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The 917th
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- (i) Specimens of Fifteenth Century
Printing (c. 1455-1500).
- (ii) Books on Printing, Bibliographies
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La sainte couronne de france en laquelle au iourduy par
l'ordonance de Dieu regne Charles huitieme de ce nom tres
bien ayime et par tout le monde redoubte. Soit donne loz et
gloire sur toutes seigneuries terriennes. Mon treshault et
redoubte seigneur souuēt iay eu voulente de faire ce present liure. Pre-
mieremēt a lōneur de dieu et de sa benoiste mere et de la court celestie

[illegible]

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London :

James Tregaskis

1926

The 917th Caxton Head Catalogue

Books

Illustrating the History of

Printing

The specimens of printed matter
from the year 1450 to 1850
to be seen in the
British Museum
of Natural History

London:


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1850

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Part I: Fifteenth Century Printing.

I THE MAINZ PRESS. DIE BUCHKUNST GUTENBERGS UND SCHOEFFERS: mit einem einleitenden Versuch über die Entwicklung der Buchkunst von ihren frühesten Anfängen bis auf die heutige Zeit [Illustrated by seven original leaves (one being a fragment) from books issued from the early Mainz press from about 1455 to 1462.] Folio; each original leaf mounted between two pieces of talc, parchment boards, leather back, with clasps. £650 0 0 Berlin, 1918

*(i) Bible, Latin first issue, folio 20 (Genesis, c. 32-36), on paper, Gothic (Missal) letter, 42 lines, 2 columns, without catchwords, headlines, page numerals or signatures. 2 initial spaces filled in red [*Printer of the 42-line Bible and the 30-line Indulgence: Mainz: before August 24, 1456.*]

[Hain* 3031. Proctor 56.] The book of which the present leaf forms part is known as the 42 line, Gutenberg, or Mazarin Bible. It is the first edition of the Bible in any language and the father of all "first editions," being the earliest work of permanent literary value which passed through the printing press; it is also the earliest printed book of which we have a complete copy.

"This Bible is printed throughout in a type which closely resembles, but is not identical with, the larger of the two used in the 30-line Indulgence. It gives no information as to the place or date at which it was printed, or the printer who produced it, but the type is found again in a Donatus which ends 'Explicit Donatus, arte nova imprimendi seu caracterizandi per Petrum de Gernszheim in urbe Moguntina cum suis capitalibus absque calami exaratione effigiatus,' i.e., which was printed by Peter Schoeffer at Mainz, at an unstated date, probably between 1467 and 1470 (see Seymour de Ricci: *Catalogue raisonné des premières impressions de Mayence*, p. 40)."

"In a manuscript note in a copy of this Bible belonging to the Bibliothèque Nationale at Paris, Henricus Cremer, Vicar of St. Stephen's at Mainz, states that he finished rubricating (i.e. supplying the initials and headlines by hand) and binding it on 24 August, 1456. Copies must therefore have been on sale some weeks before this date. A still earlier date, 1453, is written on leaf 324b of a copy in the Buchgewerbe museum at Leipzig, but it is very unlikely that this refers to the date of printing. If Gutenberg had finished printing the first volume as early as this, or even if he had made good progress with it by a year later, it is difficult to believe that Fust would have quarrelled with him. If any proof existed that this type was ever used by Gutenberg its transference to Schoeffer might be explained by Fust having siezed it after obtaining judgment against Gutenberg in the action to recover

THE MAINZ PRESS—*continued*.

his loans in November, 1455. The fact that a number of copies were printed on vellum, and that the paper for the paper copies was bought in large quantities and that the work was printed on six different presses, proves that the printer was a man of means, and the evidence is strongly in favour of the book having been begun in the Autumn of 1454 by Fust and Schoeffer and completed early in 1456." (British Museum. *A guide to the exhibition in the King's Library illustrating the history of printing*, [etc]. pp. 15-17).

"Dr. Paul Schwenke, carrying forward the results obtained by Dr. Dziatzko and other scholars, has shown that the book was printed in ten sections on six presses, of which two began work simultaneously at 1a and 129a, and after these had each printed a quire, a third began at 325a, the first leaf of Vol. II. when the three presses had respectively printed up to 32a, 158b, and 340a, and a fourth and fifth had printed 487a and 261a, it was resolved to increase the size of the edition, and these pages had subsequently to be set up afresh, so that additional copies of them might be printed. Previously to this an increase from 40 to 42 had been made in the number of lines to a column, and to facilitate this the type had been twice filed, so that 42 lines of the reduced size measure a little less than 40 of the old." (B.M.C. I. 17).

For a facsimile of Henricus Cremer's inscription see Van Praet, Valpy's *Classical Journal*, IV. 471-484, and the MacCarthy catalogue, and for the type see British Museum, *Catalogue of books printed in the XVth century*, I. plate 1, type 140 (147), King's Library Exhibition Catalogue, p. 16, and the usual authorities. This leaf belongs to the earlier issue reading on the recto (not verso as stated by Schwenke) column 2, 1.37 "e aute" (and not "est aut"), see Paul Schwenke: *Festschrift zur Gutenbergfeier: Untersuchungen zur Geschichte der ersten Buchdrucks*, p. 12.

(ii) **Bible**, Latin, folio. Fifth leaf of the first book of Machabees, Gothic (Missal) letter, 36 lines, 2 columns, without catchwords, headlines, page numerals or signatures, text of a few lines damaged [Hain-Copinger 3032 (not seen by Hain) Proctor 60.] [*Printer of the 36-line Bible: ?Mainz or Bamberg, not after 1461.*]

The "Pfister," Schelhorn, or 36-line Bible. For a facsimile of the type see Conrad Burger: *Monumenta Germaniae et Italiae*, plate 55. According to Dr. Zedler: *Die älteste Gutenbergtype*, three variants of this type may be distinguished: that used in the fragment of a 27-line Donatus in the Bibliothèque Nationale (Zedler, plate 2); a recast used in the Calendar assigned to 1448 (Zedler, plate 1, Burger 184), in the 27-line edition of Donatus (B.M.C. I. 16) in the 31-line Indulgence and other Donatuses, etc.; a second recast, used in the 36-line Bible, and in Books printed by Albrecht Pfister of Bamberg about 1461-1462. "In its earliest form this type can only be attributed to Gutenberg. At what time he parted with it, and how it came into Pfister's possession, are matters of conjecture." (B.M.C. I. 15). A copy of the last leaf of the text of this Bible in the Bibliothèque Nationale at Paris bears the rubricator's date, 1461. (B.M.C. I. 16). "This Bible is much rarer than the preceding, of which over forty copies are preserved on paper or vellum, as against about twelve of this, all of them on paper." Several of the fragments of this edition which have been found in the neighbourhood of Bamberg, a fact which has been advanced to prove Pfister the printer (to whom it is also attributed by Pellechet 2266). (De Laborde, *Débuts de l'imprimerie à Mayence et à Bamberg*, p. 25; Aug. Bernard, *De l'origine et des débuts de l'imprimerie en Europe*, II., 34-35). However, as the methods of the printer appear to differ both from those of the printer of the 42-line Bible and those of Pfister in his popular books, this is probably not the case and there is evidence that, with the exception of the first few pages, the text was set up from that of the 42-line Bible, errors in which it repeats (see Schwenke *Gutenbergfestfeier*, 1900). "If Gutenberg did not print the 42-line Bible he may have sought refuge at Bamberg from his creditors and printed this while staying there in 1457 and 1458. But there is not sufficient evidence to decide the question." (King's Library Catalogue, pp. 17-18).

(iii) **Balbus de Janua** (Johannes) *Catholicon*. Folio, first edition, semi-Gothic letter, leaf 168, 2 columns, 66 lines, without signatures, catchwords or page-numerals. [Hain-Copinger* 2254, Proctor 146.] [*Printer of Catholicon*], Mainz, 1460. **First edition of the Catholicon**, and the first secular work (of which a perfect

THE MAINZ PRESS—*continued*.

copy exists) to pass through the press. The only dated book from this press registered by Proctor or Burger's Index to Hain and Copinger, p. 504. For a facsimile of the type see Burger, plate 139, Zedler: *Das Mainzer Catholicon* (Veröffentlichungen der Gutenberg-Gesellschaft, part IV.) B.M.C. I., plate III., and the Robert Hoe Sale Catalogue II., p. 54: this is the smallest book type used up to date (Bernard II. 9); it afterwards passed to Heinrich Bechtermünze and his successors who enriched it with several new forms (B.M.C. I., 39, and J. H. Hessels: *Gutenberg: was he the inventor of printing?* p. 142). Zedler has made out a good case for Gutenberg's claim to this book, into which it is impossible to enter fully here: (consult *Gutenberg-Forschungen* and *Das Mainzer Catholicon*) the following are some of the points on which the argument is based.

1. Lignamine's chronicle (Hain 19857) states that Gutenberg and Fust were the only two printers established in Mainz in 1458.

2. The colophon states that the book was printed at Mainz but it is improbable that it was printed by Fust, because

3. at this period Fust and Schoeffer founded the "Durandus type" (B.M.C. I., plate II., 91), about the same size and much superior to the "Catholicon type": it is not likely that Fust would use the latter, having the former at his command.

4. The "Catholicon type" is semi-Roman, all the Fust types are Gothic (Mainzer Catholicon, p. 8, *et seq.*)

5. The "Catholicon type" occurs in no book from Fust's press.

6. All Fust's colophons include the printer's name: it does not occur here.

7. All the Fust colophons are similarly worded: this differs widely from them.

8. The Fust colophons are always in red, this is in black.

9. The wording of the colophon is such that it could only have been written by the inventor of printing: "With the assistance of the Most High, Who by a nod can make the dumb man speak, and Who often reveals to the humble that which He hides from the learned, in the year 1460 of the Divine Incarnation, in the fair city of Mainz of the illustrious German people, which the grace of God has designed to glorify and to prefer above all the nations of the world, by the free gift of such high manifestations of genius, this excellent book, the Catholicon, has been completely printed, not by the aid of reed, style or pen, but by an exact adjustment of types regulated in size by punches and matrices" (*sed mira patronarum formarumque concordia, proportionem et modulo*). Herr Zedler says: "Only the inventor could proclaim that God had revealed to him, a man of no education, that which he had hidden from scholars. I do not see how these words can be otherwise explained. It is impossible that they can have reference to any other person than the inventor. If Gutenberg invented printing, it is, in my opinion, proved by these words that he printed the *Catholicon*" (*Gutenberg-Forschungen*, p. 112). It must, however, be taken into account that Schoeffer includes this book in a list of his publications (Frank Karslake: *Notes from Sotheby's*, p. 29, King's Library Catalogue, p. 20).

(iv) **Psalter**, Latin, folio, first edition, leaf 24, Gothic (Missal) letter, the larger size, 20 lines, one large initial (ornamented with filigree work) printed in red and blue, and smaller initial letters printed in red, without signatures, catchwords or page numerals. Some letters restored. *Peter Schoeffer and Johann Fust [Mainz]. August 14, 1457.* [Hain 13479 (not seen), Proctor 64.] The first edition of the Latin Psalter, and the first book to bear the name of a printer and a date, commonly known as **the Mainz Psalter of 1457**. The most remarkable feature of this book is the initials. This leaf, besides numerous examples in red, contains one "B" printed in red and blue, being a smaller and simplified version of the famous "B" of "Beatus vir" at the beginning of the book of which there are numerous facsimiles (e.g., Bibliographica, I. 320, and Heinrich Meisner and Johannes Luther: *Die Erfindung der Buchdruckerkunst*, p. 96, who give different issues): it is now generally accepted that these initials were not printed at the same time as the text but were stamped in afterwards (Bibliographica I. 322 Darlowe and Moule, 6077, King's Library Catalogue, p. 19, Brunet IV. 935). Regarding the initials in two colours Didot has put forward the following theory (Ambroise Firmin Didot: *Essai*

THE MAINZ PRESS—*continued*.

sur la typographie col. 609, see also *L'encyclopédie moderne*, vol. XXVI., col. 609): he states that the printer Bensley showed a Mr. Congreve the Initial "B" of "Beatus vir": on a close examination the latter came to the conclusion that such regularity or "register" could only be attained in one way: by cutting the parts destined for different colours separately and fitting them together after inking. This is known as the "Congreve process" but Didot suggests that it could be more fitly called the "Schoeffer process." Meisner and Luther make the rather startling statement that probably only twelve to fifteen copies were printed ("Wahrscheinlich sind überhaupt nur zwölf bis fünfzehn Exemplare des Psalteriums gedruckt worden," see p. 82). Only 10 copies are now known to exist (King's Library Catalogue, p. 19).

(v) **Canon Missae**. Folio, a fragment (about a third) of one leaf, Gothic letter, 19 lines, 3 initials, each printed in two colours (red and blue), text printed in red and black, marginal flourishes partly cut away [*Peter Schoeffer and Johann Fust: Mainz, n.d.*] [Not in Hain, Proctor 68.] The Bodleian Library copy is the only complete one known. The two colour initials in this copy throw light on the printer's method. The end of the marginal flourish (blue) of the top initial is superimposed on the ground (red) of the middle initial; thereby proving that at all events this initial must have been printed after the other.

(vi) **Durandus** (Gulielmus) *Rationale divinorum officiorum*. Folio, first edition, leaf 16, Gothic letter, 2 columns, 63 lines, printed on vellum, without catchwords, page numerals or signatures, stained. *Johann Fust and Peter Schoeffer: Mainz, Oct. 16, 1459*. [Hain-Reichling 6471 (not seen by Hain), Proctor 66.] First edition (Dibdin's *Bibliotheca Spenceriana*, III., p. 302, Brunet II., 904). For a facsimile of the type see Burger's *Monumenta*, plate 73, and Meisner and Luther, p. 70.

(vii) **Bible**, Latin. Folio, leaf contain Jeremiah, c. 52 and Lamentations, c. 1, Gothic letter, one initial and one chapter number printed in red, text printed in red and black, 2 columns, 48 lines, without catchwords, page numerals or signatures, one initial supplied by pen in red, blue and mauve. *Johann Fust and Peter Schoeffer: Mainz, August 14, 1462*. [Hain-Copinger* 3050, Proctor 79.] For a facsimile of the type see Burger's *Monumenta*, plate 74.

Paper copies of this Bible are much rarer than vellum (De Bure I., p. 40). This is the first Bible to have the printer, place and year (Dibdin's *Bibliotheca Spenceriana*, I., p. 11, Brunet, I., 870). There is a tradition that many copies of this edition were sold in Paris as manuscripts for 60 crowns apiece, and from their number and the extraordinary resemblance between them they were supposed to have been executed by magic. (Darlowe and Moule, 6080, Lelong, *Bibliotheca Sacra*, I., p. 251).

2 **AENEAS SYLVIUS**. [Epistolae ad Amicos]. Enee Silvii Senensis Poetae Laureati Imperialisque Secretarii [*sic*] Viri omnium facile praestantissimi rerum familiarium incipiunt Epistole peramene. [Followed by] Epistola Pogii de scola Epicure factionis. Folio, Roman letter, 31 long lines to the page, 304 leaves (1 blank), stamped vellum. £75 0 0

Per me Ioanem de Westfalia in alma universitati louaneni commorantem,
1483

*.Hain *152, Campbell *23. This edition is notable for the peculiarity of the signatures, which appear at right angles to the columns, and seem to have been inserted after the printing.

3 **AGENDA.** Passau Use. **AGENDA BREVIS ET PERUTILIS.** 16mo ($4\frac{5}{16}$ by $3\frac{1}{16}$ in.), printed in **Gothic Letter** in red and black, 23 lines, initial letters printed in red, modern brown morocco, a Venetian border within blind fillets round sides, a centre panel with leafy arabesques, with a vase at foot, in the manner of G. Tory, panelled gilt back, g.e. by Riviere. **£123 0 0** *Johannes Hertzog for Johannes Volkarth: Venice, October, 1495*

* Gordon Duff describes this copy—possibly the only one in existence—of this curious little fifteenth century liturgy in his *Brief notes in twelve liturgical volumes of the XV. and XVI. centuries none of which is in the British Museum* pp. 14-15.

“The printer of this extraordinarily rare little volume, Johannes Hammandictus Hertzog, possesses a particular interest for English Bibliographers as he printed a number of the early English service books. He began to print at Venice in 1487 and in 1493 was commissioned by Frederick Egmont, a foreign stationer trading in England, to print the first edition of the York Breviary. In 1494 Egmont, with a partner Gerard Barrevelt, commissioned from him two editions of the Sarum Missal, one in folio and one in octavo, and about this time he also printed three editions of the Sarum Breviary in octavo, all known from fragments. In 1495 he printed another edition of the Sarum Breviary, and some fragments of a Sarum Horae by him may be ascribed to about this date. Altogether he printed at least eight English service books. According to Hain's Index, he printed between 1487 and 1500 about fifty books, and Panzer quotes one printed in 1501, and of these quite a half were service books. His printing was remarkably good and clear, and the small books issued by him are especially well printed. His device, of which he had several varieties, consisted of a circle divided by a horizontal line from which springs a double-armed cross. Nothing is known of Johann Volkarth, the Nuremberg stationer for whom this book was printed, except that he also commissioned an edition of the “Agenda” for the use of Aquila which was also printed this year by Hert Hertzog.”

