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The 943rd
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James Tregaskis & Son
66 Great Russell Street, London W.C.1.

Fifty-fourth Year



"Current Literature," a list of books published each month in Great Britain, will be forwarded free of Charge on request.



Ad Sanctissimū Papam Nicolaum gentium Georgij trapezuntij
in translatione Cuiuslibet praefatio :-



VSEBIVM Pamphili de euangelica preparatione
latinum ex graeco beatissime pater iussu tuo effeci.
Nam quom cum uirum tum eloquentia: tum multarū
rerum peritia: et ingenij mirabili flumine ex his quae
iam traducta sunt praestantissimum sanctitas tua iu-
dicet: atque ideo quaecumque apud graecos ipsius opera
extet latina facere instituerit: euangelicā preparationē
quae in urbe forte reperta est: primum aggressi tra-
duximus. Quo quidem in libro quasi quodam in speculo uariam atque
multiplicem doctrinā illius uiri licet admirari. Cuncta enim quae ante
ipsū facta iuentaque fuerunt quae tamen graece scripta tūc inuenirētur:
multo certius atque distinctius ipsis etiam auctoribus qui scripserunt
percepisse mihi uidetur. Ita quom constet nihil fere praclarum unū
gestum fuisse quod illis temporibus graece scriptum non extaret: nihil
in rebus magnis natura: abditis quod a philosophis non esset expli-
catum: omnia ille tum memoria tenacitate: tum mentis precepit acumine:
ac ut apes solent singulis insidere floribus: indeque quod ad rem suam
conducit colligere: non aliter ille undique certiora uerisimilioraue deligēs
mirabilem sibi atque inauditū scientiae cumulum confecit: multiplices
uariasque philosophorum sectas non ignorauit: infinitos pene gentium
omnium religionis errores tenuit: orbis terrarum historiam serie sua
dispositam solus cognouit & ceteris tradidit. Nam quom non esset
nescius gestarū rerum historiam titubare sanctissime pater nisi distincta
temporibus pateat: Quippe quom natura temporis faciat ut quae in tempore
fuerunt nisi quando fuerunt scias: nec fuisse quidem propter confusionem
uideantur: eo ingenio: studio: industria huic incubuit rei: ut omnium
scriptorum peritiam in unum congestam facile superauerit: distinctiusque
cuncta ipsis suis ut diximus cognouit auctoribus. Conferendo enim
inter se singulos: ueritatem quae ab omnibus simul emergebat: nec ab
ullo exprimebatur: consecutus est. Quae omnia ab aliis quae scripsit &
ab hoc opere perspicere licet. Quod ille ideo suscepit: quoniam quom
apud gentium praclaros philosophia uiros nobilissimus esset: ac pristina
paternaque deorum religionem catholicae ueritatis amore cōtempserit:
partim accusantibus suum propositum respondere: partim nostra pro-
uinibus suis uoluit confirmare. Itaque in duas uniuersum partis negotium
partitus est: quarum primam quae nunc traducta nobis est: qua illis



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Brescia	Mantua
Burgos	Memmingen
Chamberg	Milan
Cremona	Modena
Florence	Munich
Haarlem	Paris. Etc., etc.


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Fifty-fourth Year

CAXTON HEAD CATALOGUE No. 943



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 *Every item has been collated with care, and is therefore guaranteed perfect, unless the contrary be indicated.*

1 AENEAS SYLVIUS. [EPISTOLAE AD AMICOS.] Enee Silvii Senesis Poetae Laureati Imperialisque Secretarii [*sic*] Viri omnium facile praestantissimi rerum familiarum 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.

2 AENEAS SYLVIUS. EPISTOLAE. Folio, Roman letter, 37 lines, without catchwords, signatures, or page numerals, illuminated "D" at beginning of text, wooden boards, pigskin back, with clasps and catches, with old title-label on front cover, FINE COPY. £125 0 0

[Adolf Rusch (the "R" printer): Strassburg. Before 1478]

*. COLLATION 216 leaves, the last blank.

DESCRIPTION : 1a : [Blank]; 1b : [O] Mnibus & singulis humanitatis studio deditis; se / questesqz eplas inspecturis Nicolaus de vuile sacri / lateranesis palaci auileqz imperialis consistorii Co / mes Salutem; 2^a, l. 4 : Epistole Enee silvii Poete lauriati Incipiunt feliciter; 215a : Contra quoqz hi superuiuentes : vxores alias accipiunt resqz. / per circulum ducitur. . . . letabunduli habere velint austrie duces & platos & proceres / veluti reges in comitatu habent. 215b : [blank], 216 : [blank].

Hain *160; Proctor 233. Not in Winship: *Census*. This copy measures 310 + 223 millimetres, and is MUCH LARGER THAN THE BRITISH MUSEUM COPY which measures 272 + 184 millimetres.

Aeneas Sylvius Piccolomini, who became Pope Pius II., was born at Corsignano, Tuscany, in 1405. He was liberally educated and was familiar with the ancient classics. He was a partisan of the Council of Basle in its contest against Pope Eugenius IV., and became secretary of Felix V., who was elected

AENEAS SYLVIUS—*continued.*

Pope in the place of Eugenius, whom the Council deposed. About 1442 he entered the service of Frederick III. In the pontificate of Nicholas V., Aeneas Sylvius was sent as nuncio to Germany. He distinguished himself as an orator and negotiator on various occasions. He became Cardinal in 1456, and was elected Pope in 1458, in place of Calixtus III. In 1459 he procured a meeting of a European congress on the subject of a crusade against the Turks; but the jealousies and dissensions among the Christian powers rendered his efforts abortive. He issued a bull in which he retracted and condemned what he had formerly written in favour of the supremacy of councils. He died in August 1464.

3 ALBERTUS (Leo Baptista) DE RE AEDIFICATORIA. Folio (10 $\frac{1}{8}$ 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. £50 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 Pittie 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 patronized by Lorenzo de' Medici. The printer has made the mistake in dating the book 1084 instead of 1484. RARE. Catchwords are uncommon in books of this period.

