est à dire, en ayans retenu quelsques letters par lesquelles on peult remarquer leur etymologie. Avec une preface remonstrant quelque partie du désordre et abus qui se commet aujourdhuy en l'usage de la langue Françoise.

En ce Traicté sont descouverts quelsques secrets tant de la langue Grecque que de la Françoise.

FIRST EDITION. 8vo, bound by Trautz-Bauzonnet in full green levant morocco, inside dentelles, g. e.

Paris, Robert Estienne, 1569. **£16 16s**

From the Comte de Lignerolles and Henri Houssaye collections.

"The author complains of the abuse of the language, he being of the opinion that '*La Cour estoit la forge des mots nouveaux, & puis le Palais de Paris leur donnoit la trempe*' and that '*messieurs les Courtisans se donnent le privilège de légitimer les mots François bastards & naturalizer les estrangers.*' The long Preface

(Continued over)

Estienne Press—*continued.*

Estienne (Henri)—*continued.*

is curious and amusing; amongst other néologisms, *Rosse*, *Bouquin*, the English '*dogue*' and '*Pistolet*' are discussed. After the grammar follows an alphabetical list of words derived from or resembling the Greek, which is also given.

"In this the author maintains the superiority of French to all languages except Greek, which he regards as the ideal language. Especially he asserts the superiority of French over Latin for the purpose of translating Greek. The cause of French as against Latin, of the vernacular against the learned language, thus found in him a vigorous champion. But it was as much against Italian as against Latin that he was fighting. In the preface, which is the most interesting part of the book, he attacks the *françois italianizé et espagnolizé* of the Court and it is against Italian that the other two treatises are directed." (Tilley, *The Literature of the French Renaissance*).

1911 **ESTIENNE** (Robert). Dictionaire François latin, contenant les motz et manières de parler François, tournez en Latin.

With Estienne's device on the title.

Folio, original calf, gilt fleurons on sides.

Paris, de l'imprimerie de Robert Estienne, 1539. **£10 10s**

"Robert Estienne was a scholar as well as a printer and his dictionary was vastly superior to any that had yet appeared."

1912 **ESTIENNE** (Robert). Traicté de la grammaire Françoise.

FIRST EDITION. Small 8vo, bound in red morocco, panel back, inside dentelles, g. e., by Duru.

Paris, Robert Estienne (1557).

(SEE ILLUSTRATION, OPPOSITE). **£35**

Exceedingly rare. The Bibliothèque Nationale does not possess this edition according to a MS. note by Baron Pichon.

From the libraries of Comte Roger du Nord and Baron Pichon.

1913 **HUMBERTUS DE ROMANIS.** Liber eruditionis religiosorum: in quo quicquid preclarum et utile in aliis religiosorum instructionibus continetur. Et hunc compilavit magister Hubertus de Romanis quondam generalis ordinis Predicatorum: quae noviter correxerunt et impressioni tradiderunt patres ordinis minorum conventus Parisiensis reformatores.

12mo, bound by Chambolle-Duru in full dark brown levant morocco, blind tooled on sides, inside dentelles, g. e.

Paris, Henri Estienne, 1505. **£6 6s**

Apparently unknown to Brunet and Graesse.
No copy in British Museum Library.

TRAICTE
de la grāmaire Francoiſe.



L'Oliuier de Rob. Eſtienne.

Title-page from
ROBERT ESTIENNE. TRAICTE DE LA GRAMMAIRE FRANCOISE.
Paris, Robert Estienne, 1557.
See Item No. 1912.

Estienne Press—*continued.*

THE DEATH OF LUCRECE.

1914 **LA BARTE.** La mort de Lucrèce, et de Virginia, femme, et fille très pudiques: extraicte de l'antiquité des histoires Romaines, par le sieur de la Barte.

A Loys de Pas, sieur de Rosières, et Maistre d'hostel du Roy.

Printer's device on title-page.

12mo, full blue levant morocco, gilt lines on sides, inside dentelles, t. e. g., by Rivière.

Paris, par Robert Estienne, Imprimeur de sa Majesté, 1567. **£75**

The only edition of this rare work; was it known to Shakespeare?

1915 **MANDAGOT** (Guillaume). Electionum praxim, et formas XXV instrumentorum ea in re necessariorum ante oculos ponens.

Gothic letter. Title printed in red and black, small device of Marnef.

Small 4to, old blue morocco, gilt lines on sides, panel back, g. e.

Paris, H. Estienne for E. & G. Marnef, 1506. **£3 3s**

The author was archbishop of Embrun, and died in 1321.

Guillaume de Mandagot belonged to a noble family of Lodève. He compiled the sixth book of decrees at the command of Pope Boniface VIII. He held the posts of Archdeacon of Nimes and Provost of Toulouse, Archbishop of Embrun, and d'Aix., and lastly was cardinal archbishop of Palestine. He died at Avignon in the year 1321. He also wrote a Treatise on the election of Prelates.

1916 **NEW TESTAMENT** (in Greek).

Ruled in red.

2 vols. in 1, 12mo, old French red morocco, doublures of red morocco, g. e.

Paris, Robert Estienne, 1549. **£6 10s**

1917 **PIGHIUS** (Albert). Alberti Pighi Campensis, Philosophi Mathematici, ac Theologiae baccalaurei formati, adversus prognosticatorum vulgus, qui annuas predictiones edunt, & se astrologos metiuntur, Astrologiae defensio ad Augustinum Nyphum Suessanum philosophorum nostrae aetatis principem, & Astrologiae syncerioris restauratorem.

4to, calf. Paris, Henri Estienne, 1518. **£17 10s**

This very rare work was written by Albert Pighius, a Dutch mathematician. born at Kempen in 1490, who died at Utrecht in 1542. Caillet, Manuel Bibliographique des Sciences Psychiques et Occultes, calls attention to the efforts of Pighius in defending the Pope against the doctrines of Bucer and Calvin. Pighius by his passionate anti-Protestantism became suspected by the Catholics owing to his fanaticism, and the Spanish Inquisition put several of his works on the Index.

EUPHORION PRESS.

1918 **GOETHE.** Prometheus. Ein Fragment 1773.

Royal 8vo, red morocco, two-line fillet borders on sides, panelled back, t. e. g., by Bruno Scheer.

Leipzig, Euphorion Press, 1923. **£4 4s**

One of 10 copies on Japan Paper.

1919 **LABBÉ** (Louise). Sonnets (in French). Printed in two colours.

With six etchings by Bob Bell.

8vo, maroon calf, with broad gilt ornamental border on sides, small black fleur-de-lys within gilt ornament on front cover, t. e. g., by Hübel and Denck.

Berlin, Euphorion Press, 1920. **£3 3s**

Printed by Drugulin. One of 100 copies, with each etching signed by the artist.

1920 **MOERIKE** (Eduard). Das Märchen vom sicheren Mann.

4to, red morocco, t. e. g.

Berlin, Euphorion Press, 1922. **£3 3s**

One of 10 copies on Japan Paper.

1921 **NOVALIS.** Märchen von Hyacinth und Rosenblüt.

8vo, turquoise blue morocco, t. e. g., by Hübel & Denck.

Berlin, Euphorion Press, 1922. **£2 10s**

One of five copies on Japan Paper.

FLORENCE PRESS.

1922 **IL MEMORIALE** di Francesco Albertini.

Printed entirely on vellum.

8vo, original vellum. Florence Press, 1919. **£3 3s**

One of 11 copies on Vellum.

1923 **THE ROMAUNT OF THE ROSE.** Rendered out of the French into English by Geoffrey Chaucer.

With 20 full-page coloured plates by Keith Henderson and Norman Wilkinson.

4to, original limp vellum, uncut, t. e. g.

London, 1908. **£3 3s**

One of 500 copies printed on hand-made paper.

FOULIS PRESS.

1924 **CICERO.** Orationes selectæ.
Small 8vo, red morocco gilt.
Glasgow, Andreas Foulis, 1782. **£1 1s**

1925 **CORNELIUS NEPOS.** Excellentium Imperatorum Vitæ.
Small 8vo, red morocco gilt, g. e.
Glasgow, Andreas Foulis, 1777. **£1 10s**

1926 **HORACE.** Opera.
Small 8vo, red morocco, three-line gilt fillet border on sides, g. e.
Glasgow, Robertus Foulis, 1744. **£1 16s**

FOURNIER PRESS.

1927 **ALDINI** (Jean). Essai théorique et expérimental sur le galvanisme, avec une série d'expériences faites en présence des commissaires de l'Institut National de France, et de divers amphithéatres anatomiques de Londres.

With ten folding plates in colour showing experiments, etc.

4to, old French red morocco, light blue watered silk guards, g. e., with inscription on sides in Latin "A gift of the Author to Alexander I, famous Emperor of the Russias."

Paris, Imprimerie de Fournier fils, 1804. **£6 6s**

FROBEN PRESS.

FROBEN-EPISCOPUS—AMERBACH ASSOCIATION COPY.

1928 **CAELII CALCAGNINI OPERA.**
Folio, old vellum.
Basel, Froben & Episcopus, 1544. **£31 10s**

Presentation Copy to Boniface Amerbach (the famous printer, and son of the famous printer J. Amerbach), from H. Froben, the printer, and Episcopus. his partner. With autograph notes on pp. 551 and 552.

Boniface Amerbach was born at Basle in 1495, and died at Basle in 1562. He was the eldest son of the printer, Jean Amerbach, and, with his brothers Bruno and Basil, collaborated with his father.

Boniface Amerbach was also professor at the University of Basle. He was the intimate friend and residuary legatee of Erasmus, while Froben and Episcopus were the executors of his will.

It is little known that, rich and generous, Amerbach increased (out of his

Froben Press—*continued.*

Caelii Calcagnini Opera—*continued.*

private purse) certain donations from Erasmus, and even paid out, in the great *savant's* name, legacies to certain friends whom he had forgotten.

Erasmus' bust, placed on the clock tower of the Cathedral at Basle, mentions on its epitaph the names of the three friends.

It is extremely curious to find precisely the names of these three friends, Erasmus' printers, together in the book which we have.

1929 **JUVENAL & PERSIUS.** Junii Juvenalis, et A. Persii Flacci Satyrae cum doctissimorum virorum commentariis atque Annotationibus, omnium quorum in huc diem aliquid editum extat.

With numerous woodcut initials.

Folio, citron morocco, 3-lines fillet border on sides, with the arms on sides within a wreath of J. A. de Thou (as bachelor) and his monogram eight times on back.

Basle, Froben, 1551. **£25**

With Froben's mark on title and last leaf.

Some sheets misplaced in binding.

Very fine copy from the Noailles library (1835 sale).

1930 **MAXIMUM TYRIUS.** Sermones è Graeca in Latinam linguam versi Cosmo Paccio interprete.

With title border by Ambrose Holbein, signed, A.H. with date 1517 above. This is the first appearance of the border and is the only woodcut with this artist's signature and with date. The subjects of the border are a battle, figures of the Virtues, the Judgement between Calumny and Innocence. Another full page border by Ambrose Holbein but unsigned encloses the first page of the preface. At top are Mercury, Apollo, and Daphne; at sides the figures of Cupid, Venus, Adulacio, Fortuna; at foot, a scene from court life, showing Opulentia enthroned and many other allegorical figures. Text begins with a border (four pieces) by Hans Holbein, showing seventeen children representing the arts, sciences, etc. With many ornamental headpieces in the Italian style, and a set of large criblé initials by Urs Graf, representing children at various sports; see reproductions, Jennings, p. 136.

Printer's device, four cherubs supporting a shield with the caduceus, on verso of last leaf.

Folio, old mottled calf.

Basel, Johann Froben, 27 January, 1519. **£3 10s**

Murray, Cat. of Early German Books, 286; Heckelthorn 118; Passavant III p. 422-3; Didot, Essai, 76.

Froben Press—*continued.*

1931 **MÜRE** (Sir Thomas). Utopia. De Optimo Reip. Statu. Deque nova insula Utopia, libellus vere aureus, nec minus salutaris quàm festivus, clarissimi dissertissimiq viri Thomae Mori in clytae civitatis Londinensis ciuis & Vicecomitis. Epigrammata clarissimi dissertissimiq viri Thomae Mori, pleaq é Graecis versa. Epigrammata. Des. Erasmi Roterodami.

Title within a woodcut border, woodcut engraving of Utopia, page 17 of text within woodcut border, and separate title-pages to the other two sections, namely:—

Epigrammata clarissimi disertissimiq viri Thomae Mori.

Epigrammata Des. Erasmi.

4to. Very fine copy in old vellum. Basle, 1518. **£30**

GRABHORN PRESS.

1932 **BURY** (Richard de), Bishop of Durham. Philobiblon.

With woodcut coat of arms of Richard de Bury, Bishop of Durham on title-page, in red. Woodcut initial letters in red, woodcuts in text all by Donald McKay.

Folio, half buckram.

San Francisco, California, printed by Edwin and Robert Grabhorn, 1925. **£3 15s**

One of 150 copies.

A remarkable piece of fine printing.

The above work written in 1345 was first printed at Cologne in 1473, translated into English by John Bellingham Englis, and printed in London in 1832.

FUST AND SCHOEFFER PRESS.

Mainz, ?1457-1466.

In 1455 *Johann Fust, a goldsmith of Mainz, won the action he had brought against Gutenberg for the recovery of the balance of two loans, obtained by Gutenberg, it is believed, to enable him to produce his Bible. Two years later Fust is found printing in partnership with his son-in-law, Peter Schoeffer, and it seems most likely that they were in possession of Gutenberg's press. Peter Schoeffer, a clerk in minor orders of the diocese of Mainz, was a skilled printer, presumably having served with Gutenberg, and on that account was taken into partnership by Fust and given his daughter in marriage. The productions of Fust and Schoeffer are perhaps the most splendid of the fifteenth century. The first production to which the partners put their names was the magnificent Psalter of* 1457, *which is printed in a great church type and has large decorative initials printed in two colours. Having issued another edition of the Psalter in* 1459, *the church type was laid aside, and the partners produced the first book printed in type of normal size, the Rationale divinorum officiorum of Duranti. In* 1460 *the press achieved a notable piece of work, being the Constitutiones of Clement V with a commentary, the commentary in a smaller type completely surrounding the text of two columns in a larger one. The last production before the sacking of Mainz put a temporary check on the activity of the press was Fust and Schoeffer's fine Bible, the first dated Bible, which appeared in August,* 1462. *In* 1465 *the press again became active, issuing first editions of Cicero De Officiis and the Decretals of Boniface VIII. The Cicero was reprinted in* 1466, *and the same year the partnership was terminated by the death of Fust, who was seized by the plague in Paris.*

REFERENCE BOOKS:

DE RICCI (S.). Catalogue raisonné des premières impressions de Mayence, 1445-1467. 1911. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part I. 1908. Large 4to.

MORISON (S.). German Incunabula in the British Museum. With 152 facsimile plates. 1928 (Autumn). Folio.

A LEAF OF THE FIRST DATED BIBLE, 1462.

1933 **BIBLIA LATINA.**

Gothic Letter, double columns, 48 lines to a full page. Initials and chapter-numbers in red or blue, printed and in manuscript. Names of the books written in red and blue at the head of the pages.

Folio. One leaf preserved in a lettered buckram case.

Mainz, Johann Fust and Peter Schoeffer, 14 August, 1462. **£25**

Hain *3050. Pellechet 2281. Proctor 79. British Museum Cat. Incun., Vol. I, p. 22. Copinger, Incunabula Biblica, 4. De Ricci, Catalogue des Premières Impressions de Mayence, 79.

(Continued over)

Fust and Schoeffer Press—*continued.*

Biblia Latina—*continued.*

This is the first Bible in which the printer has given the date and place of impression and his name; and it has always been regarded as an object of interest and value. It is much rarer than the Gutenberg Bible. The explanation of this is that Fust and Schoeffer's house was burned during the sacking of Mainz, three months after the Bible was completed, and many copies were destroyed.

According to a familiar story, many copies of this edition of the Bible were sold in Paris as manuscripts for 60 crowns apiece, and, from their number and extraordinary resemblance between them, they were supposed to have been executed by magic. Some colour is given to this story by the variations in the colophon, one form omitting all allusions to the art of printing, and another explicitly referring to the mechanical process. Moreover, it seems not improbable that Fust may have taken advantage of the ignorance of some people of the discovery of printing, for the small and elegant Gothic type with which this Bible is printed resembles very much the character used in writing.

The leaf offered for sale has very wide margins and is in excellent condition. The few single leaves which are offered for sale from time to time are generally taken from bindings and have consequently more or less suffered.

GIUNTA PRESS (Florence).

1934 **POMPONIUS MELA. JULIUS SOLINUS.** Itinerarium Antonii Aug. Vibilis Sequester. P. Victor de regionibus Urbis Romae. Dionysius Afer de situ orbis Prisciano interprete.

8vo, contemporary Italian binding of brown morocco, elegant gilt scroll and line tooling on sides, with centre figure of Cupid, the upper cover having the title " Ponponius (sic) Mela " in gold letters, blue edges.

Impressum Florentiae per haeredes Philippi Juntae, 1519 (with device).

(SEE ILLUSTRATION, PLATE NO. VIII). **£16 16s**

From the library of George Dunn of Woolley Hall, near Maidenhead.

Renouard, p. XLIV.

GIUNTA PRESS (Venice).

1935 **BIBLIA LATINA.**

Printed in black letter, double columns, with charming Venetian woodcuts.

4to, half bound.

Venice, Lucas Antonius Giunta, 1511. **£8 8s**

Giunta Press (Venice)—*continued.*

IMPORTANT BENEDICTINE MISSAL.

1936 **MISSALE MONASTICUM** secundum morem et ritum Casinensis congregationis alias Sanctae Justine cum multis missis de novo additis.

Printed in red and black with numerous fine full-page and other woodcuts, much musical notation, printed in Gothic letter.

Small 8vo, calf gilt.

Venice, Lucas Antonius Giunta, 1515. **£8 8s**

1937 **MISSALE ROMANUM.**

Printed in Gothic letter, in red and black, with many charming Venetian woodcuts, initial letters, and much musical notation.

Small 8vo, stamped calf.

Venice, Lucas Antonius Giunta, 1504. **£7 10s**

1938 **PROCESSIONALE ROMANUM** cum officio mortuorum et missa pro defunctis in cantu, etc.

Printed in red and black, and with much musical notation throughout, ornamental woodcut capitals, black on white, and white on black.

Small 8vo, old black calf.

Venice, Lucas Antonius Giunta, 1513. **£18 18s**

A very handsomely printed Giunta publication.

GRANJON PRESS.

1939 **FACECIES.** Facecies, et motz subtilz, d'aucuns excellens espritz et tresnobles seigneurs. En François, et Italien. (By Louis Domenichi).

Printed in caractères de civilité (script type), double columns, French and Italian.

Small 8vo, red morocco, inside dentelles, gilt edges, by Trautz-Bauzonnet.

Lyons, Imprimé par Robert Granjon, 1559.

(SEE ILLUSTRATION, OVERLEAF). **£52 10s**

The only known copy of this remarkable collection of facetious stories and witty tales. From the Lignerolles collection (1894, No. 1991), which is identical with the copy in the Riva sale (185). See Brunet, Vol. II, col. 801; Baudrier, *Bibliographie Lyonnaise*, Vol. II, pp. 61-62. The title is reproduced by Seymour de Ricci as No. 226 of his *Documents sur la typographie et la gravure en France, au XV and XVI siècles réunis par. A. Claudin* (London, Maggs Bros., 1926).

FACECIES,

et motz subtilz, d'aucuns excellens
esprits et tresnobles
seigneurs.

En Francoic, et Italien.



A Lyon,
Imprimé par Robert Granjon.
M.D. &c. Lix.
Auec priuilege du Roy.

See Item No. 1939.

Granjon Press—*continued.*

1940 **GUÉROULT** (Guillaume). Le Premier Livre des Narrations fabuleuses avec les discours de la vérité et histoire d'icelles. Traduict par Guillaume Guéroult. Auquel avons adjousté aucunes oeuvres poetiques du mesme traducteur.

Printed in " caractères de civilité " (script type).

8vo, bound by Rivière in full red morocco gilt ornament on sides, inside dentelles, g. e.

Lyons, de l'imprimerie de Robert Granjon, 1558.

(SEE ILLUSTRATION, OVERLEAF). **£35**

Exceedingly rare. Not in British Museum Catalogue.

Translated from the Greek of Palæphatus. The original poems, which occupy the last 16 leaves, include " *Prière de Jonas le prophète, estant au ventre de la Baleine*," " *Congratulation à Joachim Du Bellay, poete Françoys*," " *Sonnet sur le depart de E. Jodelle, yssant de Lyon pour voyager à Paris*," etc.

1941 **HABERT** (François). Les Epistres Héroides, très salutaires, pour servir d'exemple à toute âme fidele, avec aucuns Epigrams, Cantiques spirituels, et Alphabet moral pour l'instruction d'un jeune Prince, ou Princesse. Item la Paraphrase Latine, et Françoyse sur l'oraison Dominicale.

Small 8vo, calf (last leaf repaired).

Paris, Michel Fezandat, et Robert Granjon, 1550. **£25**

From the Viollet-Le-Duc library.

On the back are the Arms of Henri-Louis de Chastellux duc de Rauzan in a variety undescribed by bibliographers.

1942 **HABERT** (François). Les Sermons Satiriques du sententieux Poëte Horace, divisez en deux livres, interpretez en rime françoyse. Avec aucunes Epistres dudict Horace, non encores imprimées par cy-devant.

8vo, wrappers.

Paris, Michel Fezandat et Robert Granjon, 1551. **£12 10s**

A charming typographical specimen of printing in bold italics. In these poems the barred " *e* " is consistently used for mute e whenever elided before another vowel.

PREMIER LIVRE DES

Narrations fabuleuses, auec les discours
& la verité et histoires
d'icelles,

Traduict par Guillaume Gueroult.

Auquel auons adiousté aucunes oeuures poetiques
du mesme Traducteur.



A Lyon,
De l'Imprimerie de Robert Granjon.
M.D.L.viij.

See Item No. 1940.

Granjon Press—*continued.*

1943 [**MARGUERITE DE VALOIS,** Reine de Navarre.] Le Tombeau de Marguerite de Valois Royne de Navarre. Faict premièrement en Disticques Latins par les trois Soeurs Princesses en Angleterre. Depuis traduictz en Grec, Italien, et François par plusieurs des excellentz Poètes de la France. Avecques plusieurs Odes, Hymnes, Cantiques, Epitaphes, sur le mesme subject.

Small 8vo, blue morocco, gilt sides and back, inside dentelles, g. e., by Petit-Simier.

Paris, De l'imprimerie de Michel Fezandat, et Robert Granjon, 1551.

£63

A fine copy from the libraries of Viollet le Duc and of Prosper Blanchemain, who has added a MS. table of the abbreviated signatures and initials occurring in the volume.

" Of a third French tutor in England an even more interesting story may be told. A French poet of modest attainments, with an equal capacity for art and poetry, Nicolas Denisot (1515-19) was French tutor of the three daughters of Protector Somerset, the Protestant Statesman. Under Denisot's guidance the young English ladies wrote Latin elegies on the queen of contemporary French literature, Margaret of Navarre. The labour of love was welcomed with enthusiasm in Paris. The Latin verses—one hundred quatrains—were published in Paris in 1550 under Denisot's editorship. The poetic essay moved the sympathy of Denisot's poetic friends—*plusieurs des excellentz poètes de la France.* A volume of translation from French pens in Greek and Italian as well as in French pens were issued by Denisot next year. Denisot's triumph in bringing his English pupils under the banner of French humanism deeply impressed Frenchmen. Ronsard was then approaching the throne of French poetry, and in one of the great poet's earliest odes he salutes the ladies Seymour with charming buoyancy. If Orpheus had heard

le luth des Sirenes
Qui sonne aux bords escumeux
Des Albionnes arenes,

the Greek lyrist would have forsaken his own pagan key and learned of the English women their Christian note. Ronsard exuberantly credits Denisot with drawing England into alliance with France in the war which the Renaissance waged on barbarism.