The book was mentioned, but not seen, by Hain [373] and Copinger [128], gives a description probably taken from a foreign bookseller's catalogue. As Proctor does not mention it there can be no copy in the British Museum or Bodleian.

Gordon Duff has reproduced the recto of the second leaf from this copy; which is proved by the recurrence of a small stain in the margin.

4 **ALBERTUS** (Leo Baptista) **DE RE AEDIFICATORIA.** Folio ($10\frac{1}{16}$ by $7\frac{7}{8}$ in.), printed in Roman letter [Woolley Photographs 253], with signatures, without page numerals, 34 long lines to the page, initial spaces left blank with lower case directors; a few contemporary manuscript notes, wooden boards, calf back; **FINE COPY WITH WIDE MARGINS**, with the bookplate of the “Bibliotheca Elseghemensis, and the stamp of Count Hercules Silva. **£80 0 0** *Nicolaus Laurentii: Florence, 29 Dec., 1485*

* Hain-Copinger *419 (with the colophon as in Copinger). Proctor *6131.

FIRST EDITION of this early standard work on architecture by the architect of the Pitti Palace at Florence. An interesting prefatory address to Lorenzo de Medici, by Politian, commences the volume on the reverse of the first leaf. The author died before the publication, and the work was produced and patronised by Lorenzo de Medici. What is uncommon, in the books of this period, there are *catchwords* on some of the reverses of the leaves. The printer has made the mistake in dating the book 1084 instead of 1484. **RARE.**

5 **AQUINO** (Thomas de) **SUMMA THEOLOGIA**. Pars Secunda I. Sm. folio (10½ by 7½ in.), printed on vellum, **Gothic letter**, 2 cols., 47 lines to the page, 280 leaves including one blank, the first page decorated on three sides with a painted floral border heightened with gold and a large initial in blue, red and green on a gold border; 114 beautiful initial letters, mostly painted in four colours and illuminated in gold, original blind stamped Italian calf over oak boards; the sides covered with the usual Saracenic and interlaced cable patterns, rebacked and mended; **MAGNIFICENT SPECIMEN OF VELLUM PRINTING AND ILLUMINATION**. **£400 0 0**

Franz Renner & Petrus de Bartua: Venice 1478

*. NO OTHER COPY ON VELLUM REGISTERED. Hain-Copinger *1448; Proctor †4172 (not in Br. Mus.); Pellechet 1041. Only one copy in the Census of Incunabula owned in America.

6 **AUSONIUS** (Decius Magnus). **OPERA NUPER REPERTA**. Sm. 4to, printed in Roman letter (except for a few passages in Greek), initial spaces left blank, with guide letters, 86 leaves (8 ff. unnumbered and 78 numbered), without signatures, catchwords or headlises, 35-37 long lines to the page, printer's device on last page, lacks ff. 61-64, and has ff. 59-69, and 65-66 in duplicate, old red morocco, gilt borders on sides, gilt back and edges of boards, g.e., with the Osterley Park and Gordon Duff bookplates. **£10 0 0** *Angelus Ugoletus: Parma, July 10, 1499*

*. Hain (not seen). Copinger 2181. Proctor 6873.

7 **BONNOR** or **BONET** (Honoré) **L'ARBRE DES BATAILLES**. Sm. folio (10½ by 7½ in.), printed on vellum, **Gothic letter**, 34 lines to the page, 156 leaves, the first blank (wanting 10 leaves, sig. b3, f2, k1, k8, l4, l5, q5, r8, s1, t6), woodcuts and illuminations (see note below), original calf over oak boards, stamped with rolls of quatrefoils and a small floral stamp arranged panel-wise between 3 and 4 line fillets, metal corner-pieces and centre bosses stamped with fleurs-de-lis with remains beneath them of the brown silk "chemise" affixed by way of protection to valuable books, repaired; at the top of the lower cover is a title label protected by a slip of horn, fastened with strips of metal in the manner of the horn books. **AN EXTRAORDINARILY RARE AND BEAUTIFUL BOOK**. **£500 0 0**

Antoine Vérard: Paris, Jun. 8, 1493

*. Hain-Copinger 3640; Pellechet 2722; Proctor 8428; Macfarlane *Vérard* 29. The vellum copies of books printed by Vérard very rarely occur for sale. No trace can be found of a vellum copy of this book having previously appeared, and the previous owner, Mr. Henry Yates Thompson, did not purchase it, but inherited it from a relative as far back as 1856.

Signatures k3 to k6 have been reset for the vellum copies, and are quite different to those leaves in the paper copies. The woodcuts have been left out altogether.

The illustrations are of exceptional interest. It has generally been said that Vérard's vellum copies contained different woodcuts from those in the paper copies, and the cuts were illuminated. What really happened in this particular case was this: Vérard did not produce a set of cuts to illustrate the *Arbre des Batailles*, but used a set from the *Chevalier Délibéré* eked out with others from the *Josephus* and other books. In the vellum copies most of the cuts with very few exceptions

BONNOR OR BONET—*continued*.

were wiped after inking, so that they only left an impression of the border and traces of the rest of the cut. The spaces were then filled with miniatures which really illustrated the subject of each chapter of the book. In this copy there are 101 illustrations. One is a woodcut without added colour, thirteen are woodcuts painted, and in most cases modified in design in the process, and the remaining 87 are miniature paintings having no relation to the woodcut which occupies the same space in the paper copy. The page following the title has a large cut (6½ by 5½ in.) depicting the presentation of the book to the King, two sides of the same page being decorated with a border of flowers, birds, and grotesque animals. Both the cut and the border are highly illuminated.

Very little is known about the author of the work. The spelling of his name varies between Bonnor, Bonhor, and Bonet. His work is of the highest importance as being the earliest treatise on the laws of war.

SEE ILLUSTRATION FACING PAGE 2 OF COVER.

8 **BREVIARY.** *Passau Use.* **BREVIARIUM PATAVIENSE.** *Calendarium-Invitatorium-Hymni-Pars aestivalis-Pars hiemalis.* 8vo, **Gothic letter**, 29 long lines, printed in red and black, without catchwords or page numerals, *Calendarium* (4 leaves) stained, initials supplied in red and blue, modern wooden boards, pigskin back. **£95 0 0**

[*Benedictus Mayr*] *Passau, August 6, 1481*

THERE IS NO RECORD OF A PERFECT COPY OF THIS BOOK. WE THEREFORE GIVE A DETAILED DESCRIPTION BELOW:—

CALENDARIUM. This copy appears to lack the first two leaves: l. 3a (?) (*In red*): *Maius habet dies xxxi/b Philippi & Jacobi M se* (*In black*) *Balpurgisvirginis.* 4 leaves.

INVITATORIUM: l. 7a (?) (*In red*) *Dominicis diebus Invitatorium.* (*In black*). *Regem magnum. / Adorem dnm* 80 leaves (last blank).

HYMNI: *ela:* (*In red*): *Incipiunt hymni per circulu anni De sancta Tri / nitate Hymnus. . . . e-g in eights, h, 9 leaves.*

PARS AESTIVALIS: Hain 3872 (not seen) Pellechet 2912.

(1-4), (5-8), (9-12), (13-16), (17-20), (21-24), (25-28), (29-32), (34-37), (38-41), (42-45), (44-47) in eights; eight leaves unsigned; (51-63) in eights.

PARS HIEMALIS. Differs from Copinger 1285: *Ala:* (*In red*): *In adventu dni ad vs. ant.* (*In black*) *Benedict /* (*In red*) *ps.* (*In black*) *Ipsium.* (*In red*) *cu rel Capitulum. /* (*In black*) *[D]Euspacis: sanctificet vos p omnia: ut / integer spus d8a* (*In black*) *nibus tribulationibus suis / mitte eis auxilium. . . . End* (*In black*) *Domine exaudi orationem. Miserere mei deus / secundum.* (*In red*) v. *supra.*

A—Z **AA—BB**, a—d, in eights.

THE FIRST DATED BOOK PRINTED AT PASSAU. The date and place occurs at the end of the *Pars aestivalis* which is described by Pellechet.

SEE FACSIMILE OF FIRST PAGE OF THE *Invitatorium* AND OF THE *Hymni* ON PAGE 10.

9 **CONRADUS DE MURE.** **REPERTORIUM VOCABULORUM.** Folio, 148 leaves (the last a blank), **Gothic letter**, 36 lines, without signatures, page numerals or catchwords, capitals supplied in red and black, modern wooden boards, leather back, FINE COPY. **£110 0 0**

Berthold Ruppel: Basle [about 1470]

*. Hain *11642. Proctor 7448. **BERTHOLD RUPPEL WAS THE FIRST PRINTER IN BASLE.** Heckethorn, *Printers of Basle*, p. 4: A copy of this book in the Basle Public Library contains the note: "Mag. Jacobus Louber hunc emit librum Kal. Decembris anno dom. 1472."

Incipiunt hymni per circulum anni De sancta Trinitate. *Aldynus.*

Quæ beata trinitas: et principalis unitas
iam sol recedit igneus: in funde lumē cor
dibus. *T*e mane laudū carmine: te dep
camur vespe: te nostra supplex gloria p
cūcta laudet secula. *Amen. Ald primam.*

Et in diuinis actibus: deum p̄cemur supplices.
*L*ingua refrenans tēporē: ne litis horroz inficet
visum fouēdo cōtegat: ne vanitates hauriat. *G*uit
pura cordis intima: absillat et recordia: carnis re
rat superbia: potus cibiq; pcitas. *A*t cum dies abscē
serit: nocteq; foris reduxerit: mundi p̄ abstinentiam:
ipsi canamus gloriam. *D*e o patri sit gloria: cuiusq;
soli filio: cū spū pacito: in sempiterna secula. *Ald iij.*
Nunc sancte nobis spiritus: vni patri cū filio:
diguare prompt? iugeri: nostro refusus pecto
ri. *O* lingua mēs sensus vigor confessione psonet
flāmescat igne charitas: accendat ardor proxime.
*P*ressa pater piissime. *Ald sextam.*

Rector potens verax deus qui temporas rerū
vices splendore mane instruis: et ignibus meri
diem. *A*rtique flāmas litui: aufer calore noriū: cō
fer salurem corporum: verūq; pacē cordium. *P*re
ssa pater piissime. *Ald nonam.*

Rum deus tenax iugor: innotus in te pmanēs
Lucis diurne tempa: successibus determinans.
*L*argire clay vespe: quo vira usquā decidat: sed

FIRST PAGE OF THE HYMNI.

Dominicis diebus Invitatorium. Regem magnam.
Adorem⁹ dñi: ps. Venite exultemus domino. *Ant.*
Seruite domino. *ps.*

Etatus vir qui nō abiit in consilio impio
rum: et in via peccatorū non stetit: et in ka
thēdra pellentie non sedit. *S*ed in le
ge domini voluntas eius: et in lege eius
meditabitur die ac nocte. *E*t erit tanq; lignum qd
plantatum est secus decursas aquarum: qd fructum
suum dabit in tempore suo. *E*t folium eius non
definet: et omnia quecunq; faciet prosperabuntur.
*N*on sic impij nō sic sed tanq; pulvis: que p̄iicit
ventus a facie terre. *I*deo non resurgunt impij in
iudicio: neq; peccatores in consilio iustorum. *Q*uo
niam nouit dñs viam iustorum: et iter impiorū pibit.

Dare fremuerūt gentes: et populi meditati sūt
inania. *A*stiterunt reges terre et principes cō
gnerunt in vnum: aduersus dñm et aduersus christū
eius. *O* ifrumpamus vincula eorū: et proiciamus a
nobis iugum ipsorum. *Q*ui habitat in celis iride
bit eos: et dominus subvertabit eos. *T*unc loquet
ad eos in ira sua: et in furore suo conturbabit eos.
*E*go autem constitutus sum rex ab eo super syon
montem sanctum eius: predicans preceptum eius.
*D*ominus dixit ad me filius meus es tu: ego hodie
genui te. *P*ostula a me et dabo tibi gentes heredita
tem tuam: et possessionē tuā terminos terre. *R*eges
eorū in virga ferrea: et tanq; vas figuli cōfringes eos.
*E*t nunc reges intelligite: erudimini qui iudicatis

FIRST PAGE OF THE INVITATORIUM.

10 **DONATUS** (Aelius) **DE OCTO PARTIBUS ORATIONIS.** Sm. 4to, one leaf (defective) on vellum, **Gothic letter**, 30 lines, without catchwords, signatures or page numerals. **£35 0 0**

Printer, place, and date unknown.

*. Probably printed in the Netherlands (see the capital "P" and "E"). The type measurement is 20 lines=102 millimetres. It is not recorded by the Gesellschaft für Typenkunde, Burgeis *Monumenta*, The Type Facsimile Society, Holtrop, Thierry Poux, or Claudin.

SEE FACSIMILE FACING TITLE OF THIS CATALOGUE.

11 **ESTWOOD** (John) **SUMMA ASTROLOGIAE JUDICIALIS.** Folio (12 by 7 $\frac{5}{8}$ in.), [2 ll., a-i8 k4, 16, m8, n9, o-z, & A-D8], Roman letter, double columns, 55, 56, 57 and 58 lines to page, headlines, page numerals and signatures, without catchwords, woodcut initial letters (coloured), also initial spaces (filled in), woodcuts, some leaves remargined, slightly wormed and stained, old calf gilt, rebacked. **£46 0 0**

[*Joannes Lucilius Santritter*]: *Venice*, July 7, 1489

*. British Museum Catalogue of Incunabula, part v, p. 462. Hain-Copinger *6685, Proctor 5184. THE ONLY EDITION OF THIS BOOK PRINTED IN THE FIFTEENTH CENTURY, AND THE ONLY BOOK PRINTED BY SANTRITTER ALONE.

FOR A REPRODUCTION OF THE MAP AT F. 44a SEE PAGE TWELVE.

12 **EUSEBIUS.** **HISTORIA ECCLESIASTICA**, translated by Rufinus. Sm. folio, Roman letter, 171 ll., 34 long lines to the page, old vellum. **£32 10 0**

Mantua, Johann Schall, 1479

*. Hain *6711, but as he only specifies 170 leaves, the copy which he examined was probably imperfect. The printer's name, place and date are given in a set of Latin elegiacs at the end of the book. "The volumes which issued from his [Johan Schall's] press are of equal beauty and rarity, and it is seldom that we behold a more elegant specimen of ancient typography than that which is now before us [the Eusebius]." Dibdin, *Bibliothec. Spenc.*

13 **EXORCIST'S MANUAL.** **CONJURATIO MALIGNORUM SPIRITUUM.** (*See below.*) 12mo, modern parchment. **£30 0 0**

[*Probably Paris, c. 1490*]

*. APPARENTLY AN UNRECORDED EDITION.

The type is not recorded by Haebler, *Typen repertorium* or *Bibliografia Iberica*, Dunn, *The Woolley Photographs*, Burger, *Monumenta Typographica*, the Oxford Type Facsimile Society, British Museum Catalogue of Incunabula, Holtrop, Thierry Poux, Claudin, *Histoire de l'imprimerie en France*, Gordon Duff, *English printing in the Fifteenth Century*, Weil, *Münchener wiegendrucke*, Fava and Bresciano, *Incunaboli Napolitani*, or the Gesellschaft für Typenkunde.

F1a: **Coiuratio maligno[rum] spirituu in corporibus/hominum existentium prout in sancto Petro./Secundum Matheum.** F4a: **tiri & sidois q venerat vt audiret eum & sana/rent [etc.].** F8b: **ptates thronos & dñanones cherubin & sera-/phin.** L.21: **das & provide intus damnatus per infinita se/cula seculorum.** Amen./Finis.

Collation: a, eight leaves. Gothic letter, long lines, 23 to the page, without catchwords, headlines, or page numerals, type measurement 85/86 mm=20 lines, printed area of page = 96 × 70 mm.