4 ALFONSO OF CARTAGENA, *Bishop of Burgos*: DOCTRINA Y INSTRUCCION DE LA ARTE DE CAVALLERIA. Folio, Gothic letter, printed in red and black, CXXVIII + [2] leaves, 2 columns, 42 lines, with signatures, woodcut on title (a king delivering a lance to a knight), woodcut initials, without catchwords, small slit in title repaired, undressed sheep, g.e., FINE COPY. £380 0 0

Juan of Burgos: Burgos: May 6, 1497

*. SECOND EDITION (?). Hain 4540=6313. Gesamtkatalog, 1262.

NOT IN PROCTOR OR PELLECHET. An exceedingly rare edition from a press for which Proctor only quotes two books, neither of them being in the Bodleian Library. The title woodcut (of which there is a facsimile in this catalogue) was used again by the printer's son in 1505 for his edition of Livy. (Library, Vol. VI., 1926, p. 34). Antonio quotes a copy of an edition of 1492, once in the possession of a certain Laurentius Ramirez a Prato, but nobody else has seen either this or any other copy, and modern authorities are inclined to doubt its existence (Gesamtkatalog, II., p. 6; Antonio: *Bib. Hispana Vetus* II., p. 262, para. 397).

On the laws of single combat. The matter is drawn from the *Partidas* of Alfonso XV. of Castile, ("the wise") and from the statutes of other Spanish provinces. The author was of Jewish extraction: his full name is Alfonsio Garcia de Santa Maria. (Ticknor: *Hist. of Spanish lit.*, I. para. 360; Cockle: *Military books*, p. 226).

SEE ILLUSTRATION ON PAGE 3.



Doctrina y instrucción de la arte de cavalleria:

See No. 4. ALFONSO OF CARTAGENA, BURGOS, 1497.

(Reduced.)

5 ALBERTUS MAGNUS. TRACTATUS DE VIRTUTIBUS. Sm. folio, **Gothic letter** [Proctor type 1; B.M. plt. 23, type 98; Burger 66], 38 lines, 2 columns, 30 leaves (first and last blank), without headlines, numerals, catchwords, or signatures, initial spaces for the most part left blank, boards. £75 0 0

[Printer of *Albertus Magnus de Virtutibus*: Cologne. Not after 1473]

*. Gesamtkat. 703; Hain-Copinger-Winship *476: Copinger: "Coloniae, Nic. Goetz, 1475"; Proctor 1128: Not in the Bodleian Lib. "Joh. Solidi?" Only five books registered for this press; B.M. 236: "Without the blank leaf"; Voulliéme, Köln 55: "Coloniae? Unbekannte Drucker, c. 1473"; Bonn 34: "Nic. Goetz de Schlettstadt, c. 1476. . . . Das erste [Blatt], leer, fehlt"; Berlin 842: "Defekt."; Pellechet 308: "Cologne: Therhoernen"; Ennen 374; Kloss 175: "Coloniae, Joh. Veldener, 1472-3" Panzer I. 346, 517: Panzer only gives 28 leaves; Burger; Index, 383: "Joh. Solidi?" Burger only quotes five books for this press; Collijn: Uppsala, 46: "Joh. Solidi? Provenienz: [Thomas Werner, 1473: Braunberg]; Braun. I. 63, lxxxii.: "Quétif. T.I. Script. Ord. Praedic. p. 178. "Solam editionem Antverpianam anni 1489 recenset; de praesenti vero nullam habuit notitiam."

6 ALBERTUS MAGNUS. COMPENDIUM THEOLOGICAE VERITATIS. Sm. 4to, printed in **Gothic letter** [B.M.C. V. plate XVIII* 79G], double columns, initial spaces filled in with red and violet pen work, rubricated, without page numerals, catchwords or signatures, 160 leaves (the first a blank), old name and two old library stamps on the recto of p. 2, a few leaves at end slightly stained. Blue morocco roxburghe. £20 0 0

Christophorus Arnoldus: Venice, April 5, 1476

*. Hain-Copinger *439; Proctor 4214; B.M.C. V., p. 205. The British Museum copy lacks the first blank leaf. Proctor only registers nine books from this press, of which this is the second.

7 ALBERTUS MAGNUS. DE ABUNDANTIA EXEMPLORUM. Folio, **Gothic letter**, [B.M.C. II. plt. XLIX., 136 and 96A], 39 lines, headlines, without signatures, catchwords, or page numerals, initial letters supplied in red, rubricated, folio 1 hinged, affecting a few letters, lower margins slightly damp-stained. £18 10 0

[Johann Zainer: Ulm, not before 1478]

*. COLLATION: 66 leaves.

Gesamtkatalog 581; Hain-Winship *484; Proctor *2527; B.M.C. II., 528. NOT IN PELLECHET.

Albertus Magnus, a celebrated schoolman and philosopher, born at Lauingen in Bavaria, about 1200. He occupies the first rank among the philosophers and theologians of the Middle Ages. He became a Dominican friar in his youth, and after lecturing on theology for three years at Paris, was chosen provincial of his order in 1254. During a long period he gave lectures at Cologne. He was appointed Bishop of Ratisbon in 1260, but about 1263 he resigned that office, which he had never solicited. He died in 1280. Thomas Aquinas was his disciple.

Johann Zainer, was born at Reutlingen. HE ESTABLISHED THE FIRST PRINTING PRESS IN ULM. He acquired his knowledge of the printing trade at Strassburg. His earliest known book is dated 1473.

With the book plates of Georg Kloss, M.D., and Gilbert R. Redgrave.

Early Armorial Binding (1515).

8 ALPHONSUS A SPINA. FORTALITIUM FIDEI. Sm. 4to, **Gothic letter**, 2 columns, some leaves stained, old brown calf, blind stamped, rebaked and a few minor repairs, clasps missing. (1) Front cover: Round three sides of the edge runs a broad roll with sprays of foliage twining round a central branch, and between each spray is an animal: a stag, a hind or a unicorn: an inner panel is formed by a narrower roll of foliage twined round a branch. At the top of the side is a space left blank, the title of the book is stamped in **Gothic letter**. In the centre there is a stamp, originally gilt, of a small escutcheon, bearing an ox *passant*, and the date "1515." (2) Lower cover: The edge of the cover bears the same roll as the obverse side. The centre is filled with four conventional sprays of foliage, which, starting in pairs from the bottom, alternately recede from, and unite with, each other, forming ogee-shaped compartments, which are filled with a large conventional stamp. From the library of the late E. Gordon Duff. £27 10 0

Anton Koberger: Nuremberg 1494

*. Duff Sale Catalogue. March 16, 1925, No. 73. "This is the earliest dated heraldic book stamp of a private owner I have yet seen." (These are Gordon Duff's words). Hain-Copinger *875. Proctor 2088.