Denisot se vante heuré (i.e. heureux)
D'avoir oubliée sa terre
Et passager demeuré
Trois ans en vostre Angleterre. . .
. . . . . les esprits
D'Angleterre et de la France,
Bandez d'une ligue, ont pris
Le fer contre l'ignorance.

All that was needed to seal the union in Ronsard's gallant fancy was for one of Denisot's English scholars to cross the sea and find a French husband.

Lors vos escrits avancez
Se verront recompensez
D'une chanson mieux sonnée
Qui crîra vostre hymenée."

(Sidney Lee. *The French Renaissance in England*).

GRYPHIUS PRESS.

1944 **DOLET** (Etienne). Dialogus, de Imitatione Ciceroniana, adversus Desiderium Erasmum Roterodamum, pro Christophoro Longolio.

8vo, half vellum, boards.

Lyons, Sebastian Gryphius, 1535. **£10 10s**

A scarce volume containing a dedicatory epistle of Etienne Dolet to Guillaume Scève with an eulogy of the three brothers De Vauzelles.

" Rabelais and Etienne Dolet both found employment as correctors to Sebastien Gryphius, the chief printer and publishers of Lyons, whose services to Humanism were inferior to those of no other French Printer. In 1538 Dolet first set up a press of his own." " Dolet was the most successful translator of Latin prose of his time."

1945 **DU VERDIER** (Antoine). Les Omonimes, satire des moeurs corrompues de ce siècle. Par Antoine du Verdier, homme d'armes de la compagnie de monsieur le Seneschal de Lyon.

4to, red morocco, inner dentelles, g. e., by Trautz-Bauzonnet.

Lyons, Antoine Gryphius, 1572. **£21**

A very fine copy, from the libraries of Lord Gosford and Marcel Bénard of Du Verdier's celebrated punning poem on the dissolute morals of his days and on the civil wars between Catholics and Protestants.

Antoine Du Verdier (1544-1600), a rich man with a fine library, was one of the first French bibliographers, and owned houses at Lyons and elsewhere in that part of France.

1946 **MARTIAL DE PARIS, DIT D'AUVERGNE.** Aresta Amorum LI, accuratissimis Benedicti Curtii Symphoriani commentariis ad utriusque juris rationem forensiumque actionum usum, quam acutissime accommodata.

8vo, old French calf, gilt back.

Lyons, Sebastien Gryphius, 1546. **£8 8s**

A VERY CURIOUS AND SCARCE BOOK OF LOVERS' LAW REPORTS, ONE OF THE MOST SINGULAR JEUX D'ESPRIT OF THE MIDDLE AGES.

Brunet says of it : " *Les Arrêts d'amour sont des questions de droit et de procedure, accommodées à la matière des amours: ce n'était qu'un cadre imaginé pour consigner les formes de la procédure et les principes au droit, et pour les mettre à la portée des gens du monde, en les appliquant à des espèces fictives et galantes.*"

The cases are given in French, the commentary in Latin.

Extraordinary collection of edicts " modelled on the form of the Courts of Love of the 12th—14th centuries, which were obsolete by the 15th, in spite of efforts to revive them. The author was born about 1420 at Paris and died in1508." Although some people imagine that this book which bears the title of " Aresta Amorum," is a

Gryphius Press—*continued.*

Martial de Paris, Dit D'Auvergne—*continued.*

legal work it is really a very amusing production which only adopts a legal form. The following are headings of some decrees (there are 51 in all).

" A lover bears plaint against his lady saying that she kissed him so roughly that she made his nose bleed."

" A young lady complains of her husband because he does not suffer her to wear hat and coat in the new fashion."

" Law suit against a young damsel for having refused a kiss from a young man at a dance; she was summoned before the ecclesiastical court of love and she was excommunicated as she did not appear and she finished her days in sadness and was buried without consecrated ground."

" A decree forbidding all pastrymakers and cooks to put up their stalls near churches in order that the smoke may not prevent young men from seeing the lady they love."

" A sentence given against a lover who gave his lady two smacks on her cheek because she put green grass down his back, and his punishment as a warning to all others who would like to do the same in a similar case."

1947 **MELANCHTHON** (Philip). Moralis Philosophiae Epitome.

Printed in Italic Letter.

With printer's mark on title page, fine woodcut initial letters.

Lyons, Seb. Gryphius, 1542.

Bound with:—

MELANCHTHON (Philip). Mathematicorum disciplinarum, tum etiam Astrologiae Encomia.

Printed in Italic Letter.

With printer's mark on title page, fine woodcut initial letters.

Lyons, Seb. Gryphius, 1540.

2 vols. in 1, 8vo, vellum. **£2 10s**

1948 **SADOLETUS** (J.). Interpretatio in Psalmum misere mei Deus.

Small 8vo, old vellum gilt, gilt back with the arms on the sides of de Thou as a bachelor (first arms).

Lyons, Sebastian Gryphius, 1537. **£7 10s**

Bound up with the above is the same author's work of the same date and printer, interpretating Psalm XCIII.

GUTENBERG PRINTING.

(Johann Gutenberg, Mainz, ?1448-?1462).

Johann Gutenberg, a native of Mainz, has no serious rival to the honour of being the inventor of movable types in Europe. His history as a printer is largely a matter of conjecture, but the following account is the one generally accepted.

In 1434 *Gutenberg was a mechanic in Strasbourg, and as early as* 1437 *is believed to have made some invention connected with printing. By* 1448 *he was in Mainz, and there set up a press; but, for a few years, lack of experience and financial backing limited his output to a few small pieces, of which part of an Almanac and fragments of a Donatus Latin Grammar are all that survive. Having gained confidence in printing, Gutenberg turned his thoughts to some large-scale piece of printing, and it seemed to him that no production could be more profitable than a finely printed Bible, for which a large sale in the Archidiocese of Mainz might be relied upon. Being without capital enough for so big an undertaking, Gutenberg needed some wealthy person to finance him. A goldsmith of Mainz, Johann Fust, was sufficiently impressed by the possibilities of the printing-press to advance him the amount of* 800 *guilders in* 1450, *and another like amount in* 1452. *These loans enabled Gutenberg to carry through the printing of his Bible, which issued from the press about* 1455. *With the Bible completed, Gutenberg found himself deeply in debt and unable to make repayment to Fust for his loans—probably the Bibles did not sell as rapidly as Gutenberg had anticipated. Fust, in* 1455, *brought an action against Gutenberg for the recovery of the two loans, and, winning the case, took over Gutenberg's press and the stock of Bibles, and, assisted by his son-in-law, Peter Schoeffer, began printing on his own account. Gutenberg, after an apparent lapse of some years, succeeded in finding another citizen of Mainz to back him, and thereupon set up a second press. At this press he printed the* Catholicon *(a kind of dictionary) in* 1460, *the* Tractatus rationis et conscientiae *of Matthaeus de Cracovia, and the* Summa de articulis fidei *of Aquinas, both without date. Gutenberg's activities as a printer probably ended with the sacking of Mainz, in* 1462.

REFERENCE BOOKS:

DOMEL (Georg.) Gutenberg, die Erfindung des Typengusses und seine Frühdrucke. With 19 plates at end. 1921. 8vo.

GOTTSCHALK (Paul). Die Buchkunst Gutenbergs und Schöffers. Mit einem Einleitenden Versuch ueber die Entwicklung der Buchkunst von ihren frühesten Anfängen bis auf die heutige Zeit. With facsimiles printed in colours. 1918. Folio.

HESSELS (J. H.). Gutenberg, Was he the Inventor of Printing? An historical investigation embodying a criticism on Dr. Van der Linde's "Gutenberg." 1882. 8vo.

ZEDLER (G.). Die älteste Gutenberg-type. (Gutenberg Gesellschaft). 1902. 4to.

SCHWENKE (P.). Die Donat-und Kalendertype. (Gutenberg Gesellschaft). 1903. 4to.

ZEDLE (G.). Das Mainzer Catholicon. (Gutenberg Gesellschaft). 1905. 4to.

DE RICCI (S.). Catalogue raisonné des premières impressions de Mayence, 1445-1467 (Gutenberg Gesellschaft). 1911. 4to.

Gutenberg Printing—*continued.*

First Press.

A LEAF FROM THE FIRST PRINTED BIBLE.

1949 **BIBLIA LATINA.**

One leaf printed on paper from this rare book (four complete columns on two pages, printed on both sides, on the finest paper.

Gothic Letter, double columns, 42 lines to a full page.

Folio, in buckram case.

Mainz, Johann Gutenberg (c. 1455). **£52 10s**

Hain 3031. B.M. Cat. Incun., Vol. I, p. 17. Pellechet 2265. Proctor 46. Seymour de Ricci, *Catalogue raisonné des premières impressions de Mayence*, No. 34, pp. 25-36.

The last complete paper copy of this, the world's most famous book, sold in public auction for £21,000.

This Bible, of which we offer a leaf for sale, is the earliest printed Bible, and almost, if not, the earliest piece of European type-printing; it is generally, though not conclusively, ascribed to Gutenberg. Many English bibliographers regard it as more probably the work of Gutenberg's former partner, Johann Fust, and Fust's son-in-law, Peter Schoeffer.

The Bible is known variously as the Gutenberg Bible, from its supposed printer; the 42-line Bible, to distinguish it from the later 36-line Bible, also ascribed to Gutenberg; and, the Mazarin Bible, from the first recognised copy having been discovered in the library of Cardinal Mazarin.

There are no means of definitely fixing a date for the printing of this Bible, the copy in the Bibliothèque Nationale of Paris, has, however, a manuscript note in which Henricus Cremer, Vicar of St. Stephen's at Mainz, states that he finished rubricating and binding it on 24th August, 1456. Copies must naturally have been on sale for some time before this date. The still earlier date of 1453 is written on leaf 324b of a copy in the Buchgewerbe museum at Leipzig, it is however doubtful whether this refers to the date of printing.

Gutenberg Printing—*continued.*

Second Press.

1950 **BALBUS DE JANUA** (Johannes). Catholicon. A leaf from this rare book.

Gothic Letter, double columns, 66 lines to a full page.

Folio, preserved in a buckram case.

Mainz [Printer of the Catholicon (Johann Gutenberg)], 1460. **£65**

Hain *2254. Proctor 146. B.M. Cat. Incun., Vol. I, p. 39.

Zedler, *Das Mainzer Catholicon*. De Ricci, *cat. des Premières Impressions de Mayence*, No. 90.

First Edition of Balbus' famous Latin dictionary.

Interesting specimen of one of the rarest and most valuable productions from Gutenberg's Press.

English bibliographers are for the most part agreed that of all the books which have been attributed to Gutenberg the *Catholicon*, and three other books printed entirely in the " *Catholicon* " type are the ones most likely to have been printed by him. Dr. Zedler, also, in his monograph on the *Catholicon* (*Das Mainzer Catholicon*, 1905), strongly urges Gutenberg's claim to them. The colophon of the book, while it gives no name of any person, is one which the inventor of the art might well have written.

Dr. Zedler supposes that the edition may have consisted of eighty copies, seventeen of them on vellum, and sixty-three on paper.

The " Catholicon Press " was at work for a very short period; the stock of unsold copies was bought up by Fust and Schoeffer perhaps around 1461-2; in any case before 1469.

Gutenberg Printing—*continued.*

Second Press.

A RARE EXAMPLE OF GUTENBERG'S PRINTING.

1951 **MATTHIAS DE CRACOVIA.** Tractatus rationis et conscientiae de frequenti usu Communionis.

Gothic Letter, 30 long lines to a full page. Capital spaces on 1a and space left before each speech for the speaker's name. Initials, paragraph-marks, initial-strokes, and names of speakers supplied in red.

4to, full levant morocco.

Mainz [Printer of the Catholicon (Johann Gutenberg), ? 1460].

(SEE ILLUSTRATION, PLATE NO. IX). **£1250**

Hain *5803. Proctor 147. B.M. Cat. Incun., Vol. I, p. 40. Seymour de Ricci, *Cat. des premières impressions de Mayence*, 91. Zedler, *Das Mainzer Catholicon*, pp. 46-52, pl. VI. Hawkins I.

First Edition of a tract (in dialogue-form) by Matthieu de Krokov, Bishop of Worms (1405-1410), on the use and abuse of frequent communion.

The "*Tractatus rationis*" is printed in the same type as the *Catholicon* (but leaded or cast on a larger body), and was probably issued about the same time. Dr. Zedler has shown that the printing of this treatise took place while the *Catholicon* was in the press. The title of the *Tractatus rationis et conscientiae* forms the sixth of the entries in the Advertisement set forth by Peter Schoeffer about 1469, which also includes the *Catholicon*. As the workmanship is very inferior to that of the books of Fust and Schoeffer, it is practically certain that they were not printed by that firm, but that the stock had been bought up. The fount of type passed into the hands of the brothers Bechtermüntze of Eltvil, one of whom continued printing with it for some years. But the books in Schoeffer's advertisement were stated to have been printed at Mainz. This book must therefore have been printed before the transfer of the type, and Gutenberg is the only known person to whom it can be assigned. He may have sold it to Schoeffer when he parted with his type, or Schoeffer may have bought the stock after Gutenberg's death.

Of this book Mr. Gordon Duff, following August Bernard, writes (*Early Printed Books*, p. 35) :—"In the copy of the *Tractatus racionis* belonging to the Bibliothèque Nationale, the following manuscript note occurs : *Hos duos sexternos accomidavit mihi henrycus Keppfer de moguncia, numquam revenit ut reacciperetur*, &c." This Keppfer was one of Gutenberg's workmen, and his name occurs in the notarial instrument of 1455, so that this inscription forms a link between the book and Gutenberg."

This precious, complete specimen of Gutenberg printing is really wonderfully well-preserved; the only faults to be noted are : the blank tail margin of the first leaf partly restored; the text of the last leaf a little damaged by two small rust holes and the removing of a library stamp from the verso (blank).

Only two copies in U.S.A. (according to Census), Annmary Brown Memorial and Library of Congress.

HASLEWOOD REPRINTS.

1952 **MARLOE & CHAPMAN.** Hero and Leander: begun by Christopher Marlow and finished by George Chapman.
With woodcut on title-page.
4to, half buckram.
London, The Haslewood Reprints, 1924. **15s**

HEUVELPERS PRESS.

1953 **SPINOZA** (Benedictus de). Tractatus Politicus.
Printed in red and black.
8vo, original wrappers.
Hilversum, Heuvelpers Press, 1928. **£3 3s**
One of 125 copies.

JENSON PRESS.

Nicolas Jenson: Venice, 1470-1480.

Nicolas Jenson was a Frenchman, born at Sommevoire, near Bar-sur-Aube. His earliest book was issued at Venice in 1470, *and the beauty of his types soon made him the foremost printer in Venice, and has procured for him several imitators in recent times. The characteristics of Jenson's fine Roman font were its readability, its mellowness of form, and the evenness of colour in mass; no other Italian printer produced quite so fine a font, or had better taste in the composition of a page and its imposition upon paper. Like most of the early printers in Italy, he began by printing chiefly editions of the Latin classics, though mixing them with a few vernacular books of devotion. When it became clear that the multiplication of classical texts was leading to bankruptcy he employed his press on some fine editions of the Decretals of Justinian. Up to* 1480 *he produced about one hundred books, and he then worked for a short time in partnership with Johannes de Colonia. Jenson died in September* 1480, *nevertheless his name appears in conjunction with John of Cologne and Co. as publisher of an edition of the Decretals of Gregory IX completed in September* 1481.

REFERENCE BOOKS:

BROWN (H. F.). The Venetian printing press. 1891. 4to.

ONGANIA (F.). Early Venetian printing illustrated. 1895. Folio.

DE VINNE (T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part V, *Venice*. 1924. Large 4to.

Jenson Press—*continued.*

ITEMS ARRANGED IN ORDER OF PUBLICATION.

1954 **AUGUSTINUS** (Saint Aurelius). De civitate Dei.

Gothic Letter, double columns, 46 lines to a full page. Initial spaces, with guide-letters. Initial painted in gold and colours at beginning, a fine initial in colours at the opening of each book, and small initials and paragraph-marks supplied in red.

Folio, old vellum.

Venice, Nicolaus Jenson, 2 October, 1475. **£30**

Hain *2051. Proctor 4096. Pellechet 1550. British Museum Cat. Incun., Vol. V, p. 175. (The British Museum copy is imperfect.)

The Second or Third Venetian Edition, but the only Jenson edition of the "City of God." Jenson produced this volume to meet the demand for an edition of the "City of God" of a handier size and a lower cost than the great folio editions that had hitherto appeared. By printing the work in his little, but eminently clear and elegant Gothic type he has compressed its great bulk into a small folio volume.

Jenson has had his name printed in the headline of the first page. This is the earliest anticipation of the practice which became general at the beginning of the sixteenth century of printing the publisher's name on the title-page.

A large copy; the table at end spotted.

1955 **JUSTINIANUS** (Flavius). Institutiones.

Gothic Letter, printed in red and black, double columns, 70 lines of commentary surrounding the text. Capital spaces, with guide-letters. Initials supplied in red and blue, the opening initial decorated with pen-drawn ornamentations. Head-lines (book-numbers) also supplied in red and blue. Paragraph-marks in red and blue alternately.

Folio, old binding of wooden boards covered with vellum.

[Venice], Nicolaus Jenson [c. 1478-9].

(SEE ILLUSTRATION, PLATE NO. X). **£105**

Hain *9488. Not in Proctor.

This volume is one of the rarer products of Jenson's press, and is lacked by the British Museum Library. It exhibits two of Jenson's Gothic founts, which in his day were esteemed almost as highly as his famous Roman type.

A very tall copy, with the pinholes, used to get the type-page in the same position on each page, showing on almost every sheet. A few leaves slightly stained, otherwise our copy is in an excellent condition.

With the Arms-stamp of "Bibliotheca Bredensis" on the tail margin of the first and other pages.

Only 2 copies in U.S.A. (according to Census). viz., Harvard College and Maryland Diocesan Library.

Jenson Press—*continued.*

1956 **MARCHESINUS** (Joannes). Mammotrectus super Bibliam.

Black Letter, double columns, 38 lines and head-line to a full page. Capital spaces, with guide-letters at the beginning of each book. Capitals supplied in red and blue.

4to, old oak boards, covered with stamped leather.

Venice, Nicolaus Jenson, 23rd September, 1479. **£38**

Hain *10559. Proctor 4121. British Museum Catalogue, Vol. V, p. 180.

ISSUED AFTER JENSON'S DEATH, BUT BEARING HIS NAME.

1957 **GREGORIUS IX.** Decretales. [With a gloss. Edited by Franciscus Moneliensis].

Gothic Letter, 72 lines of glossary surrounding text. Headings printed in red. Capital spaces, with guide-letters in the gloss. Initials and paragraph-marks supplied in red and blue alternately. The large device of Colonia, Jenson and Co. printed in red below the register on the last leaf.

Folio, contemporary binding of wooden boards covered with stamped pigskin, two metal clasps.

Venice, Johannes Herbort, de Seligenstadt, for Johannes de Colonia, Jenson and Co., 10th September, 1481.

(SEE ILLUSTRATION, PLATE NO. XI). **£75**

Hain *8011. Proctor 4682. B.M. Cat. Incun., Vol. V, p. 402.

Jenson died in September, 1480; nevertheless, late in 1481, as this book shows, Jenson's name was still appearing in conjunction with that of Johannes de Colonia Sociique as a publisher.

A lovely copy in a contemporary binding and with its edges scarcely touched by the binder.

Only one copy in U.S.A. (according to Census), viz., Philadelphia Free Public Library.

KELMSCOTT PRESS.

1958 **CAVENDISH** (George). Life of Cardinal Wolsey.

Printed in black, with woodcut border to first leaf, and large initial letters.

Small 4to, original vellum, 1893. **£10 10s**

1959 **CAXTON** (William). The Golden Legend.

3 vols., thick small folio, original half binding, 1892. **£21**

Kelmscott Press—*continued.*

1960 **CAXTON** (William). The History of Reynard the Foxe.
Printed in red and black, with initial letters.
Folio, original vellum. Kelmscott Press, 1892. **£10 10s**

1961 **COCKERELL** (S. C.). A Note by William Morris on his aim in Founding the Kelmscott Press, together with a short description of the Press, and annotated List of the Books printed thereat.
8vo, original boards, 1898. **£10 10s**

1962 **COCKERELL** (S. C.). Some German Woodcuts of the Fifteenth century.
Many large finely executed facsimiles of old engravings.
Folio, original boards, 1897. **£12 10s**

1963 **HERRICK** (Robert). Poems.
With ornamental borders and initial letters.
8vo, original vellum. Kelmscott Press, 1895. **£18 18s**

1964 **LAUDES BEATES MARIAE VIRGINIS.**
Printed in three colours, with two decorative borders, and large woodcut initial letters.
Small folio, original boards, 1896. **£9 9s**

1965 **MACKAIL** (J. W.). Biblia Innocentium; being the Story of God's Chosen People before the Coming of Our Lord Jesus Christ upon Earth.
8vo, original vellum. Kelmscott Press, 1892. **£7 18s**

1966 **MORE** (Sir Thomas). Utopia.
Printed in red and black.
8vo, original vellum. Kelmscott Press, 1893. **£13 13s**

1967 **MORRIS** (W.). A Dream of John Ball, and a King's Lesson.
Woodcut frontispiece, and ornamental initials.
8vo, original vellum, 1892. **£10 10s**

Kelmscott Press—*continued.*

1968 **MORRIS** (W.). The Life and Death of Jason, a Poem.

Woodcuts, ornamental borders and initial letters, folio, original vellum, uncut.

Kelmscott Press, 1895. **£27 10s**

1969 **MORRIS** (W.). Poems by the Way.

Printed in red and black, with large initial letters, and woodcut border to first leaf.

Square 8vo, bound in full crushed levant morocco, uncut, t. e. g.

Kelmscott Press, 1891. **£7 10s**

WALTER CRANE'S COPY.

1970 **MORRIS** (W.). The Story of the Glittering Plain, which has been also Called the Land of Living Men, or the Acre of the Undying.

Finely printed in red and black, with initial letters, and 23 woodcuts by Walter Crane.

Folio, original half buckram, uncut.

Kelmscott Press, 1894. **£21**

Walter Crane's (the Artist) copy, with his bookplate, also an A.L.S. from William Morris to Walter Crane inserted.

1971 **MORRIS** (W.). Another Copy.

With 23 illustrations by Walter Crane.

Printed in red and black, with decorative borders, and woodcut initials letters.

Folio, original vellum. Kelmscott Press, 1894. **£19 19s**

1972 **MORRIS** (W.). The Well at the World's End.

Printed in red and black, with ornamental borders, and with woodcut illustrations designed by Sir E. Burne Jones.

Folio, original vellum, uncut. Kelmscott Press, 1896. **£22**

1973 **ORBELIANI** (Sulkhan Saba). The Book of Wisdom and Lies.

8vo, original vellum. Kelmscott Press, 1894. **£14 14s**

Kelmscott Press—*continued.*

PRINTED ON VELLUM.

1974 **THE ORDER OF CHIVALRY;** Translated from the French by William Caxton, and L'Ordene de Chevalerie, with translation by William Morris.