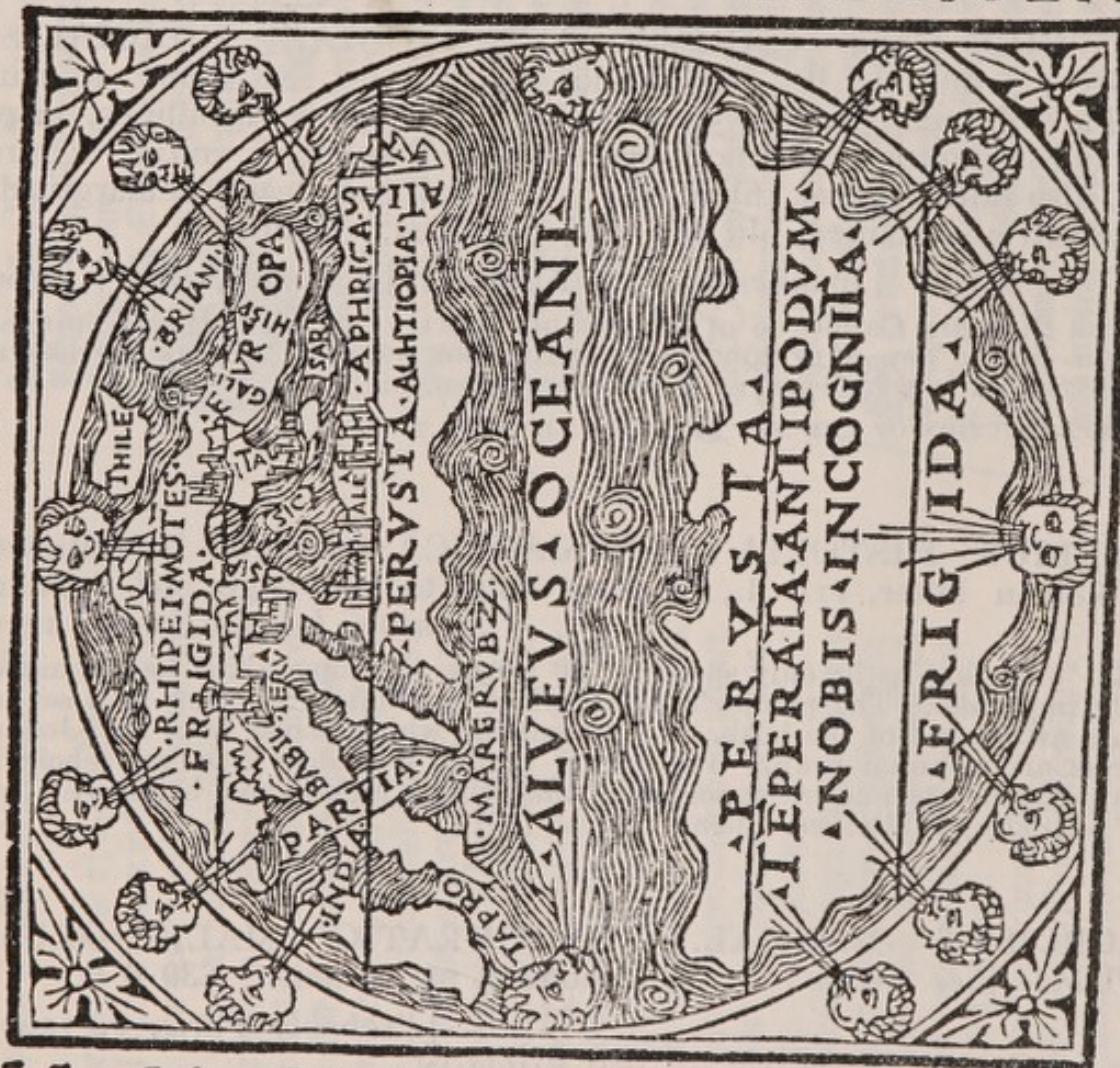
SEE FACSIMILE OF FIRST AND LAST PAGES ON PAGE THIRTEEN.

DistinBio .8.

fitā & ab eius pla
gubernat' addita
uirtute mercurii
uirtutib' aliorum
gubernatoru; eo
q' est naturā cō/
mixta hēt picipa
tionē cū oib' hac
oīa patēt ī ca. 5.
¶ Cap. 3. qui pfe
& que signa q's re
giones & q'spui
cias gubernat.

I Am're
stat di/
cere de
pūitiis
uniu'seiu' q' p'di/
clarū q'b' s. p'lis et
signis sp'aliter gu/
bernēt. Diēptol.
ca. 3. secūdi q'drip
titi. q' disponūt a
dñis triplicitatuz
britanica q' ē īsula

maris occēntalis gallitia germania borsonia italia
gallia apulia sicilia crocinia cornia malca, necnō



pter uenerē: & cōicatiui pp hoc extraneos hōpi/
tant: iustitiā amat: scribere cupiunt: & sūt ī sermo

44
p oībus aliis ī for
mis & figuris ad ī
uicē maxie assimi
lāt: eorūq; aīa &
corpora sunt tem
pata sūt: et periti
humilian' sed di
ligunt libertatem
& principari pro
pter martē q' exal
tat ī capricorno:
& q'a mars & iup
piter triplicitatis
illi' dñant ī mo
ribus atq; dñant
sibimetipsis ad in
uicē segregantur:
sūtq; democritici
legum inuētores
pppter iouē musī
cā diligunt: & ad
discere cupiūt pro
pter mercuriū: sūt
etiam ī conuersa
tione mundi pro

Conjuratio malignorum spirituum in corporibus
hominum existentium prout in sancto Petro.
Secundum Bartheum.

Quam natus esset Iesus in Bethleem iude
in diebus Herodis. etc. Secunda Luca.
In illo tpe missus est angelus Gabriel a deo
in civitatem. etc. Secunda Marcum.

In illo tpe recubentibus undecim discipulis
apparuit illis Iesus et exprobrauit incredulita-
tem illorum. etc. Secunda Joannem.

In principio erat verbum. Secunda Luca.

In illo tpe descendit Iesus Capernaum ci-
vitatem Galilee; ibique docebat illos sabbatis et
stupcebant in doctrinis eius; quia in potestate
erat sermo eius. Et in synagoga erat homo ha-
bens demonium annuntiandum; et exclamavit voce
magna dicens. Dime; quod nobis et tibi Iesu nazare-
tine venisti perdere. Deo te quod sis dei sanctus
et increpavit illum dicens obmutescet et erit ab illo
et cum proiecisset illud demonium in medio. erit ab
illo nihil quod illi nocuit: et factus est pauper in om-
nibus et colloquebatur ad invicem dicentes: quod
est hoc verbum; quia in potestate et virtute imperat

FIRST PAGE.

NO. 13. CONJURATIO MALIGNORUM SPIRITUM.

LAST PAGE.

[? PARIS c. 1490.]

plures thronos et dominationes et thronos et se-
plum deo patri obediētes et ipm semper laudātes
et gloriātes in secula seculorum. Amen. Alia.
Quoniam te diabole per oēs sanctos veteris testa-
menti qui sunt in paradiso et in gloria dei patris
omnipotentis; et per gloriosam virginem Mariā
que fuit virgo ante partum et in partu atque post
partum et concepit deum nostrum Iesum christum
salvato: et per redemptorem mundi; et per oēs
sanctos patriarchas et prophetas; apostolos
et angelistas martyres confessores doctores
et virgines et per omnes virtutes dei. Quoniam
te ut non habeas potestatem neque licentiam
standi in corpore famuli dei. Quia quod deus fecit cum
ad similitudinem suam ne te latuit Barbara et bel-
zebub imminere penas et tormenta subueniet
tibi in die iudicii et in diem sempiternum quan-
do deus venturus est iudicare vivos et mor-
tuos velut cibus ardens in terra et vinctus
sis sociis tuis et angelis malignis in signum va-
das et provideantur damna per infamia se-
culo seculorum. Amen.

¶ finis.

14 **GREGORIUS IX. COMPILATIO NOVA DECRETALIUM.** Folio, 305 leaves, printed in **Gothic letter**, 78 lines of commentary (double columns), initial spaces filled in in red, printed in red and black, headlines and signatures, without page numerals or catchwords, modern wooden boards, pigskin back, with modern bosses and clasps, **FINE AND VERY LARGE COPY.** £38 0 0 *Peter Drach: Speier, August 16, 1486*

*. Hain-Copinger *8019. Proctor 2364. British Museum Catalogue of Incunabula, vol. II., p. 495: The British Museum copy measures 387 × 282 mm. whereas this copy measures 400 × 286 mm.

Old engraved portrait attached to first leaf.

15 **INDULGENCE. LETTER OF INDULGENCE** issued by Pope Innocent VIII. to persons aiding the expedition of CASIMIR, KING OF POLAND, AGAINST THE TURKS. Sm. folio broadside, printed on one side only in **Gothic letter**, 35 lines, spaces for name of recipient, etc. left blank, the capital "I" slightly defective. £31 10 0

[Anton Koberger: Nuremberg, 1485-1487]

*. Copinger II. 3273. Proctor 2125. Not in Hain.

16 **JOHANNES DE VERDENA. SERMONES DOMINICALES.** Folio, 146 leaves (lacks first and last leaves, both blanks), **Gothic letter**, two columns, 38 lines, without headlines, catchwords or page numerals, initial spaces filled in red, some leaves stained or repaired, calf roxburghe. £24 0 0 [Conrad Winters: Cologne, c. 1480.]

*. Voulliéme, *Buchdruck Kölns*, No. 967. Not in Hain, Copinger, Reichling, Proctor or British Museum Catalogue.

17 **JUVENALIS (Decius Junius) SATIRAE** [with commentaries, etc.]. Sm. 4to, 164 numbered leaves, printed in **Gothic letter**, with headlines and signatures, device on title, woodcut initials, 55 lines of prose commentary to the page, MS. notes, stained, corner of one leaf defective, undressed sheep. £28 0 0 *Jean de Vingle: Lyons, May 18, 1495.*

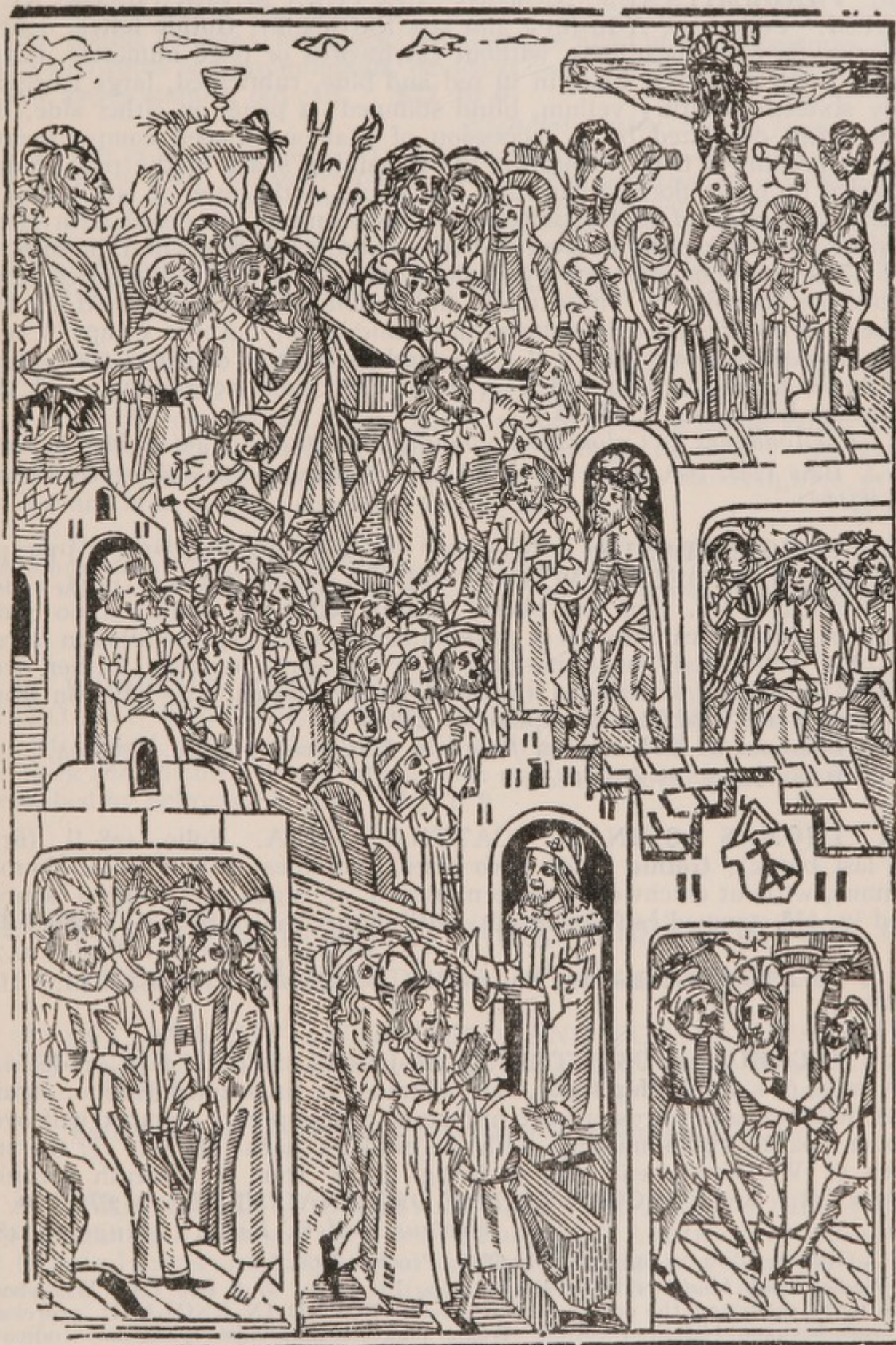
*. Hain 9708 (not seen); not in Proctor.

Unique Collection XVth Century Wood Blocks.

18 **LIFE OF CHRIST. A SERIES OF THIRTY-EIGHT ORIGINAL XV. CENTURY (?) WOOD BLOCKS ILLUSTRATING THE LIFE OF CHRIST.** Each block measures 7½ by 5 in. £45 0 0 [? c. 1480]

*. These blocks were discovered in Nuremberg about the year 1817, but no contemporary prints of them, or any copies of the book (if it was ever published) are known to exist. No trace of them can be found by any bibliographer. On the cut provisionally numbered 37 there appears an artist's mark which is quite unknown to all the authorities, and on that numbered 26 is the date 1540. This date is possibly a later addition, as it is improbable that the designs could have been made after about 1480. It is an extremely interesting collection, and, except for a few worm holes, in very good condition.

SEE ILLUSTRATION ON PAGE 15 IN THIS CATALOGUE.



NO. 18. XV. CENTURY WOOD BLOCK. [? c. 1480.]

19 **PANORMITANUS** (Nicolaus) **LECTURA SUPER III. DECRET-ALIUM.** Folio, a-z, A-I8 (first and last leaf blank), **Gothic letter**, double columns, 60 lines, headlines, without catchwords or page numerals, initial spaces (with directors) filled in in red and blue, rubricated, large margins, early sixteenth-century vellum, blind stamped: a panel on either side, the front being decorated by a succession of diamond-shaped compartments, each containing a floral ornament, the remaining space of the panel being occupied by other floral ornaments, the whole of the interior is filled by a pattern composed of undulating sprays, etc., and is powdered with small cinqfoils; the back panel is decorated with undulating sprays and the interior is divided into compartments by diagonal three line fillets, the spaces thus formed are occupied by Tudor roses, and double-headed eagles. At the top of the front cover is the title stamped in Gothic letter, "Abbas § super § ter/cio § libro § decreta / luim §." The back is slightly defective at the top, and bosses have been removed from cover, the clasps are missing; with the Wildridge bookplate. **£55 0 0**

For Johannes de Colonia and Johannes Manthen: Venice, May 4, 1478

* Hain 12327 (not seen), not in Proctor. Signatures 14b—18b: "ON BUYERS AND SELLERS."

20 **PANORMITANUS** (Nicolaus) **LECTURA SUPER PRIMA PARTE LIB. II. DECRETALIUM.** Folio, a-cio, d-k8, l mio, n-q8, r sio, t-z, A-H8, I10, K8, (first leaf blank), **Gothic letter**, two columns, 60 lines, headlines, without catchwords or page numerals, initial spaces filled in in red and blue, rubricated, large margins, early sixteenth century leather over wooden boards, blind stamped (repaired), with original title label on front cover, with the Wildridge bookplate. **£42 0 0**

For Johannes de Colonia and Johannes Manthen: Venice, Sept 24, 1479

* Hain *12325. Not in Proctor.

21 **THOMAS AQUINAS. CATENA AUREA.** Folio, 438 ll. (first and last blank), **Gothic letter** (two sizes), 62 lines (small type), double columns, without catchwords, page numerals or signatures, initial spaces filled in, old stamped calf (repaired), with clasps (one missing). **£80 0 0**

[Michael Wenssler: Basle] 1476

* Hain *1332, Pellechet 936, Proctor 7481, Voulliéme. *Berlin* 355, B.M.C. III. p. 723.

22 **VOCABULARIUS UTRIUSQUE JURIS.** Folio, a b8, c d6, e8, f g6, h-r8, 6, s-x6, **Gothic letter**, two columns, 51 lines and headline, signatures, without catchwords or page numerals, contemporary stamped calf over wooden boards, clasps missing, with the binder's mark "G.W." (? Gerard Freez of Wansfort), end papers being leaves from a fifteenth century manuscript. A FINE COPY IN THE ORIGINAL STATE. **£70 0 0**

Nicolaus Kesler: Basle, 17 August, 1488

* Not in Hain. Copinger III. 6367, Proctor 7669.

Weale, *Book bindings* I. p. 40 & II. p. 108, Nos. 63 & 64: "G. W., whose trade mark occurs on the covers of many books BOUND IN ENGLAND, exercised his craft between 1489 and 1510." Weale suggests that this cipher may indicate Gerard Freez of Wansfort.

SEE REDUCED REPRODUCTION OF FRONT COVER OF THE BINDING FACING PAGE 32 IN THIS CATALOGUE.