9 APOLLONIUS RHODIUS: ARGONAUTICA [in Greek. Edited by Joannes Lascaris]. With Scholia. Sm. 4to, Greek uncial and cursive letter [Woolley, 259d., Proctor, Printing of Gk., p. 169, Burger, *Monumenta*, 11-12.], without headlines or page numerals, a few leaves slightly stained, vellum, with the arms of Pope Pius VI in gold on sides, g.e., tooled with Arabic knots. £74 0 0

[*Lorenzo di Alopa for Joannes Lascaris*] Florence, 1496

*. COLLATION: α - φ8 χ4. Description: α1a: ΓΕΝΟΣ 'Απολλωνίου του ποιητου των αργοναυτικων: α 2a: Text. ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ/ ΑΡΓΟΝΑΥΤΙΚΩΝ ΠΡΩΤΟΝ. Commentary: 'Αρχόμενος από περιεκτικού ρήματος ήμετοχή έσχημάτισαι. περιεκτικά δέ εστιν οσα δράσιν και πάθος εμφαίνουσιν: χ3a, at foot: ΕΝ ΦΛΩΡΕΝΤΙΑΙ ΕΤΕΙ ΧΙΛΙΟΣΤΩΙ ΤΕΤΡΑ ΚΟΣΙΟΣΤΩΙ ΕΝΕΝΗΚΟΣΤΩΙ ΕΚΤΩΙ; χ3b: [blank]; χ4 [blank, lacking in this copy].

Hain-Copinger *1292, Pellechet 912, Proctor 6407, Proctor, *Printing of Greek*, p. 79, Hoffmann I. 206.

FIRST EDITION.

Apollonius Rhodius, a celebrated Greek epic and rhetorician, born at Alexandria (or, as some say, at Naucratis) about 235 B.C. He was the son of Silleus, or Illeus, and a pupil of the poet Callimachus, with whom he quarrelled.

APOLLONIUS RHODIUS—*continued*.

He removed in his youth to Rhodes, where he taught rhetoric for many years with great success and obtained the honour of citizenship. Having returned to Alexandria, he was appointed keeper of the celebrated library of that place as successor to Eratosthenes, about 194 B.C.—(Thomas *Biog. Dict.*, p. 145).

Lorenzo di Alopa was employed by Joannes Lascaris to print a number of Greek books, of which the present is one. He is known as early as 1483 as the workman employed by the Dominicans of San Giacomo di Ripoli to work their press. For his type Lascaris made a fresh start, and, rejecting all systems based on writing, went back to the inscriptions, not, indeed, for the form of his letters, which are derived from the capitals of an ordinary Roman type, but to justify his rejection of lower case, and of the capitals of that beautiful but fantastic design used by his predecessors; and also for the spirit of the new venture, the spirit of a somewhat cold and lifeless classicalism, in sharp contrast with the medieval luxuriance of beauty which yet lingered in the types of his rivals and predecessors. His action and intention is thus described by himself in the dedicatory letter to Piero de' Medici, printed at the end of the *Anthology* of 1494: "As I have lately been able to control a printing press, and thereby render a service to men of letters, I have decided to rescue the elements of the Greek alphabet from a grotesqueness of form both ugly and unseemly. And, therefore, since the types which are at present employed are of poor and in-harmonious design, being too full of complexities and flourishes, I have reviewed the archaic and obsolete forms, and have adapted them to the purpose." — (Proctor: *Printing of Greek*, pp. 78-79).

Pope Pius VI., previously Cardinal Angelo Braschi, was born at Cesena in 1717. He succeeded Clement XIV. in February, 1775. He drained the Pontine Marshes, and enriched the Museum of the Vatican. In 1782 he went in person to Vienna to treat with the Emperor Joseph, who had suppressed convents and meddled with spiritual affairs in a manner which displeased the Pope. He failed in his effort to change the purpose of the Emperor. The French Revolution involved him in a still greater trouble. He entered into alliance with Austria and other powers against the French Republic. After his states had been invaded by Bonaparte, he sued for peace, which he obtained by the Treaty of Tolentino, in 1797. To avenge the death of General Duphot (who was killed by a Roman mob), the French Army entered Rome in February, 1798, and deposed the Pope, who was conveyed to Valence, in France, where he died in August, 1799.

SEE ILLUSTRATION ON PAGE 7.

10 AQUINO (Thomas de) QUAESTIONES DE ANIMA. Folio (11 by 8 in.), Roman letter, 36 long lines to the page, 62 leaves without signatures, spaces left for initials which are supplied in red and blue, except for the first, which is illuminated in gold and colours in a white line vine pattern, the first leaf containing the table is damaged and repaired, a few leaves are water-stained at top and some leaves are wormed in the lower blank margin, half russia. £50 0 0

Without name of place or printer. [Franz Renner: *Venice*] 1472

.. Hain *1522; Pellechet 1084; Proctor 4156. The copy in the British Museum is imperfect, wanting the leaf of table and leaves 3-8.

Ἀρχόμενος· ἀπὸ περιεκτικῶν ῥημάτων ἡμελοχὴ ἐς χημάτῃς· περιεκτικὰ
δὲ εἶναι ὅσα δράσιν ἢ πάθος ἐμφαίνουσιν· οἷον· βιάζομαι· λωροῦμαι σφαπ-
άζομαι· οὕτω ἢ τὸ ἀρχομαι· τὸ μὲν γὰρ σημαίνει ἀπὸ τοῦ τ' ἀρχὴν ποιοῦμαι·
ἔθος γὰρ ἀπὸ θεῶν προσημαζέσθαι· ἐκ δὲ τοῦ ἀρχόμεσθαι· τὸ δὲ τί σημαίνει

ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ ΑΡΓΟΝΑΥΤΙΚΩΝ ΠΡΩΤΩΝ.