Full page woodcut designed by Sir Edward Burne-Jones, printed entirely on vellum.

8vo, original vellum. Kelmscott Press, 1893. **£45**

One of 10 copies only, printed on vellum.

1975 **PSALMI PENITENTIALES.**

Printed in red and black.

8vo, original boards. Kelmscott Press, 1894. **£6 18s**

1976 **ROSSETTI** (D. G.). Ballads and Narrative Poems.

Printed in red and black.

8vo, original vellum, uncut. Kelmscott Press, 1893. **£12 10s**

1977 **ROSSETTI** (D. G.). Sonnets and Lyrical Poems, 1894. Ballads and Narrative Poems, 1893.

2 vols, 8vo, original vellum, 1893-4. **£22 10s**

1978 **SAVONAROLA:** Epistola de Contemptu Mundi, edited by Charles Fairfax Murray.

Woodcut title.

8vo, original boards. Kelmscott Press, 1894. **£5 10s**

1979 **SHAKESPEARE'S POEMS.** Printed after the Original Copies.

Small 4to, original vellum. 1893. **£16 10s**

1980 **SHELLEY** (Percy Bysshe). Poetical Works.

Printed in Golden type, with decorative borders and initial letters.

3 vols., square 8vo, original vellum binding.

Kelmscott Press, 1895. **£36**

Kelmscott Press—*continued.*

1981 **SIDONIA THE SORCERESS.** By Wm. Meinhold; translated by Francesca Speranza Lady Wilde.
Printed in Golden type, in black and red, with large woodcut initial letters.
Large 4to, original boards, uncut. 1893. **£18 18s**

1982 **THE STORY OF BEOWULF.** Done out of the Old English Tongue by William Morris and A. J. Wyatt.
Printed in red and black, with borders and initial letters.
Folio, original vellum. Kelmscott Press, 1895. **£13 13s**

1983 **SWINBURNE** (A. C.). Atalanta in Calydon. A Tragedy.
Woodcut borders and initial letters.
Folio, full vellum, uncut. Kelmscott Press, 1894. **£16 16s**

1984 **THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA.**
Translated by William Morris.
12mo, original boards, uncut. Kelmscott Press, 1894. **£5 5s**

PRINTED ON VELLUM.

1985 **THE TALE OF KING FLORUS AND THE FAIR JEHANE.**
Printed entirely on vellum, in red and black.
Woodcut title and borders.
12mo, original boards. Kelmscott Press, 1893. **£21**

1986 **TENNYSON** (Alfred, Lord). Maud; a Mono-drama.
Woodcut borders.
8vo, original vellum, uncut. Kelmscott Press, 1893. **£7 15s**

KOBERGER PRESS.

Anton Koberger: Nuremberg, 1472-1504.

Koberger was perhaps the most important printer and publisher of the fifteenth century. He is said to have employed twenty-four presses at Nuremberg, besides having books printed for him in other towns. In sheer bulk of production no other 15th century printer approaches him. This most famous of Nuremberg printers began his long career by printing a group of small folios, of which one, the Disciplinarum Platonis Epitome of Alcinous, is dated 24 November, 1472. Most of his books were in Latin, but in 1483 he issued a splendid German Bible with magnificent woodcuts, and later on leapt into the first place as a printer of illustrated books by employing Michael Wolgemuth to illustrate the Schatzbehalter of 1491 and the Nuremberg Chronicle of 1493.

REFERENCE BOOKS:

HASE (O. V.). Die Koberger. 2 Aufl. 1885. 8vo.

BRITISH MUSEUM. Catalogue of books printed in the fifteenth century. Part II. 1912. Large 4to.

MORISON (Stanley). German Incunabula in the British Museum. With 152 facsimile plates. (Autumn). 1928. Folio.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

FIRST DATED PUBLICATION OF KOBERGER.

1987 **ALCINOUS** (Philosopher of the 11th Century). Disciplinarum Platonis epitoma.

Roman Letter, 33 long lines to a full page. Capital spaces. Capitals and paragraph-marks supplied alternately in red and blue.

Folio, half bound.

[Nuremberg, Anton Koberger], 24th November, 1472. **£60**

Hain *620. Proctor 1965. Pellechet 419. British Museum Catalogue, Vol. II, p. 412.

This introduction to Plato's philosophy was translated from Greek into Latin by Peter Balbua, Bishop of Tropea in Catalonia, and dedicated to Cardinal Nicolas de Cusa.

Only four copies in U.S.A. (according to Census).

Koberger Press—*continued.*

IN CONTEMPORARY GERMAN BINDING.

1987a **HERPF** (Henricus), the Mystic. Speculum aureum decem praeceptorum.

Gothic Letter, double columns, 55 lines and head-line to a full page. With an illuminated initial letter.

Folio. Old oak boards covered with stamped pigskin.

Nuremberg, Anton Koberger, 12th March, 1481. **£36**

Hain *8524. Proctor 1999. British Museum Catalogue, Vol. II, p. 419. Only one copy in U.S.A. (according to Censsus).

MAGNIFICENT COPY IN ORIGINAL BINDING.

1988 **BIBLIA NONA GERMANICA.** The Ninth German Bible.

Gothic Letter, double columns, 50 lines to a full page. With initials and 109 magnificent woodcuts in contemporary colouring.

Folio, in its original magnificent binding of wooden boards covered with stamped pigskin, metal corner pieces and bosses.

Nuremberg, Anton Koberger, 17th February, 1483.

(SEE ILLUSTRATIONS, PLATES NOS. XII AND XIII). **£400**

Hain *3137. Proctor 2028. Pellechet 2375. British and Foreign Bible Catalogue 4184. British Museum Catalogue, Vol. II, p. 424. Schreiber 3461. Muther 420.

The Black Letter type was especially cut for this edition. The beautiful woodcuts are those of the famous Cologne Bible of Quentell of 1479.

In this edition Joseph's adventure is described as having taken place with Pharaoh's wife instead of Potiphar's wife.

Only seven copies in U.S.A. (according to Census).

IN CONTEMPORARY GERMAN BINDING.

1990 **ANTONINUS** (Saint). Chronicon, or Opus historiale.

Gothic Letter, double columns, 68 lines and head-line to a full page. Some capital spaces.

3 vols., folio. Old oak boards, covered with stamped pigskin.

Nuremberg, Anton Koberger, 31st July, 1484. **£105**

Hain *1159. Proctor 2040. Pellechet 813. British Museum Catalogue, Vol. II, p. 426 (the Museum copy is imperfect and wants Part II entirely).

A complete copy of this unusual and important historical work.

Only three copies in U.S.A. (according to Census).

Koberger Press—*continued.*

THE "CHEF D'ŒUVRE" OF GERMAN WOODCUT BOOKS OF THE FIFTEENTH CENTURY.
DESIGNED BY WOLGEMUT.

1991 **SCHATZBEHALTER.** Oder Schrein der wahren Reichthümer des Heils und der ewigen Seligkeit.

Printed in Gothic Letter, double columns, 40 lines and head-line, with 96 very fine full-page woodcuts in contemporary colouring.

Folio, old oak boards covered with stamped leather.

Nuremberg, Anton Koberger, 8th November, 1491.

(SEE ILLUSTRATIONS, OVERLEAF AND OPPOSITE PAGE 365). **£675**

Hain *14507. Copinger I, p. 431. Proctor 2070. British Museum Cat. Incun., Vol. II, p. 434. Muther 423. Morris. German woodcuts, 82. Dodgson I, p. 240-5. Thausing's Dürer I, 65-8. Passavant I, 67. "Catalogue of Collection of Early German Books in the Library of C. Fairfax Murray." Schreiber 5202.

A beautiful copy of the *Chef D'œuvre* of Illustrated Books of the XVth Century. The grand series of woodcuts was designed by Michael Wolgemut, the famous master of Albert Durer. These woodcuts occupy the whole length of the page and represent subjects of the Old and New Testament, but chiefly the Life and Passion of Jesus.

"There are 91 important woodcuts in this book (with repeats, 96), each occupying a full page, (252 x 176 mm.). The cuts are not signed, nor is their authorship mentioned in the text, but they have always been attributed to Wolgemut on the strength of their resemblance to his pictures and to the cuts in Schedel's Chronicle (see No. 1994), which are certified as his work by the colophon. Some of Wolgemut's original sketches for these compositions appear to be preserved. . . ."—Dodgson I, pp. 241-2. This and the Chronicle (No. 1994) "are the two first important books with original illustrations published at Nuremberg, with the exception of Breydenbach . . . the earliest books printed in Germany of which the woodcuts can be assigned with certainty to a known draughtsman. It is evident that several different wood engravers were employed in each book, and that the artist's designs suffered greatly in their inexperienced hands. . . In both books many designs have been borrowed from older engravings or woodcuts. . ." "The ornamental W which appears on banners in cuts 19, 27, 48, 58, 73 and 80, has been interpreted by Thausing and Muther as Wolgemut's signature, but this explanation is very improbable, especially as in No. 80 the letters A and Z are also introduced." —Ibid. Michael Wolgemut was born at Nürnberg 1434; married Barbara, widow of the painter Hans Pleydenwurff, 1473; presided over a large painter's workshop, in which his stepson Wilhelm Pleydenwurff was an assistant and Dürer a pupil (from 1486-9). . . The latter painted his master's portrait in 1516."

"A list of the cuts is given by Dodgson. The first two are on e 6 vo. and f. 1. and represent two hands (left and right) with rings at each joint and with numbers I—C cut on the block, "alluding to the hundred 'Gergenwürff' or contrasts in the attributes, the life and sufferings of our Lord, which are the subject of the text." The first cut in the main series is that of the Trinity on f. 5. "The composition is adapted and enriched from the concluding cut of the edition of the Ars Moriendi block-book preserved in the Bibl. Nat., Paris. . . ." This cut and those following are numbered in words at the top of each, in type, the last of the series (No. 87,

(Continued over)



See Item No. 1991.

Koberger Press—*continued.*

the Crucifixion) occuring on sig. te. 5. Then much further on (V 3 vo. & 4), are two more blocks of hands, having half-length figures of Christ, Mary, Apostles, Saints, &c., on the fingers, the first cut of the two having also a xylographic list of the names, &c. (Cf. the hand with the Spec. Hum. Salv. of 1466, Schr. 1859-60, and that of Guido d'Arezzo). Thus there are 91 cuts, besides which Nos. 25, 39, 46, 71, 68 are repeated. These repeats have their original numbers, so are not included in the sequence; in other words each repeat is so marked in type at the top, e.g., " Die achtvndsechtzigist figur zum andern mal."

A few details of the cuts are as follows :—No. 4, the serpent in Eden, is natural but is still crowned (cf. Nos. 64, 76); 10, on recto is a note on colouring the cut; " Und wenn man die egenanten tyer will mit varbe ausstreichen, so sol die kurot geferbt werden." 25, 32, 34, 78, probably adapted from Schongauer's engravings (Bartsch 3, 7, 8, and compare 78 with cut in No. 333). 26, 41, 86, banqueting &c., showing spoons, knives, platters, &c. 27, the monogram on right hand banner is not a W, see above, but like a V interlaced (C.). 29, S. James the Less being martyred with a peculiar weapon representing a bow for a musical instrument (should be a fuller's club). 30, the Nativity in the centre of a circular diagram representing the celestial spheres supported by a hand; Mercury being in conjunction (?) with the Sun between Capricorn and Sagittarius. 31, the Magi, compare costume with No. 110. 36, money changers' trays (cf. No. 43). 42, Devil with claws and in monkish habit (thus represented in Savonarola's Compendio 1495, but with cloven hoof in Spanish Breydenbach 1498). 45, Christ embracing death in the form of a corpse. 47, the Last Supper, round a circular table. 48, 49, sailing ships, probably after the engravings by the master WA. 66, Virtues of Christ, the wickedness of his enemies, &c., symbolised by birds, beasts, &c.; according to Dodgson a separate impression of it exists with a border having the arms of Nürnberg and the signature of Wolfgang; see Schreiber 1216 (St. Antoine). 69, building operations. 74, Latin inscriptions in scrolls. 77, procession of clergy with reliquaries of various forms, going out from a church. 82, curious symbolism of the persecution of Christ. 83, David and Abishag with physician (?) by bedside. 13, 37, 58, 60, 64 have unintelligible inscriptions on altars, tents, &c.; cf. Thausing's remarks on Wolgemut's paintings, Dürer I, p. 82.

On the authority of a note written in a copy at Rebdorff the author of this book is said to be Pater Stephanus Fridelinus of the Franciscan monastery at Nürnberg who died in 1498; see Panzer.

" On d. 4 occurs twice the name of God in Hebrew Characters, which are evidently cut on wood." *Catalogue of Early Printed German Books in Library of C. F. Murray.*

IN CONTEMPORARY GERMAN BINDING.

1992 **GREGORIUS IX.** Decretales cum apparatu domini Bernardi et lucubrationibus Hieronymi Clavii.

Gothic Letter, 73 lines of commentary, surrounding text, and headline to a full page. Some capital spaces, with guide-letters. Initials supplied in blue. Title printed in red.

Folio, contemporary binding of wooden boards covered with stamped leather, four brass bosses on side.

Nuremberg, Anton Koberger, 10th March, 1493. **£42**

Hain *8030. British Museum Cat. Incun., Vol. II, p. 436. Proctor 2082. Only one copy in U.S.A. (according to Census).



See Item No. 1991.

Koberger Press—*continued.*

THE PRINTER'S ADVERTISEMENT OF THE "NUREMBERG CHRONICLE" OF 1493.
ONLY ONE OTHER COPY KNOWN.

1993 **KOBERGER** (Anton). The announcement and advertisement of the Nuremberg Chronicle (in Latin).

Gothic Letter, 36 lines.

Broadside folio (31 by 22 cm.). Preserved in a levant morocco portfolio, gilt lettering on side.

[Nuremberg, Anton Koberger, 1493.]

(SEE ILLUSTRATION, OVERLEAF). **£500**

Burger, Buchhändleranzeigen 30. Einblattdrucke des xv. Jahrhunderts 826.

The extreme rarity of this publisher's advertisement needs little explanation. It would, indeed, be strange if more than a very few copies of the announcement of Schedel's Nuremberg Chronicle, issued well over four hundred years ago, should have survived till to-day; for, in the natural course of things, they would be read and immediately destroyed; few, indeed, would trouble to preserve such ephemeral matter as a printed sheet containing the announcement of a new publication. Burger, in his "Buchhändleranzeigen," was only able to record the existence of a single copy, and that, the one preserved in Dr. Schedel's own library until his death, when it passed, with the majority of his books, into the Ducal, now State, library at Munich, where it still is.

It is particularly interesting to see how a publisher, in the infancy of printing, worded the announcement of his latest publication so as to attract the bookbuyer, and more especially when the work announced is one so renowned as the monumental Nuremberg Chronicle, the "Picture Book of the Middle Ages."

"A Recommendation of

"THE NEW BOOK OF ILLUSTRATED CHRONICLES AND THE EUROPE OF AENEAS PIUS.

"The Great Good Fortune of the Ages has dawned upon us to-day, dear Reader, whichever you consider more important, the Universal Peace of the World or the Accomplishments of this Generation. But Nothing like this has hitherto appeared to increase and heighten the Delight of the Men of Learning and of Everyone who has any education at all; The New Book of Chronicles with its Pictures of Famous Men and Cities which has just been printed at the Expense of Generous Citizens of Nuremberg.

"Indeed, I venture to promise, you, reader, so great Delight in reading it that you will think you are not Reading a Series of Stories but Looking at them with your own Eyes. For you will See there not only Portraits of Emperors, Popes, Philosophers, Poets, and other Famous Men, each pictured with the Proper Marks of his period, but also Pictures of the Most Famous Cities and Places of all Europe, as each one began, flourished and continues to be.

"When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.

"Farewell, and do not let this Book Escape you."

The end of the announcement forms 12 distichs, an address on the book with a short account of the contents of all that is to be found therein.

Magna nobis hodie lector chariſſime temporum felicitas illuxit, ſiue pacem vniuerſalem mũdi, ſiue ingenia noſtrorum hominũ accuratius cõſiderare volueris. Sz nihil hactenꝰ in lucẽ prodijt, q doctorum hominum et cuiuſcũqz mediocriter inſtituti voluptatẽ magis augere et accumulare poſſit. q̃z liber nouus cronicarũ cũ ymaginibꝰ illuſtriũ virorũ et vrbiũ impenſis magnificorũ ciuiũ Nurmberge nuper impreſſus. Et cuius lectione tantaz voluptatẽ tibi lecturo promittere auſim, vt te omnium hiſtoriarum ſeriem non legere ſed oculo intueri te exiſtimabis. Cum nedum imperatorum et pontificum, philozophorum poetarz aliorumqz illuſtrium virorum ymagines propriis quẽqz inſignibus antiquitatis depictas videbis. Verũ etiam clariſſimarz vrbiũ et regionũ vniuerſe Europe ſitũ, vt que qz inceperit floruerit, morataqz fuerit. Quoz omnium cũ geſta, facta, ſapienterqz dicta intueberis omnia viuere putabis. Vale et hunc librum e manibus tuis elabi non ſine.

Vade liber patulas et te cito profer in auras
Cui ſimilis nullo tempore preſſus erat
Te mõ mille manꝰ cupido amplectentur amore
Et te cũ magna ſedulitate legent
Diuinas hominũqz ſimul res ordine narras
Cum nitidis ſplendens cultus ymaginibus
Principium rerũ mundũqz ab origine pandis
Ortaqz quo fuerant tempore cuncta refers
Progeniem chriſti longo de ſemine patrum
Ducis, et ad numeros ſecula bina notas
Et quo ſurgebant demõſtras tempora regna
Atqz vrbes toto quas modo mundus habet
Geſta ducũ regumqz ſimul das et ſapiẽtes
Per quos natura et philozophia patet
Ceſareos faſces monſtras ad tempora noſtra
Et que pontificum nomina, cuncta ſimul
Germanos populos nemora et vaga flumia pãdis
Orbe ſub obſcuro que latuere prius
Quodqz ferus turchus toto graſſator in orbe
In Conſtantina fecerit vrbe nefas
Signaqz de celo memoras triſteſqz cometes
Viſaqz per varias monſtra trem enda plagas
Ergo age, iam totum vagabundus curre per orbẽ
Doctorum placido ſuſcipiende ſinu

See Item No. 1993.

Koberger Press—*continued.*

THE FAMOUS "NUREMBERG CHRONICLE," THE PICTURE BOOK OF THE MIDDLE AGES.

1994 **SCHEDEL** (Dr. Hartmann). Liber Chronicarum, cum figuris et ymaginibus.

Gothic Letter, 64 long lines to a page. With about 1,800 superb woodcuts by Wohlgemuth and Wilhelm Pleydenwurff.

Large folio, modern wooden boards, half pigskin.

Nuremberg, Anton Koberger, 12th July, 1493. **£105**

Hain 14508. Proctor 2084. Schreiber 5208. B.M. Cat. Incun., Vol. II, p. 43.

The woodcuts illustrating this monumental work are of various sizes, the largest extending over two pages. According to the computation of Mr. S. C. Cockerell (Morris, German Woodcuts), there are 645 different cuts plus 1,164 repeats, giving a total of 1,809.

There are eight full-page cuts as follows :—

Folio 1 vo., the Creator enthroned, the design probably adapted from Breydenbach. 15, Geneal. of Noah's sons. 66 vo., Gates of the Temple, &c. 67 vo., Plan of the Temple. 101 vo., Christ and Apostles. 186 vo., Genealogy of Henry II. 262 vo., Expulsion of Antichrist. 265 vo., Last Judgment.

Thirty-one cuts extend across two pages. Some of these are : Fol. 183-4, Emperor, electors, etc. 12-13, Map of the ancient world. 299-300, Map of Northern Europe. Other important cuts are : ff. 2-7, The Creation (7 cuts). 5 vo., the Universe and Heavenly Host. 6 vo., -9, Creation of Eve, the Expulsion from Paradise, Adam delving, Eve nursing her two children (3 cuts). 267 vo., Pius II and Frederick III.

Some minor details in the cuts, taken in order of occurrence, as follows : 5 vo., the Winds. 7, Exotic trees in Eden. 11, Noah's Ark. 12, Monsters. 12-13, Map of the World, with names of 12 winds, Fortunate Isles marked. 30 vo., Crossing Red Sea. 41, Ulysses' ship. 47 vo., Judgment of Solomon. 71, Zeuxis and Parrhasius drawing and painting. 75 vo., Alexander Magnus. 92 vo., Books burning (Alexandrian library). 93 vo., Octavian and the Sibyl. 104 vo., Martyrdom of St. James the Less. 108, St. Luke painting; and the levitation of St. Mary Magdalen. 162 vo., St. Sebald. 182, St. Wolfgang holding axe and model of church. 183 vo., Figures and Arms of Electors, Dukes, &c. 184 vo., Arms of Cities. 186, Henry II and Kunegund holding a model of Bamberg Cathedral between them. 198, St. Bernard. 217, Priest with Eucharist, passing over bridge at Utrecht, which breaks and throws revellers in the water. 258, Figure of Maximilian, with account of his exploits; the orb held in his hand is made to reflect the windows whence the light proceeds, an early instance. 264, a Dance of Death. The numerous cuts of Saints are of interest as showing their attributes.

A few memoranda on the text follow. Ff. 46, England and London "urbs mercatoribus et negociatoribus maxime celebrata." 62 vo., Invention of Chess. 137 vo., Description of Attila's personal appearance. 191, 243 vo., Greek words cut in wood. 197 vo., Account of Prester John. 238, Wickliffe and Hussites. 252 vo., Note on Invention of Printing at Mainz in 1440. 256, Siege of Rhodes. 269, Pope Joan. 289, Note on England. mentioning "our friend" Adam Moleynes (bp. of Chichester, died 1450). 290, Portugal and Navigators, including Martin Behaim of Nürnburg 1430-1506) in 1483. "The passage claiming to have discovered

(Continued over)

Koberger Press—*continued.*

Schedel (Dr. Hartmann)—*continued.*

new islands in the New World is said to be an interpolation in the original MS., and is evidently a counter claim set up in consequence of the discovery achieved by Columbus." *Catalogue of Early Printed German Books in the collection of C. F. Murray.*

Folios 259, 260, and 261 are blank, except for headings and numbers. The appearance of three numbered blank leaves in the middle of the volume can be explained as follows : In order to expedite the printing of the *Nüremberg Chronicle* the copy was chopped up and shared out among several compositors, who were given so many pages to set up. These sections, as set up, were printed off simultaneously on different presses. In sharing out the copy there was naturally the difficulty of calculating the amount of manuscript which would fill a given number of pages of print, and one compositor (who had not looked ahead and eked out his copy accordingly) found himself with his copy exhausted and three leaves of his section still unfilled. There was no alternative but to leave these leaves blank, and although superfluous they had to be numbered and retained, as otherwise there would have been a break in the sequence of the numbers and it would have appeared as though something were missing.

1995 **BRICITTA.** Revelationes sanctae Brigittae (Edited by Florian Waldauf).

Gothic Letter, double columns, 57 lines and head-line to a full page. Capital spaces, with guide-letters. Initials supplied in red and blue alternately. Illustrated with 18 woodcuts, 17 full page, adapted from the cuts in the original Lübeck edition.

Folio, original binding of wooden boards covered with stamped leather, two metal clasps (rebacked).

Nuremberg, Anton Koberger, 21st September, 1500.