23 **VORAGINE** (Jacobus de) **LEGENDA AUREA.** Folio, **Gothic letter**, double columns, headlines, initial spaces filled in red, signatures, without catchwords or page numerals, device at end, old MS. notes and scorings, a few leaves stained, old calf. **£22 10 0**

Nicholas Kesler: Basle, June 25, 1486

*. NOT IN HAIN. Copinger III. 6446, Proctor 7655, British Museum Catalogue III. 763-4. O'Neill, *The golden legend*, 7-8: "For centuries its appearance in English garb the *Legenda aurea* had been the most popular of books on the continent of Europe. No book profited so rapidly by the new invention of printing. Between 1470 and 1500 no less than a hundred separate editions of the original (or augmented) Latin went through the presses of various countries . . . The book, in truth, supplied the medieval mind with nearly all it craved for in its literature."

24 **WOODCUT.** THE FIFTEENTH CENTURY BOOKPLATE OF HILPRAND BRANDENBURG OF BIBRACH ($2\frac{9}{16}$ by $2\frac{9}{16}$ in.). An angel in a long robe with raised wings, holds in both hands a shield azure, an ox passant to the sinister argent, with a ring through its nose. No border, contemporary colouring similar to the few other known copies in blue, green, yellow and lake, slightly shaved at foot. **£5 0 0**

c. 1472

*. One of the earliest bookplates known. It is sometimes found in books from the Monastery of Buxheim, as Brandenburg appears to have presented many of his books to that collection. Campbell Dodgson I., p. 135; Schreiber 2038; Warnecke 245.

25 **WOODCUT.** THE CRUCIFIXION. CHRIST WITH A LARGE HALO AND WEARING A LOIN CLOTH. The Virgin Mary stands on the left and St. John on the right, each with halos. ($1\frac{15}{16}$ by $1\frac{3}{16}$ in.), printed in black and coloured in red, green, blue and yellow, unique, being the copy described by Schreiber I. 465. **£15 0 0**

Part II: Books on Printing, Bibliographies of Presses, Biographies of Printers, etc.

26 **ACT AGAINST UNLICENSED AND SCANDALOUS BOOKS AND PAMPHLETS**, and for better Regulating of Printing. Folio, wrapper, uncut. **£3 0 0**

John Field: London 1649

*. Extracted from a collection of Statutes with continuous signatures.

27 **AMERICAN DICTIONARY OF PRINTING AND BOOKMAKING.** 4to, containing a history of these arts in Europe and America, with definitions of technical terms and biographical sketches, portraits and illustrations, half morocco. **£3 0 0**

Edward Lockwood & Co.: New York 1894

*. Arranged in alphabetical order, it gives explanations of every branch of the printing trade, including the subsidiary trades, the vocabulary includes translation of technical terms in foreign languages, also legal, literary, historical, etc., etc., sections.

28 **ALDIS** (H. G.). A LIST OF BOOKS PRINTED IN SCOTLAND BEFORE 1700, including those printed furth of the Realm of Scottish book-sellers with brief notes on the printers and stationers. 4to, original boards, holland back, with label. **£2 0 0**

For the Edinburgh Bibliographical Society. 1904

.* A fine copy of this invaluable work, which contains 3,919 entries, arranged in chronological order, with Index.

29 **ALLNUTT** (W. H.) NOTES ON PRINTERS AND PRINTING in the Provincial Towns of England and Wales. 4to, original wrapper. **15/-**

Chiswick Press: London 1879

.* A paper read at the first annual meeting of the Library Association, October 3, 1878. Pages 7-13 are devoted to "A Table of places in England and Wales, with their earliest specimens of Typography."

30 **ANISSON** (Jean, *Royal Printer*) CATALOGUS LIBRORUM qui extant apud Joannem Anisson, Typographes Regis Praefectum. 12mo, wrapper. **£1 5 0**

Paris 1702

.* A—C6, D4. A *Supplementum Bibliographiae Anissonianae* was published by Claude Rigaud, Anisson's successor, in 1709. A copy of this supplement (imperfect at end) is bound in.

31 **ASTLE** (Thomas) THE ORIGIN AND PROGRESS OF WRITING, as well Hieroglyphic as elementary, illustrated by engravings taken from Marbles, Manuscripts and Charters, ancient and modern: also some account of the Origin and Progress of Printing. 4to, PORTRAIT, numerous plates, half roan, gilt, t.e.g. **£3 5 0**

Chatto & Windus: London 1876

32 **ASTLE** (Thomas) THE ORIGIN AND PROGRESS OF WRITING, as well Hieroglyphic as Elementary...also some account of the Origin and Progress of Printing. Folio, large paper, portrait and thirty-one engraved facsimile plates, some coloured; full calf, gold and blind borders on sides, enclosing the Bridgewater crest, panelled back, m.e. **£5 15 0**

T. Bensley: London 1803

.* "The completest work on the subject of writing extant in this or any other language."—Lowndes. "The chapters devoted to mediæval handwriting are still of use to the student, as they are based upon the author's personal investigations. The numerous plates which greatly enhance the value of the work, are well engraved by Pouncey."—D.N.B.

33 **AVIGNON**. REQUIN (L'Abbe) Documents Inedits sur les Origines de la Typographie. 8vo, 24 pp., original wrapper. *Paris, 1890.*—REQUIN. L'Imprimerie a Avignon. 8vo, 20 pp., original wrapper. *Paris, 1890.*—REQUIN. Origines de L'Imprimerie en France (Avignon 1444). 8vo, 38 pp., original wrapper (author's signature on front cover. *Paris, 1891.*—REQUIN.—La Question de L'Imprimerie a Avignon en 1444 et en 1446 Réponse a M. Bayle. 8vo, 45 pp., original wrapper. *Marseille, 1902* **£3 0 0**

1890-1902

.* Four scarce pamphlets on the question as to the first printing press in France, with facsimiles of ancient documents.

34 **BARBER** (John) **AN IMPARTIAL HISTORY OF THE LIFE, Character, Amours, Travels, and transactions of Mr. John Barber, city printer, common-councilman, alderman, and Lord Mayor of London.** Written by several hands. 8vo (7½ by 4½ in.), (A4, B C, B-D, A B, A8, A4), portrait, contemporary marbled calf, gilt, with the bookplate of Samuel Wegg, Esq., [Franks, Cat. of bookplate, No. 31237]. **£5 15 0**

For E. Curll: London 1741

** Bigmore & Wyman, *Bibliog. of printing*, Vol. 1., p. 34. At end: "New books printed for E. Curll, at Pope's Head, in Rose-Street, Covent-Garden (8 pp.)."

35 **BELDORNIE PRESS. CATALOGUE OF BOOKS** Printed at the Beldornie Press for Edward Vernon Utterson 1841-2-3. Manuscript neatly written upon thirty-eight leaves, 4to, limp blue roan. **£2 5 0**

** Contains original designs for title pages, number of copies printed, and bibliographical notes on each book.

36 **BERNARD** (Aug.) **DE L'ORIGINE ET DES DEBUTS DE L'IMPRIMERIE EN EUROPE.** 2 vol., 8vo, 26 facsimiles of type, half brown morocco, t.e.g., uncut edges. Gordon Duff's copy. **£2 2 0**

C. J. Renouard et Cie: Paris 1853

** Covers a period from 1420 to 1503.

37 **BEUGHEM** (Cornelis van) **INCUNABULA TYPOGRAPHIAE, sive, Catalogus librorum scriptorumque proximis ab inventione typographiae annis, usque ad annum Christi MD. inclusive, in quavis lingua editorum.** 16mo, "Sphere" device on title-page, full polished calf. **£4 10 0**

[Abraham Wolfgang for] Jan Wolters: Amsterdam 1688

** Rahr, No. 2850, gives seven preliminary leaves, in error he also states that the device and ornaments are those of Abraham Wolfgang.

The earliest known separately printed catalogue of incunabula. (Bib. Soc. Trans., Vol. 12, p. 87.) Graesse, Vol. I., p. 357. "Libre [livre] rare."

38 **BLADES** (William) **LIFE AND TYPOGRAPHY OF WILLIAM CAXTON, England's First Printer, with evidence of his typographical connection with Colard Mansion the printer at Bruges.** Compiled from original sources. 2 vols., 4to, 57 plates of facsimiles of titles, types, pages, colophons, woodcuts, etc., roan roxburghe, with two autograph letters from the author to J. G. Nichols, (the Antiquary) signed. **£10 10 0**

Joseph Lilly: London 1861-1863

** The first volume of this work is devoted to the personal history of Caxton, and therein all original documents associated with the name or history of our proto-typographer, are gathered into a connected biography, special attention being directed to the year when, the place where, and the printer from whom Caxton took his first lessons in the art and craft of printing. The second volume consists of two principal parts, the first being a dissertation on printing as practised by Caxton, founded upon a critical examination of his workmanship, and the second a bibliographical and literary account of every production of his press known to exist at the time of publication (1863).

39 **BLADES** (William) **AN ACCOUNT OF THE GERMAN MORALITY-PLAY, ENTITLED DEPOSITIO CORNUTI TYPOGRAPHICI**, As performed in the 17th and 18th centuries. With a rhythmical translation of the German version of 1648. To which is added a literal reprint of the unique original version, written partly in *Plaat-Deutsch* by Paul de Vise and printed in 1621. 4to, illustrations, and six facsimile title pages, original half parchment, uncut edges. **£1 10 0**

Trübner and Co.: London 1885

**. The Depositio was a form of initiation which the apprentice had to undergo on entering the printing trade in Germany during the 17th and 18th centuries. The contents include much information relative to the early Printers Guilds of Germany, and other interesting matter of typography, with a bibliography of books in which the Depositio is partially given or described.

40 **BLADES** (William) **THE PENTATEUCH OF PRINTING** with a Chapter on Judges. 4to, numerous facsimiles of title-pages, woodcuts, etc., and a number of diagrams of printing apparatus, cloth. **15/-**

A. C. McClurg: Chicago 1891

**. With a Memoir of the late William Blades by Talbot Baines Reed. "The following chapters, being intended as a popular summary of a very large and interesting subject, only profess to deal with the more important aspects of the subject, both on its historical and practical side."—Prologue.

41 **BLADES** (William) **THE BIOGRAPHY AND TYPOGRAPHY OF WILLIAM CAXTON**, England's first printer. 4to, large paper, seventeen plates of facsimiles, half brown levant morocco, gilt, t.e.g., others uncut by SANGORSKI and SUTCLIFFE. **£6 5 0**

Trübner and Co.: London 1877

**. A SUPERB COPY OF THE ISSUE DE LUXE OF THIS EDITION.

The contents include an account of Caxton's early life; Caxton abroad; Literature in the fifteenth century; Development of Printing; Caxton at Westminster; An account of the work and materials of a fifteenth century press, etc.

42 **BODONI** (Giam. B.) **PREFACE TO THE MANUALE TIPOGRAFICO OF 1818**. Now first translated into English, with an introduction by H. V. MARROT. Sm. 4to, orange boards (Bodoni's style), uncut. **17/6**

Elkin Mathews, Ltd.: London 1925

**. The preface has never before been accessible "except in Italian as a part of the rare and expensive *Manuale Tipografico* itself."—*Publisher's Announcement*. One of 300 copies on Van Gelder paper, in Bodoni type.

43 **BOHATTA** (Hanns) **BIBLIOGRAPHIE DER LIVRES D'HEURES** (Horae B.M.V.) Officia, Hortuli Animae, Coronae B.M.V., Rosaria und Cursus B.M.V. des XV und XVI Jahrhunderts. 4to, THE ONLY COPY PRINTED ON VELLUM OF AN EDITION OF 150 COPIES. Vellum. **£6 10 0**

Vienna, 1909

**. The standard bibliography of the *Primer* or, as it is frequently called the *Horae*; containing upwards of 2,000 items arranged in order of the country in which they were printed, with indexes of the printer and publisher, and a chronological index. In the descriptions are given references to Hain, Copinger, Proctor and other bibliographies.

44 **BOUTMY** (Eugène) **DICTIONNAIRE DE L'ARGOT DES TYPOGRAPHES** précédé d'une Monographie du Compositeur d'Imprimerie et suivi d'un Choix de Coquilles Typographiques celebres ou curieuses. 8vo, original wrapper, uncut edges. **10/6**

C. Marpon et E. Flammarion : Paris 1883

45 **BOWER**. **PROPOSALS FOR ESTABLISHING A GRADUATED SCALE OF SIZES** for the Bodies of Printing Types and Fixing their Height to Paper, based upon Pica as the common standard and referable to the English inch. Third edition, 8vo, original wrappers. **12/6**

Bower Brothers : Sheffield 1841

*. Suggestions for establishing the principle of proportion in the sizes of type, with interesting historical notes on type-founding.

46 **BROFFERIO** (Angelo) **CENNI STORICI INTORNO ALL' ARTE TIPOGRAFICA** e suoi progressi in Piemonte dall invenzione della Stampa fino al 1835. Sm. 4to, red roan roxburghe. **£1 10 0** *Milano 1876*

*. xxi pp., 138 pp., 1 blank leaf. Contains notes of Piemontese printers from the 15th to the 19th centuries.

47 **BRICE** (Andrew, 1690-1773) **FREEDOM: a Poem**, Written in Time of Recess from the rapacious Claws of Bailiffs, and devouring Fangs of Goalers (*sic*), by **ANDREW BRICE, PRINTER**. To which is annexed the Author's Case. 8vo, engraved portrait of the author as frontispiece (mounted), and another portrait of Brice inserted. Some leaves slightly browned at margins, old calf. **£5 5 0**

Printed by and for the Author: Exeter 1730

*. **VERY RARE**. D.N.B. ii., 1218. "About 1722 the debtors in the city and county prisons induced him to lay the grievances before the public, with the result that he found himself entangled in a law suit and cast in damages which he could not discharge. For seven years he remained under restraint and was consequently supplied with sufficient leisure for the composition of an heroic-comic poem in six cantos, entitled 'Freedom, [etc.]', the profits arriving from which, it is pleasant to learn, were sufficient to secure his release."

48 [**BRUNET** (Gustav)] **LE SECOND ENFER D'ESTIENNE DOLET**. Suivi de sa traduction des deux dialogues platoniciens, l'Axiochus et l'Hipparchus. Notice bio-bibliographique par un bibliophile. Sm. 8vo, Cobb boards, original wrappers bound in. **VERY RARE. £2 10 0**

L'Academie des Bibliophiles : Paris 1868

*. No. 80 of 235 copies on *papier vergé*.

49 **BRUNN** (Ch.) **DE NYESTE UNDERSOLGERSER OM BOGTRYKKERKUNSTENS OPFINDELSE**. 4to, six plates of facsimiles, and fifteen others in text, half pig-skin. **£3 15 0** *Copenhagen 1889*

*. Limited to 688 copies, this contribution to the history of printing contains a bibliography of 154 works on the subject.

50 **BUCHAN** (P.) **ANNALS OF PETERHEAD**, from its Foundation to the present time. 8vo, five crudely engraved plates, half morocco, t.e.g., other edges uncut. £2 10 0

Printed at the Auchwedden Press, by the Author, Peterhead 1819

*. At pp. 127/8 is an account of the introduction of printing at Peterhead. The author states that, in addition to printing the book and engraving the plates, he made the press upon which the book was printed and even "was lead to try the type-founding."

Dr. Johnson's *Tour to the Hebrides* is criticised at pp. 35-37. (Courtney *Bibliography of Johnson*, p. 122) Buchan refers to "the absurd views of this Herculean master of language," and gives a catalogue of Jonson's geological mis-statements.

51 **BURGER** (Konrad) **DIE DRUCKER UND VERLAGER IN SPANIEN UND PORTUGAL**, von 1501-1536. Mit chronologischer Folger ihrer Druck- und Verlagswerke. 4to, etched frontispiece-portrait of the author, brown morocco, blind lines on sides, one of 50 copies on Van Gelder paper. £1 10 0

K. W. Hiersemann: Leipzig 1913

52 **CAMPIONI DEI CARATTERI ESISTENTI NELLA TIPOGRAFIA** della reverenda camera Apostolica Roma. Sm. folio, eight-page introduction, and sixty-eight full-page reproductions of types, ornaments, borders, drawings, etc., original blue cloth, stained and slightly damaged. £3 0 0

Rome 1853

*. Representative of modern printing of Italian, French, German, English, Greek, Latin, Music, Emblems, Symbols, etc. etc.

53 **CASLON** (William, I.) **A SPECIMEN** [of Roman, Italic, Gothic, Coptic, Armenian, Syriac, Arabic, Hebrew, Greek, and other types, and ornaments], by William Caslon, Letter-founder, in Chiswell-Street, London. Folio broadside, printed on one side only. £8 10 0

1734

*. Not in the British Museum.

The second main issue (the first having been issued from Ironmonger Lane) of **CASLON'S FIRST SPECIMEN SHEET**. Mr. MacRae (*Two centuries of type founding*, p. 49) says: "THE FAMOUS AND NOW VERY RARE FIRST SPECIMEN SHEET which, in 1734 Caslon sent out from Chiswell Street . . . with the exception of these three [the Canon Roman, English Syriac and Pica Samaritan] all the types shewn in the specimen of 1734 were cut by Caslon himself." Messrs. Bigmore and Wyman remark: "In the full length portrait of Caslon, the original painting of which is in the possession of the present firm [for a reproduction see frontispiece to Macrae] its founder is depicted holding a copy of this broadside . . . in 1722 Caslon cut for Bowyer the beautiful fount of English used in printing Selden's works, and the Coptic types for Wilkins edition of the Pentateuch. In spite of all the difficulties which Caslon encountered he brought the art of type-founding to a perfection previously unattained and rendered English printers entirely independent of the Dutch, from whom they had previously obtained all their best founts. The Caslon Old Style displayed in this specimen is still the finest English book type.