ΡΧΟΜΕΝΟΣ ΣΕΟ ΦΟΙΒΕ· ΠΑ-
ΛΛΙΓΕΝΕΩΝ ΚΛΕΑ ΦΩΤΩΝ
ΜΗΝΕΩΜΑΙ· Οἱ ΠΟΝΤΟΙΟ
ΚΑΤΑ ΣΤΟΜΑ· ΚΑΙ ΔΙΑ ΠΕΤΡΑΣ·

ΚΥΑΝΕΑΣ· ΒΑΣΙΛΗΟΣ ΕΦΗΜΟΣΥΝΗ· ΠΕΛΙΛΟ,
ΧΡΥΣΕΙΟΝ ΜΕΤΑ ΚΩΑΣ ΕΥΖΥΓΟΝ ΗΛΑΣΑΝ ΑΡΓΩ.
ΤΟΙΗΝ ΓΑΡ ΠΕΛΙΗΣ ΦΑΤΙΝ ΕΚΛΥΕΝ· ὅς μιν ὀπίσσω,
ΜΟΪΡΑ ΜΕΝΕΙ ΣΤΥΓΕΡΗ ΤΟΥΔ' ΑΝΕΡΟΣ· ΟΝΤΙΝΙ ΔΟΙΤΟ,
ΔΗΜΟΣΕΝ ΟΙΟΓΕΔΙΛΟΝ ΥΠ' ΑΙΝΕΣΙ ΗΣΙ ΔΑΜΗΝΑΙ,
ΔΗΡΟΝ Δ' ΟΥ ΜΕΤΕΠΕΙΤΑ ΤΕΗΝ ΚΑΤΑ ΒΑΣΙΝ ΙΗΣΩΝ
ΧΕΙΜΕΡΙΟΙΟ ΡΕΕΘΡΑ ΚΙΩΝ ΔΙΑ ΠΟΣΧΙΝ ΑΝΑΨΟΥ,
ΑΛΛΟ ΜΕΝ ΕΣΕΣΑΛΩΣΕΝ ΥΠ' ΙΛΥΟΣ· ΑΛΛΟ Δ' ΕΝΕΡΘΕ
ΚΑΛΛΙΠΕΝ ΑΥΘΙ ΓΕΔΙΛΟΝ ΕΝΙΣΧΟΜΕΝΟΝ ΠΡΟΧΟΗΣΙΝ.

μερ ἀπολλῶνος καλεῖται ἄρῳ, ἀπὸ ἄρλου τ' κατασκευάσαντος· φερκύνδης
δὲ ἀπὸ ἄργου τοῦ φρίξεν ὑπο· ταύτην δὲ φασὶ πρώτην ναὺν γενέσθαι μακρὴν
ἄλγοι δὲ λέγουσι Δαναὸν διωκόμενον ὑπὸ αἰγύπτῳ, πρῶτον κατασκευάσαι·
ὅθεν καὶ Δαναὶς ἐκλήθη· Εὐζυγονήθουν· εὐκαλεωδῶν· τοῖον γὰρ πελίκης· τὸ τοί-
ον τίς εἴη· καὶ ἄντα ποιοτικῶς καθόμοιός ἐστιν πρὸς τὰς παραβολὰς· οἷον γὰρ φύλ-
λων γενεῇ, τοῖον δὲ καὶ ἀνδρῶν· καὶ ἀναφορικῶς· ἀλλὰ καὶ ὡς τοῖον περὶ οὐσα· νῦν
δὲ δύναται μὲν ἐπὶ θαυμασμοῦ κεῖσθαι καὶ ἀναίρεσιν λέγει· δύναται
καὶ ἀναφορὰν πρὸς τὰ ἐπιφερόμενα· Ἀναίρον λέγει τ' χεῖμαρξον οἱ
γὰρ ἐξ οὗ τῶν ἰσάμενοι ἄταμοι οὕτω καλοῦνται·

ἐξ οὗ τῶν ἰσά-
μενοι οὕτω τοῦ-
οἷον ἐν θάλασσῃ·
παραπλοῖα
ὡς γὰρ τῶν
νομέμοισ· οἱ
ποικίλαι ἐν θά-
λασσῃ· ἐν οἷον
δὲ καὶ ἀντὶ τῶ
ἀρξάμενος
κεῖσθαι φασὶ
τὸ ἀρχόμενος·
ὁ οὖν λόγος ἀρ-
ξάμενος ἀπὸ
τοῦ ἴσ· μνή-
μαρξω τὰ ἐπὶ
δοξα τὰ ἀργ-
ναυτικῶν ἐρ-
γα· Ἀργῶ· ὁ

11 AQUINO (Thomas de) QUAESTIONES DE DUODECIM QUODLIBET. Sm. folio (285 by 205 mm.), **Gothic letter** [Proctor type 1b], 34 lines and headline, 232 leaves, first blank, large woodcut initials, some painted over in red and added to with a pen, without signatures or catchwords, rubricated, modern sheep, clasp and catch, bound up with fragments of early manuscripts (one containing an astronomical diagram). With the bookplate of Paul Schmidt. £40 0 0

Johann Zainer: Ulm 1475

*. Hain-Copinger-Winship 1403: not seen by Hain, Copinger does not mention the first leaf; Proctor *2510; Pellechet 1007; Burger, Index 380; B.M. 524: "271 x 198 mm. Without the blank leaf"; Thacher 155: lacking the first eight leaves; Collijn, Uppsala 1425; Braun, I., 176, No. 6: "Baur. T., II., suppl. Bibl. univers., qui eam [editionem Thomae Aquinatis Quaestionum] rarissimam adpellat. Duae aliae hanc, teste Quétif, praeceperunt, prima anno 1471, Coloniae, ex Arnoldi the Hoernen, secunda ex Andrea Frisner et Joan. Sensenschmidt, officina, Norimbergae anno 1474 in lucem prodierunt." Not in Schreiber; Weil, Ulmer Holzschnitt, p. 150, No. 27: "The large initials used in this book the by the Boccaccio-Master (Weil, pp. 28, 106, 107); Helmschrott, p. 30, No. 54, Herr Braun hat diese Ausgabe lib. cit [Notitia] p. I, p. 176 angezeigt, muss aber in seinem Exemplar das zu Anfang stehende Register vermissen, weil er in seiner Beschreibung davon keine Meldung thut. Unser Exemplar fängt mit dem Register, welches 7 Blätter stark ist, an"; Wegener, p. 13: "Zu derselben Zeit, als eine respektable Zahl von Holzschnittdarstellungen hervorragender Qualität die Werkstatt Zainers verliess, wurden ebendort Alphabete von grösseren und kleineren Initialen entworfen, von denen ein Teil alles, was gleichzeitig Schmuck grandiosen Stiles erfand, die mustergültigen Arbeiten, welcher zuvor aus italienischen Druckerstätten hervorgingen, nicht fremd geblieben, auch hatte er gewiss in älteren Handschriften, wahrscheinlich aus dem dreizehnten Jahrhundert, Motive gefunden, die seinem Formgefühl besonders zu sagten. Dennoch spricht aus diesen Entwürfen eine vollendete künstlerische Persönlichkeit. In der Tat könnte man nur wünschen, dass Alphabete, wie sie sich in Henr. de Hassia 'vocabularius,' in Berchorius, 'liber bibliae moralis,' Aquino, 'quaestiones de duodecim quodlibet,' Duranti, 'rationale,' 1475 (die Ausgabe von 1473 enthält diese Initialen nicht) und Gritsch, 'quadragesimale' finden, auf unsere zeitgenössische Illustrationskunst befruchtend einwirkend." . . . p. 36, No. 38: "m. hervorragend schönen grossen Initialen, . . . Wasserz: kl. Ochsenkopf m. Stern . . . 4. oder 5. Ausgabe."