(SEE ILLUSTRATION, OPPOSITE). **£275**

Hain 3205 (without seeing it). Pellechet 3001. Proctor 2124. B.M. Cat. Incun., Vol. II, pp. 445-6 (collation slightly incorrect, since leaf 258, as well as leaf 312, is blank). Dodgson, *Cat. of Early German and Flemish Woodcuts in the British Museum*, Vol. I, p. 263. *Fairfax Murray Cat. of Early German Books* No. 173 (with reproductions of some of the cuts). Schreiber 3504.

Second Latin Edition.

The credit for this production is due to Florian Waldauf, who also promoted and edited a German edition of the Revelations of St. Brigitta, which issued from Koberger's press in 1502. As the prologue informs us, Waldauf obtained the patronage of Emperor Maximilian for his undertaking, and at the beginning of the book he had printed full-page cuts of his own and the Imperial arms.

The illustrations consist of two heraldic cuts, five other full-page cuts pulled



See Item No. 1995.

Koberger Press—*continued.*

Brigetta—*continued.*

from a single block, ten full-page illustrations composed of several small cuts in different combinations, and one, the last, of smaller size. The total number of blocks used is 29. The eleventh cut, the Crucifixion, is not by the same hand as the series relating to St. Brigitta.

The cuts are copies in the Nuremberg style of those in the original edition Ghotan, Lubeck, 1492. They are reminiscent of Dürer, and have been assigned to him, but there seems to be no good reason for the attribution. Mr. Dodgson gives the result of his examination of the cuts as follows : " Considering these two cuts [the heraldic cuts] on their merits alone, and making all allowances for bad cutting, I can see no characteristic mark of Dürer's style about them, though they are not without a certain distinction and decorative effect, and may be his."

The Crucifixion is quite in fifteenth-century style. but not by Wolgemut. The remaining cuts are by a younger Nuremberg artist, influenced by Schongauer, and possibly by Dürer himself, through the Apocalypse; . . . but still more, . . . by the artist of the Narrenschiff, Ritter von Turn, and other illustrations attributed by Dr. Buckhardt to Dürer, and by Dr. Weisbach to an anonymous ' Master of the Bergmann Printing-house." There are traces, too, of the influence of the Strassburg school of illustration, as seen especially in Grüninger's books. The custom of building a full-page illustration out of a number of separate cuts is peculiarly characteristic of that school, which is indebted in more essential points to Schongauer."

LINOTYPE CO.

1996 **GOLDSMITH** (Oliver). The Deserted Village.

With frontispiece, and one other illustration engraved on wood after the original engraving by John Bewick.

Royal 8vo, wrappers. Printed by Linotype and Machinery, Ltd., London, 1921. **5s**

MARCUS BEHMER PRINTING.

1997 **HAUPTMANN** (Gerhart). Das Hirtenlied, ein Fragment.

With 17 woodcuts by Ludwig von Hofmann.

Royal 8vo, half vellum.

Berlin, Behmer-Druck, 1921-22. **£2 2s**

Rodenberg, p. 244. One of 360 copies. Printed in Marcus Behmer-Antiqua for Otto von Holten.

MENTELIN PRESS.

Johann Mentelin: Strassburg, ?1458-1478.

STRASSBURG'S FIRST PRINTER, *Johann Mentel, or Mentelin, a native of Schlettstadt, was settled at Strassburg in* 1447, *as a notary and writer in gold (scriba aurarius), and in that year purchased his citizenship. He is mentioned by Johannes de Lignamine in his Chronicle under the year* 1458, *along with Gutenberg and Fust, as printing* 300 *sheets a day, and the Freiburg copy of his first Great Bible is dated by the rubricator* 1460 *at the end of the Psalms, and* 1461 *after the Apocalypse. Quite early in his career Mentelin seems to have had the help of his son-in-law, Adolf Rusch (the "R-Printer"), who also printed books on his own account, though without putting his name in a single one of them. While Mentelin himself until* 1473 *also remained anonymous he printed several advertisements to push his books, and his career can be followed quite as closely as those of many less reticent printers. Bibles, Latin and German, works of the Fathers, a few classics, some medical theology, and finally the great Speculum of Vincent de Beauvais were his chief productions, the bulk of most of them being considerable, so that he was a busier man than his small numerical total, of some thirty-five books, betokens. He died in December,* 1478, *and his son-in-law, Adolf Rusch, does not seem to have carried on the business very long.*

REFERENCE BOOKS:

LABORDE (L. E. S. T. de). Débuts de l'imprimerie à Strasbourg. 1840. 8vo.

SCHMIDT (C.). Zur Geschichte der ältesten Bibliotheken und der ersten Buchdrucker zu Strassburg. 1882. 8vo.

COLLIJN (I.). Adolf Rusch i Strassburg, tryckaren med det bisarra R. 1893-1896. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part I. 1908. Large 4to.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

1998 **SAINT JEROME.** Epistolæ.

Gothic Letter, double columns, 50 and 52 lines to a full page. Initial spaces. The first page of text has the heading supplied by hand in large red Gothic letters, and a contemporary hand has painted a large ornamental initial, and, at the foot, a short flower-spray decoration. Chapter-numbers, initials, some paragraph-marks and initial-strokes supplied in red.

Folio, sixteenth century binding of wooden boards, covered with stamped white pigskin, two clasps.

[Strassburg, Johann Mentelin, not after 1469]. **£215**

A fine specimen of the printing of the first Strassburg press, with all the

(Continued over)

Mentelin Press—*continued.*

Saint Jerome—*continued.*

characteristics of the very first printed books, being printed without title, colophon, chapter-headings, chapter-numbers (except for the first few chapters), initial-letters (or even guide-letters), foliation, signatures, or catch-words. This edition of St. Jerome's Letters, being less complete than the first edition with a date, of 1468, the earliest is very probable. A copy in the Bibliothèque Nationale was bound in 1469 by Johann Reichenbach, of Geislingen.

Copy from the library of the celebrated bibliophile Eugène Paillet, with his signature on the fly-leaf.

1999 **SAINT AUGUSTINUS.** Epistolæ.

Gothic Letter, double columns, 50 lines to a full page. Initial spaces. Initials, paragraph-marks, and initial-strokes supplied in red. Manuscript foliation.

Folio, original calf over wooden boards, the sides decorated in blind with a floral diaper surrounded by a frame of juxtaposed small stamps of a bird with expanded wings, edges of binding restored, clasps renewed.

[Strassburg, Johann Mentelin, not after 1471]. **£250**

Hain *1966. Proctor 208. Pellechet 1481. British Museum Cat. Incun., Vol. I, p. 55.

First Edition of St. Augustine's Letters, and a fine example of the printing of the first Strassburg press in its original binding.

Leaf 70 was printed with only a short, single column; the whole of the recto and the outer half of the verso were left blank. Evidently several compositors were put to work on setting up the voluminous work, and one of them through bad judgment failed to make his section fill exactly an even number of pages. In this copy, as is usual, the blank outer half of leaf 70 has been cut away; probably this was done before the book left the printing office.

Leaf 70 is not, as is sometimes stated, an extra leaf, inserted on account of an omission by the compositor; for, as examination shows, leaf 65 is part of the same sheet.

A fine large copy. The first leaf and the top of the last few leaves water-stained; a few inner margins strengthened.

Inside the front cover is the following manuscript inscription : Jo. Geginger, Canonicus Ratis [Regensburg]. Idem confrater noster legavit huc librum monasterio S. Magni. Anno domini XV^{c}. [1500; monastery of St. Mang at Füssen, Bavaria].

Only one copy in U.S.A. (according to Census).

Mentelin Press—*continued.*

2000 **PHARETRA DOCTORUM ET PHILOSOPHORUM.**

Gothic Letter, double columns, 50 lines to a full page. Initial spaces. Initials, paragraph-marks and initial-strokes supplied by hand in brick-red and blue.

Folio, old binding of wooden boards covered with cowhide (back repaired).

[Strassburg, Johann Mentelin, circa. 1472]. **£250**

Hain 12908. Proctor 225. British Museum Cat. Incun., Vol. I, p. 56.

Printed in a Gothic type having a strong tendency towards the Roman.

This voluminous work by an unknown author is about the earliest printed encyclopedia; it covers the whole range of knowledge of the period. The 177 authorities from whom it is compiled are enumerated in a table at the beginning. The work is arranged alphabetically by subjects. Several sections are of medical interest, e.g., De corpore humano, De medicina, De corpore, De morte, De sanguine, and among the authors quoted we find : Avicenna, Albumasar and Averroes.

At the top of the first page is an inscription in a fifteenth-century hand : " Hunc librum legavit dns Wickgardus de Bredo, plebanus in Bredo, ut pro salute oretis fratres conventus."

A fine and perfect copy formerly in the Royal Library, Berlin, with the library ownership stamp in two places, and also the withdrawal stamp. Numerous underlinings and marginal marks in the beginning by an early hand. Several leaves slightly stained.

Two copies in U.S.A. (according to Census).

MOREAU PRESS.

2001 **BEAUDOIN** (J.). Métamorphoses, ou les Changements miraculeux de quelques grands Saints.

With engraved frontispiece and 11 other engravings.

4to, old calf. Paris, en l'Imprimerie des Nouveaux Caracthères de P. Moreau, Me. Escrivain Juré à Paris, et Imprimeur ordinaire du Roy, et se vend en sa boutique au Palais, à la Salle Dauphine, par F. Rouvelin, à l'Enseigne de la Vérité. 1644. **£10 10s**

An early specimen of Moreau's famous " script type."

See Fleuron No. 4, Mr. Stanley Morison's article on Script Types.

MOREL PRESS.

2002 **DORAT** (Jean). Invictiss. Galliarum Regis Caroli noni, Piissimi Iustissimique Principis, Et acerrimi Christianae Religionis Assertoris, Tumulus: Jo Aurato Poëta Regio, et aliis Clarissimis et doctissimis viris auctoribus.

4to, half-bound. Paris, Federic Morell, 1574. **£12 10s**

From the Prosper Blanchemain collection.

2003 **DU BELLAY** (Joachim). Ioachimi Bellaii Andini poematum libri quatuor.

FIRST EDITION. 4to, boards. Paris, apud Federicum Morellum, 1558. **£20**

Interleaved with a French translation of several poems.
From the Prosper Blanchemain collection.
" The greater part of the Latin poems (the fruits of his residence in Rome as Secretary to Cardinal du Bellay. 1553-1557) were inspired by a Roman lady whom he calls Faustine. They show how thoroughly Du Bellay had steeped himself in Latin poetry, and how closely he could tread in the footsteps of the most passionate and the most poetical of Latin poets, Catullus. It may be said of Du Bellay as De Sanctis says of Ariosto, *I suoi amori in italiano sono platonici, alla petrarchesca, in latino sono sensuali, all' oraziana.*" (Tilley, *The Literature of the French Renaissance*).

2004 **DU BELLAY** (Joachim). Tumulus Henrici Secundi Gallorum Regis Christianissimi.

4to, calf gilt. Paris, apud Federicum Morellum, 1559. **£21**

Contains both the French and the Latin text of the poem on the death of King Henri II.
" Even from the first the poets of the Pleiad had drunk largely of Latin inspiration. We have seen how important a part both the vernacular and the neo-Latin poetry of Italy had played in their development, and that one of them at least, Joachim Du Bellay, not only turned by preference to Latin models. but in his warm feelings, his passionate eagerness, his observation of the outward aspect of things, was at heart a true Latin."

2005 **SAINTE-MARTHE** (Scevole de). Les Premières Oeuvres de Scevole de Sainte-Marthe, Gentilhomme Lodunois. Qui contienent ses imitations et ses traductions recueillies de divers poëtes grecs et latins. Le tout devisé en quatre livres, et dedié à Monseigneur le Chevalier d'Angoulesme. Printed in Italic letter.

FIRST COLLECTED EDITION. Small 8vo, full levant morocco, g.e. (by Rivière).

Paris, Federic Morel, 1569. **£28**

The *First collected Edition* of Scévole de Sainte-Marthe's French poetry.
" Scévole de Sainte-Marthe, one of the Poitiers circle, in 1569 published a collected edition of his French poetry, and ten years later a new and augmented edition, the number of alterations in which shews that at any rate he took his art seriously."

Morel Press—*continued.*

2006 **VAUQUELIN DE LA FRESNAYE** (Jean). Pour La Monarchie de ce Royaume, contre la division. A la Royne mère du Roy. (In verse).

Printed in Italic Letter.

8vo, bound by Trautz-Bauzonnet in full blue levant morocco, gold lines on sides, gilt back, inside dentelles, g.e.

Paris, de l'Imprimerie de Federic Morel, 1570. **£10 10s**

From the Ruble collection.

OHLE PRESS.

2007 **GOETHE.** Prometheus. Dramatisches Fragment.

Royal 8vo, red morocco, t.e.g. Düsseldorf, Ohle Press, 1913. **£2 15s**

One of 150 copies on hand-made paper.

2008 **HEBBEL** (Friedrich). Gyges und sein Ring.

Title printed in red within an ornamental border.

8vo, green morocco, panelled back, t.e.g., by Fikentscher.

Düsseldorf, Ohle Press, N.D. **£2 15s**

One of 170 copies on hand-made paper.

2009 **KLEIST** (Heinrich von). Der zerbrochne Krug. Ein Lustspiel.

8vo, maroon morocco, panelled back, t.e.g., by Enders.

(Düsseldorf), Ohle Press, N.D. **£2 10s**

One of 150 copies on hand-made paper.

PICKERING PRESS.

2010 [**PICKERING CLASSICS.**]

CICERO. Libri de Officiis de Senectute et de Amicitia.

With portrait.

HORACE. Carmina.

With portrait.

VIRGIL. Opera.

With portrait.

TERENCE. Comedies.

With portrait.

The four vols., 64mo, scored dark blue russia gilt, panelled backs, g.e., enclosed in a dark blue morocco case.

London, Pickering, 1820-1822. **£3 10s**

PLANTIN PRESS.

2011 **AESCHYLUS.** Tragoediae VII (in Greek), Opera Gulielmi Canteri.

16mo, old French blue morocco, three-line fillet border on sides, gilt back, g.e.

Antwerp, Christopher Plantin, 1580. **£3 3s**

2012 **AESCHYLUS.** Another Copy.

16mo, old French red morocco doublures of same, three-line fillet border on sides, panelled gilt back, inside dentelles, g.e. (style of Boyet).

Antwerp, C. Plantin, 1580. **£5 5s**

2013 **ARNOBIUS.** Arnobii Disputationum adversus Gentes libri septem, recogniti & aucti.

8vo, old red morocco, with gilt designs on sides, r.e.

Antwerp, Christopher Plantin, 1582. **£5 5s**

2014 **CARMINA NOVEM ILLUSTRIUM FEMINARUM.**

8vo, old French brown morocco, one-line fillet border on sides, with fleuron in corners, gilt back, inside dentelles, g.e., by Padeloup, with his ticket.

Antwerp, Christopher Plantin, 1568. **£12 12s**

Rare.

2015 **EURIPIDES.** Tragedies (in Greek).

16mo, old red morocco, panelled back, inside doublures of red morocco, with broad dentelle, g.e.

Antwerp, Plantin, 1571. **£2 5s**

2016 **CAMBARA** (L.). Rerum sacrarum liber, cum argumentis Jacobi Pacti.

With fine ornamental title and 55 plates by Bernardinus Passarus.

4to, old calf, two-line fillet border on sides, gilt back, arms and coronet G. G. entwined. From the library of Graston d'Orleans (brother of Louis XIII), with his device on back.

Antwerp, Christopher Plantin, 1577. **£3 15s**

Plantin Press—*continued.*

2017 **HOSSCHIUS** (S.). Elegiarum Libri Sex.

The Dedication Copy to Pope Alexander VII, bound in contemporary black morocco, gilt, with his Arms gilt-tooled in centre on sides, g.e.

8vo. Antwerp, Ex Officina, Plantiniana, 1656. **£5 5s**

2018 **LA JESSÉE** (Jean de). Les Premières Oeuvres Françoyses, de Jean de la Jessée, Secretaire de la Chambre de Monseigneur.

Title within woodcut border.

4 vols. in 1, thick small 4to. Full green levant morocco, inside dentelles (Pagnant).

Antwerp, de l'Imprimerie de Christofle Plantin, 1583.

(SEE ILLUSTRATION, PLATE NO. XIV). **£45**

2019 **NEW TESTAMENT** (in Greek).

16mo, old English morocco, sides entirely covered with elaborate gilt tooling, ornamental gilt panelled back, g.e. (by Samuel Mearne), enclosed in a brown morocco slip case.

Antwerp, Christopher Plantin, 1574. **£7 10s**

2020 **RITUALE ROMANUM.** Pauli V. Pont. Max. Iussu Editum.

Printed in red and black, with small engraving on title-page, and much musical notation in the text.

4to, light brown calf, gilt, with gilt floral border on sides, and the Royal Arms of Portugal in centre, gilt, ornamental back, g.e.

Antwerp, Christopher Plantin, 1617. **£6 6s**

2021 **SACRAE LITANIAE VARIAE** cum brevi piáque quotidiana exercitatione, in gratiam Catholicorum.

Printed in red and black, with small engravings in the text.

16mo, calf, tooled in gilt, gilt and gauffred edges, with two clasps.

Antwerp, Plantin, 1611. **£7 15s**

Plantin Press—*continued.*

2022 **SOPHOCLES.** Tragedies (in Greek).

16mo, old red morocco, three-line gilt fillet border on sides, gilt panelled back, inside doublures of red morocco, broad dentelles, g.e. (by Boyet).

Antwerp, Plantin, 1579. **£5 5s**

2023 **THOMAS A KEMPIS.** De Imitatione Christi. Libri quatuor, Nunc postremò ad autographorum fidem recensiti.

Small 8vo, old vellum. Antwerp, Plantin, 1617. **£1 1s**

ROBERT PROCTOR'S GREEK PRINTING.

2024 **HOMER.** Odyssey (in Greek).

Printed in red and black.

Folio, half buckram.

Oxford, printed at the University Press with the Greek types designed by Robert Proctor, 1909. **£5 5s**

One of 225 copies.

PYNSON PRINTERS.

2025 **MERRIL** (Charles Edmund) Jnr. The Squire's Home-made Wines as describ'd and set forth in the Journal of Thomas Hoggson, Gent., 1765. Decypher'd & transcrib'd, By Noble Foster Hoggson, Bachelor of Philosophy, newly reperus'd, augmented, and enlarg'd & done into a books by Charles Edmund Merril, Jnr.

Small 4to, boards. New York, Pynson Printers, 1904. **£1 1s**

One of 1,524 copies.

RATDOLT PRESS.

Erhard Ratdolt: Venice and Augsburg, 1476—c. 1507.

First Press: Venice, 1476-1486.

The Venetian Press of Erhard Ratdolt was supreme among the fifteenth century Italian presses for the production of the small book beautiful: red inking was freely used to relieve the black type; effective and handsome woodcut borders were used to beautify the first pages; and the texts, skilfully set and printed in well-cut types (mostly Gothic), were enlivened by fine woodcut initials and a quantity of woodcut illustrations, some even printed in red and black.

Erhard Ratdolt, the son of an Augsburg carpenter, is believed to have learnt printing at Nuremberg from the astronomer-printer, Johannes Regiomontanus (Johann Müller, of Königsberg), until the latter was summoned to Rome in 1475. *All that we know is that it was with two editions, one Latin, one Italian, of Müller's calendar that Ratdolt started printing at Venice in* 1476, *in conjunction with two partners, Bernhard Maler, painter of Augsburg, and Peter Löslein, of Langenzenn. A good case has been made out for supposing that Bernhard, being a painter by profession, himself designed the border, the capitals, and quite possibly also the type of those notable publications of* 1476-1478. *Before the end of* 1478 *first Löslein and then Maler left the firm the latter apparently taking with him the border blocks, while leaving Ratdolt in possession of the equally fine initial letters. From November,* 1478, *when he published the first book on his own account, to April or May,* 1484, *when he issued a magnificent type-sheet, Ratdolt printed some thirty books, and then returned to Augsburg to print service books. While at Venice his work was predominantly mathematical and astronomical, but he also issued some breviaries and historical books. In design and execution his books are uniformly good.*

REFERENCE BOOKS:

REDGRAVE G. R.). Erhard Ratdolt and his work at Venice. 1894. 4to.

BROWN (H. F.). The Venetian printing press. 1891. 4to.

DE VINNE (T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.

CASTELLANI (C.). La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio sen. 1889. 8vo.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part V, *Venice*, 1924. Large 4to.

ESSLING (Prince d'). Les livres à figures vénitiens de la fin du 15e siècle et du commencement du 16e. 7 vols. 1907-1914. Folio.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

Ratdolt Press—*continued.*

A BEAUTIFUL EXAMPLE OF ITALIAN BOOK PRODUCTION.

2026 **APPIANUS.** Historia Romana. De bellis civilibus. (Trans. by Petrus Candidus Decembrius).

Roman Letter, 32 long lines, Marginalia. First page of first volume completely enclosed by a handsome woodcut border composed of white branch-work and foliage on a black ground, a wreath with shield in lower panel. First page of second volume surrounded on three sides by a border similar to the other but with closer pattern and smaller branch-work, an empty wreath of scales in lower panel. A large woodcut initial at the beginning of each book in the same style, white on black ground.

2 vols., folio, old vellum.

Venice, Bernhard Pictor, Erhard Ratdolt, Peter Löslein, 1477. **£125**

Hain 1307. Pellechet 915. Proctor 4367-4368. British Museum Cat. Incun.. Vol. V, p. 244. Redgrave, Ratdolt, Nos. 3 & 4.

A lovely copy of the *Second Edition* of Appian.

A beautiful example of early Italian book production. Speaking of this book Redgrave says : " To my mind there are few printed books of any age which can be compared with the Appian of 1477, with its splendid black ink, its vellum-like paper, and the finished excellence of its typography."

In Part I. the lower part of $c1^b$ and the whole of $c2^a$ is left blank to correspond with a lacuna in the manuscript of Appian, with the marginal note : " Defectus unius folii : in quo tumultus populi contineri videbatur," etc.

2027 **HYGINUS.** Poetica astronomica. [Edited by Jacobus Sentinus and J. L. Santritter.]

Gothic Letter, title printed in red and black, a few Greek words, 31 lines to a full page. With 48 woodcuts.

4to, oak boards covered with stamped leather, three clasps.

Venice, Erhard Ratdolt, 14th October, 1482. **£68**

Hain *9602. British Museum Cat. Incun., Vol. V, p. 286.

Hyginus, born either at Alexandria or in Spain was a slave of Julius Cæsar, who brought him when still a child to Rome, giving the boy so liberal an education that Augustus, after giving him his freedom, appointed him custodian of the Palatine library. His great work, the Astronomicon, is absolutely indispensable in the study of ancient mythology.

Dibdin makes this appreciative note on this edition : " However inferior to the previous impression in rarity, this book is greatly preferable to it for the beauty of its type and the splendour of its execution. Indeed, I am not at present aware of any similar volume from the press of Ratdolt or of any other printer which is superior to it."

Only four copies in U.S.A. (according to Census).

Ratdolt Press—*continued.*

2028 **ALPHONSUS X.** King of Castile. Tabulae astronomicae [Preceded by the Canones in Tabulas Alphonsi of Johannes Saxoniensis].

FIRST EDITION. Gothic Letter, 41 long lines to a full page. Woodcut diagrams. With 1 large and many smaller ornamental capitals.

4to, oak boards covered with leather.

Venice, Erhard Ratdolt, 4th July, 1483. **£32**

Hain *868. British Museum Cat. Incun., Vol. V, p. 287. Pellechet 557. Redgrave 34. Proctor 4389.

Only four copies in U.S.A. (according to Census).