FOR A FULL SIZE FACSIMILE OF THIS SHEET SEE MACRAE.

54 **CAXTON CELEBRATION, 1877.** CATALOGUE OF THE LOAN COLLECTION OF ANTIQUITIES, Curiosities, and Appliances Connected with the Art of Printing. Edited by George Bullen. 8vo, original cloth. **£1 0 0**
N. Trübner and Co.: London 1877

**. A few notes on margins by E. Gordon Duff. He had observed on the flyleaf, "This book was entirely set up in type at once, and for this purpose an enormous quantity of special type was cast, the expenses of production were so large as to cause the failure of Mr. Wilkins the printer."

55 **CERCLE DE LA LIBRAIRIE.** INVENTAIRE DES MARQUES d'Imprimeurs et Libraires. 3 vol., 4to, wrappers, facsimiles. **£3 10 0**
Paris 1886-1888

**. Vol. i.: Printers' marks of the town of Paris 1500-1800; Vol. ii. As above, and French provincial towns; Vol. iii., Foreign printers' marks; from books in the possession of Le Cercle de la Librairie.

56 **CHAMPION (Pierre)** LES PLUS ANCIENS MONUMENTS DE LA TYPOGRAPHIE PARISIENNE: Préfaces typographiques des livres sortis des Presses de Sorbonne (1470-1472): Recueil de Fac-Similés. Folio, eighty-six facsimile plates, with introductory matter in portfolio. **£2 5 0**
Honoré Champion: Paris 1901

57 **CHRISTIAN (A)** ORIGINES DE L'IMPRIMERIE EN FRANCE. Conférence faite à la Sorbonne le 13 Octobre, 1901. Royal 4to, about thirty reproductions of type, woodcuts, etc., illustrating the progress of printing in France. Original wrappers. **£1 10 0**
Imprimerie Nationale: Paris, 1901

58 **CHRISTIAN (A.)** ORIGINES DE L'IMPRIMERIE EN FRANCE Conférence faites les 25 Juillet et 17 Août 1900. Roy 4to, with upwards of 80 facsimiles of titles, text pages, etc., illustrative of the history of printing in France, original grey wrappers, one side of wrapper slightly defective. **£2 0 0**
Imprimerie Nationale: Paris 1900

**. This work comprises the papers on printing read at the conference of the French group at the International Exhibition held in Paris 1900. There are twelve articles, and a fifty eight page introduction by Louis Herbette.

59 **CHMLARZ (Eduard)** GUTENBERG UND DIE ERFINDUNG DER BUCHDRUCKERKUNST. Vortrag gehalten im K. K. Oesterreich. Museum für Kunst und Industrie am 12 Jänner 1882. 8vo, 20 pp., original grey wrapper. **7/6**
Vienna 1882

60 **CLAUDIN (A.)** ORIGINES ET DEBUTS DE L'IMPRIMERIE A POITIERS. 2 vol., 4to, vol. I., Text, vol. II., Facsimiles, original wrappers, uncut and unopened. **£3 5 0**
Paris 1897

**. Limited to 200 copies, this important work contains a bibliography of books printed at Poitiers during the years 1479-1515, with 258 facsimiles of titles, types, ornaments, illustrations etc., and notes on the printers and their works.

61 **CLAUDIN (A.) THE FIRST PARIS PRESS.** An account of the books printed for G. Fichet and J. Heynlin in the Sorbonne. 4to, frontispiece and facsimiles of type, original brown printed wrapper, uncut and unopened. £2 0 0 *Bibliographical Society 1897-1898*

*. Text; Notes; Bibliography; Documents; Facsimiles.

62 **CLAUDIN (A.) THE FIRST PARIS PRESS.** [*Another copy.*] Crushed brown morocco roxburghe. £2 10 0 1898

63 **CLAUDIN (A.) HISTOIRE DE L'IMPRIMERIE EN FRANCE.** Au XVe et Au XVIe Siècle. 4 vol., folio, numerous illustrations, some in colours. In the original cardboard cases, unbound. £50 0 0

Paris 1900-1911

64 **COLOUR PRINTING. GAUTIER D'AGOTY (Jacques)** Observations physiques dédiées au roy. Tome I. Contenant le système de l'impulsion, et la cause physique des couleurs et de tous les phénomènes. Année 1750. Seconde édition [Tome II. Contenant la génération des couleurs, ou la chroa-génésie. Supplément à la chroa-génésie, ou controverse physique, sur la lumière et la nature des couleurs entre les Newtoniens l'auteur du nouveau système. Tome III. Contenant le Sentiment et la critique de divers philosophes. Observations sur la peinture et sur les tableaux anciens et modernes. Vol. I.]. 4 vol., 12mo, 12 pp., 560 pp., 1 l., 3 folding plates, 1 l., 10 pp., 300 pp., 12 pp., 68 pp., 12 folding plates; xiv. pp., 384 pp., 5 plates (TWO PRINTED IN COLOURS); xviii pp., 356 pp., 4 pp., 3 plates (ONE PRINTED IN COLOURS), contemporary French marbled calf, with the Arms of the Duc d'Aumont stamped in gold on both sides of each volume, g.e. £18 10 0 *Jorry and Delaguerre: Paris 1753*

*. Not in Brunet, Watt or the British Museum. THIS BOOK is REMARKABLE as CONTAINING SOME of the EARLIEST SPECIMENS of "THREE-COLOUR" PRINTING in EXISTENCE.

It is uncertain whether it is perfect. The Bibliothèque Nationale Catalogue, Vol. 58, p. 363, describes the book as in four volumes (Année 1750-53). This set is in four volumes, but the fourth volume is marked "Tome I" and is entitled "Observations sur la peinture"; however, it bears on the title the words "Année 1753," the other three volumes being Année 1750, '51, and '52, respectively.

This variety of the arms is not recorded by Guigard.

65 **CRAPELET (G. A.) LETTRE TRENTIEME** concernant L'Imprimerie et la Librairie de Paris, Roy 8vo, red morocco, gilt, some leaves stained. 6/- *Paris 1821*

*. Translated from *Dibdin's Bibliographical Tour in France and Germany.*

66 **CROQUE-MORT (Le) DE LA PRESSE:** nécrologie politique, littéraire, typographique et bibliographique de tous les journaux, pamphlets, revues, nouvelles à la main, satires, chansonniers, almanachs, et canards périodiques, nés, morst, avortés, vivants, rescuscités ou métamorphosés à Paris, à Lyon, et dans les principales villes de France, depuis le 22 Février jusqu'à l'installation du président de la République, catalogue curieux et complet, comprenant plus de 1500 articles et plus de 6000 noms propres, indiquant minutieusement les titres, sous-titres, devises et épigraphes de

CROQUE-MORT (LE)—*continued*.

chaque journal, revue, etc., sa couleur politique apparente ou cachée, ses diverses spécialités, les noms de ses collaborateurs, gérants, fondateurs et parrains, signataires ou anonymes, son format, le nombre de ses pages et de ses colonnes, ses conditions de prix et de périodicité, sa filiation politique et industrielle, les mystères de sa naissance et la date de sa mort, l'histoire de ses modifications et transformations secrètes, l'adresse des bureaux qu'il habitait, le nom de l'imprimeur, qu'il laisse souvent inconsolable, les différents titres sous lesquels le même journal a recommencé son commerce, autre rue, autre numéro, les accidents qui ont hâté sa mort, ou qui perpétuerent son existence, son degré de rareté, etc., etc., etc., Suivi de l'art de déterrer les journaux morts, et de s'en faire 3000 livres de revenu, part un bibliophile bien informé, actionnaire de 14 imprimeries, membre de 27 clubs, et rédacteur de 33 gazettes mortes et enterrées. Large 4to, interleaved. Boards, padded with blanks. £2 0 0

Lacrampe et Cie: Paris, December 1848—January 1849

*. Six numbers (all published). The editor's name (real or assumed) was Delombardy. Inscription on fly-leaf: "de toute rareté, détruite par ordre de Caussidière, préfet de police en 1849." Hatin, p. 451. This curious journal contains "une foule de détails, de minuties bibliographiques, selon son [the editor's] expression, qui peuvent avoir leur charme, pour les collectionneurs.—Promettait un 7e et dernier no., plus un supplément, qui n'ont point été publiés, de sorte que sa nomenclature s'arrête à la lettre T." Not in the Bodleian catalogue of periodicals.

67 **DAUNOU** ANALYSE DES OPINIONS DIVERSES sur l'Origine de l'Imprimerie. 8vo, old half calf, rare. £1 1 0

Baudouin: Paris an XI.

68 **DECIA** (Decio) BATTAGLIE DI TIPOGRAFIA nel '500 (I. Giunti et I. Torrentino). 8vo, 19 pp., original wrapper. 6/-

Galileian: Firenze 1913

69 **DEGEORGE** (Léon) LA MAISON PLANTIN A ANVERS. Monographie complète de cette imprimerie célèbre aux XVI^e to XVII^e Siècles. 8vo, with frontispiece portrait of C. Plantin, 500 copies printed of which this is number 364, cobb boards, uncut. £1 2 6

Bruxelles 1878

70 **DE VINNE** (Theodore Low) THE PRACTICE OF TYPOGRAPHY. 4 volumes, 8vo, a very large number of facsimiles of type and title-pages from the earliest times to the present day, illustrating practical printing, original brown buckram, roan labels. VERY RARE. £6 5 0

The Century Co.: New York 1900-1904

*. Vol. i. A treatise on the processes of type-making, the point system, the names, sizes, styles, and prices of plain printing types. Vol. ii. A treatise on title pages, with numerous illustrations in facsimile and some observations on the early and recent printing of books. Vol. iii. Correct composition. A treatise on spelling, abbreviations, the compounding and division of words, the proper use of figures and numerals, Italic and capital letters, notes, etc. With observations on punctuation and proof-reading. Vol. iv. Modern methods of book composition. A treatise on type-setting by hand and by machine, and on the proper arrangement and imposition of pages.

71 **DIBDIN** (T. F.) **TYPOGRAPHICAL ANTIQUITIES**: or the History of Printing in England, Scotland and Ireland: Containing Memoirs of our Ancient Printers and a Register of the Books printed by them. Begun by the late Joseph Ames, considerably augmented by William Herbert, and now greatly enlarged, with copious notes comprehending the History of English Literature, and a View of the Progress of the Art of Engraving in Great Britain, by the REV. THOMAS FROGNALL DIBDIN. 4 vol., thick folio, LARGE PAPER, 13 fine mezzotint portraits by HODGETTS and SAY of famous Collectors, Scholars and Bibliographers (some foxed), also numerous facsimilies of title-pages, printers' devices, etc., and woodcut portraits of printers; bound in half blue morocco. **£10 0 0**

William Miller: London 1810-19

72 **DIBDIN** (Thomas Frognall) **BIBLIOGRAPHICAL DECAMERON**: or, 'Ten Days' Pleasant Discourse upon Illuminated Manuscripts and Subjects connected with Early Engraving, Typography, and Bibliography. 3 vol., royal 8vo, illustrated with portraits, woodcuts, engravings on India paper, russia, morocco, backs gilt, g.e. **£10 5 0**

W. Bulme & Co. for the Author: London 1817

73 **DIBDIN** (Thomas Frognall) **BIBLIOGRAPHICAL DECAMERON** [Another copy]. 3 vol., royal 8vo. Old half calf, somewhat rubbed. **£9 0 0**
1817

74 **DICKSON** (Robert) **INTRODUCTION OF THE ART OF PRINTING INTO SCOTLAND**. 8vo, numerous facsimiles of types, devices, titles, etc., with a classified index, original cloth, uncut and unopened. **12/6**

J. & J. P. Edmonds and Spark: Aberdeen 1885

*. Limited to 500 copies. An account of the early printing presses in Scotland, with an appendix by A. Claudin.

75 **DIDOT** (A. Firmin) **ESSAI TYPOGRAPHIQUE ET BIBLIOGRAPHIQUE** sur l'Histoire de la Gravure sur Bois. 8vo, wrappers, fine copy. **15/-**

Firmin Didot: Paris 1863

76 **DOVES PRESS**. **CATALOGUE RAISONNE** of Books Printed and Published at the Doves Press, 1900-1911. Royal 8vo, printed in red and black in the beautiful Roman fount. Full brown niger morocco, gold lines on sides and back, g.e., by Cobden-Sanderson. **£6 0 0**

Doves Press 1911

*. 14 pp. The catalogue is preceded by a short history of the press. The number of copies of each book printed is given, as well as the binding.

77 **DOYEN** (Camillo) **TRATTATO DI LITOGRAFIA** Storico, Teorico, Pratico ed Economico. 4to, frontispiece in colour, five portraits, thirty-three plates of lithographs, tools and machinery, brown roan roxburghe. **£1 15 0**

Francesco Casanova: Torino 1877

*. A work on practical lithography, and an account of its progress in Italy.

78 **DUFF** (E. Gordon) **A MONOGRAPH ON THE HORAE BEATE VIRGINIS MARIE SECUNDUM USUM SARUM.** The unique copy, printed at Westminster by William Caxton, circa 1477. 8vo, half morocco. **£3 10 0**
Privately Printed 1908

*. Only a few copies printed.

79 **EARLY ENGLISH PRINTING: A SERIES OF FACSIMILES** of all the Types used in England during the XVth Century, with some of those used in Printing English Books Abroad. With an introduction by E. Gordon Duff. Folio, 40 facsimile plates and letterpress loose in portfolio. **£5 5 0**
Kegan Paul, Trench, Trübner & Co., Ltd.: London 1896

80 **EDMOND** (J. P.) **THE ABERDEEN PRINTERS**, Edward Raban to James Nicol, 1620-1736, 8vo, actual size facsimile of a horn book printed by E. Raban, Aberdeen (c. 1662), original roan roxburghe, t.e.g., others uncut. **£1 15 0**
Aberdeen: 1886

*. Limited to 250 copies. Comprises titles and collations of all books printed at Aberdeen by Edward Raban, James Brown, John Forbes, and James Nicol, with biographical notes.

81 **ELZEVIR** (Daniel) **CATALOGUS LIBRORUM**, que in bibliopolio Danielis Elservirii venales extant. 16mo. The "Minerva" device on title-page, a few leaves slightly cut into, early MS. notes on fly leaves, crushed brown morocco, blind two-line fillet borders on sides. **£10 0 0**
Ex officina Elseviriana [Daniel Elsevier]: Amsterdam 1674

*. Inscription on inside of cover: "E. GORDON DUFF." Aaa—Ccc6 are devoted to Latin medical books; b 10-12, to French medical books.

82 **ELZEVIR** (Daniel) **CATALOGUS LIBRORUM.** [Another copy]. 2 vols., 12mo, contemporary mottled calf, leather of one volume a trifle damaged, gilt backs, r.e., FINE COPY. **£10 10 0**
1674

*. Small defect in title.

83 **ELZEVIR** (Daniel) **CATALOGUS LIBRORUM** qui in bibliopolio venales extant, et quorum auction habebitur in aedibus defuncti, 16mo, 491 pp., old calf. **£12 10 0**
[Elziver]: Amsterdam 1681

*. NOT IN WILLEMS, BEUGHEM, RAHIR, BRUNET or WATT. The title bears the Elzevir device (Rahir, No. 17).

SEE FACSIMILE ON PAGE 28.

84 **ENGRAVER'S PRESS** ENGRAVED view of an engraver's PRINTING OFFICE, the central object being the press, which is in operation. On the left are two workmen inking plates, verses below picture. **£2 5 0**
[Germany, c. 1670]

85 **ENSCHEDÉ** (Joannes van) **PROEF VAN LETTEREN**, welke gegooten worden in de nieuwe Haerlemsche letter-gietery van J. Enschedé, 1768. 8vo, 17ll., 80ll. of type specimens (printed on recto only), 7 plates, contemporary calf, gilt, FINE COPY. **£24 0 0**
[Haarlem, 1768]

*. Not in Brunet or Watt. See reduced facsimile of one of the plates facing page 33 of this catalogue.

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DANIELIS ELSEVIRII

Venales extant, & quorum Auctio habebitur
in ædibus defuncti *4 angustis*

1681. P n



AMSTELÆDAMI,
cIdc lxxxi.

NO. 83. ELSEVIR.

86 **ESSLING** (Prince d') **LES LIVRES A FIGURES VENETIENS** de la fin du XVe Siècle et du commencement du XVIe. Etudes sur l'Art de la Gravure sur Bois à Venise. 3 vol. in 6. Numerous reproductions, half morocco by SANGORSKI. **£56 0 0** *Florence and Paris 1907-1914*

**. Limited edition of 300 copies. A fine copy of the standard bibliography of Venetian woodcut books of the period 1470-1525. The last volume contains the index, a historical study of early Venetian wood-engraving, and facsimiles of printers' marks.