Provenance: "Carthusiae in Buxheim."

12 AQUINAS (Thomas) 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. £65 0 0

[Michael Wenssler: Basle] 1476

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

13 ASTESANUS DE AST: SUMMA DE CASIBUS CONSCIENTIAE. Folio, **Gothic letter** [British Museum Catalogue of Incunabula, I, plt. iv., type 92b], 2 columns, 62 lines, without headlines, page numerals, catchwords, or signatures, initials supplied in red, rubricated, a few leaves slightly discoloured, modern calf, with the blank leaf 403. £72 0 0 [Johann Mentelin: Strassburg. About 1472]

.. Hain-Copinger-Winship *1889, Copinger III. p. 242, Burger, *Index* p. 498, Voulliéme: Berlin, 2091, Proctor 211, British Museum Catalogue of Incunabula, I. P. 56, "Not after 1473, ? 1472." The British Museum copy lacks the blank leaf 403, Klemm 177: "Diese Encyclopädie der geistlicher Wissenschaften, ein der *Summa* des Balbus ärmliches aber specielleres Werk, ist in des 'Pariser Verlagsberichte' von Mentelin als zweites Werk verzeichnet . . . Mentelin hat dieses grosse Werk dreimal gedruckt und Schöpflin beschreibt ein Exemplar der ersten Auflage, welchem von Rubricator, die Datirung von 1469 und Mentelin's Firma hinzugefügt war, so dass angesichts der umfangreichen Arbeit des Rubricators anzunehmen ist dass der mächtige Foliant von 442 Blättern bereits 1468 vollendet wurde. . . . Die zweite Auflage des Werkes." Not in Pellechet.

14 AUGUSTINUS [TRIUMPHUS] DE ANCONA: DE SUMMA POTESTATE ECCLESIASTICA. Folio, **Gothic letter**, 470 unnumbered leaves (the first blank), 35 lines, initial spaces (filled in in red), with a four line slip inserted between ll. 151 and 152, without signatures, catchwords, or page numerals, table misbound at end, original stamped calf (bosses removed and holes filled in) over wooden boards, a CONTEMPORARY AUGSBURG BINDING, probably by, or for, the printer, remains of clasps, with early manuscript end papers. A FINE LARGE COPY measuring 312 by 211 mm. (British Museum copy—300 × 203 mm.). £48 0 0 [Johann Schüssler]: Augsburg, March 6, 1473

.. FIRST EDITION. Hain *960. Proctor *1598. The copies seen by Hain and Brunet (vol. I. col. 567) lacked the first blank leaf. Burger: *Monumenta* 26.1., gives a facsimile of the type. Some of the ornaments on this binding are identical with those of a copy of the same volume recently offered for sale: this renders it almost certain that the binding was executed at Augsburg by, or at the instance of, the printer. Agostino Trionfo's essay on the temporal power was written with reference to the quarrel between Ludwig of Bavaria and Pope John XXII. (Riezler: *Die litterarischen Widersacher der Päpste*, pp. 286 ff.)

15 AQUINO (Thomas de) SUMMA THEOLOGIA. Partis secundae I. Sm. folio ($10\frac{1}{2}$ by $7\frac{5}{8}$ in.), PRINTED ON VELLUM, **Gothic letter**, 2 columns, 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, rebaked 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.

Proctor only records three books printed by Franz Renner and Petrus de Partua together, and Burger, *Index*, p. 560, five.

COLLATION: a-r¹⁰ s¹² t-y 1-5¹⁰ 6⁸ (lacks last leaf, a blank).

DESCRIPTION: 1^a: Prima pars secunde partis sūme theolo / gie eximij doctoris sci Thome de Aquo / ordinis pdicatoru. Questio prima. 272^b: Explicit prima ps secunde ptis sacre theo / logie doctoris eximij & luminis ecclesie p = / clarissimi sancti Thome de Aquoordinis / fratri pdictator: Impssa Venetijs p. Fra / ciscum de Hailbrun & Petrum de Ba-tua / anno domini. M.CCCC. L xxviii. 273^a: Incipiunt capitula pme ptis secunde / ptis . . . 279^b: Registru quinternor eiusde libri videl / prime partis secude partis sume. . . ibid., col. 4. End: Questio. 59.

Saint Thomas of Aquino, surnamed the "Angelic Doctor," was perhaps the most eminent scholastic teacher that ever lived. He was born of a noble family, probably at Aquino, in the kingdom of Naples about 1225. His father was a nephew of Frederick I., Barbarossa. He joined the Order of Saint Dominic about the age of 16, and became a pupil of Albertus Magnus. His extraordinary talents and attainments soon spread his fame over Europe; but he steadily refused all ecclesiastical preferment. He taught and preached for some years at Paris and Rome. Died 1274. He left numerous works, chiefly theological, moral and metaphysical, among which the most important is his *Sum of Theology*. Aquinas was remarkable for modesty and exemplary obedience to his superiors, as well as for purity of life; but he was not deficient in independence. When he once entered the presence of Innocent IV., before whom a large sum of money was spread out, the Pope observed, "You see that the Church is no longer in that age in which she said, 'Silver and gold have I none.'" "Truly, holy father," replied Saint Thomas, "neither can she any longer say to the lame, 'Rise up and walk.'" (See *Acts*, ch. 3, v. 3-8). (Thomas: *Dictionary of universal biography*, vol. I., p 148).