2029 **EUSEBIUS.** Chronicon. [With the continuations of Prosper and Matthaeus Palmerius till 1481. Edited by J. L. Santritter.]

Printed in red and black.

Gothic Letter and Roman type used. 34 long lines to a full page. Woodcut initials.

4to, wooden boards covered with leather.

Venice, Erhard Ratdolt, 13th September, 1483. **£31 10s**

Hain *6717. Pellechet 4634. Proctor 4390. British Museum Cat. Incun., Vol. V, pp. 287-8. Redgrave No. 36. Catalogue of J. Pierpont Morgan, No. 332.

Printed by Ratdolt for J. L. Santritter, with woodcut capitals, and with red printing on almost every page. On Sig. V3 verso, under the year 1457, is a record of the invention of printing (contractions expanded) : " Quantum litterarum studiosi Germanis debeant nullo satis dicendi genere posset. Namque a Ioanne Gutenberg Zuningen equiti Maguntie rheni solerti ingenio librorum Imprimendorum ratio 1440 inuenta : hoc tempore in omnes fere orbis partes propagatur : qua omnis antiquatis paruo ere comparata : posterioribus infinitis voluminibus legitur." The tabular form in which the greater part of the book is printed, and the careful registration of the red and black, are themselves excellent examples of Ratdolt's own craftsmanship.

2030 **MULLER** (Johann); Joannes Regiomontanus. Calendarium.

Gothic Letter, double columns, 42 lines to a full page. Numerous woodcut initials in two dimensions on black ground with branch work and floral ornament in frame line; a large initial on first page. The first page is enclosed by a border of interlaced ribands on black ground with shield in circle in lower panel. With woodcut diagrams of the phases of the moon printed in black and red and four full-page woodcuts of astronomical instruments.

4to, vellum. Venice, Erhard Ratdolt, 15th October, 1485.

(SEE ILLUSTRATION, PLATE NO. XV). **£65**

Hain *13779. British Museum Cat. Incun., Vol. V, p. 290. Proctor 4405.

Only two copies in U.S.A. (according to Census).

Ratdolt Press—*continued.*

2031 **PROGNOSTICA.** Opusculum repertorii prognosticon in mutationes aeris.—Hippocratis libellus de medicorum astrologia a Petro de Abano traductus.

Gothic Letter, 39 lines to a full page. Woodcut initials.

4o, boards. Venice, Erhard Ratdolt (before 4th November), 1485. **£45**

Hain 13393 (without seeing it). Proctor 4401. Redgrave 56. British Museum Cat. Incun., Vol. V, p. 291.

Second Press: Augsburg, 1486—c. 1507.

On his return from Venice in 1486 *at the invitation of the Bishop of Augsburg, Erhard Ratdolt issued a magnificent type-sheet to display his various founts, and during the next twenty years was the chief liturgical printer in Germany, printing a series of fine service books of all sorts, in a few of which he used printing in various colours for the illustrations. Besides this liturgical work he continued printing the astronomical and mathematical books in which he was personally interested. He continued at work until about* 1507. *Ratdolt's magnificent woodcut device* (5½ *by* 4 *inches*), *which was printed in red and black on a page by itself, is unmatched by another device cut in the fifteenth century; it consists of a crest and shield, containing a figure of Mercury* ("*felicia signa*") *holding out two serpents in his right hand and in his left a star before him. The device first appeared in* 1490, *at the end of Alliaco Concordantia Astronomiae cum theologia* (*catalogued below as No.* 2033 *of this catalogue*).

REFERENCE BOOK :

MORISON (Stanley). German Incunabula in the British Museum. With 152 facsimile plates. (Autumn). 1928. Folio.

2032 **ALBUMASAR.** Introductorium in Astronomiam.

Gothic Letter, 40 long lines to a full page. Ornamental woodcut initials. With woodcut illustrations.

4to, vellum.

Augsburg, Erhard Ratdolt, 7th February, 1489. **£84**

Hain *612. British Museum Cat. Incun., Vol. II, p. 382. Pellechet 415. Schreiber 3075. J. P. Morgan 159.

A wonderful copy with absolutely uncut edges. The cuts illustrating the text consist of : a set of seven seated figures of the planets, making fifteen with repeats: the twelve signs of the zodiac, large and small sets, each used once; large cuts of Sol and Luna, each used twice. In all 33 cuts and 10 repeats.

Ratdolt Press—*continued.*

WITH THE FIRST USE OF RATDOLT'S SPLENDID FULL-PAGE DEVICE IN RED AND BLACK.

2033 **ALLIACO** (Petrus de). Concordantia astronomiae cum theologia. Editio Princeps.

Gothic Letter, 41 long lines to a full page. Numerous ornamental initials, white on black ground, in many sizes, from about 48 by 45, to 13 by 12 mm. Full-page woodcut on verso of first leaf of a theologian and an astrologer seated face to face at a reading desk, the astrologer is indicating the course of the stars to the theologian. Several astronomical designs, and the magnificent full-page device of Ratdolt printed in red and black on the final leaf. Capitals coloured in red by hand in earlier part of the book; the foliation, a few head lines, initial-strokes, and under-lines also supplied in red.

4to, morocco, g. e.

Augsburg, Erhard Ratdolt, 2nd January, 1490.

(SEE ILLUSTRATION, PLATE NO. XVI). **£75**

Hain *834. Pellechet 547. Proctor 1884. B.M. Cat. Incun., Vol. II, p. 383. Schreiber 4923.

This was one of the books Columbus is known to have studied.

Eight copies in U.S.A. (according to Census).

WITH A SECTION ON ARTIFICIAL MEMORY.

2034 **PUBLICIUS** (Jacobus). Artes orandi, epistolandi, et memorandi.

Gothic Letter, 32 long lines to a full page. With curious woodcut illustrations and diagrams. Ratdolt's magnificent woodcut device printed in red and black on last leaf.

4to, vellum.

Augsburg, Erhard Ratdolt, 20th January, 1490. **£80**

Hain *13547. British Museum Cat. Incun.. Vol. II, p. 384. Schreiber 5033.

This little volume of instruction on oratory, letter-writing, and memorizing is packed with most absorbing woodcut illustrations :—(1) Large tree engraved in outline. (2) View of a sea-port. (3) The terrestial globe and the course of the planets in outline. (4) Nude man and woman. (5) Grotesque alphabet composed of 41 medallions; the letters are formed of all sorts of instruments on a black ground and are to illustrate a method of memorizing. (6) Plan of the regions of heaven. (7) A chess-board with 32 chess-men. (8) Tree with a quantity of round leaves; this cut occupies two pages. (9) Twenty-five animals on a black ground.

Only one copy in U.S.A. (according to Census).

RICCARDI PRESS.

PRINTED ON VELLUM.

2035 **FITZGERALD** (Edward). Rubáiyat of Omar Khayyám.
Printed entirely on vellum.
8vo, original vellum. London, 1913. **£11 11s**
One of 12 copies on Vellum.

PRINTED ON VELLUM.

2036 **IRVING** (Washington). Rip Van Winkle and The Legend of Sleepy Hollow.
Printed entirely on vellum.
8vo, original vellum. London, 1914. **£10 10s**
One of 12 copies on Vellum.

2037 **STEELE** (Robert). The Revival of Printing; A Bibliographical Catalogue of the Works issued by the Chief Modern English Presses.
With an Introduction. Facsimiles.
8vo, original boards, uncut, t. e. g.
London, Riccardi Press, 1912. **£7 15s**

PRINTED ON VELLUM.

2038 **TENNYSON** (Alfred, Lord). In Memoriam.
Printed on vellum.
8vo, original vellum. London, 1914. **£14 14s**
One of 12 copies on Vellum.

RUDOLFI PRESS.

2039 **RUCKERT** (Friedrich). Geharnischte Sonette.
Printed in three colours.
4to, vellum, with gilt medallion in centre of front cover.
Offenbach am Main, Rudolfinische Press, 1913. **£2 2s**

SCHOEFFER PRESS (Johann Schoeffer).

2040 **REGINO,** monachus Prumiensis. Annales, non tam de Augustorum Vitis, quam aliorum Germanorum gestis.

With a fine woodcut-border on title in the style of Anton Woensam von Worms and two magnificent full-page woodcuts on f. 70-71, the bust-portrait of the editor Sebastian von Rotenhan and his coat-of-arms.

Folio, calf.

Mainz, Johann Schoeffer, 1521. **£21**

First Edition of the important chronicle of Regino, abbot of Prüm (dioc. of Treves), died 915. This editio princeps, which is very rare, was made by Sebastian von Rotenhan, a Franconian knight and friend of Ulrich von Hutten, and is one of the earliest and more important achievements of the efforts and tendencies of German humanism towards the revival of German national history and the rediscovery of its sources from old MSS.

The splendid portrait of the editor is a remarkably fine specimen of sixteenth century wood-engraving and is found in this copy in an excellent impression. The artist who made these woodcuts does not appear to be identified. (Cp. Andresen, *German Peintre-Graveur* III., p. 220, No. 319 in the Dürer-Appendix).

SERPENTIS PRESS.

2041 **ANACREON.** Carmina Convivalia Anacreontea (in Greek).

Royal 8vo, boards.

(Berlin), Serpentis Press, N.D. about 1920. **£2 15s**

One of 100 copies.

2042 **LUTHER** (M.). An die Ratsherren aller Städte deutsches Landes, dass sie christliche Schulen aufrichten und halten sollen.

The first initial illuminated by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 5s**

One of 50 copies. Printed by E. Ward and E. H. Tieffenbach.

2043 **LUTHER** (M.). Vom ehelichen Leben.

With four illuminated initials in gold and colours, by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 10s**

One of 50 copies.

2044 **LUTHER** (M.). Von der Freiheit eines Christenmenschen.

With the first initial illuminated, by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 10s**

One of 50 copies.

STRAWBERRY HILL PRESS.

2045 **BAILLIE** (Johanna). Epilogue to the Theatrical Representation at Strawberry Hill. Written by Johanna Baillie, and spoken by the Hon. Anne S. Damer.

2 pp., small 4to, unbound, uncut.

(Strawberry Hill). November, 1800. **£1 1s**

2046 **BAILLIE** (Johanna). Elegy on the Death of Miss Caroline Campbell, daughter of the Right Honourable Lord William Campbell.

5 pp., small 4to, wrappers. (Strawberry Hill, c. 1800). **£1 10s**

2047 **BAILLIE** (Johanna). From the Morning Post, May 5th, 1804. Royal Academy.

2 pp., small 4to, unbound. (Strawberry Hill), 1804. **£1 1s**

Relative to the bust of Lord Nelson, executed by the Hon. Mrs. Damer, and exhibited in the Academy.

EXTRA ILLUSTRATED.

2048 **HAMILTON** (Le Comte Antoine). Memoires du Comte de Grammont.

Nouvelle Edition, Augmentée de Notes et d'Eclaircissemens nécessaires, par M. Horace Walpole.

Containing besides the three engraved portraits published with the work, a set of 64 octagonal portraits engraved by Scriven, all in proof state.

Small 4to, fine copy in full red morocco gilt, g. e., by C. Lewis.

Imprimée à Strawberry-Hill, 1772. **£18 18s**

2049 **JONES** (William). The Muse Recalled, an Ode, occasioned by the Nuptials of Lord Viscount Althorp and Miss Lavinia Bingham, Eldest Daughter of Charles Lord Lucan, March vi, M.DCC.LXXXI.

10 pp. Small 4to, unbound, uncut.

Strawberry Hill, Printed by Thomas Kirgate, 1781. **£3 3s**

2050 **LAMB** (Hon. William). Epilogue to the Comedy of the Fashionable Friends, Performed at Strawberry Hill, 1801, Written by the Hon. William Lamb, and spoken by the Hon. Anne S. Damer, in the character of Lady Selina Vapour.

2 pp., small 8vo, unbound. London, J. Barfield, 1801. **£1 1s**

Strawberry Hill Press—*continued.*

2051 **PROLOGUE,** written by the Earl of Mount Edgcumbe, and spoken by him at the opening of the Theatre, Strawberry Hill, Nov., 1800.
1 page, small 4to, unbound, uncut.
(Strawberry Hill, 1800). **£1 1s**

2052 **WALPOLE** (Horace). Fugitive Pieces in Verse and Prose.
Vignette of Strawberry Hill on title-page.
FIRST EDITION. Small 8vo, calf gilt, g. e.
Printed at Strawberry Hill, 1758. **£7 10s**
Only 200 copies printed.

SWEYNHEYM AND PANNARTZ PRESS.

Rome, 1467-1476.

The first Roman press is celebrated for its sumptuous editions of the classics and the Fathers printed in bold broad Roman type of rather irregular appearance. Skilled illuminators were employed by the printers to finish off their productions by painting broad borders and fine initials, of the kind to be found in contemporary Italian manuscripts. Those copies in absolutely untouched condition are, in all probability, ones which remained unsold until printed books had ceased to require the finishing hand of the illuminator.

Shortly after June, 1467, *Sweynheym and Pannartz transferred their presses from Subiaco to Rome, where they were set up in the palace of the De'Massimi family. By the end of* 1473 *they had printed* 56 *editions, mostly of* 275 *or, in a few cases,* 300 *copies each, and, competitors being busily at work in several other cities of Italy, the market became overstocked. A petition to the Pope for pecuniary aid (printed, with a list of their publications, in their edition of Nicolaus de Lyra) in* 1472 *apparently met wth no response, though the printers pleaded pitifully that their house was full of unsold quinternions, but bare of necessaries, and that "cessantibus emptoribus," their heavy expenses could not be borne. Disheartened by ill success Sweynheym retired from the partnership and became an engraver. Pannartz started again by himself, issuing his first book in December,* 1474. *He is said to have died in* 1476 *or early in* 1477.

LAIRE (F. X.). Specimen historicum typographiae romanae 15 saeculi, 1778. 8vo.

AUDIFFREDI (J. B.). Catalogus historico-criticus Romanarum editionum saeculi 15 1783. 4to.

BRESCIANO (G.). Ad Catalogum hist.-crit. romanarum edit. saec. 15, (J. B. Audiffredi Auctore), supplementum. 1897. 8vo.

DE VINNE. Notable printers of Italy during the fifteenth century. 1910. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books, Part IV, *Rome.* 1916. Large 4to.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

Sweynheym and Pannartz Press—*continued.*

2053 **BESSARION** (Nicolaus). Adversus Platonis calumniatorem. An natura et ars consilio agant.

Roman Letter, 38 long lines to a full page. Space for capital and heading at the beginning of each book. With three fine Renascence initials of burnished gold intertwined with white branch-work on a background of blue. Greek type used.

Folio, vellum.

Rome, Conradus Sweynheym and Arnoldus Pannartz (before 13th September, 1469). **£105**

Hain *3004. Proctor 3300. Pellechet 2253. Pierpont Morgan Catalogue, No. 243. British Museum Cat. Incun.. Vol. IV, p. 7.

Of this edition according to the printers' own statement only 300 copies were printed.

The present copy of this fine production, printed in the third year of the setting up of printing presses at Rome, has three leaves in facsimile and several leaves with insignificant wormholes.

A MAGNIFICENT EXAMPLE OF THE WORK OF THE FIRST PRINTERS AT ROME.

2054 **AUGUSTINUS.** De civitate Dei.

Roman Letter, 46 long lines to a full page. Large capital I at beginning with marginal elongation of floral design, illuminated in gold and colours. Other initials and paragraph-marks supplied in red and blue alternately.

Folio, modern binding of wooden boards, half tooled leather, two clasps.

Rome, Conradus Sweynheym and Arnoldus Pannartz, 1470.

(SEE ILLUSTRATION, OPPOSITE). **£450**

Hain *2049. Pellechet 1548. Proctor 3310. B.M. Cat. Incun., Vol. IV, pp. 10-11.

Second Roman edition of St. Augustine's classical "City of God."

A very fine specimen of early printing from the first press at Rome; the only fault to be noted in our copy is a tear in the tail margin of the first leaf. It is doubtful whether a larger copy of this work exists, for the edges have been hardly trimmed (size 15⅞ × 11¼ inches).

Only two copies in U.S.A. (according to Census), viz., Library of Congress and University of Chicago Library.

eo requieuit ab omnibus operibus suis que inchoauit deus facere. Dies enim septimus etiam nosipsi erimus: quando eius fuerimus benedictione & sanctificatione pleni atq; refecti. Ibi uacantes uidebimus quoniam ipse est deus: quod nobisipsi esse uoluimus: quando ab illo ceciderimus audientes a seductore eritissicut dii: & recedentes a uero deo quo faciente dii essemus eius ptcipatione non desertiõe. Quid enim fine illo fecimus: nisi q ̃ ira eius defecimus: a quo refecti & gratia maiore pfecti: uacabimus in eternũ uidentes qa ipse est deus: quo pleni erimus quando ipse erit omnia ̃ omnibus? Nam et ipsa opera bona nostra: quãdo ipsius potius intelligunt ̃ q̃ nostra: tũc nobis ad hoc sabbatum adipiscendũ imputãtur. Quia si nobis ea tribuerimus seruilia erunt: cum de sabbato dicatur. Omne opus seruile in eo nõ facietis. Propter quod & p Ezechielem Prophetam dicitur: Et sabbata mea dedi eis in signum inter me & inter eos: ut scirẽt qa ego dominus qui sãctifico eos. Hoc perfecte tũc sciemus q̃do pfecte uacabimus: & pfecte uidebimus qa ipse est deus. Ipse etiã numerus etatum ueluti dierum: si scdm eos articulos temporis cõputentur qui in scripturis uidẽtur expressi: iste sabbatismus euidentius apparebit qm̃ septimus inuenitur Vt prima etas tanquã primus dies sit ab Adam usq; ad diluuiũ. Secunda inde usq; ad Abraam: nõ eq̃litate tẽpor ̃ sed numero generationũ. denas qppe habere reperiũtur. Hinc iam sicut Mattheus Euangelista determinat: tres etates usq; ad Xp̃i subsequũtur aduentũ: que singule denis & q̃ternis generatiõibus explicant. Ab Abraam usq; ad Dauid una. Altera inde usq; ad transmigrationem in Babyloniã. Tertia inde usq; ad Xp̃i carnalẽ natiuitatẽ. Fiunt itaq; oms̃es qnq; Sexta nũc agitur nullo generationũ numero metienda: propter id quod dictum est: Non est uestrũ scire tẽpora que pater posuit in sua potestate. Post hanc tanq̃ in die septimo requescet deus: cũ eundem diẽ septimũ qd̃ nos erimus in seipso deo faciet requescere. De istis porro etatibus singulis: nunc diligẽter longũ est disputare. Hec tamen septima erit sabbatum cuius finis non erit uespera: sed dominicus dies uelut octauus eternus qui Christi resurrectione sacratus est: eternã nõ solũ spiritus uerum etiã corporis requiẽ prefiguranꝫ. Ibi uacabimus & uidebimus. uidebimus & amabimus. amabimus & laudabimus. Ecce quod erit in fine fine fine. Nam quis aliud est noster finis: nisi peruenire ad regnum cuius nullus est finis? Videor mihi debitum ingẽtis huius operis adiuuante domino reddidisse. Quibus parum: uel quibus nimiũ est: mihi ignoscant. Quibus autem satis est: non mihi sed deo meum gratias congratulantes agant. Gloria & honor patri & filio & spiritui sancto: Omnipotenti deo in excelsis in secula seculorum Amen.

Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosse: lege.
Aspera ridebis cognomina teutona: forsan
Mitiget ars musis insita uerba uirum.
Cõraduꝫ suueynheym: Arnolduꝫ pãnartzq; magistri
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum.
M.CCCCLXX.

See Item No. 2054.

Sweynheym and Pannartz Press—*continued.*

2055 **LIVIUS** (Titus). Historiae Romanae decades.

Roman Letter, 46 long lines to a full page. Capital space at the beginning of each book.

Folio, Russia gilt, g. e. (joints repaired).

Rome, Conradus Sweynheym and Arnoldus Pannartz, 16 July, 1472. **£315**

Hain *10131. Proctor 3326. British Museum Cat. Incun., Vol. IV, p. 15.

Fourth Edition; but the Second Edition with a date, and the rarest of the Roman editions.

A finely preserved specimen of printing from the first Roman press.

Only two copies in U.S.A. (according to Census).

2056 **SUETONIUS TRANQUILLUS.** Vitae XII Caesarum.

Roman Letter, 28 long lines to a full page. Capital spaces. The first page of text illuminated with a gold initial and enclosed on three sides by a handsome Renaissance border of interlaced white branch-work on a coloured background with gold edging, in the lower panel a laurel-wreath medallion for owner's arms. Other initials in red or blue.

Folio, vellum.

Rome, Conradus Sweynheym and Arnoldus Pannartz, 17 September, 1472. **£375**

Hain 15118. Proctor 3329. Reichling III, p. 191. British Museum Cat. Incun., Vol. IV, p. 16.

The margins of a few leaves water-stained, otherwise the copy is in very good condition.

No copy in U.S.A. (according to Census).

PRINTED BY PANNARTZ ALONE AFTER THE DISSOLVING OF THE PARTNERSHIP.

2057 **JOSEPHUS** (Flavius). De bello Judaico. [Edited by Baptista Platina.]

Black Letter, 38 long lines to a full page. Capital spaces at beginning of each book.

Folio, old oak boards, leather back.

Rome, Arnoldus Pannartz, 25th November, 1475. **£225**

Hain *9457. British Museum Catalogue, Vol. IV, p. 62. Proctor 3532.

A very rare edition of "De bello Judaico," probably the third. The "editio princeps" appeared five years earlier from the press of Johann Schüssler at Augsburg. This is one of the few books printed by Pannartz alone, after the connexion with Sweynheym had come to an end about May, 1473. Pannartz did not, however, reappear as a printer until December, 1474, and he died early in 1476.

A fine and remarkably large copy.

Only two copies in U.S.A. (according to Census).

GEOFFROY TORY BOOKS.

"ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN."

2058 **TORY** (Geoffroy). Champ Fleury. Auquel est contenu l'art et science de la deue et vraye proportion des lettres attiques, qu'on dit autrement lettres antiques et vulgairement lettres romaines, proportionnées selon le corps et visage humain.

Title-page surrounded by the famous woodcut border and bearing Tory's device of the "Pot Cassé." With numerous woodcut initial letters, delightfully designed and engraved by Tory.

Small folio, old calf. Paris, Geoffroy Tory, 1529.

(SEE ILLUSTRATION, OPPOSITE PAGE 59). **£250**

A magnificent copy of one of the finest French books of the 16th century. The Champfleury owed its origin to "a letter of ancient form which I had not long since made for Maître Jehan Grolier." etc. The composition of that work is given to us by the author himself, in the form of a table of contents at the beginning.

This whole work is divided into three books.

In the first book is contained the exhortation to establish and ordain the French tongue by fixed rule for speaking elegantly, in good and sound French diction.

In the second is treated the invention of the Attic letters, and the proportionate coincidence thereof with the natural body and face of the perfect man. With several happy inventions and reflections upon the said Attic letters.

In the third and last book of all the said letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and correct pronunciation, both Latin and French, as well in the ancient as in the modern manner.

In two sheets at the end are added thirteen different fashions of letters, to wit, Hebrew, Greek, Latin, French, and these latter in four fashions, which are :— "cadeaulx," "forme," "bastarde," and "tourneure." Then follow the Persian, Arabic, African, Turkish, and Tartar letters, which have, all five, one and the same type of alphabet. After these are the Chaldaic, the "goffes," which are otherwise called "Imperial and Bullatic," the Fantastic letters, the Utopian letters, or as one may say, Voluntary, and lastly, the floriated letters. With instructions for making ciphers of letters for golden rings, for tapestries, stained-glass windows, paintings, and other things, as need may arise.