87 **FAULMANN** (Karl) **DIE ERFINDUNG DER BUCHDRUCKER-KUNST** nach der neuesten Forschungen. 8vo, wrappers, facsimiles of type and other illustrations. **£1 0 0** *Leipzig 1891*

**. A scarce work, consisting of ten essays on incunable printing.

88 **FAVA** (Mariano) e **BRESCIANO** (Giovanni) **LA STAMPA A NAPOLI nel XV Secolo.** 2 vols., 4to, and a portfolio of loose facsimiles, original wrapper, uncut edges, partly unopened. **£7 0 0**

Rudolf Haupt: Leipzig 1911-13

**. An important work on the fifteenth century printers at Naples, with a bibliography containing full descriptions and collations, and sixty two fine facsimiles measuring 17½ inches by 12 inches. A contribution to the *Sammlung Bibliothekswissenschaftlicher Arbeiten*.

89 **FERGUSON** (John) **ON A COPY OF ALBERTUS MAGNUS** de Secretis Mulierum, Printed by Machlinia. 4to, 10 pages, half olive morocco, t. e. g., from the Alexander McGregor library, with book label. **£1 8 0**

Westminster 1886

**. Communicated to the Society of Antiquaries and reprinted from *Archæologia*.

90 **FOSSETIER** (Julien) **Fossetier de la glorieuse victoire divinement obtenue devant Pavie par Lempereur Charles quint de ce nom [etc.].** 4to, 10 leaves, **printed on vellum** in red and black. Red crushed morocco, *Janseniste*, inside gold dentelles by CHAMBOLLE-DURU. **£8 10 0**

Jean Enschede: Haarlem [etc.] 1868

**. A highly interesting book, printed by the famous Dutch typefounders, with the actual fifteenth century types in their possession. The punches were engraved between 1470-80.

A two-page bibliographical note at the end is printed in *caractères de civilité*.

91 **FOURNIER** (Pierre Simon) **MANUEL TYPOGRAPHIQUE**, utile aux gens de lettres, et à ceux qui exercent les différentes parties de l'art de l'imprimerie. 2 vols., 12mo, **First Edition**, frontispiece by Gravelot, numerous type specimens, sixteen folding plates at end, half parchment, **FINE COPY.** **£22 0 0** *The author, and for Barbon: Paris 1764-1766*

**. The first volume treats of engraving and type-founding: the second of types.

92 **FOURNIER** (H.) **TRAITE DE LA TYPOGRAPHIE.** 8vo, original wrapper, uncut. **£1 0 0** *H. Fournier: Paris 1825*

**. A practical manual.

93 **GOOVAERTS (A.) HISTOIRE ET BIBLIOGRAPHIE DE LA TYPOGRAPHIE MUSICALE** dans les Pays Bas. 8vo, with 9 facsimiles of early printed music, original wrappers, uncut and unopened. **£1 18 0**
Anvers 1880

** Covers the period 1539-1841. With an index of printers.

94 **GRAPALDI (Francesco Mario) DE PARTIBUS AEDIUM:** [Complimentary verses to Grapaldi by Philippus Beroaldus and others.] Sm. 4to, woodcut initials, a few early manuscript notes, a few leaves stained, old limp boards. **FINE COPY. £5 10 0**

Without name of printer or place: May 1501

** At folio 115 (reverse) is a notice of the invention of printing: "When I was a small child in the nursery a new art was discovered (by the Germans they say) of making metal letters and printing books from types: in this manner they perform in one short day what the transcriber could scarcely do in a year. These craftsmen are called chalcographers, to whom (if they be diligent) lovers of letters and learning owe much: since whereas but an insignificant rivulet of book flowed formerly from the Scriptorium, a mighty stream now issues from the printing office."

95 **GRESWELL (William Parr) ANNALS OF PARISIAN TYPOGRAPHY**, containing an account of the Earliest Typographical Establishments of Paris; and notices and illustrations of the most remarkable productions of the Parisian Gothic Press; compiled principally to shew its general character; and its particular influence upon the Early English Press. 8vo, many fine woodcuts of printers' devices, original boards, printed label on back. **£1 10 0**
Cadell and Davies 1818

** Containing over 700 items, with bibliographical and literary notes, and an alphabetical index.

96 **GRUBER (Carl Anton) ELOGIA ET EPIGRAPHICA.** Quibus accedit diagnosis librorum ab arte typographica inventa, usque ad annum 1560, typis editorum. Sm. 4to, 64 pp., 34 pp., library stamp on title, boards, cloth back. **£4 5 0**
Georgius Aloysius Belnay: Presburg 1805

** Petrik (Géza) *Bibliographia Hungariae*, I., p. 942. Not in the British Museum, Bibliothèque Nationale, or St. Bride's Library Catalogue.

97 **GUTENBERG-GESELLSCHAFT. DAS MAINZER FRAGMENT VOM WELTGERICHT.** Der Canon Missae vom Jahre 1458. 4to, with 11 double-page illustrations of the Canons, and many other facsimiles. Original wrapper. **£1 10 0**
Mainz 1904

98 **GUTENBERG-GESELLSCHAFT. FESTCHRIFT zur feier des 25 Jaehrigen bestehens des Gutenberg Museums in Mainz, herausgegeben von A. Ruppel.** 4to, sixty-two plates of facsimiles, and illustrations of modern printing, some in colour, white linen boards. **AS NEW. £3 10 0**

Mainz 1925

** Issued in connection with the 525th anniversary of the birth of Gutenberg, and of the 25 years of the Gutenberg Museum in Mainz, containing chapters on early printers, book production from 1500 to 1900, printing of to-day, organisation etc., contributed by international authorities, and printed in their respective language.

- 99 **HANSARD (T. C.)** **TYPOGRAPHIA.** Cloth, uncut. **£3 10 0**
Baldwin [etc.] London 1825

*. Pp. 837-8 are in duplicate; the second copy being cancelled by a slit up the leaf.

- 100 **HANSARD (T. C.)** **TYPOGRAPHIA.** [*Another copy.*] Cloth, uncut, paper label on back. **£2 15 0** 1825

- 101 **HAEBLER (Konrad)** **THE EARLY PRINTERS OF SPAIN AND PORTUGAL.** 4to, 33 plates of facsimiles, original brown printed wrappers. **£2 0 0**
Bibliographical Society: Illustrated Monographs 1897

- 102 **HARRIS (R.) and JONES (S. K.)** **THE PILGRIM PRESS.** A Bibliographical and Historical Memorial of the Books printed at Leyden by the Pilgrim Fathers. With a chapter on the location of the Pilgrim Press in Leyden by Dr. Plooi. 8vo, frontispiece, two maps, and 38 facsimiles of type and title-pages, cloth. **10/-**
Cambridge 1922

- 103 **HAZANAS Y RUA (Joaquin)** **La Imprenta en Sevilla (1475-1800)** Ensayo de una historia de la tipografia Sevillana y noticias de algunos de sus impresores desde la introduccion del arte tipografico en esta ciudad hasta el ano de 1800. 4to, original wrappers. Presentation copy from the author, uncut and unopened. **£1 10 0**
Sevilla: 1892

*. Contains a chronological list of 147 printers of Seville with biographies.

- 104 [**HEINEKEN (C. H. de)**] **IDEE GENERALE D'UNE COLLECTION COMPLETE D'ESTAMPES.** Avec une Dissertation sur l'origine de la Gravure et sur les premiers Liveres d'Images. 8vo, **First Edition**, 32 engraved plates, polished calf, blind tooled, with gold dots, edges of boards gold-tooled, inside gold borders, g.e. by Kalthoeber. **£2 5 0**

J. P. Kraus: Leipzig & Vienne 1771

*. An important treatise still of considerable value. Includes the early Mainz presses, as well as prints and block books, and has a large section of playing cards.

- 105 **HESSELS (J. H.)** **GUTENBERG: WAS HE THE INVENTOR OF PRINTING?** An historical investigation embodying a criticism on Dr. Van der Linde's "Gutenberg." 8vo, 200 copies printed for sale, original notes by E. Gordon Duff with his signature, roxburghe. **£2 10 0**

London 1882

*. Inserted is a 7 pp. criticism of this work by Robert Dickson, and an A. L. from the same to E. Gordon Duff.

- 106 **HESSELS (J. H.)** **HAARLEM THE BIRTH PLACE OF PRINTING, NOT MENTZ.** 8vo, cloth, from the Dunn Library. **12/6**

Elliot Stock & Co.: London 1887

*. This work was written as a criticism of Dr. Van der Linde's *Geschichte der Erfindung der Buchdruckkunst*, in which the author endeavours, but in the opinion of J. H. Hessels had failed to prove that the Haarlem claims as to the honour of the invention of printing rested on nothing but fiction.

107 **HISTOIRE DE L'INVENTION DE L'IMPRIMERIE** par les Monuments. Sm. folio, sixteen plates of facsimiles, and 20 pp. of letterpress, wrapper, uncut. 15/- Paris 1840

.. Published on the occasion of the jubilee of the invention of printing.

108 **INDEX LIBRORUM PROHIBITORUM** et expurgandorum novissimus. Pro Catholicis Hispaniarum regnis Philippi iv., Regis Cathol. Ill. ac R.D.D. Antonii a Sotomaior, supremi praesidis, et in regnis Hispaniarum, Siciliae, et Indiarum Generalis Inquisitoris, etc., jussu et studiis, luculenter et vigilantissime recognitus: de consilio supremi senatus Inquisitionis Generalis. Juxta exemplar excusum. Folio, Royal Arms of Spain, title printed in red and black, with original blank leaf at beginning. Contemporary English calf. £6 10 0

Madriti ex typographaeo Didaci Diaz. Subsigatum Lldo. Huerta
[False imprint, probably printed at Lyons or Geneva] 1667

.. At the end of this index follows:—

INDEX LIBRORUM PROHIBITORUM Alexandri VII., Pontifici Maximi, jussu editus. . . . Juxta exemplar excusum. Papal arms, title printed in red and black, last page slightly soiled. *Ex typographia Rev. Cam. Apost.: Rome, 1667.*

The wording of the half-title: *Indices librorum prohibitorum et expurgandorum novissimi, Hispanicus et Romanus, anno MDCLXVII*, proves that these two volumes, though printed separately, were issued together by the publisher.

The Spanish Index includes many world famous writers, as Bacon, Boccaccio, Marot, Dante, Rabelais, Machiavelli, etc. In the preface there is a short note on POPE JOAN. "This reprint [of the index of 1640] is formally condemned by the subsequent Spanish indexes of 1709 and 1747, as printed out of Spain and by heretics, but the censors dare not impeach its fidelity." (Mendham, *The literary policy of the Church of Rome*, p. 172.) The ascription is in accordance with Mendham, p. 171.

The Roman index contains a decree against certain Venetian printers and booksellers. This is a slightly enlarged reprint of the index of 1664, where we get for the first time a formal condemnation of the theories of COPERNICUS and GALILEO, and of all other writings which affirm the MOVEMENT OF THE EARTH and the STABILITY OF THE SUN (see the fourteenth decree on p. 208). Putnam, *The Literary censorship of the Church of Rome*, Vol. I., p. 309.

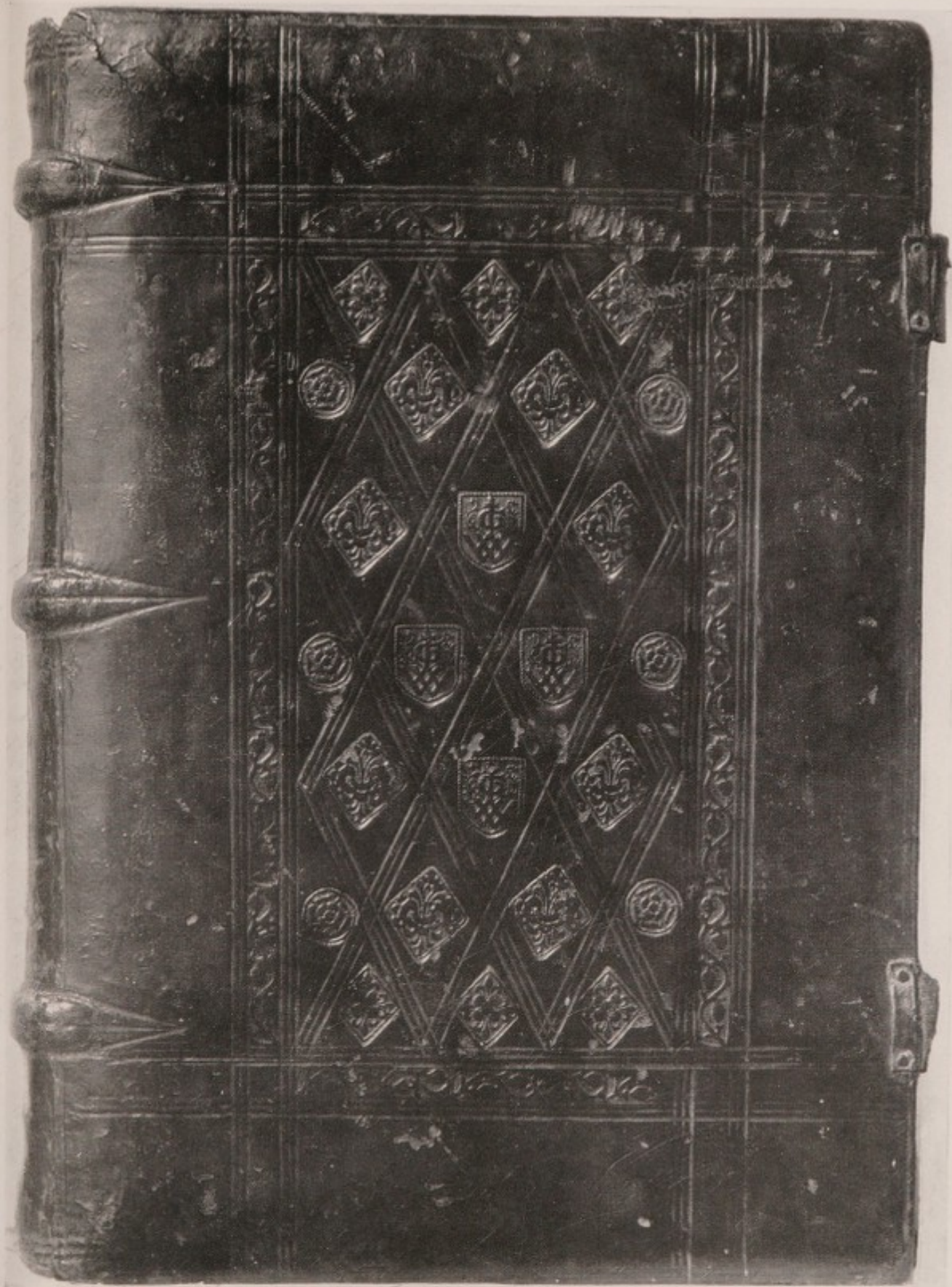
109 **[IRELAND (W. H.)] SCRIBBLEOMANIA**, or the Printers' Devils' Polichronicon, a sublime Poem, edited by Anser Pen-drag-on. 8vo, 1815; Chalcographimania, or the Portrait Collector and Printsellers' Chronicle, a humorous Poem, with copious Notes, by Satiricus Sculptur. 8vo, 1813, 2 vol., both FIRST EDITIONS, half calf, gilt. £1 10 0

1813-5

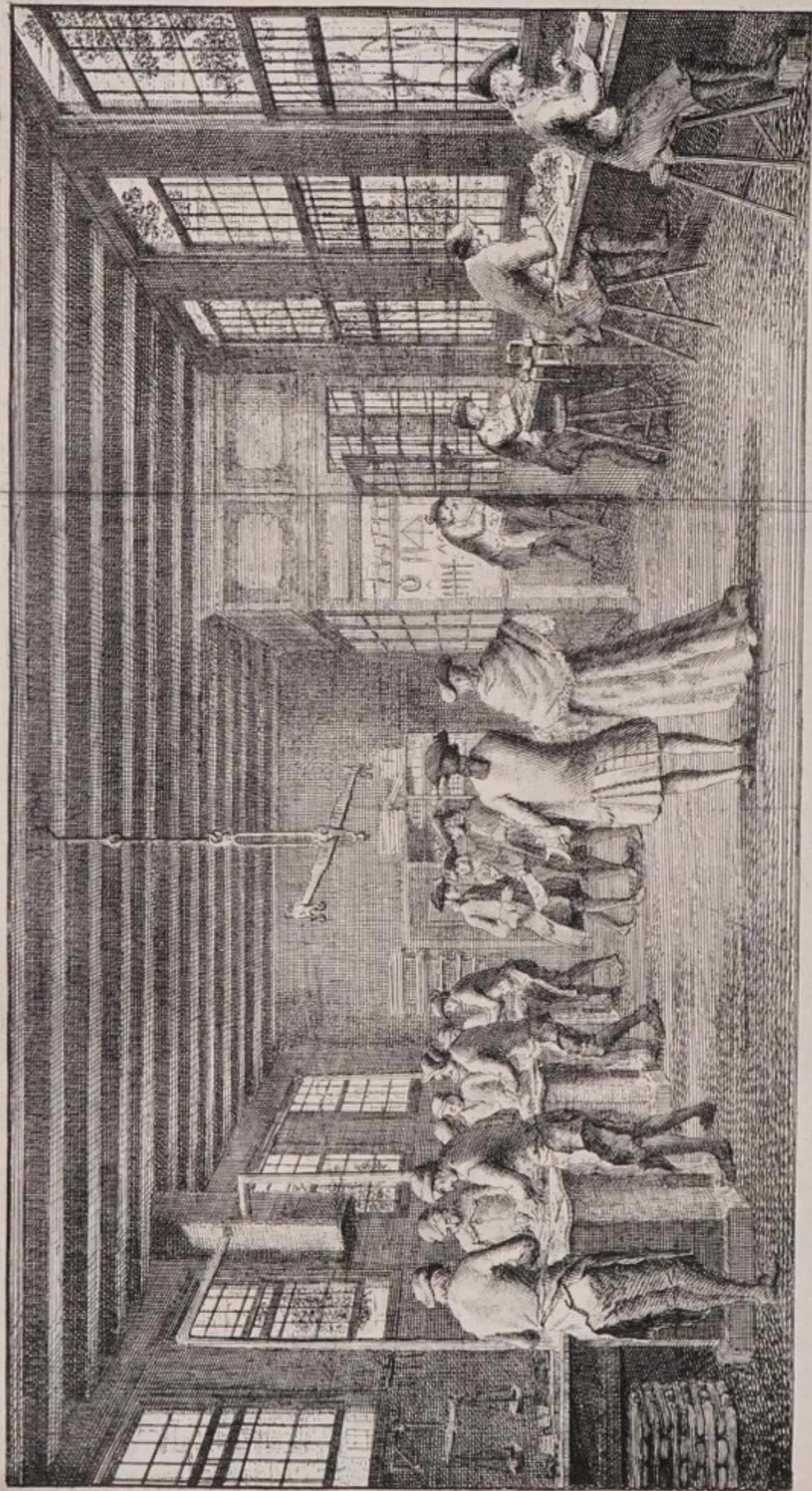
110 **JACOBI** (Chas. T.) **GESTA TYPOGRAPHICA**, or A Medley for Printers and Others. Cr. 8vo, white linen roxburghe, uncut edges. 16/-

Elkin Matthews: London 1897

.. A volume of cuttings and notes collected by the author relating to printers' errors, notes of interest to printers and those interested in early printing, etc., the borders and ornaments employed in the decoration of this book have been more or less in use during the past two centuries.