16 AQUINO (Thomas de) SUMMA THEOLOGIA [*Another copy*], printed on paper, with final blank leaf, no illumination, rubricated and initial spaces filled in red as far as f. c9a, blind stamped russia. £32 10 0

1478

17 AUGUSTINUS (Aurelius) DE CIVITATE DEI. Sm. folio, Gothic letter [Burger 46], 2 columns, 46 lines, headlines, without catchwords or page numerals, initial letter spaces, with directors, filled in in red and blue, some leaves stained, contemporary Venetian calf, over wooden boards, blind stamped ornamented panels, centre pieces of Arabic knots, clasps and catches (one original), FINE COPY. £75 0 0

Gabriele di Pietro: Venice 1475

*. COLLATION: (1-4) (5-8)^s a-z A-D¹⁰ [this copy lacks the following blank leaves, (1-4), (5-8) 8, and D10]. DESCRIPTION: (1-4)1 (blank) (lacking in this copy); (1-4) 2a: Aurelii Augustini de ciuitate dei primi / libri incipiunt-rubrice; (5-8) 7b: De miseriis ac malis quibus humane / genus merito prime preuocationis / obnoxio. . . Aurelii Augustini de ciuitate dei ru- / brice feliciter finiunt; (5-8) 8: (blank, lacking in this copy); ala: LIBER. Gabriel Petri: PRIMVS. / Aurelii Augustini Episcopi de ciuitate / Dei Liber Primus Feliciter Incipit; D9a: LIBER xxii. / Ibi perficietur: uacate & uidete quoina / ego su deus. . . Aurelii Augustini De Ciuitate Dei / Liber. xxii. & ultimus feliciter finit: / Impressumqz est opus hoc a diligenti magistro Gabriele Petri de Tarvisio /. M.cccc.Lxxv existente Petro Mo / cenico duce Venetiarum. / Venetiis; D10: (Blank, lacking in this copy).

Hain-Copinger-Winship *2052; Pellechet 1851; Proctor 4193; B.M.C. V., 201; Voulliéme: Berlin, 3703. With the book plates of Edward Cheney, and Glibert R. Redgrave. Redgrave has written the following note on the fly leaf: "This is a fine example of the press that 'diligent master' Gabriel Petri de Tarvisio. He seems to have set up his press in Venice at the end of 1474, and this is the third work cited by Copinger.—It appears to be perfect with the exception of a blank p. at each end. There were seven works printed by Petri in 1478. Letters inserted by printer to guide the illuminator. Traces of a blank remain at end of index (p. 8₂). Hain gives 294 pp. but the correct number is 296, according to the signatures—thus there are 16 pp. prelim. and sig. a, b, c (etc., see above)."

MEASUREMENTS: This copy=282 × 200 mm; British Museum copies (1)=260 × 180 mm; (2)=270 × 190 mm.

This book has one very peculiar point: it will be seen from the description given above that the headline of p. ala contains the printer's name.

The City of God is the most famous of Saint Augustine's works, with the possible exception of the *Confessions*. It was intended to subvert the foundations of paganism and to establish those of Christianity, and to refute the opinion that the capture of Rome by Alaric, and other calamities of the Empire were caused by the prevalence of the new religion. It was finished about 426.

18 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 headlines, 35-37 long lines to the page, printer's device on last page, lacks ff. 61-64, and has ff. 59-60 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 Duſ bookplates. £10 0 0 Angelus Ugoletus: Parma, July 10, 1499

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

19 BARTHOLOMÆUS ANGLICUS: DE PROPRIETATIBUS RERUM. [In Latin]. Folio, **Gothic letter**, 2 columns, 60-61 lines, without headlines, catchwords, page numerals, or signatures, initial letter spaces left blank, wormed at end, modern stamped calf over wooden boards to imitate a contemporary binding, with clasps, fine copy. £90 0 0

[Berthold Ruppel: Basle. c. 1480]

**. COLLATION: 220 leaves (the first blank). DESCRIPTION: 1: (blank); 2^a: [T]Abula huius operis (quod de re / ru proprietatibus intitulat) incipit feliciter; 4^a: vene xx. . . . zeugia xxiii; 4^b: (blank); 5^a: Incipit phemiu de pprietatibus rer fratris / bartholomei anglici de ordine fratr minor; 220^b: in xix. particulas sunt digesta sufficere debet ad / aliqz inueniendi similitudinariam rationem . . . Explicie (sic) tractatus de proprietatibus reru edi- / tus a fratre bartholomeo anglico ordinis fratr / minorum.

Hain-Copinger-Winship *2499; Pellechet 1866; Proctor *7452; B.M.C. III., 716; Osler 191.

In the British Museum copy the table is placed at the end, in this copy at the beginning.

The *De proprietatibus rerum* was probably written in the earlier half of the thirteenth century, as there is abundant evidence to prove that it had a wide circulation towards the end of it (D.N.B. Thin paper vii. 1289; Sbaralea 115). The work is in nineteen books (one for each department of human knowledge, according to the classification then prevailing) and became recognised as one of the standard encyclopaedias of the period. The nineteenth book is devoted to music, and contains an account of musical instruments, such as the trumpet, flute, the harp, the cymbals, etc. Hawkins: *History of Music*, 1875, p. 212, quotes several passages from the English version.

20 BARTHOLOMAEUS ANGLICUS: DE PROPRIETATIBUS RERUM, [in Dutch]. Folio, **Gothic letter**, aa6 bb4 a-r & sstv u w-z z8 ? e6 A7 B-Y AAB8 CC DD6 EE8 (aa1 and EE8 blank: aa2 and 3 marked aa1 and 2, lacks EE7, which bears the device), 11 fine whole page woodcuts (some cut round and mounted, some cut down), 2 columns 38/40 lines, initial letters painted in red and blue, initial strokes, without headlines, side notes, catchwords, or page numerals, a few contemporary manuscript notes, old stamped calf over wooden boards (repaired), with clasps and catches. £115 0 0

Jacob Bellaert: Haarlem, December 24, 1485.

**. Hain-Copinger 2522; Proctor 9173.

Apparently the only edition in Dutch of which a copy is known. Maittaire (v. 402) started a tradition that there was a translation published in Holland in 1479, but no copy has ever been located and Campbell: *Typographie Néerlandaise* 258, regards it as illusory.