The third book is the important part of Tory's work. Laying theory aside, he there gives us the exact design of the letters of the alphabet and the method of

(Continued over)

Geoffroy Tory—*continued.*

Champ Fleury—*continued.*

executing them. He does not overlook, moreover, this essential fact—that the designer of letters and the printer ought before all else to be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation. It is at this point that Tory's book becomes especially interesting to us : he passes in review the pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another they appear before us, with their special idioms, which have become mere myths to-day—Flemings, Burgundians, Lyonnais, Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius, Geoffroy Tory of Bourges, " who was at the forefront of all progress made in books, in the second quarter of the sixteenth century." He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books; he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades. His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design; and Tory was rewarded in 1530 for its production with the title of *imprimeur du roi*. Almost every one of his publications was charming, and his decorations for them, and for the books of other printers, the last word in distinction. Tory is important to us because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla. Epitaphs are notoriously untrustworthy, but even making due allowance for that, we may well stand abashed at a person who was recorded as an " accomplished Scholar in both Latin and Greek, most devoted Lover of Letters, very expert Printer and learned Author, inasmuch as he wrote elegant Distichs on the parts of the House, composed some humorous Epitaphs in Latin in very ancient Style, translated Treatises of Xenophon, Lucian, and Plutarch from Greek into French, taught Philosophy at Paris in the College of Burgundy, was the first Man to discuss seriously the Art of Printing, described the Forms of the Letters, or Characters, of the Alphabet, taught Garamond, Chief of Engravers, and always performed the Duties of a good Man." Tory was born about 1480, and died in 1533.

An English translation of the " Champfleury," by George B. Ives, printed by Bruce Rogers, has just been issued to its members by the Grolier Club of New York in 390 copies.

Geoffroy Tory—*continued.*

THE SECOND EDITION OF THE "CHAMPFLEURY."

2059 **TORY** (Geoffroy). L'art et science de la vraye proportion des Lettres Attiques ou Antiques, autrement dictes, Romaines, Selon le corps et visaige humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la maniere d'ordonner la langue Françoise par certain règle de parler élégamment en bon et plus sain langage François que par çydevant.

Par Maître Geoffroy Tory de Bourges.

With numerous woodcut diagrams and type-specimens.

Small 8vo, French levant morocco, inside dentelles, g. e.

On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Viuant Gaultherot, 1549.

(SEE ILLUSTRATION, ON PAGE 61). **£75**

The rare Second Edition of the *Champfleury* which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the History of letter design. Tory is important to *us* because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types*).

"The eminent bookseller and publisher of Paris, Geoffrey Tory, to whose artistic skill the Etienne press owed many of its aesthetic improvements, held his own in an almost wider region of culture. Born at Bourges about 1480, and educated in Italy, he was professor of philosophy at Bordeaux and other flourishing universities before he turned to the business of bookselling, printing, and publishing in Paris, where Francis I. rewarded his efficiency by conferring on him the title of royal printer. At Paris he not only showed a fine taste in the choice of books for publication and in the superintendence of the typography, but he cut woodblocks with his own hand and devised illuminated miniatures. As an engraver and miniaturist he won a universal repute. Nor do such achievements exhaust Tory's characteristic record. Tory wrote in French, and illustrated with engravings by himself an encyclopaedic volume fancifully entitled *Champ-Fleury*, in which, besides expounding the principles and practice of typography, grammar, and punctuation, he adjured his fellow countrymen to eschew foreign fashions and to develop national taste and habit on independent lines." Sidney Lee (*French Renaissance in England*).

TOURNES PRESS (JEAN DE TOURNES).

2060 **CAESAR.** Commentaires de Jules Cesar de la Guerre de Gaule, etc. Traduit par feu Robert Gaguin. Revus et verifiez sus les vrays exemplaires Latins, par Antoine de Moulin, Masconnois.

Title within woodcut border.

Two volumes in one, 12mo, bound by Cuzin, in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Lyons, Jean de Tournes, 1555. **£12 12s**

Tournes Press—*continued.*

2061 **GUEVARA** (Antonio de). Libro llamado Menosprecio de Corte y Alabança de Aldea. Compuesto por el Ilustre Señor Don Antonio de Guevara, Obispo de Mondoñedo. De nouveau mis en François par L. T. L. auquel avons adiousté l'Italien pour l'utilité de soulagement de ceux qui prennent plaisir aux vulgaires qui sont aujourd' huy les plus estimé. Pour plus grand enrichissement de cest Oeuvre y ont été adjoustés les vers François des Evesques de Meaux et de Cambray, et les Latins de N. de Clemenges Docteur en Theologie, sur la grande disparité de la Vie Rustique avec celle de Cour.

Printed in Italic letter, " caractères de civilité " (script type) and in Roman Letter.

Printed in three languages, in French, Spanish, and Italian.

16mo, calf. Lyons, Jean de Tournes, 1591. **£10 10s**

2062 **GUICHARD** (Claude). Funérailles et diverses manières d'ensevelir des Rommains, Grecs, et autres nations, tant anciennes que modernes.

Royal 8vo, yellow calf, gilt lines on sides, gilt back, g. e., with the device on back (hanging fleece) of Martyn Folkes, President of the Society of Antiquaries (died 1756), which is often confused with Longepierre's similar device.

Lyons, Jean de Tournes, 1581. **£5**

2063 **HABERT** (François), of Issoudun en Berry. Déploration Poetique de Feu M. Antoine du Prat, en son vivant Chancellier et Légat de France. Avec l'exposition morale de la Fable des trois Déesses, Venus, Juno, & Pallas.

Printed in italic letter.

8vo, full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Lyons, Jean de Tournes, 1547. **£18 18s**

Extremely scarce. No. 82, from the T. G. Herpin library.

" *Le Banni de Lyesse* was the name adopted by a young Toulouse student François Habert, who under the shadow of that orthodox University strove humbly to walk in Marot's footsteps. The concluding lines of an epistle addressed to Marot are worth quoting as a specimen of the adoring attitude which the disciples adopted towards the master :

Quant est de moy, je suis le plus petit
Qui eut jamais de rimer appetit :
Mais tel qu'il est ton humble serf se tient.
Et des Françoys le plus grand te maintient,
Comme Virgile entre Latins, Homère,
Entre les Grecz a louenge première.
Si te supply la presente escriture
Daigner du don de ta seule lecture,
L'epistre est rude, helas je le confesse :
Car elle vient du Banny de liesse."

(Tilley, *Literature of the French Renaissance*).

Tournes Press—*continued.*

2064 **JUVENCUS.** Coelus Sedulus Aratoris Sacra Poesis.

12mo, red morocco, two-fillet border on sides, inside dentelles, blue silk lining, g. e., by Bozerian.

Lyons, Jean de Tournes, 1553. **£1 1s**

"HER COLLECTED POETRY ('MARGUERITES DE LA MARGUERITE DES PRINCESSES') GAVE HER A TITLE ONLY BELOW THAT OF MAROT AMONG THE BEST POETS OF HER DAY."

2065 **MARGUERITE D'ANGOULEME,** Reine de Navarre. Marguerites de la Marguerite des Princesses, tres illustre Royne de Navarre (Marguerite d'Angoulême. [Published by Symon Silvius surnamed de la Haye].

FIRST EDITION. Printed in Italic letter, numerous woodcuts.

2 vols., small 8vo, bound by Niedrée in full crimson levant morocco, sides gilt, gilt backs, inside dentelles, g. e.

Lyons, Jean de Tournes, 1547.

(SEE ILLUSTRATION, OVERLEAF). **£150**

FINE COPY OF THE FIRST EDITION. Volume 2 contains the *Suite des Marguerites.*

"*Edition la plus recherchée de ces Poésies, les exemplaires bien conservées sont rares.*"—Brunet.

"Marguerite of Navarre (1492-1459), the King's sister, perhaps the most accomplished woman of her time, represents more admirably than Francis, the genius of the age. She studied Latin, Italian, Spanish, German, Hebrew, and, when forty, occupied herself with Greek. Her heart was ardent as well as her intellect; she was gay and mundane, and at the same time she was serious (with even a strain of mystical emotion) in her concern for religion. Although not in communion with the Reformers, she sympathised with them, and extended a generous protection to those who incurred danger through their liberal opinions. Her poems, '*Marguerites de la Marguerite des Princesses*' (1547) show the mediæval influences forming a junction with those of the Renaissance. Some are religious, but side by side with her four dramatic Mysteries and her eloquent '*Triomphe de l'Agneau*' appears the '*Histoire des Satyres et Nymphes de Diane*,' imitated from the Italian Sannazaro."—Dowden.

"Adored by cultured ladies of Tudor England, the Queen of Navarre owed something of her English reputation to the infant zeal of Queen Elizabeth while she was princess. At the age of eleven the English princess translated a pious poem from Queen Margaret's pen. On the French queen's death, in 1549, the daughters of Protector Somerset penned those elegies which won Ronsard's admiration." (Sidney Lee, *The French Renaissance in England*).

2066 **MAROT** (Clement). Les Oeuvres.

Printed in Roman letter, with Marot's portrait on title and many charming woodcuts.

12mo, bound by Thibaron in full olive levant morocco, inside dentelles, g. e.

Lyons, Jean de Tournes, 1579. **£35**

MARGVERITES

DE LA MARGVERITE DES PRINCESSES, TRESILLVSTRE ROYNE DE NAVARRE.



A LYON,
PAR IEAN DE TOVRNES.

M. D. XLVII.

Auec Priuilege pour six ans.

Title-page from
MARGUERITE D'ANGOULEME, REINE DE NAVARRE.
MARGUERITES DE LA MARGUERITE DES PRINCESSES.
Lyons, Jean de Tournes, 1547.
First Edition.
(See Item No. 2065).

Tournes Press—*continued.*

2067 **MONTUUS** (D. Hieronymus). De Activa Medicinae scientia commentarii duo.

Title within charming woodcut border.

8vo, old vellum. Lyons, Jean de Tournes, 1557. **£6 6s**

2068 **OVID.** Les XXI Epitres D'Ovide. Les dix premières sont traduites par Charles Fontaine, Parisien: le reste est par lui revu et augmenté de Préfaces: Les amours de Mars & Venus & de Pluton vers Proserpine, imitacion d'Homère et d'Ovide.

With 13 charming woodcut illustrations.

12mo, bound by Chambolle-Duru in full crimson levant morocco, blind tooling on sides and back, g. e.

Lyons, Jean de Tournes et Guillaume Gazeau, 1556. **£12 12s**

PRINTED IN ITALIC LETTER IN SPECIAL PHONETIC TYPE.

2069 **PELETIER** (Jacques), du Mans. L'Art Poëtique de Jaques Peletier du Mans, Departi an deus livres.

Printed in Italic Letter in special Phonetic type.

Title within ornamental border.

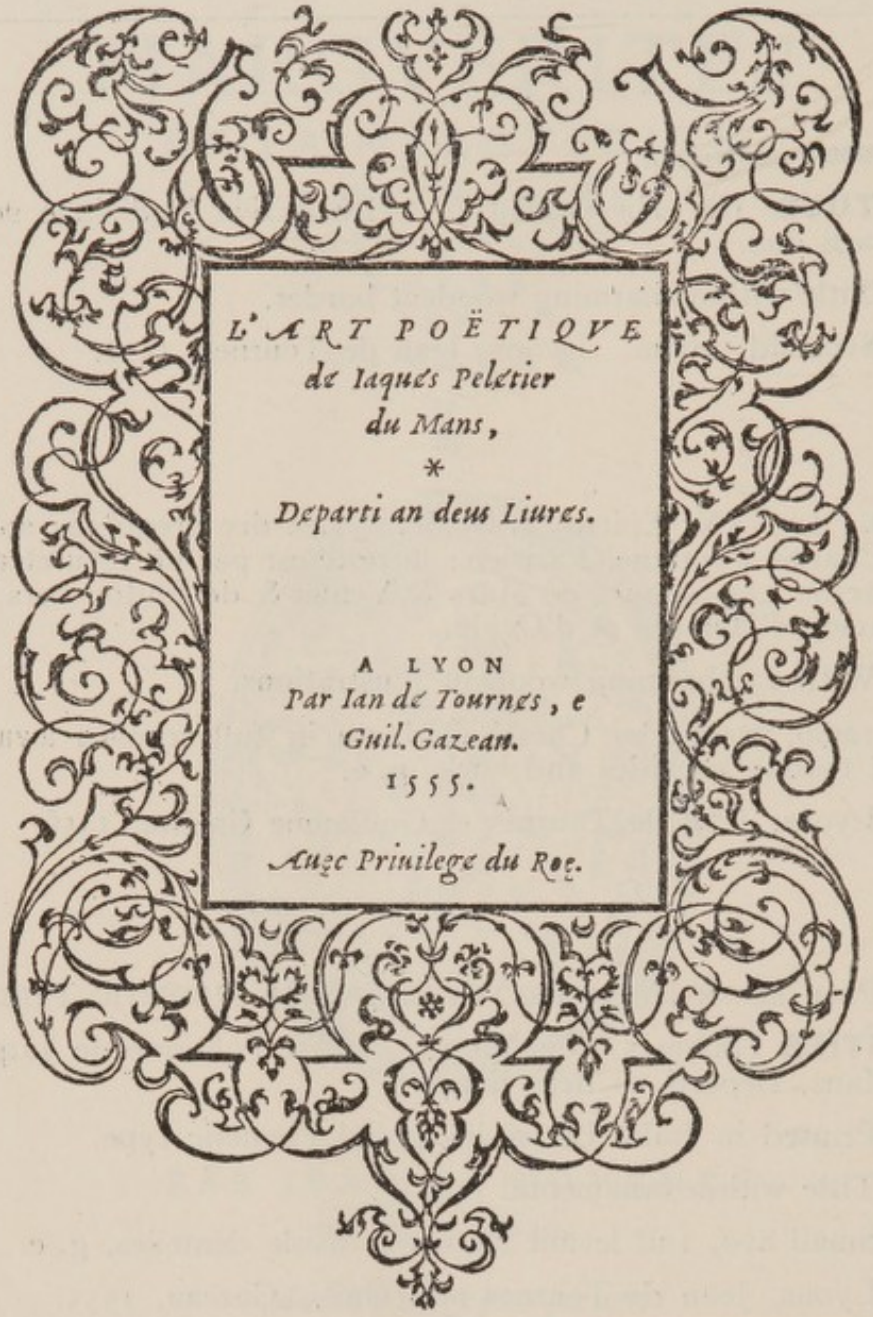
Small 8vo, full levant morocco, inside dentelles, g. e.

Lyons, Jean de Tournes and Guil. Gazeau, 1555.

(SEE ILLUSTRATION, OVERLEAF). **£35**

This book contains an ode to Louise Labé, the famous Lyonese poetess.

"In 1555, Péletier published at Lyons an *Art poétique*. Its strange orthography prevented its having a wide circulation, but it was not without influence on Péletier's friends, especially on Ronsard, whose admiration for Virgil it doubtless helped to stimulate. Péletier goes much more into technical details than Du Bellay and is more moderate in his views. Thus, although by this time he had completely rallied to the Pleiad, he can find praise for Marot and Des Periers." (Tilley, *The French Literature of the French Renaissance*).



Title-page from
JACQUES PELETIER DU MANS, L'ART POETIQUE.
Lyons, Jean de Tournes, 1555.
Printed in special phonetic type.
(See Item No. 2069).

Tournes Press—*continued.*

2070 **SAINT-GELAIS** (Mellin de). Advertissement sur les Jugemens d'Astrologie, A Une Studieuse Damoyselle.

8vo, bound by Petit-Simier in dark brown morocco, gilt fleurons at outer edges on sides, inside dentelles, g. e.

(SEE ILLUSTRATION, OVERLEAF). **£125**

From the library of Prosper Blanchemain.

The Pichon copy seems to be the only other on record. This work is described in a little pamphlet of which only 20 copies were privately printed, of which one will be presented to the purchaser of this item.

" When Marot in his *Eglogue au Roy* writes

Et ce jour la a grand 'peine on scavoit
Lequel des deux gaigné avoit,
Merlin ou moi.

he is expressing in a courteous and modest fashion the general verdict of his contemporaries that Merlin or Mellin de Saint-Gelais was second only to himself among living French poets. This contemporary verdict has been more or less confirmed by posterity for however inferior Saint-Gelais may be in depth and sincerity of feeling to Margarite of Navarre or to Des Periers, there is no doubt that, next to Marot, he is the most competent craftsman of the time.

" His poetical talents were considerable, but they were devoted chiefly to frivolous objects, to writing verses in ladies' albums or declarations of love in their Books of Hours, to inditing passionless sonnets and dizains to the numerous objects of his inconstant flame, to pointing an epigram of the grossest indecency, or to polishing the halting lines of his royal master. He carried to excess the fashion of his time in shunning the publicity of print, and this was attributed by his enemies to prudence rather than modesty. There is a manifest allusion to him in the concluding lines of Du Bellay's *Le Poete courtisan*, where it is said that a certain courtier-poet, the most esteemed poet of his time, would have lost his reputation if he had ever printed anything, and he is advised to rest content with the verdict of those who can give him a snug post or a rich benefice, and not to court the *popularis aura* with its noisy but fruitless applause."

(Tilley, *Literature of the French Renaissance*).

D. B. UPDIKE PRINTING.

2071 **DANA** (John Cotton) and **KENT** (Henry W.). Literature of Libraries in the seventeenth and eighteenth centuries.

2 vols., small 8vo, half buckram. Chicago, 1906. **£5 5s**

Printed by D. B. Updike at the Merrymount Press, Boston.

2072 **TACITUS** (Cornelius). Opera Minora. (Comprising the following):—
De vita et moribus Iulii Agricolae liber.
De origine situ moribus ac populis Germanorum liber.
De oratoribus dialogus.

Folio, half calf.

Boston, Daniel Berkeley Updike, 1904. **£4 10s**

Aduertiſſement

SVR LES IVGE-

MENS D'ASTRO-

LOGIE,

*

A VNE STVDIEVSE

DAMOYSELLE.



A LYON,

PAR IEAN DE TOVRNES.

M. D. XLVI.

Title-page from
MELLIN DE SAINT-GELAIS. ADVERTISSEMENT SUR LES JUGEMENS D'ASTROLOGIE.
Lyons, Jean de Tournes, 1546.
(*Only one other copy known*).
(See Item No. 2070).

Updike (D. B.)—*continued.*

2073 **UPDIKE** (Daniel Berkeley). In the Day's Work.
Printed in red and black.
With woodcuts and plates.
8vo, cloth. Cambridge, 1924. **£2 15s**
One of only 260 copies printed and signed by D. B. Updike.
Printed by D. B. Updike at the Merrymount Press, Boston.

VALE PRESS.

2074 **GRAY** (John). Spiritual Poems, chiefly done out of several languages.
Woodcut frontispiece.
Post 8vo, original boards. London, 1896. **£3 3s**
With autograph letter from the Author inserted.

2075 **RICKETTS** (Charles). A Defence of the Revival of Printing.
With fine woodcut on first page of text.
Small 8vo, original boards, uncut.
London, Vale Press, 1899. **£4 10s**

WENDELIN OF SPEIER PRESS.

Venice, 1470-1473.

The first press established in Venice was set up by Johann of Speier in 1469. *The year of its inauguration two editions of Cicero's Letters and a Pliny were issued. The following year, while engaged on the printing of St. Augustine's City of God, Johann of Speier suddenly died, and his brother Wendelin, also a skilled printer, took charge of the press, his first work being to complete the Augustine. For three years Wendelin continued to work at full pressure along the lines laid down by Johann, one-half of his output being classical, and the other half including law and theology, with one or two books in the vernacular. The press was producing in excess of the demand; and by the autumn of* 1473 *Wendelin had got himself so financially embarrassed that he was obliged to dispose of his presses and printing material. These were taken over by two of his compatriots, Johann of Cologne, and Johann Mathen, and Wendelin may have been retained by them as their foreman.*

Reference Books :

BROWN (H. F.). The Venetian printing press. 1891. 4to.
DE VINNE(T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.
BRITISH MUSEUM. Catalogue of books printed in the fifteenth century. Part V, *Venice*, 1924. Large 4to.

Wendelin Press—*continued.*

PRINTED IN THE FIRST GOTHIC TYPE USED IN VENICE.

2076 **DUNS SCOTUS.** In primum librum sententiarum. [Edited by Frater Rufinus].

Gothic Letter, double columns, 46 lines to a full page. Initial spaces, a few with guide-letters. A Renaissance initial and border in gold and colours at the commencement of the work; and throughout the work small gold initials on coloured backgrounds. Paragraph-marks supplied in red and blue alternately.

Folio, half morocco, g. e.

Venice, Vindelinus de Spira, 5 November, 1472. **£52 10s**

Hain *6422. British Museum Cat. Incun., Vol. V, p. 159.

Editio Princeps of the commentary of Duns Scotus on the first book of the "Sentences" of Peter Lombard. The commentary is the celebrated British Franciscan's principal work, and, having been written at Oxford, has become known as "Opus Oxoniense." The work is printed in the first Gothic fount of type used by a Venetian printer.

A remarkably tall copy, still retaining the manuscript signatures at the bottom of the pages.

2077 **FILELFO** (Francesco). Epistolae.

Roman Letter, 37 long lines to a full page. Initial spaces, with guide-letters. Each of the fifteen books commences with a beautiful hand-executed initial in colours and burnished gold; the first page has been additionally ornamented with a broad floral border. Smaller initials painted in red and blue alternately. Paragraph-marks, initial-strokes, and underlines supplied in red.

Folio, XVIIIth century English binding of crimson morocco, a three-line fillet border on sides, fully gilt back, g. e.

[Venice, Vindelinus de Spira, c. 1472]. **£175**

Hain *12926. Proctor 4060. British Museum Cat. Incun., Vol. V, p. 164-165.

The rare First Edition of the Letters of Francesco Filelfo, the celebrated philologist and poet of the Italian Renaissance.

An Autograph Letter of Francesco Filfelfo is inserted at the beginning, dated 25 September 1475.

The copy we now offer of the Letters, which are enlightening as to the chief figures of the Italian Renaissance, is remarkable for the fulness and beauty with which it has been illuminated by a contemporary hand; it is a large copy; and in good condition, except that the first leaf has the tail-margin slightly restored and is spotted.

CURIOSITIES OF PRINTING.

BLOCK PRINTING.

PRINTED FROM WOOD BLOCKS AND ALSO FROM TYPE.

2078 **RABANUS MAURUS.** De laudibus S. Crucis.

Roman Letter, in black and red.

Folio, modern vellum over boards.

Pforzheim, T. Anshelm, March, 1503. **£18 18s**

Proctor 11747. Fairfax Murray, Cat. of German Books, 350 (with reproductions).

Perhaps the only edition. One of the earliest books printed at Pforzheim : the 4th in Proctor. Large copy.

This remarkable book consists of poems arranged to occupy certain pages that also contain a woodcut figure or figures, but without interruption of the text which occupies the spaces between the lines forming the figure as well as outside it. As these inner portions are in red ink, one can see that they can be isolated from their context and yet be read in a new sense. Thus, there is a figure of the Emperor Louis on Bb1 vo., one of Christ on a1 vo., others in the forms of Cherubs, crosses of various shapes, letters, Evangelistic symbols, a kneeling monk (Rabanus) &c. There are 28 of these pages, two others (a4, k1) being blank but for the headline, (these probably the illegible portions of the original MS.). It is to be noted that though these pages appear all to be set up with type, they are really, in the more complicated instances, entirely cut (with their figures) on the block in imitation of type. (This might be considered as a late instance of a German block-book : the same printer reproduced the early Ars Memorandi). The more simple ones are set in type, certain portions being enclosed by metal rules. Certain pages (e.g., b2 vo.) have had only those letters that immediately surround the figures cut with them, the rest of the page to save further useless labour being filled in with type, only distinguishable by a close examination. That on c4 vo. has the red figure with xylographic lettering printed in the midst of type. The red seems to have been printed first. Each of these pages of text is followed by a transcript in ordinary type for the sake of clearness and a Declaratio explaining the whole ingenious arrangement. Part II. consists of remarks on each figure.