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III JACKSON AND CHATTO. A TREATISE ON WOOD ENGRAVING. Historical and Practical, with upwards of three hundred illustrations engraved on wood. By John Jackson. The historical portion by W. A. Chatto. **Second Edition**, with a new chapter on the artists of the present day by Henry G. Bohn, and 145 additional wood engravings. Imperial 8vo, original brown cloth. **£2 0 0** *H. G. Bohn: London 1861*

*. Dealing with the subject from the earliest times to the nineteenth century, with facsimiles from famous books with woodcuts and a chapter on the invention of typography.

II2 JACKSON AND CHATTO A TREATISE ON WOOD ENGRAVING. [Another copy]. Lacking the frontispiece, but clean and sound, in half morocco. **£1 10 0** *London 1861*

II3 JOHNSON (John) TYPOGRAPHIA, or the Printer's Instructor: including an account of the origin of Printing, with Biographical Notices of the Printers of England, from Caxton to the close of the Sixteenth Century: a Series of Ancient and Modern Alphabets, and Domesday characters together with an elucidation of every subject connected with the Art. 2 vols., 8vo ($8\frac{7}{8}$ by $5\frac{3}{4}$ ins.), woodcut frontispiece and portrait of Caxton on india paper, several illustrations in the text, half polished calf, buckram sides, full gilt panelled back with red and blue morocco labels. By RIVIERE, t.e.g., others entirely uncut. A VERY FINE COPY. **£4 15 0**

Longmans [etc.]: London 1824

*. ONE OF THE LARGEST PAPER, or 'Roxburghe' copies.

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*. A short account of the invention and progress of printing down to the time of Baskerville and Didot.

II7 KONING (Jacobus) DISSERTATION SUR L'ORIGINE, l'invention et perfectionnement de l'imprimerie. . . . Traduite du Hollandois. 8vo, viii. pp. [2] ll., 180 pp., seven folding plates, old boards, leaves unopened. **£2 0 0** *Sl. Delachaux: Amsterdam 1819*

*. NO COPY OF THIS FRENCH TRANSLATION IN THE BRITISH MUSEUM.

II8 LABORDE (Léon de) DEBUTS DE L'IMPRIMERIE A STRASBOURG, ou recherches sur les travaux mystérieux de Gutenberg dans cette ville, et sur le procès qui lui fut intenté en 1439 a cette occasion. Royal 8vo, a few facsimiles of types, woodcuts, writing, and three tinted reproductions of watermarks, half green morocco. RARE. **£2 5 0**

Techener: Paris 1840

*. 84 pp + list of plates + 5 plates (3 folding).

119 LAIRE (François Xavier) SPECIMEN HISTORICUM TYPOGRAPHIAE ROMANAE XV Saeculi. Sm. 4to, 16 ll., 308 pp., plate on title, old boards. £1 8 0 For Venantius Monaldinus: Rome 1778

.. Biographie Universelle, Vol. 23, p. 205: "Cet ouvrage est divisé en deux parties; la première contient cinq chapitres dans lesquels l'auteur traite successivement de l'origine de l'imprimerie, de ses commencements en Italie, et particulièrement à Venise, à Bologne et à Milan; de l'atelier typographique établi dans le monastère de Sublac, de sa translation à Rome, et enfin des imprimeurs qui ont exercé leur art dans cette ville au xve. siècle: la seconde partie renferme le catalogue des éditions sorties de leurs presses, avec des notes critiques et littéraires."

120 [LAMA (Guiseppe de)] VITA DEL CAVALIERE GIAMBATTISTA BODONI, tipografo Italiano e catalogo cronologico delle sue edizioni. 2 vol., 4to, 3 ll., 4 pp., 1 l., 231 pp., frontispiece; 3 ll., 12 pp., 252 pp., frontispiece, original boards, uncut, with original printed paper labels on backs. FINE COPY. £18 0 0

Stamperia Ducale [Bodoni Press] Parma 1816

.. G. Oltino and G. Fumagalli: *Bibliotheca Bibliographica Italica*, 4447, who give volume one as containing 4 preliminary leaves including the frontispiece: this copy has seven. The British Museum copy (General Catalogue, "L," vii., p. 18) records an edition "1816-1817" which is probably only a variant of the above; in this copies both titles read "1816." The standard bibliography of the Bodoni press.

121 LAMBINET (Pierre) ORIGINE DE L'IMPRIMERIE, d'après les titres authentiques, l'opinion de M. Daunou et celle de M. Van Praet; suivie des établissemens de cet art dans la Belgique et de l'histoire de la stéréotypie; ornée de calques, de portraits et d'écussons. 8vo, plates, some leaves slightly spotted, contemporary calf roxburghe gilt. £1 15 0

H. Nicolle: Paris 1810

.. Watt, 583 w. "This work illustrates in a considerable degree the early history of printing." The book contains a reprint of Daunou's "*Analyse des opinions diverses sur l'origine de l'imprimerie*" (Biog. Univ, xxiii. 281).

122 LAMBINET (Pierre) ORIGINE DE L'IMPRIMERIE d'après les titres authentiques. [Another copy.] 2 vol., boards, calf back. £1 10 0
1810

123 LEONARD (Frederic, Royal Printer) CATALOGUS LIBRORUM Prostantium apud Fredericum Leonard, Regis & Serenissimi Delphini Architypographum. 12mo, unbound. 15/- [Paris] 1698

.. A rare price-list of 8 pages (the last blank) issued without a title.

124 LEPREUX (Georges) GALLIA TYPOGRAPHICA ou Répertoire biographique et chronologique de tous les imprimeurs de France depuis de l'imprimerie jusqu'à la Revolution. Série Parisienne. Tome I. Livre d'or imprimeurs du roi. 2 vol., 8vo, original wrapper. 18/-

Honore Champion: Paris 1911.

125 LEPREUX (G.) GALLIA TYPOGRAPHICA. Série Départementale. Tome II. Provinces du Champagne et de Barrois. 2 vol., 8vo, original wrapper. 18/-

Honore Champion: Paris 1911

126 **LEPREUX (G.) GALLIA TYPOGRAPHICA.** Série Départementale. Tome IV. Province de Bretagne. 2 vol. in 1, 8vo, original wrapper. 18/-
Honore Champion: Paris 1913-14

127 **LEVIS (Howard C.) A DESCRIPTIVE BIBLIOGRAPHY** of the most Important Books in the English Language relating to the Art and History of Engraving and Title Pages. 4to, with numerous reproductions of engravings and title pages, limited to 350 copies, grey boards, white buckram back, with paper label. Without the supplement containing index. £4 0 0
Ellis: London 1912

*. An indispensable work for the print collector, dealing, from a bibliographical point of view, with technical works on line engravings, aquatint, mezzotint, wood-engraving and lithography from the earliest times. sale and private catalogues, catalogue of particular artist's works and engravings of particular types, dictionaries of engravers, nielli, banknotes, playing cards, etc.

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128 **LEWIS (John) THE LIFE OF MAYSTER WYLLYAM CAXTON**, of the Weald of Kent: the first printer in England. In which is given an account of the Rise and Progress of the Art of Prynting in England during his time till 1493. 8vo, engraved portrait of Caxton, "inv. BAGFORD," and two plates of CAXTON'S WATERMARKS ENGRAVED BY JOSEPH AMES; half calf, FINE COPY. £5 0 0
London 1737

*. 150 copies only printed. The first serious attempt at a life of England's first printer. Incidentally the author disposes of Atkyn's story of the 1468 Oxford press. Bound up with William Gilpin's Life of Bernard Gilpin, 1753.

129 **LIBERTY OF THE PRESS. A LETTER TO A MEMBER OF PARLIAMENT**, shewing that a restraint on the Press is inconsistent with the Protestant religion, and dangerous to the liberties of the nation. Sm. 4to, 32 pp., wrapper. £5 10 0 *J. Darby for Andrew Bell: London 1698*

130 **LIBERTY OF THE PRESS. A DIALOGUE** between a Member of Parliament, a Divine, a Lawyer, a Freeholder, a Shopkeeper, and a Country Farmer; or, Remarks on the Badness of the Market, on our Happiness that England is not made the Seat of War . . . upon the LIBERTY OF THE PRESS . . . [etc.], [by Charles Davenant?]. 12mo, wrapper. £1 5 0
Printed in the Year MDCCIII. (1702)

*. The question of the Liberty of the press is discussed on pages 5-6.

131 **MACFARLANE (John) ANTOINE VERARD.** 4to, frontispiece showing a facsimile of a woodcut from "Politiques d'Aristote," 1489, many facsimiles of illustrations and type, original brown printed wrappers, uncut, unopened. £2 10 0

Bibliographical Society: Illustrated Monograph 1899-1900

*. The standard bibliography, containing descriptions of 256 books.

132 **MACFARLANE (John) ANTOINE VERARD.** 4to, eighty facsimiles of cuts, types, etc., brown morocco roxburghe. £2 15 0

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133 **MADAN** (Falconer) **OXFORD BOOKS.** A Bibliography of Printed Works relating to the University and City of Oxford or printed and published there, with annals and illustrations. 2 vol., 8vo. VOL. I. **THE EARLY OXFORD PRESS, 1468-1640.** Pp. xii + 366, with seven plates and five tables. VOL. II. **OXFORD LITERATURE, 1450-1460 and 1641-1650.** Pp. xvi + 712, with three plates and two tables, original brown cloth. The two volumes are rarely found together. **£3 10 0**

Clarendon Press: Oxford 1895-1912

*. The first volume contains a list of Oxford Books from 1468 (thought to be a misprint for 1478 in the colophon of Rufinus' exposition of Jerome) to 1640. The second volume includes along with the books recorded in Vol. I. all printed works relating to the University and City of Oxford, or printed and published there, 1640 and carries the record on to 1650-2065 books in all. There are appendixes in both volumes on the fifteenth century Oxford Press, the early sixteenth century Oxford Press, Book production at Oxford 1180-1650, Documents 1373-1637, Devices, ornaments, type, list of imprints &c. Both volumes have elaborate indexes.

134 **MADAN** (Falconer) **A CHART OF OXFORD PRINTING, '1468'-1900.** With Notes and Illustrations. 4to, folding chart and facsimiles, brown morocco roxburghe, with the original brown printed wrappers bound in. **£1 8 0**

Bibliographical Society: Illustrated Monographs 1904

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136 [**MAITTAIRE** (Michael)] **STEPHANORUM HISTORIA, vitas ipsorum ac libros complectens** [Ornament.] βασιλεῖ τ' ἀγαθῷ κρατερῷ τ' αἰχμητῇ 8vo (7½ by 4½ in.), **first edition**, ix. pp., 1 bl. p., 2 ll. 564 pp., 133 pp., 1 bl. p., 7 pp. (a 7, 3-Z, Aa-Mm8, Nn2, 3 ll., a-g8, h10), a leaf inserted between a2 and a3, portrait by Sturt, old calf. **£5 0 0**

Benjamin Motte for Christopher Bateman: London 1709

*. Renouard, *Les Estienne*, ix.: "Entraîné par le desir de ne rien omettre, il s'est laissé aller à une diffusion qui doit avoir restreint le nombre de ses lecteurs, son volume corrobore, rempli de notes, de citations, renvois, *testimonia*, enfin, de tout l'attirail d'une docte érudition." Lowndes, 1454: with the appendix which Lowndes says is frequently lacking.

137 **MANUTIUS** (Aldus, the younger) **Relatione delle qualità di Giacomo di Crettone fatta da Aldo Manutio.** All' Illustrissimo & eccellentissimo S. Giacomo Boncompagno, Duca di Sora, etc. In Vinegia, Mdlxxxi. Appresso Aldo. 8vo, 4 leaves uncut and unopened, Italic type, woodcut portrait of Aldo on title.

Tosi: Milan, c. 1830

*. Brunet II. 427. "Edit. faite à Milan vers 1830 par les soins de M. Tosi." The British Museum Catalogue says "12 copies only. Sir S. Lee in his article on the Admirable Crichton in the Dict. Nat. Biog. accepts his and the next item as genuine sixteenth-century productions, probably because the copies in the Grenville collection in the British Museum are bound up with some contemporary tracts on Crichton. It is a slightly altered version of the famous broadside issued by Aldus Manutius in 1580, of which the two copies in the British Museum are among the very few known. The broadside was printed by the Brothers Guerra, but is known to have been inspired by Aldus.

MANUTIUS—continued.

MANUTIUS (Aldus, the younger) *Relatione fatta da Aldo Mannucci al Duca di Sora adi x, Ottobre, 1581. Sopra le ammirabili qualità del Nobilissimo Giovane Scozzese Giacomo di Crettone. In Venetia. Mdxxcii. Presso Aldo. 8vo, 4 leaves, woodcut shield with Aldine mark on title. The two vols bound in parchment, VERY RARE. £5 10 0*

*. This is another edition of the previous item. It is apparently rarer than the other edition and does not appear to have been described.

138 MARAIS (Paul) et DUFRESNE (A. de Saint Leon) CATALOGUE DES INCUNABLES DE LA BIBLIOTHEQUE MAZARINE, with Supplément, Additions et Corrections. Two vol., 4to, original wrappers, slightly defective, uncut and unopened. £2 0 0 *H. Welter: Paris 1893-98*

*. This catalogue of Incunabula is of great bibliographical value, giving information respecting and furnishing collations of a large number of works printed in Paris and France generally, which have never before been catalogued. There are enumerated about 600 works not specified by Hain in his *Repertorium*, and it also contains the collations of a considerable number merely mentioned and not seen or collated by him.

139 [MARCHAND (Prosper)] HISTOIRE DE L'ORIGINE ET DES PREMIERS PROGRES DE L'IMPRIMERIE. 4to, frontispiece and "printing press" device on title, old vellum. £1 15 0

Le Vier and Pierre Paupie: Hague 1740

*. Watt 642u. Brunet III. 1398. Biog. Univ. xxvi. 500. For a long time this was the best history of printing extant, and it is remarkable for its great research. The second part, which is entitled, "Seconde partie, contenant diverses pièces importantes pour la confirmation de la première," contains a collection of early documents illustrating the subject, with copious extracts: e.g., the account given in the Cologne Chronicle, Bergellanus: *Encomion Chalcographiae*, (a poem on printing first published in 1540): Angelo Rocca's *Dissertatiuncula de origine typographiae* (which appeared in his *Bibliotheca Vaticana*, Rome, 1591): Nicolas Serarius: *Dissertatio de typographiae inventione* (from his *Rerum Mogunciacarum Libri*): Salmuth. *De typographiae, sive artis impressoriae, inventione* (from his commentary on Pancirollus, 1600, 1606, 1612 and other editions): Chevillier. *Dissertation sur l'origine de l'imprimerie* (the first chapter of his *Origine de l'imprimerie de Paris*. Paris 1694): Maittaire. *Dissertatio de origine typographiae* (Introductory essay to his *Annals*), etc.