Most of the existing descriptions of this book are extremely confused: Hain did not see it and therefore gives no reliable description; Campbell gives an inaccurate collation—"aai-bbii, aii-liiii," which is copied by Copinger. There is also a slight variation in reading between this copy and Campbell, who gives the third line of the colophon (EE6b) as: "inden iaer ous," this copy "inder iaer ons"—is the misprint due to Campbell or Bellaert? Proctor interprets "op ten kersavent" as December 24, Burger: *Index*, p. 431, as December 25: most catalogues follow Burger. The Hoe Catalogue, part i, No. 1497, only gives 455 leaves (there should be 466), and 40 lines to the page, whereas some

BARTHOLOMAEUS ANGLICUS: DE PROPRIETATIBUS RERUM—*continued*.

leaves have 38 and 39 lines. It reads in the colophon "Hiere eyndet," (this copy: "Hier eyndet"), and spells "Haerlem" with a capital "H", (this copy has a lower case "h"). The Hoe copy lacked one leaf of text and two blanks (present in this copy) and the first three woodcuts were mounted. A copy recently offered by a London bookseller lacking both blanks and the device leaf and another without the blanks. The Kurt Wolff copy (No. 73) apparently lacked both the blank leaves as only 464 leaves are given. Graesse III. p. 92 gives only 465 leaves, Pellechet (No. 1886) 436 leaves, of 40 lines. Wadding: *Scriptores ordinis minorum*, p. 35, gives the edition of 1488 as the first.

Jacob Bellaert established the first press at Haarlem of which we have definite information (i.e. excluding the "Coster" controversy), and his earliest book (according to Proctor) is dated February 15, 1484 (No. 9169). According to the last named authority the British Museum and Bodleian Libraries can only show six Haarlem incunabula between them, though Burger quotes fourteen.

Conway: *Woodcutters of the Netherlands*, says that so far as he is aware these woodcuts are not found elsewhere. We give a short description of each. (1). The Almighty in a circular frame upon a black ground (slightly coloured). According to Mr. Schretlen: *Dutch and Flemish woodcuts of the fifteenth century*, pp. 26-27, this is an exact copy of the title miniature in a Dutch manuscript Bible (now in Vienna), a fact which establishes a connection between the woodcutter and the miniaturist. (2). Angels worshipping before the Throne, within a glory, in the upper portion, and four demons falling headlong in the lower portion. Conway says "traces of the traditions of the school of Roger vander Weyden are evident here, especially in the angels about the throne." (Uncoloured). (3). The creation of Adam and Eve (Coloured). (4). The ages of man (Coloured). For this woodcut we quote Mr. Campbell Dodgson: *Catalogue of German and Flemish woodcuts* I. p. 225: "In the foreground l[eft] is a chamber, open in front, in which a physician is examining a urinal by the bedside of a sick man. In the open courtyard before the house a surgeon is performing an operation on the r[ight] shoulder of a young man who is seated on the ground. These two scenes appear to be typical representations of medicine and surgery, not directly connected with the series of the seven ages of man which occupy the back ground. In a landscape beyond the wall of the courtyard, consisting of two low hills divided by a road, we see seven persons in the following order (from l[eft] to r[ight]): a naked child, a small boy with a whirligig, a youth with a bow, a young man with a falcon, and three men more advanced in years standing in a group. The eldest of these has a staff, but not yet in extreme old age. Last of all, a corpse lies on the ground. The whole is surrounded by a single border line." Sotheby: *Principia typographica* reproduces at Vol. I Plate XLV. this woodcut to shew its affinity with the block books *Biblia pauperum* and *Speculum humanae salvationis*. (5). A plan of the geocentric system. (Coloured). (6). The twelve months: a series of representations of the characteristic occupations throughout the year within circles [see facsimile in this catalogue]. (Uncoloured). (7). Various species of birds (coloured). (8). Fish, porpoises, whales, etc. (Very lightly coloured). (9). A landscape (coloured). (10). Ditto (coloured). (11). Various species of animals (uncoloured).

SEE ILLUSTRATION ON PAGE 14.

21 BERCHORIUS (Petrus) LIBER BIBLIAE MORALIS. Folio (15½ by 11 in.), Gothic letter, 2 col., 50 lines to the page, 1 leaf and small outline capitals. £2 0 0 Johann Zainer: Ulm, 9 Apr., 1474

*. Hain *2794; Pellechet 2056; Proctor 2502; Pollard B.M.C. II., 522.



See No. 20. BARTHOLOMAEUS. HAARLEM. 1485.

22 BIBLE, *Latin*. BIBLIA LATINA, cum glossa ordinaria Walafridi Strabonis et interlineari Anselmi Laudunensis. 4 vol., folio 470 by 325 mm.), **Gothic letter** (various sizes), [Burger: *Monumenta*, 122, Copinger, *Incunabula Biblica*, 27, British Museum Catalogue of Incunabula, I, plt. VI], 1,209 leaves, one blank (should be 3), 2 columns, headlines and signatures (stamped in by hand) without catchwords or page-numerals, rubricated in red and blue, initials supplied in red and blue, 5 very fine illuminated initials, (1) vol. I, f 1a: "F" in red, green, blue, black, white, and gold, within a frame and decorated with floriated ornaments, also the upper and inner margins decorated with floral borders in green, red, blue, yellow, and gold. (2) vol. I, f 5a: A miniature, in green, red, yellow, blue, mauve, and gold, depicting the Almighty in the Garden of Eden, in the act of making Eve from Adam's rib. (3) vol. II, f 1a: "V" in red, green, blue, white, gold, and yellow, the spaces between the commentary and text on two sides being filled by a floral border of red, green, mauve, blue, and white. (4) vol. III, f 1a: "A," a floral design in magenta, white, and gold, the inside margin being decorated by a floral border of green, magenta, white, blue, and red. (5) vol. III, f 1b: "B," a miniature of David with crown and harp, praying in a green hilly country, with a deep blue sky and sea in the background, the Almighty looks down from heaven, in yellow, blue, white, gold, red, and green. Original blind stamped leather over wooden boards (slightly repaired), the front covers with fine metal corner and centre-pieces, the former having the inscription: O MATER DEI MISERERE, the back covers of volumes III and IV, with wooden bosses (recent), the sides consist of panels, the interiors of which are divided into diamond-shaped compartments of intersecting foliated branch work, each space being occupied by a Tudor rose, the outer borders are decorated with Tudor roses and other ornaments, the backs ornamented in blind, with clasps and catches (some missing and the leather of others being renewed). A FINE COPY IN ALMOST THE ORIGINAL STATE. £275 0 0

[Adolf Rusch: *Strassburg, for Anton Koberger: Nuremberg, about 1480*]

*. Hain-Copinger-Winship *3173.