The other two cuts (160 x 126 mm.) are on Aa5 vo. and 6 vo., representing Pope Gregory IV. with Rabanus kneeling before him. In the first cut another monk presents Rabanus, he is probably Alcuin though he died before this Pope succeeded. In each case the Pope holds a book in " bag " binding.

All the initials are in red. Greek letters (e.g., h 4) are apparently makeshifts.

Rabanus (776-856) was abbot of Fulda and afterwards bishop of Mainz.

Curiosities of Printing—*continued.*

CROSS-WORD PUZZLE BOOK.

FIRST "CROSS-WORD PUZZLE" BOOK PRINTED.

2079 **PORPHYRUS.** Publilii Optatiani Porphyrii panegyricus dictus Constantino Augusto, ex codice manuscripti Paulli Velseri. Patricii Aug. Vind.

Printed in red and black.

With engraved printer's device on title and 3 charming initial letters.

Folio, half vellum, gilt edges.

Augsburg, 1595. **£10 10s**

Brunet IV, 824.

This little Latin poem in very complicated acrostics is seemingly the very first "cross-word puzzle" book printed.

ENGRAVING IMITATED IN TYPE.

2080 **HEURES** nouvelles dediées à Madame Royale, contenant les exercices du matin & du soir, les Prières de la Messe, la Méthode de bien confesser & communier, les Litanies pour les sept jours de la Semaine, les sept Pseaumes & autres Prières choisies.

Title within ornamental border.

8vo, boards, gilt, g. e.

Brussels, Jean Joseph Boucherie, 1759. **£1 10s**

The first Belgian book printed with a new type imitating engraving!

INVENTION OF PRINTING.

WITH VERSES IN PRAISE OF THE FIRST PRINTER.

2081 **TORTELLIUS.** Orthographia.

Roman Letter, 42 long lines to a full page. With illuminated border and initials.

Folio, old oak boards, covered with stamped leather.

Vicenza, Stephan Koblinger, of Vienna, 13th January, 1479.

(SEE ILLUSTRATION, PLATE XVII). **£100**

Hain *15566. Proctor 7160.

Only two books printed by this rare press, of which the above is the first.

The books ends with some noteworthy verses by the editor, Hieronimus Bononius,—"*Carmen in Primi Impressoris Commendationem*"—on the happy invention of printing and the revolution effected by it. (See reproduction).

Only two copies in U.S.A. (according to Census), viz., in Library of Congress and University of Illinois.

Curiosities of Printing: Invention of Printing—*continued.*

2082 **HERMES** Trismegistus, de potestate dei. [Edited by Marsilio Ficino].
Gothic type, 25 lines.
Small 4to, vellum.
Mainz, Johann Schoeffer, 8 April, 1503. **£31 10s**

The first book printed by John Schoeffer, the son of Peter Schoeffer, with the headings in the type of the 1462 Bible.

In the Address to the Reader occurs this passage : This very interesting little book has been finished by the very honourable John, surnamed Schoeffer, a citizen of the first rank of the metropolitan city of Mainz, and a scion of that blessed family, who by a kind fate have invented the almost divine art of printing with metal type.

Proctor 9843, Types 1 and 2.

2083 **THE KOSTER LEGEND. CICERO** (M. T.). Officia Ciceronis, leerende wat yeghelijck in allen ataten behoort te doen, . . . nv eerst vertaelt in nederlantscher spraken door Dierick Coornhert.
Printer's device on title, and three ornamental initials.
18mo, vellum.
Harlem, Jan van Zuren, 1561. **£52 10s**

Copies of this original edition of Cicero with the Coornhert dedication are very rare. Coornhert, with his partner Jan van Zuren (also the printer of this volume), established a printing-office in Haarlem, where there had been no printing press at work since 1486, this book was their first venture.

It is in the dedicatory epistle from the translator, Coornhert, to the Mayor and aldermen of Haarlem, that the first printed account of Koster, his invention and its subsequent theft by a servant, was published; and it is on this uncorroborated account, that the whole "Koster-legend" has gradually been built up. It is in this extremely scarce book, that Guicciardini in his description of the Netherlands (1567) and Hadrianus Junius in his Batavia (1588) found the account which they incorporated in their books in connection with the City of Haarlem, and ultimately from this single source the Koster partisans from Meerman to Hessels had to produce all their arguments for their cause.

HEBREW CHARACTERS.

CONTAINS THE FIRST HEBREW CHARACTERS PRINTED IN GERMANY.

2084 **SCHWARTZ** (Peter). [Lat. Petrus Niger.] Tractatus contra perfidos Judaeos de conditionibus veri messie.

Gothic Letter, 37 long lines to a full page. Numerous outline woodcut initials, including a large capital E with a tree. Also a few initial spaces, with guide-letters. Some initials, initial-strokes, underlines, etc., supplied by hand in red. Woodcut Hebrew letters.

Folio, vellum.

Esslingen, Conrad Fyner, 6th June, 1475.

(SEE ILLUSTRATION, OVERLEAF). **£250**

Hain *11885. Proctor 2463. B.M. Cat. Incun., Vol. II, p. 514 (The British Museum copy is very imperfect). Hawkins, p. 64.

(Continued over)

⁊ eſt ◌ֱ ſchweuicum · batef patah ⁊ ē a ÿtalicū ⁊ batef zegol · ⁊ eſt ◌ֶ ſchweuicū Sunt igitur xÿ vocales · puris ⁊ mixtis ſimul ꝯputatis · Conſonātes aūt que in alphabeto ponūtur ſecundū figuras ſūt xxvÿ ſcd̄m ſonum autem · xxÿ · quaꝝ hꝛe ſunt figure ac nomina .

Tet durū	het ſtōchale	ſaen	vaf	he lene	dalet	gimel	ſchet	Alef
ט	ח	ז	ו	ה	ד	ג	ב	א

nun ſinale	nun īme°	mem īnfine	mem ī me°	lamed	kaf ⁊ chaf k ⁊ cha īfine	kaf ⁊ chaf k · ⁊ cha īmedio	jot
ן	נ	ם	מ	ל	כ	◌ּ	י

qof	ctadiq īfine	ctadiq īme°	fe ⁊ pe ·f·⁊·p·	fe ⁊ pe f·⁊ p	hain īm: gutte	ſamech ſed
ק	ץ	צ	◌ִ	◌ִ	ע	ס

taff molle	ſchin eſch	res
◌ת	◌ש	◌ר

Jeꝛonim⁹ in epiſtola ad marcellam de hebraicis litteris · Jam ꝯplendū eſt qd̄ petiſti vt ſenſum vnuſcuiuſq; elemēti ītērp̄tacō ānexa ſignificet Alef · interp̄tatur doctrina · Bet · domus · Gimel · plenitudo · Dalet · tabularū · He · iſta · Vaf · et · Saen hec · Chet vita · Tet · bonū · jot · p̄na ;

A Page (showing the first Hebrew type used in Germany) from Niger, contra perfidos Judeos.
Esslingen, Conrad Fyner, 1475.
(See Item No. 2084).

Curiosities of Printing: Hebrew Characters: Schwarz (Peter)—*continued.*

This book forms a landmark in the history of Hebrew printing as containing the first Hebrew characters printed in Germany; it is, moreover, the first non-Hebrew book in which printed Hebrew characters appear. The only earlier specimen of Hebrew printing is an edition of Rashi's Commentary on the Pentateuch, in Hebrew, printed in Italy (Reggio di Calabria) by Abraham ben Garton, completed February 5, 1475.

Peter Schwarz was a German Dominican preacher and anti-Jewish writer of the fifteenth century. Early in life he turned his attention to the Hebrew language and literature. While studying at the University of Salamanca, Spain, he secretly associated with the Jewish children of the city and listened to the lectures of the rabbis in order to perfect himself in Hebrew. His studies completed, he entered the Order of St. Dominic and set himself the task of spreading Christianity among the Jews. To this end he obtained an imperial edict compelling them to attend his sermons. In 1474 he preached in Hebrew, Latin, and German at Frankfort-on-the-Main, Ratisbon, and Worms, challenging the rabbis of each place to a disputation. The present work, "*Tractatus contra perfidos Judaeos*," is the account of the disputation held at Ratisbon between the author and some Jews. It is a very bitter attack on the Jews and the Talmud.

The work is furnished with appendices containing the Hebrew alphabet, rules for reading Hebrew, some grammatical rules, the Decalogue in Hebrew (transliterated), etc. It is probably the earliest printed anti-Jewish work, and the first attempt at Hebrew grammar in Germany by a Christian scholar.

The Hebrew characters consist of the Hebrew alphabet and three Hebrew words on folio 10. The Hebrew characters are not printed from movable type, but from a wood block. In no instance during the XVth century was movable Hebrew type employed in non-Hebrew works even when it might easily have been obtained from Jewish printers.

A large and fine copy, a few wormholes through the first leaves being the only defect.

Only six copies in U.S.A. (according to Census).

HEBREW CHARACTERS.

THE EARLIEST ANTISEMITIC WORK IN GERMAN; WITH NUMEROUS WOODCUT HEBREW CHARACTERS.

2085 **SCHWARTZ** (Peter). [Lat. Petrus Niger.] Stern des Meschiah.

Gothic Letter, 28 long lines to a full page. With two full-page woodcuts, both repeated, one of the author, accompanied by two other Christian doctors, disputing with and discomfiting three Jewish doctors, the other of Christ's entry into Jerusalem — the gate of the city, crowded with worshippers, is to the left, Zaccheus standing in a tree in the centre, and the disciples are to the right. Numerous outline woodcut initials, including several large decorative ones (constantly repeated); a capital I with acorns, N with a squirrel, etc. Many of the initials coloured with red, and red strokes through the capitals and paragraph-marks, also underlines supplied in red. Woodcut Hebrew characters in the grammar.

4to, old calf, fully gilt back, r. e.

Esslingen, Conrad Fyner, 20th December, 1477.

(SEE ILLUSTRATION, OVERLEAF). **£350**

(Continued over)

ſaen	vaf	he eim	daled	gimel	Beſ̄	Alef
s	v	lindſ.h.	d	g	b	a
ז	ו	ה	ד	ג	ב	א
mem	lamed	/chaf	kaf	ſod	tet eim/	het eim
m	L	cha	k	ſ	hertt	hert.h
מ	ל	ך	כ	י	ט	ח
fe	pe	hain	zſamech/	mun	nűn	mem
f	p	h	zſed	n	n	m
ף	פ	ע	ס	ן	נ	ם
t̄af	ſchin	reſch	qof	zadiq	zadiq	
t̄	eſch	r	q	3	3	
ת	ש	ר	ק	ץ	צ	

¶ Es ſteet czu wiſſen das fűnff buchſtaben ſindt in diſem alphabet weliche ſindt czwifeldigt vnd ſindt die kaf/mem/nűn/pe/vnd zadiq vñ habē ſich in ſőlicher weiſz das vndr yen das krum ſeczt man allein yn dem anfangh oder yn das mittel deſs worts vnd das lang allein m das erdt. ¶. Dar czu ſindt dreÿ.ha. Das erſt wirt genent he. vnd bedeut ein lindſ. h. Das ander wirt genennt het vnd bedeutt ein ſtarck.h. auſz der bruſt. Das drit wirt genennt. hain. vnd bedeutt ein. h. oben gemacht mit dem knőgerlein in dem hals.

A Page (showing Xylographic Hebrew Alphabet) from
PETER SCHWARTZ, STERN DES MESCHIAH.
Esslingen, Conrad Fyner, 20th Dec., 1477.
(See Item No. 2085).

Curiosities of Printing: Hebrew Characters: Schwarz (Peter)—*continued.*

Hain *11886. Proctor 2464. B.M. Cat. Incun., Vol. II, p. 516. Schreiber V, 5217.

The "*Stern des Meschiah*" is the earliest printed anti-Jewish book in the German language. The work is a very enlarged translation of the *Tractatus contra perfidos Judaeos*, Esslingen, 1475 (see previous item), which had originated out of the sermons and disputes on the Messiah held in the open air at Ratisbon, Easter, 1474, for the conversion of the Jews. The author has appended a short primer of Hebrew, giving the Hebrew alphabet, instruction in the Hebrew consonants and vowels, and on the manner and pronunciation of Hebrew. This grammar contains numerous passages, besides the alphabet, in Hebrew character, which are interesting as early specimens of Hebrew printing. The Hebrew characters are not printed by means of movable type but from a wood block.

Only two copies in U.S.A. (according to Census), New York Public Library and Wattlington Library, Hartford.

PHONETIC SPELLING.

2086 **MEIGRET** (Louis), Lyonnois. Traité touchant le commun vsage de l'escriture Françoise, faict par Loys Meigret, Lyonnois: auquel est debattu des faultes et abus en la vraye et ancienne puissance des letres.

Printed in Italic Letter.

Second Edition (as rare as the first).

Small 8vo, bound by Trautz-Bauzonnet in full red levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Paris, De l'Imprimerie de Jeanne de Marnef, vefue de feu Denys Ianot, 1545.

(SEE ILLUSTRATION, OVERLEAF). **£35**

From the Yemeniz library.

It was written to establish a new system of phonetic spelling in French according to the pronunciation as he believed. He was to make amusing use of it in his *Tretté de la Grammère Francoès*. This edition contains a reprint of the works of Dolet on the *Manière de bien Traduire*, on Punctuation, and on the *Accents de la langue Françoise*.

"A difficulty which presented itself at the outset to the champions of their native language was the lawless condition of its orthography. *Pour ce que la matière pend encore au clou ung chascun estime son orthographie estre la plus seure*, says Olivetan. But it was not only that different persons followed different systems, the majority had no system at all and would spell the same word in two or three different fashions in the course of a few pages. Thus above all things there was need of uniformity. But there were two diametrically opposite theories as to how this was to be attained. The conservative school was for developing the theory of etymological spelling which had been more or less in favour during the fifteenth century. Opposed to them were the radical reformers who advocated phonetic spelling. Sylvius expressed views in this direction, but the first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun usage de l'escriture françoise*. He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretté de la grammere francoeze, fet par Louis Meigret Lionnes* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy

(Continued over)

Traite touchãt

LE COMMVN VSAGE DE L'ESCRITVRE FRANCOISE, FAICT PAR Loys Meigret, Lyonnois: auquel eſt debattu des faultes, & abus en la vraye, & ancienne puiſſance des letres.

Auecq priuilege de la court.

1545.

A PARIS.

De l'Imprimerie de Ieanne de Marnef, vefue de feu Denys Ianot, demourant en la rue neufue noſtre Dame, à l'enſeigne ſainct Iean Baptiſte.

Title-page from
LOUIS MEIGRET. TRAITE TOUCHANT LE COMMUN USAGE DE L'ESCRITURE FRANCOISE.
Printed in special phonetic type.
Paris, Jeanne de Marnef, 1545.
(See Item No. 2086).

Curiosities of Printing: Phonetic Spelling: Megret (Louis)—*continued.*

everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Péletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion francoese departi an deus* nately it is difficult to construct a system of phonetic spelling which will satisfy *lieures* (1550)." Tilley (*The Literature of the French Renaissance*).

2087 **MEIGRET** (Louis), Lyonnois. Le Tretté de la Grammere Francoeze, fet par Meigret Lionoes.

FIRST EDITION. 4to, bound by Trautz-Bauzonnet in full crimson levant morocco, inside dentelles, g. e.

Paris, Chrestien Wechel, 1550.

(SEE ILLUSTRATIONS, OVERLEAF). **£75**

Printed in the new way which Meigret had suggested in 1542 in his "*Traité touchant le commun usage de l'Escriture françoise.*" One chapter deals with the accents or tones of the syllables, with musical notation. This proposed reform caused a discussion to which two other tracts, in the same volume, bear witness. The first is *La Reponse de Louis Meigret a l'Apologie de Jaqes Pelletier*, Paris, Wechel, 1550. Pelletier had approved the idea of Meigret to write according to pronunciation, but this they could not arrange to do, one speaking with a Lyons accent, and the other with the accent of Le Mans.

The title of the second tract is *Reponse de Louis Meigret à la Dezesperée replique de Glaomalis de Vezelet, transformé en Gyllaome des Aotels. Paris, Wechel*, 1551.

Guillaume des Autels defended the traditional spelling, affirming that the new spelling was impracticable owing to its various ways of pronunciation.

2088 **PELETIER** (Jacques), du Mans. Dialogue de l'Ortografe e Prononciation Françoese departi an deus livres par Jacques Peletier du Mans.

Printed in special Phonetic Type.

FIRST EDITION. Small 8vo, bound by Thompson in full red morocco, inside dentelles, g. e.

(SEE ILLUSTRATION, OPPOSITE PAGE 414). **£36**

The Lignerolles copy.

First edition, exceedingly rare.

"This work is printed in the eccentric spelling proposed by the author. This attempt caused a quarrel between him and Louis Meigret, who suggested another method of phonetic transcription. In his dialogues the following converse:—Jean Martin, Théodore de Béza, Denys Sauvage, and himself, each one arguing for or against this proposed reform."

"The first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun usage de l'escriture françoise*. He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretté de la grammere françoeze fet par Louis Meigret Lionnes* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Peletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion françoese departi an deus lieures* (1550). (Tilley. *The Literature of the French Renaissance*).

Le tretté de la

GRAMMẸRE FRANCOẸ-

ze, fẹt par Louis Meigrẹt

Lionoẹs.



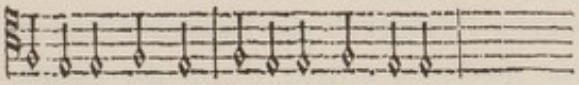
A PARIS,

Chés Chreſtien Wechel, à la rue ſainct
Iean de Beauuais, à l'enſeigne
du Cheual volant.

M.D.L.

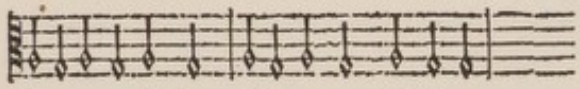
Title-page from
LOUIS MEIGRET. LE TRETTE DE LA GRAMMERE FRANCOEZE.
Printed in special phonetic type.
Paris, Christian Wechel, 1550.
(See Item No. 2087).

la rẹgle dẹs ẹinq monoſyllabes: laqẹll' aſſiet le ton agu ſur la p̃mier' ẹ penultime ſyllabe:come,



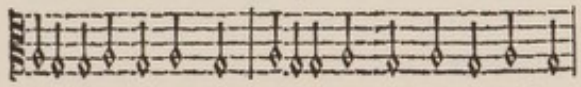
Il n'et pas fort bon, il n'et pas mon frere.

Toute'foẹs ẹ qantes donq qe qelqe poliſſyllab' ou diſſyllabe ſuyura vn nombre de monoſyllabes, voyez ſi ſa premier'ẹt de ton bas: ẹ reẹherẹhez leur' tons (affin qe je ne le repete plus) ſelon leur nombre, ẹn y comprenant ẹete premiere ſyllabe: ſans oublier le deuoẹr dẹs ſoupirs, ẹ pozes: come je le vous ey ja dit. Si donqes vn ſizieme monoſyllabe ſ'y ajoint, allors le premier, tiers, ẹ ẹinqi:me, ſeront eleuez: come,



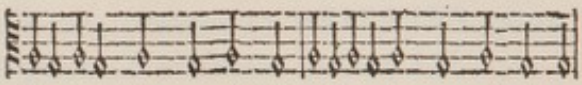
Il a u tous ſẹ' biens, il a vu tous ſẹ' freres.

Ẹ ſi vn ſẹttieme ſ'y ajoint, allors nous acẹẹntúerons lẹs ẹinq premiers ſelon le rẹgle de leur nõbre: ẹ lẹs deus ſubſeqẹ̃s, par ẹẹlle du leur: come,



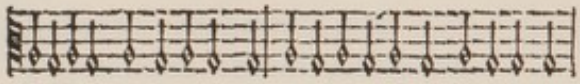
Or a il u tous ſẹ' biens, ẹ a ja vu tous ſẹ' compañons.

Ẹ ſi vn huytieme ſ'y rẹncontre, nous egallerons lẹs eleuez ao'baz tons alternatiuemẹnt, ẹn comẹnẹant par eus: com' ẹn ẹeus de ſis monoſyllabes: come,



Il a ja qis d'eur p̃rou de biẽs: ẹ ſi a a ſoẹ prou de viñes.

Ẹ ſi vn neuuieme ſ'y joint, ẹe ſera d'un bas ton, ẹ ſans immuer rien de la rẹgle preẹedẹnte: come,



or a il qis deſoẹ p̃u de biẽs, or a il qis de ſoẹ p̃u deviñes.

Finablemẹnt ſi vn dizieme ſ'y rẹntontre, nous ẹn ferons come dẹs aotres nombres pẹrs: ẹ ſi vn onzieme, il ſera de bas ton, auẹq la penultime: ẹ einſi ſubſeqẹmmẹnt de tous aotres nombres pẹrs, ẹ impẹrs, ſelon lẹ' rẹgles de huyt, ẹ de neuf: dont je me deporte dẹ' exẹmples pour euiter prolixité. Or nou' faot il ẹxẹepter de toutes ẹẹs rẹgles lẹ' monoſyllabes qi d'une mẹm' eſpẹẹe ſ'ẹntreſuyuet ſans aocun ẹntrejẹt d'aotre: car allors ils ſont tous de ton bas, ẹ remis, de qelqe nombre qe ſoẹt leur ſeqẹlle, ny ne ſ'y rẹncõtrera ton agu, juqes a ẹe q'il ſe rẹncõtre qẹlqe ſuyte d'aotre eſpẹẹe: ſi toutefoẹs ẹll'ẹt d'un ſeul monoſyllabe, le penultime ſera agu: ſi deus, le premier ẹt agu: come,

Louis Meigret. Le Trette de la Grammere Francoeze.
Printed in special phonetic type.
Paris, Christian Wechel, 1550.
(See Item No. 2087).

Curiosities of Printing: Phonetic Spelling—*continued.*

2089 **PELETIER** (Jacques), du Mans. Euvres Poetiques de Jaques Peletier Du Mans, intituléz Louanges. Avec quelques autres Ecriz du Meme auteur, ancores non publiéz.

Printed in Italic Letter in special Phonetic type.

4to, bound by Trautz-Bauzonnet in full blue morocco, gilt fleurons on sides, inside dentelles, g. e.

Paris, Robert Coulombel, 1581.

(See Illustration, Opposite Page 416). **£42**

Very fine large copy of this rare book.