140 [MARCHAND (Prosper)] HISTOIRE DE L'ORIGINE [etc., another copy]. Eighteenth century calf, gilt back. £1 15 0 1740

141 MAROCCO (Maurizio) CENNI SULL ORIGINE E SUI PROGRESSI DELL' ARTE TIPOGRAFICA IN TORINO dal 1474 ad 1861. 8vo, cloth. £1 2 0 *Botta: Turin 1861*

142 MARTINEAU (Russell) THE MAINZ PSALTER OF 1457. 4to, sewed. 8/- [1894]

*. Inscription by the author on wrapper: Extract from *Bibliographica*, 1894, pt. 3, without the facsimile.

143 McCREERY (John, 1768-1832) THE PRESS, a Poem. Published as a Specimen of Typography. 4to, numerous woodcuts by HENRY HOLE, original boards, skilfully repaired, uncut. £3 10 0

Printed by J. McCreery: Liverpool 1803

*. An important item in the history of typography. Straus and Dent, "John

MC CREERY—*continued*.

Baskerville" (1908), pp. 21 and 65; D.N.B. xii. 456. The beautiful types from which this book was printed were cut by the brother of Baskerville's foreman, William Martin. The D.N.B. remark upon the typographic beauty, and Dibdin, for whom McCreery printed "Bibliomania," highly praises the printer-poet's work. The text is interesting, and "contains a few well-written notes upon the origin and development of the art of printing."—D.N.B. Timperley dwells upon the beauties of the poem, remarking upon the "general chasteness of language and a glowing love of freedom."

144 MEERMAN (Gerard) CONSPECTUS ORIGINUM TYPOGRAPHICARUM, proxime in lucem edendarum. Cr. 8vo, original wrapper, edges of leaves uncut. £2 0 0 *Privately printed 1761*

** This prospectus is now very scarce, as only a few copies were printed.

145 MEERMAN (Gerard) ORIGINES TYPOGRAPHICAE. Royal 4to, 2 vol., nine engraved plates (2 folding) of type, etc., including a facsimile of a block book leaf, printed in buff and brown, by POLACK and others, contemporary russia, gold borders on sides, gilt back, ruled in red throughout. FINE COPY. £1 15 0

Nicolaus van Daalen: Hague [etc.] 1765

** Brunet III. 1757. "Savant ouvrage, en faveur de la ville de Haarlem." Bigmore & Wyman ii., 32.

146 MEERMAN (Gerard) ORIGINES TYPOGRAPHICAE. [Another copy.] Two vol. in one, old calf, back worn. £1 1 0 *1765*

147 MEERMAN (Gerard) PLAN DU TRAITE DES ORIGINES TYPOGRAPHIQUES. Cr. 8vo, 125 pp., with a bibliography of 96 early printers and very full footnotes by the author, original wrapper, uncut. £2 0 0 *Lottin: Paris 1762*

148 MEERMAN (Gerard) DE L'INVENTION DE L'IMPRIMERIE, ou analyse des deux ouvrages de M. Meerman. 8vo, half morocco, t.e.g., edges uncut. £1 10 0 *F. Schoell: Paris 1809*

** A few marginal notes by E. GORDON DUFF.

149 MEISNER (Heinrich) und LUTHER (Johannes) DIE ERSINDUNG DER BUCHDRUCKERKUNST. Zum funfhundertsten Geburtstage Johann Gutenbergs. 4to, two folding plates in colour and over 100 facsimiles in the text, original linen boards, t.e.g., others uncut, in cardboard case. £1 0 0 *Leipzig 1912*

** One of the Monographien zur Weltgeschichte.

150 [MENTEL (Jacques)] BREVIS EXCURSUS DE LOCO, tempore et Authore inventionis typographiae, ad clarissimum virum Gubrielem Naudaeum Parisiensem. Sm. 4to, 13 pp., red roan roxburghe. £14 10 0 *Antoine Vitré: Paris 1644*

** Not in Brunet or Watt. Some writers attribute this book to Antoine Vitré. (Bigmore & Wyman, ii., 37).

151 **MENTEL** (Jacques) **DE VERA TYPOGRAPHIAE ORIGINE PARAENESIS**, ad Sapientissimum virum D. Bernardum a Malinkrot, Monasteriensem Decanum. Sm. 4to, 4 ll., 119 pp., modern crimson morocco, g.e., by Duru, padded with blanks, FINE COPY. **£18 10 0**

Robert Ballard: Paris 1650

*. This book claims the invention of printing for John Mentelin, the first printer in Strasburg. The author claimed to be one of his descendants. These books are chiefly remarkable as being a shameful falsification of history, in order to establish the claims of Mentel, of Strassburg, to be regarded as the inventor of typography. The theory was founded on a pretended chronicle of Strassburg, which was said to assert that in 1440, 1442 and 1447 Mentel engraved letters in wood and metal; and that he employed Gutenberg, a goldsmith of Mayence, to make the punches and matrices, and that a servant of Mentel communicated the secret to Gutenberg; that they went both to Mayence, where they became associated with Fust, a famous merchant of that city; that the Emperor Frederick, in recognition of Mentel's discovery, allowed him to inscribe on his coat-of-arms a golden crown and a lion's head. The author of this tract, Jacques Mentel (an alleged descendant of Johann Mentel), to support his thesis falsified the statements of Gebroiler, Sprengel, and Specklin, even altering their text (Bigmore & Wyman, II., 37).

152 **MIDDLETON-WAKE** (Charles H.) **THE INVENTION OF PRINTING**. A series of four lectures delivered in the Lent term of 1897. 4to, fifteen facsimiles, original cloth, t.e.g., fore and under edges uncut. **£1 18 0**

Privately printed 1897

*. The Sandar's Lecture in Bibliography for 1897.

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Ernest Benn, Ltd.: London 1925

*. There is no text or notes to this work, the facsimiles are beautifully reproduced in collotype, and are in the main restricted to those in the roman letter, the aim of the author being to interest those of a more modern view than that of the fifteenth century.

155 **MORRIS** (William) **A NOTE BY WILLIAM MORRIS on his Aims in founding the Kelmscott Press**. Together with a Short Description of the Press by S. C. Cockerell, and an annotated list of the Books printed thereat. Sm. 4to, woodcut (designed by SIR E. BURNE-JONES), woodcut borders and initial letters, printed in "Golden" type, with specimens of "Troy" and "Chaucer" type, in red and black, on hand-made paper, original boards, canvas back, uncut, with the errata slip. **£7 10 0**

Kelmscott Press: Hammersmith 1898

*. Steele, *Revival of Printing*, pp. 22-23. The edition was limited to 525 copies.

156 **ORIGIN OF PRINTING** (The) In two Essays: I. The Substance of Dr. Middleton's Dissertation on the Origin of Printing in England. II. Mr. Meerman's Account of the Invention of the Art at Haarlem, and its progress to Mentz, 8vo, wrapper. 17/6

W. Bowyer and J. Nichols: London 1776

*. RARE.

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Bibliographical Society Illus. Monographs XIX, 1923

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J. and A. Arch: London 1816

*. Contents: Chap. I.-III., History of Wood-engraving; IV.-V., Engraving on metals; VI., Ancient Florentine engravers; VII., Ancient engravers of Northern Italy; VIII., German and Low Country engravers; IX., Later Italian engravers. "This very important book" (Levis). *Levis. Bib. of Engraving*, 54, St. Bride's Cat., 672. Bryan. *Dict. of Painters and Engravers*, IV., 49. D.N.B. XIV., 1238.

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*. A scarce bibliography of books printed at Parma during the 15th century.

160 **PLANTIN PRESS**. **INDEX LIBRORUM** qui ex Typographia Plantiniana prodierunt. 12mo, 92 pp., old limp vellum, with the book label of J. W. Six. £26 0 0

The widow and sons of Joannes Moretus: Antwerp, 1615

*. Not in Brunet.

SEE FACSIMILE OF TITLE ON OPPOSITE PAGE.

161 **[POWELL (T.)] HUMANE INDUSTRY** [an essay on clocks and watches, steam and other engines, PRINTING, glass, etc.] 12mo, half morocco. £1 10 0

Henry Herringman: London 1661

*. The chapter on printing and printing-presses occupies pages 62-69.

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TYPOGRAPHIA
PLANTINIANA
PRODIERVNT.



ANTVERPIÆ,
EX OFFICINA PLANTINIANA,
Apud Viduam & Filios Io. Moreti.

M. DC. XV.

NO. 160. PLANTIN. 1615.

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Denis Thierry: Paris 1687

*. Not in Brunet, Watt, British Museum, Bigmore & Wyman, or Lacombe, *Bibliographie Parisienne*.

166 **PROCLAMATION (A) TO INHIBITE THE SALE OF LATINE BOOKES** reprinted beyond the seas, having been first printed in Oxford or Cambridge. 2 sheets [1 Charles I. April 1. Saint James's] £12 0 0
 1625

*. Steele, Nos. 1412, 1413. There are two issues of this proclamation; in this copy the first leaf is No. 1412 (first line ending: "of"; seventh line beginning "Authors"); the second leaf being No. 1413: (first line ending "Honour," and the nineteenth line ending: "Bookes"). An early instance of copyright legislation. Madan, *Oxford Books*, p. 106, No. 549.

167 **PROCTOR** (Robert) **JAN VAN DOESBORGH**: Printer at Antwerp, an Essay in Bibliography. 4to, numerous facsimiles, original brown wrapper, uncut. **£3 10 0**

Chiswick Press for the Bibliographical Society: London, Sept., 1894

** "The present essay is divided into three parts. The first part is introductory; in it is given miscellaneous information respecting the printer, Jan van Doesborgh and his productions. The second part consists of a bibliography, in which the books are arranged in an order as nearly as possible chronological. The third part contains three sections: the first is a list of the woodcuts used in those of the books which I have been able to examine; the second edition is devoted to the woodcut borders; and the third to the woodcut or metal initials and various minor ornaments used in the same books."—Preface.

168 **PROHIBITED BOOKS. PHILIPPI II. REGIS CATHOLICI EDICTUM**, de librorum prohibitorum catalogo observando. [Device, Van Havre, 21, quoting this book.] *Christophe Plantin: Antwerp, 1570.* 7 ll. [Index librorum prohibitorum, cum regulis confectis per patres a Tridentina synodo delectos, auctoritate Sanctiss D.N. Pii III. pont. max., comprobatus. Cum appendice in Belgio, ex mandato Regiae Cathol. Majestatis confecta. (Device, Van Havre, 20), *Ibid.*, 1570.] 12mo, 108 pp., 1 l. (carrying device, Van Havre, 51), old marbled calf. **£10 10 0** 1570

** Brunet, *Supplement*, I., 677, describes a different issue, in which the leaf following p. 108 is blank, in this copy it bears the Plantin device. Van Havre classifies this device under the press of Plantin's widow and Jean Moretus, and does not appear to have known that it was used by Christophe. There is some doubt as to whether the above is one or two books: Brunet does not mention the edict and the British Museum copy has not got it (British Museum General Catalogue, "C." xvii., p. 55); on the other hand Mendham and Rooses clearly describe them as together (Joseph Mendham: *The literary policy of the Church of Rome*, p. 74; Rooses, *Christophe Plantin*, p. 207). This is the second Index issued by Plantin. There is another edition published in the same year, having 119 pages (Rooses).

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*. Limited to 350 copies, this work gives descriptions, and notes of books printed during the fifteenth century in Spain and Portugal.

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Anvers 1883

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Longman [etc.] : London 1841

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Jan Christiaan Sepp: Amsterdam 1770

*. Not in Watt or Brunet.

177 **SCHOEPFLIN** (Jo. Dan.) **VINDICIAE TYPOGRAPHICAE**. 4to, seven engraved folding plates, being facsimiles of early printing, hand-dyed calf roxburghe, RARE. £5 0 0 *J. G. Bauer: Strassburg* 1760

178 **SCHOEPFLIN** (Jo. Dan.) **VINDICIÆ TYPOGRAPHICAE**. [*Another copy.*] In the original boards, edges of leaves uncut. £5 0 0

1760

*. The author discovered some early documents relating to Gutenberg, which were first printed in this volume. An important work in the history of printing.

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Mauritz Carlen: Strassburg 1640

*. According to Holzmann and Bohatta, I., p. 189, the author of this curious tract, which endeavours to prove Johann Mentel, first printer in Strassburg, the inventor of printing, was written by Johann Adam Schrag (Bigmore & Wyman, II., p. 324). The author deals with all the other claims, including the Chinese, Mainz and Haarlem, and proves by a sort of process of exhaustion that Strassburg only could be the cradle of printing.

181 **SKEEN** (William) **EARLY TYPOGRAPHY.** 8vo, morocco roxburghe, t.e.g. SCARCE. £4 10 0 *Colombo: Ceylon 1872*

*. Treats of the history of the invention of printing beginning with the supposed knowledge of the art in China, and proceeding to playing cards, block books, Gutenberg's attempts at typography at Strassburg and his achievement at Mayence. The author was the government printer at Colombo, and this volume is a nice specimen of his work.

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*. Besides the anecdotes, poems, etc., the book contains some interesting statistics; for instance, "In Great Britain there are about 550 paper mills, making paper to the amount of £2,500,000 yearly"

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C. T. Jacobi for Macmillan & Co. & P. Lee Warner: London 1912

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Robert Le Maguier: Paris 1582

** Brunet V. 1137. This book was put on the Index, and censured by the Sorbonne, because the author, in discussing the religious orders, pretends that these institutions were an imitation of paganism. (Biog. Univ. xxxv., 261). The index extends from *alā* to *ee2b* (vowels only). We quote a few interesting items from the index: "The English baptise their children on the day of their birth," p. 394; "How the English perform the marriage ceremony," p. 33; "Aristotle was the first to form a library," p. 177; "Arithmetic, its invention, utility and praise," pp. 101-102; "The art of PRINTING invented by an admirable and divine genius [Gutenberg]," p. 179, 356; "Artillery, when, and by whom, invented," pp. 187-191; "Knights of St. John [of Jerusalem], why the order was founded," pp. 765, 766; "The Scotch, a savage and cannibal people," p. 837; "Books, by whom first written and published," p. 175; "Water-mills, a new invention," p. 355; etc.

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196 [WATSON (James)] THE HISTORY OF THE ART OF PRINTING, containing an account of its invention and progress in Europe: With the names of the famous printers, the places of their birth, and the works printed by them, and preface by the publisher [translated by John Spottiswood from the French of La Caille] to the printers in Scotland. 12mo, 24 pp., 48 pp., 64 pp., numerous type specimens, lacks the folding plate (as usual), old calf, r.e. £8 15 0

James Watson for David Scot and George Stewart: Edinburgh 1713

*. Couper, *Watson's History of Printing*, pp. 3-4: "Not the least service he [Watson] did in this direction [the improvement of Scotch printing] was to issue his *History of Printing*. In it he set forth the chief causes which he considered were producing the prevailing bad workmanship in Scotland. . . . Watson's *History* has a permanent value, and that is due to a brief sketch of the history of printing in Scotland which it contains. It has been claimed for it that it is the first history of printing these islands ever saw. The claim must be modified to apply to Scotland only."

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*. A description of 33 books printed at Munich in the 15th century, with facsimiles of types.

198 WILLSHIRE (Wm. Hughes) AN INTRODUCTION to the Study and Collection of Ancient Prints. 2 vol., 8vo, 3 plates, two folding, half roan, t.e.g., others uncut. £2 10 0 *Ellis and White: London 1877*

*. A large part of the work is devoted to book illustrations: Block-books, book-prints. Nuremburg Chronicle, Books of Hours, Caxton's illustrated productions, Bibles, Books printed with cuts in Spain and Italy, "Chiaro-scuro," etc., etc., and subjects such as playing cards, paper, and the technical side of engraving are also dealt with.

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*. Comprises 211 woodcut emblems, and a border to each page.

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*. Contains facsimiles of the alphabet of each language with typographical notes, and a short guide to the literature of the country, including grammars. Printed for the use of the bibliographer, and the student of printing.

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*. Originally appeared at Nuremberg, 1588.

205 **ARS MORIENDI** (Editio Princeps, circa 1450) A Reproduction of the Copy in the British Museum. Edited by W. Harry Rylands. With an Introduction by George Bullen. 4to, original cloth, uncut and unopened. 18/- *Holbein Society 1881*

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206 **BERNERS** (Dame Juliana) **BOOK OF ST. ALBANS**, containing the Treatises of Hawking, Hunting, Coat-Armour, Fishing, and Blasing of Arms. As printed at Westminster, by WYNKYN DE WORDE; the year of the Incarnation of Our Lord, 1496. Royal 8vo, **black letter**, WOODCUTS, Facsimile Reprint, with Literary Researches into the History of the Book, by Haslewood, printed in red and black, red polished morocco, g.e., FINE COPY. **£12 0 0** *White & Cochrane: London 1810 (1811)*

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[18—]

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Oxford University Press 1922

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London 1897

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Oxford University Press for Lancashire Bibliographical Society 1901

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Holbein Society 1878

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Cambridge 1905

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Carl Haushalter: Munchen [n.d., c. 1900]

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Methuen and Co.: London 1909

**. Jaggard, *Shakespeare Bibliog.* "Reviewed in the Athenaeum, Oct. 2nd, 1909, pp. 393-394. The first facsimile reprint of the Cotes folio."

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Clarendon Press: Oxford 1902

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