" Jacques Peletier had more natural capacity for poetry than either Scève or Heroet, and had he not been so many other things besides a poet—a physician, mathematician, a spelling-reformer—regarding, as he tells us, poetry merely as a relaxation from more serious pursuits, he might perhaps have anticipated Ronsard and Du Bellay. Born at Le Mans in 1517, he was sent, at the age of five, to the College of Navarre at Paris, of which his elder brother was Principal, and here he seems to have remained, except for a short interval which he spent in a lawyer's office, for fifteen years or more. He was a receptive and enthusiastic student. It was during his residence at Paris that he was introduced by his fellow-townsman, Nicolas Denisot, to Margaret of Navarre, and became attached to her circle. It was probably in the year 1540 that he became secretary to René du Bellay, the horticultural bishop of Le Mans, with whom he resided till his death in 1546. His duties left him plenty of leisure, and in 1544 (apparently) he took the degree of Doctor of Medicine at Montpellier. He complained of the general neglect by French writers of their own language, declares that it is a mistake to write only in a foreign language in which it is impossible to equal your models, and points out that this was not the practice of the great Italian writers who were men of learning." (Tilley, *The Literature of the French Renaissance*).

Dialogue

De l'Ortografe e Prononciation Fran-
çoeſe, departì an deus liures par
Iacques Pelletier du Mans.

MOINS E MEILHEVR.



A Poitiers,
Par Ian e Enguilbert de Marnef,
a l'anſeigne du Pelican.

Auec priuilege du Roe.

1550

Title-page from
JACQUES PELETIER DU MANS. DIALOGUE DE L'ORTOGRAFE ET PRONONCIATION FRANCOESE.
Printed in special phonetic type.
Poitiers, 1550.
(See Item No. 2088).

Curiosities of Printing: Phonetic Spelling—*continued.*

PRINTED IN RAMBAUD'S PHONETIC TYPE.

2090 **RAMBAUD** (Honorat), Maitre d'Ecole à Marseilles. La déclaration des Abus que l'on commet en escrivant et le moyen de les éviter, et representer nayvement les paroles: ce que jamais homme n'a fait.

8vo, full blue morocco, richly gilt borders on sides, inside dentelles, g. e.

Lyons, Jean de Tournes, 1578.

(SEE ILLUSTRATIONS, OPPOSITE PAGES 418 AND 420). **£42**

Printed in a special phonetic type invented by Honorat Rambaud and first used by Jean de Tournes.

PROOF CORRECTIONS OF THE XVth CENTURY.

WITH CONTEMPORARY PRINTER'S PROOF CORRECTIONS.

2091 **STELLA CLERICORUM.**

Black Letter, 36 long lines to a full page. Initial spaces. Initial letters, paragraph-marks, and initial-strokes supplied in red.

4to, boards.

Deventer, Richardus Pafraet, 27th November, 1494.

(SEE ILLUSTRATION, PLATE XVIII). **£85**

Hain 15079. Proctor 9004. Campbell 1610.

AN EXTRAORDINARILY INTERESTING COPY CORRECTED BY THE PRINTER FOR A NEW EDITION, SHOWING THE PRINTERS' PROOF CORRECTIONS IN USE IN HOLLAND IN THE 15TH CENTURY.

No copy in U.S.A. (according to Census).

SCRIPT TYPE.

2092 **DANFRIT** (Philippe). Declaration de l'usage du Graphometre, par la pratique duquel l'on peut mesurer toutes distances des choses de remarque qui se pourront voir et discerner du lieu où il sera posé, et pour arpenter terre, bois, prez, et faire plans de villes et forteresses, cartes géographiques, et generalement toutes mesures visibles, et sans reigle d'arithmetique. Inventé nouvellement et mis en lumière par Philippe Danfrit. A la fin de ceste Declaration est adjousté par le dict Danfrit un traicté de l'usage du Trigometre qui est un autre instrument ayant presque pareil usage, aussi sans reigle d'arithmetique.

With numerous fine engravings of the graphometer.

Printed in " caractères de civilité " (script type).

8vo, bound by Duru in full levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.

Paris, published by the Author, Danfrit, 1597. **£10 10s**

EUVRES

POETIQVES DE

IAQVES PELETIER DV MANS,

Intituléz Louanges.

Avęq quelques autres Ecriz du męme Auteur, ancores non publiéz.

Le contenu ęt an la Page ſuivante.



A PARIS,

Chez Robęrt Coulombęl, rue S. Ian de Latran, à l'Anſeigne d'Alde.

1581.

Auęq Privilege du Roę.

Title-page from
JACQUES PELETIER DU MANS. EUVRES POETIQUES.
Printed in special phonetic type.
Paris, 1581.
(See Item No. 2089).

Curiosities of Printing: Script Type—*continued.*

2093 **TRISSINO** (G. G.). La Sophonisba.

Printed in a curious script type in which the Greek Omega is used instead of the Italian O.

8vo, calf, g. e. Vicenza, Tolomeo Janiculo, 1529. **£4 4s**

SIGNATURES.

2094 **IMITATIO CHRISTI.** De imitatione Christi.—Tractatulus Joh. Gerson de Meditatione cordis.

Black Letter, 22 lines and head-line to a full page. Initial spaces. Initials, initial-strokes and underlines painted by a contemporary hand in red.

8vo, original binding of stamped vellum.

(Ulm, Johann Zainer), 1487. **£35**

Hain *9091. Puyol, p. 405. Fromm 4. British Museum Catalaogue, Vol. II, p. 530. ("Zainer at this time printed eight octavo pages at a single pull of the press.")

THIS BOOK HAS THE SIGNATURE-LETTERS FREAKISHLY PRINTED IN THE CENTRE OF THE HEAD-LINES.

A fine copy. From the Monastery of Friars Minor at Fribourg, with the note of ownership on title.

Only two copies in U.S.A. (according to Census).

WOODCUT BLOCKS.

2095 **WOODCUT BLOCK** representing a Saint dressed in mediaeval costume, with a halo.

$2\frac{3}{4}$ by 2 inches.

Early 17th Century **£4 4s**

This block is very finely and beautifully engraved, it is probably German, and might date from the end of the 16th or the beginning of the seventeenth century. The condition is so perfect that a modern printer might still make excellent use of its decorative and artistic value as an original and interesting book illustration.

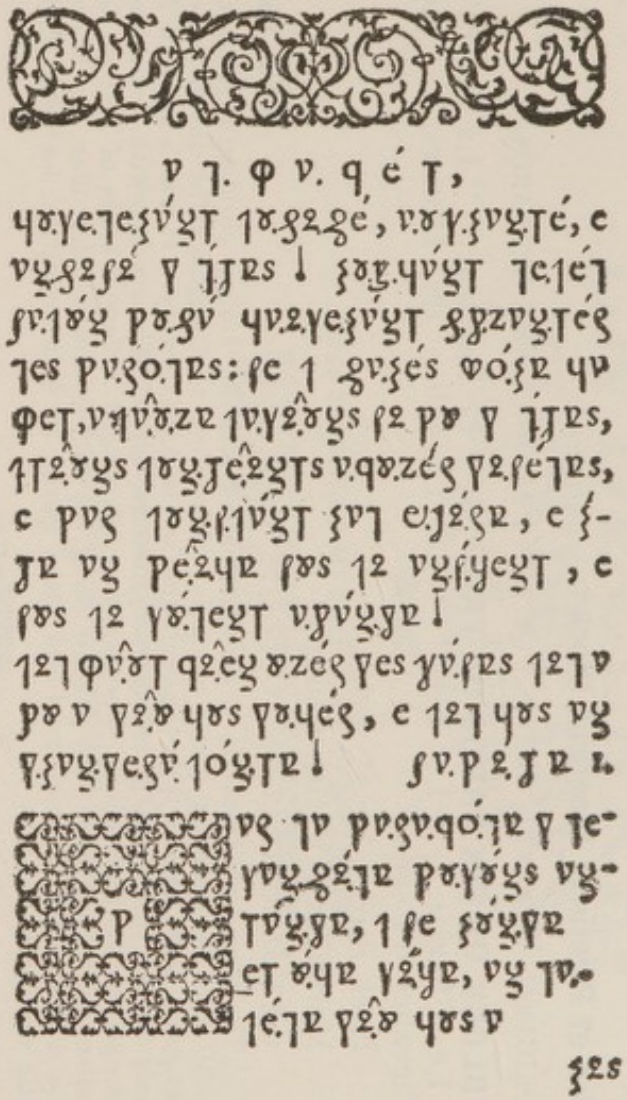
ALPHABET,

nouuellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayuement repreſenter les paroles: ce que iamais homme n'a faict, à cauſe qu'auions ſi peu de letttres, qu'eſtions contraints abuſer d'icelles, & par conſequent mal eſcrire, & mettre en peine ceux qui enſeignent, & ceux qui veulent apprendre.

Qu'il faut bien vſer des graces qu'il a pleu à Dieu nous donner, & qu'il nous en demandera compte. CHAP. I.

Le mõde eſt vne vigne, en laquelle faut trauailler, & non pas demeurer oiſif.

PAR la parabole de l'euangile pouuons entendre, que ce monde eſt vne vigne, en laquelle Dieu nous a mis



Opening Pages from
RAMBAUD'S LA DECLARATION DES ABUS QUE L'ON COMMET EN ESCRIVANT.
Lyons, 1578.
(*Printed in a special phonetic type invented by Rambaud and first used by Jean de Tournes*).
(See Item No. 2090).

Curiosities of Printing: Woodcut Blocks—*continued.*

ORIGINAL WOODCUT BLOCKS OF THE FAMOUS GAME OF TAROTS.

2096 **A BLOCK OF SIX CARDS OF TAROTS;** "Le Bateleur," "La Force," "Le Charior," "Le Fol," "Le Chevalier de Deniers," "Le Chevalier d'Espée."

Each card 5 by 2½ inches.

Marseilles XVIIIth Century.

(SEE ILLUSTRATION, OPPOSITE PAGE 422). **£15 15s**

The Game of Tarots is a combination of the old Italian children's game of Naibi with the ordinary game of cards. According to Cicognara the invention of this game is not earlier than the beginning of the 15th century. It was a game of 78 cards divided into series of trumps and numeral cards. The six herewith mentioned belonged to the first series. There are two especially different kinds of Tarots, the Italian and the French, the Italian being, of course, much older than the latter. The different towns which produced these games in both countries, had also their little variances.

Marseilles was one of the first towns in France to produce Tarots, and like in this particular case you often notice a strong Italian influence. Judging from some reproductions of Tarots to be found in Mr. Henri-Réné d'Allemagne's work "Les Cartes à jouer," these particular blocks might be attributed to one Joseph Fautrier who lived in Marseilles between the years 1753 and 1793. At first one might think them to be early 16th or late 17th century productions. there is so little difference in their costumes and expressions, but the great exactitude of the lines and especially the difference to be found in the design of the coin which usually accompanies the "Chevalier de Deniers" proves them to be a later date. On the card "Le Charrior" are to be found the initials A.L., those most likely of the engraver. These woodcut blocks are now very rare, and very few collectors can boast of a complete series of the original woodcut blocks of the Game of Tarots.

WOODCUT DIAGRAMS.

2097 **ARCHIMEDES.** Tetragonismus id est circuli quadratura per Campanum, Archimedem Syracusanum atque Boetium mathematicae perspicacissimos adinventa.

Roman Letter, 32 leaves. With large and very interesting woodcut on title-page, many geometrical diagrams, two printer's devices and pretty initials.

4to, modern green morocco, gilt fillet, inside dentelles, g. e.

Venice, Giovanni Battista Sessa, 1503. **£15 15s**

Rare First Edition of an early mathematical book.

Duc de Rivoli, p. 239-40. Brunet I, 1522. Riccardi, c. 40 and 220. Essling III, p. 66.

LA DECLARATION DES ABVS

QVE LON COMMET,
EN ESCRIVANT,

Et le moyen de les euiter, & repreſenter nayuement les paroles : ce que iamais homme n'a faict.

Par Honorat Rambaud Mre d'Eſcole à Marſeille.



A LYON,
PAR IEAN DE TOVRNES
IMPRIMEVR DV ROY.

M. D. LXXVIII.

Auec Priuilege pour dix ans.

Title-page from
Rambaud's Work on Phonetics.
Lyons, 1578.
(See Item No. 2090.)

SUPPLEMENT.

2098 **A COLLECTION** of 13 Dutch apprentice printers' "Masterpieces," comprising the following:—

1. Mengeldichten. Middelburg, printed by J. H. Brands, 1780. Leather, tooled and gilt.
2. Zangverlustigen. Middelburg, printed by J. Koene, 1782. Calf.
3. Lof en Nuttigheid der Drukkonst. Middelburg, printed by L. Moens, 1770. Red morocco, tooled and gilt.
4. Mengelpoëzy. Middelburg, printed by H. Snel, 1780. Leather, tooled and gilt.
5. Stichtelyke Liederen. N.P., Printed by I. de Winter, 1764. Red morocco, tooled and gilt.
6. Stigtelyke Mengelpoëzy. Middelburg, printed by B. van Dalen, 1774. Red morocco, tooled and gilt.
7. Eenige Zinnebeelden. Middelburg, Printed by C. Jongkindt, Jr., 1798. Calf, gilt.
8. Verhalen en Anecdoten. Middelburg, printed by L. E. Altorffer, 1806. Red morocco, gilt.
9. Aanmerkingen op Verscheide Voorwerpen. Middelburg, printed by A. P. de Winter, 1796. Calf, tooled and gilt.
10. Zedelijke Bedenkingen en Spreuken. Middelburg, printed by H. A. Abrahams, 1806. Paper boards.
11. Mengelpoëzij. N.P., printed by L. E. Altorffer, N.D. Red morocco, gilt.
12. Geloofwaardige Bewijzen dat de Boekdrukkunst te Haarlem is uitgevonden. Middelburg, printed by H. A. Abrahams, 1806. Calf, gilt.
13. Mengelpoëzy. N.P., printed by A. P. de Winter, N.D. Paper boards.

£63

The sizes of these little volumes range from 1½ x 2 inches to 5½ x 3½ inches.

It was on the strength of their first printed work that the Dutch apprentices graduated as "master-printers."



Reproductions from the Original Woodcut Blocks of an 18th Century Game of Tarots.
Marseilles, circa 1770.
(See Item No. 2096).

Supplement—*continued.*

2099 **ALPHABETO** y varios Sylabarios en Castellano para uso del Serenisimo Señor Infante Don Fernando.

(In French and Spanish). Printed in red and black.

Oblong 8vo, preserved in mottled calf binding.

Madrid, Viuda de Ibarra, 1788. **£12 12s**

This interesting book of type specimens from the Ibarra press was specially produced for the use of the Infante Ferdinand (afterwards King Ferdinand VII.), and contains not only the alphabet, and syllables composed of each consonant in conjunction with all the vowels, to assist the young prince in his studies in spelling, but contains moral precepts, in French and Spanish, which were considered invaluable to the spiritual welfare of a little boy of the period!

The specimens are, for the most part, in large roman type, but there are also some italics. Some of the texts are printed in red.

2100 **LIBRO** de las Ordinaciones de la Cofadria del Officio de los Libreros fundada en la Inglesia del Señor Santiago de la pressente Ciudad de Zaragoça, so invocacio y patrocinio del Bien a venturado y Gloriosso Doctor de la Iglesia San Geronimo. Año MDLXXIII.

Seventeenth century Spanish manuscript on 28 leaves of vellum, with two coloured woodcuts mounted on vellum.

Bound in small 4to, contemporary binding of gilt morocco on wooden boards, g.e. Saragossa, 1679. **£105**

This interesting manuscript contains the text of the Ordinances of the " Brotherhood of Booksellers " founded in the Church of Santiago, Saragossa, under the patronage of St. Jerome. Twenty-four leaves of the book are written in large red and black Gothic script, and the remaining leaves are in ordinary manuscript, the ordinances as transcribed from the original register being certified correct, and signed, by Francisco Antonio Español, the chief public notary of the city of Saragossa.

The Brotherhood or Guild, founded in 1573, was for the purpose of preventing fraud in the book trade in Saragossa, and membership was only possible after certain examinations had been satisfactorily passed; although the sons of deceased " Brothers " might acquire an hereditary membership on payment of a subscription, without further examination.

Like many another " Brotherhood " connected with the laity, it was subject to certain ecclesiastical rules, in addition to the civil law. The Booksellers of Saragossa, being under the spiritual protection of St. Jerome, were required to foregather in the church for the purpose of holding services dedicated to the Saint, at stated periods. These were special services on the eve of the Saint's day and on the day itself (29th September); and on the occasion of his *fiesta*, nominations were made to the brotherhood and to its various offices. Funds were also apportioned, as to dues payable to the King's coffers, the local treasury and the expenses

Supplement: Libro de las Ordinaciones—*continued.*

of the brotherhood. The Feast of St. Jerome was also the time when the majordomo, who handled the funds, was expected to render the annual accounts of the brotherhood. Fines were imposed on those who did not attend the services, and as these were fairly numerous throughout the year, this penalty probably proved a considerable source of revenue!

The ordinances specify, in great detail, all the rules that were to be observed in connection with the services, the routine of apprentices, the payments, inspection of work, legal points in connection with the trade, and points of etiquette and procedure relating to the brotherhood itself.

The chapters of this manuscript can be summarized as follows: On the establishment of this brotherhood; on the ceremony at Vespers on the Eve of St. Jerome's day; how St. Jerome's day should be observed; how his feast should be celebrated; the Requiem Mass; on apportioning tithes and electing officials; when accounts should be rendered; how a report should be given on past accounts; how Mass should be said every month; on the Notary; that nobody who has not been examined may set up a shop or work secretly or openly in Saragossa; on the candidates' qualifications; on the examinations to be passed by the candidate who desires to become a "master bookseller"; that the candidate should do such binding as the Majordomo should set him to do; on the candidate's duty on the day of his examination; on the employees; on defective or stolen books; on books that might be regarded as stolen or "suspicious"; apprentices; on the penalty incurred by whoever entices officials away from another master; on the inspectors; on the masters' children; on the deceased "brothers" or members of the Guild; on books without headlines; on the silence to be observed in session whilst another was speaking; that "masters" might not start an establishment without first being presented to the *Jurados* or magistrates of Saragossa, by the inspectors; on the expenses connected with the establishment of this Guild; on the "brothers" who drafted these ordinances, and their validity; the ordinances issued in 1600; the fees payable at examinations; on dealings with foreign merchants. There are also later ordinances given in 1679, which decree that nobody who had not been examined should be permitted to sell books or bind them. No master bookseller was allowed to sell books in the streets, either in person or by proxy; and the sons of master booksellers were set special examinations, as were those who married the daughters of masters.

Great care was taken to avoid the inclusion of stolen property or defective copies. The bookseller was expected to provide any missing page in a copy of any incomplete book sold, or to refund the money to his customer; otherwise he was fined "a pound of wax or its equivalent" for use at Mass during the Guild's service. As for stolen or "suspected" goods, any purchase of such by authorized or prospective booksellers, was strictly forbidden, under penalty of a fine of fifty *sueldos* (pence). Further, any books purchased from foreign dealers were to be submitted to the inspectors of the Guild for collation, and such books were not to be re-sold in the city of Saragossa until they had been pronounced perfect by the inspectors, under penalty of a fine of sixty *sueldos* for each defective book. In those days of leisure, it was also possible to decree that booksellers and binders were obliged to "remedy any defect"—only technical defects, let us hope!—"that might be found in their own or other dealers' books offered for sale."

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And although an undeniable interest, not to say fascination, attaches to nearly every member of that class of books known as incunabula, i.e. books published during the fifteenth century, it cannot be gainsaid that very many of the productions of this period are more conspicuous for their archaeological than for their aesthetic interest. A volume of first-class facsimiles selected in accordance with a high typographical standard is not available, and the publishers feel that many collectors and amateurs of books of the fifteenth century will be grateful for Mr. Morison's new volume. Limiting himself to the consideration of the German books printed in that century, the author has selected from the uniquely rich and representative British Museum collection, one hundred and fifty-two of the best examples of Gothic composition.

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PREFACE

EVERYTHING affecting the Bible claims our immediate attention and interest, and the study of the Bible starts with the Pentateuch. This is the fountain head of inspiration, it is the basis of the Jewish Law, it precedes in importance all other books of the Bible, it is the record of the most ancient tradition, and the entire development of Judaism, both Biblical and post-Biblical, rests exclusively upon the Book of the Law.

The transition period between the Biblical and the post-Biblical Judaism is, however, shrouded in obscurity. The Soferim, who played an important part, have now become mere shadows about whom nothing definite is known, and their activities, which extended over many centuries, have been reduced to some insignificant details. Nothing is known of the manner in which the accumulated mass of oral tradition and legal practice was transmitted unchanged from mouth to mouth through many ages. Nothing is known of the beginnings of the Midrash, of the Masora, of mystical speculations, in fact, of anything that lay between the return from the Exile to the Destruction of the Temple: here and there a few rays of light illumine the darkness, but practically everything rests on hypothesis and speculation.

Yet, there is a way by which the darkness of the ob-

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scurity can, at any rate, be lessened, and many of the developments traced back to their starting points. It is to be found in the text of the Scroll itself, but it depends upon small details, on strokes and hooks, apparently simple ornaments with no object and no purpose—the Tittles. Throughout the ages, these were consistently regarded by all the great leading authorities, by the sages and by the Rabbis, as of equally divine origin with the Law itself. They disappeared from the Masoretic text, and with their disappearance a very old and important tradition was entirely lost, for no one thought to turn to the Scroll, not expecting to find there anything other than what was in the Book.

Modern science now turns to minute things, and in the atom a whole solar system has been revealed, and by the study of micro-organisms some of the great problems of human life have been solved. So it may happen that by the discovery of this manuscript, the Tittled Bible, some of the old problems may also be brought nearer to a satisfactory solution.

Thus, by means of this unique Model Codex, now reproduced in facsimile, a new chapter in Biblical Archaeology may be opened up. The Scroll of the Pentateuch is now placed for the first time in its proper perspective. Through the graphic peculiarities of this manuscript, notably through the Tittles and other signs, a tradition, forgotten

or ignored for at least a thousand years, is again brought to light.

An attempt is made in the following introduction to determine, as far as possible, the origin, character and meaning of these signs and Tittles. The difference between the Pentateuch in the book form, the so-called Masoretic texts with vowels and accents, and the Scroll, as well as the special characteristics of the latter, are discussed, and also the question of what constitutes a Model Codex. The activity of the Soferim, or Scribes of old, of which very little is known, is surveyed anew from a different point of view.

The connection between Written Law and the Oral Tradition, or Unwritten Law, as evolved by the Midrashic exposition from the text as Halakhah and Agada, as well as the beginnings of the Masora and the origin of the Biblical Accents, have all been brought within the compass of this investigation. New light is thrown on the statement of Jesus in the gospels and on the Infancy Legends, which will both be better understood in their full significance.

The history of the Tittles from the Talmud down to the sixteenth century is traced through Jewish Rabbinic literature. All the texts from Maimonides onwards are given in full, both in Hebrew and in English translation. The book of Taggin or Tittles is fully described, as well

as diverse traditions. Attention has been drawn to the relation of the Tittles to the mystical Jewish lore, and especially to that of the Jewish Commentaries on the Bible.

Traces, however faint, of the use of Taggin in Scrolls or Bibles have been diligently sought. A way has been shown for the classification and dating of Scrolls, of which no one has hitherto thought, and the possibility of reconstructing an Archetype may now perhaps be undertaken with some hope of success.

The full significance and importance of the hitherto neglected Tittles will open up a new chapter for investigation and study, and contribute, it is hoped, to the solution of many problems connected with the origins of Biblical traditions and their development.

For the last forty years I have been engaged in collecting the material, and studying the facts which have, at last, led to the publication of this work. The results at which I have arrived are not put forward as the final solution of the problems, but will, I trust, serve as the first step towards their ultimate elucidation. I place it in the hands of Biblical scholars, confident that they will continue the work in this new and promising field of investigation, which I have by the grace of God been allowed to begin and to carry thus far. To Him alone all thanks are due.

M. GASTER

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