According to Hain Vol. II. ends with the book of Psalms, in this copy it ends with Ecclesiasticus, the Psalms being at the beginning of Vol. III. Hain places Solomon's book in Vol. III., here they are in Vol. II. Hain gives two settings of the first four leaves, of which this is the former (T) F1^a (with sign a) Epistola beati Hieronymi presbyteri ad Paulinum presbyter de omnibus divine hystorie libris incipit; F2^a: [V] Idelicet; F3^a: Prefatio sancti Hieronymi presbyteri in pentateucum incipit; F4^a: no obliuione pergitur de memoria. meminimus. . . . (II) F1^a: Epistola beati Hieronimi presbiteri ad Paulinum presbiteru de omnibus diuine historie libris incipit: F2^a: [V] Idelicet F3^a:

BIBLE, LATIN—*continued.*

Prefatio sancti Hieronymi prebiteri; F4^a: no obluione tergitur de memoria, meminimuf. Copinger says: "The sheets are chiefly in eights, occasionally in sixes or tens. There are no regular signatures, only what are supposed to be compositors' letters." British Museum Catalogue of Incunabula, I., p. 92: The copy which the British Museum describes belongs to Hain's second issue whereas the present one belongs to the first: "The printed signatures in this case being of no use for preserving the order of the quires, may perhaps represent the seven or eight presses at which the work proceeded, the number of the presses being doubtful owing to a mixture of the letter h in some of the quires marked b. . . . This edition is the subject of an urgent letter from Adolf Rusch to Johann von Amerbach, printed in C. Schmidt's *Zur Geschichte der ältesten Bibliotheken und der ersten Buchdrucker zu Strassburg*, p. 155. Rumours had reached Rusch that Amerbach, with whose type he appears to have printed this edition, intended to reprint the book himself. He writes urgently to dissuade him from doing so. It appears from the letter that Rusch's edition had been printed for Anton Koberger of Nuremberg; but that he had kept back part of it, without Koberger's knowledge, in order that the retail sale might help to defray his daily expenses. Of the copies thus secretly kept he had still about a hundred, and until these and Koberger's stock were exhausted Amerbach's projected edition would be a very risky venture, while the effect of copies being offered 'pro tribus aut quatuor aureis' would be disastrous to Rusch and Koberger. This would injure Rusch doubly, since all his substance was in the goods supplied to Koberger, to whom he had given long credit, so that he would not only lose the sale of the copies in his own hands, but also, if Koberger were injured, ran a risk of not being paid for those sent to Nuremberg. The letter is only dated '6 post Oculi,' i.e., the fourth Saturday in Lent. It is placed by Schmidt immediately before a letter of 23 September, 1481." "The book is usually dated about 1480. It stands so much apart from the work of Rusch as the R-printer, or as the successor of Mentelin that it seems reasonable to treat it separately." It will be seen by reference to the dimensions given above that this copy is much larger than that in the British Museum, which measures 449 × 320 mm. The British Museum copy is bound in five volumes. Proctor 299; Pellechet 2352; Voulliéme: *Berlin* 2138, Copinger: *Incunabula Biblica*, 44: "This edition contains the Ordinary Gloss, a commentary selected from the Fathers and other writers, attributed to Walafrid Strabo, a writer of the ninth century. There is also an interlinear gloss, supposed to be by Anselm, scholar and deacon of Laon in France, who flourished at the end of the eleventh and beginning of the twelfth century. According to Pettigrew, who gives a full description in the *Bibliotheca Sussexiana*, I., pt. ii 330, it is an IMMENSE AND MAGNIFICENT WORK, and 'of extremely rare occurrence,' so much so that he was never able to meet with a copy to complete the one in the library of the Duke of Sussex, which was very imperfect. Darlow and Moule, Catalogue of Bibles in the Bible Society Library, III., p. 911 (but no copy in the Library) Lelong I., 253. First edition of the Bible with commentary. Schmidt: *Zur Gesch. d. ältesten Bibliotheken*, p. 160: Rudolf Lange refers to this book in his *Carmen* (written at Münster in 1486) as 'Coelesti instinctu et mentis magnitudine immensum. Bibliae opus.' MS. note on fly leaf: "Liber Montii. S. Alexandri in Graffschaft."

There is no doubt that the signatures were stamped in by hand, as will be seen by a reference to the second leaf of 1 Kings xxiv, where the signature is in the outer margin, and is in alignment with an interlinear space; also the second leaf of 2 Kings II. (which is facsimiled by Copinger) where in this copy the signature is half a line lower than the last line of text, and is omitted altogether in Copinger's facsimile.

23 BIBLE, *Latin*. 8vo, **Gothic letter**, 2 columns, 56 lines, 4 ll., + a-y, A-Z 1-10^s 11⁴ 11 A-D^s E⁶ (a 1, a blank), headlines and marginalia, capital spaces with guide letters, (filled in red), some leaves waterstained or repaired, contemporary stamped calf over wooden boards, clasps and catches missing. A TALL COPY measuring 161 mm in height (5 mm TALLER THAN THE BRITISH MUSEUM COPY). (See B.M. Cat., p. 789).
£28 10 0 Johan Froben: Bâle, June 17, 1491

*. FROBEN'S FIRST BOOK AND THE FIRST BIBLE IN SMALL SIZE, KNOWN AS THE "POOR MAN'S BIBLE."

(Darlowe and Moule p. 913; Copinger, *Incunabula Bib.* No. 90).

Hain-Copinger *3107; Proctor *7755.

Froben's Latin Bibles were all based on the "Fontibus ex Graecis" editions, and are remarkable for their accuracy. According to Masch this Bible is the earliest to contain the address "Ad divinarum literarum. . . amatores," the classification of the books of the Bible, and the "Ordo librorum"; but Kesler's Bible of 1487 contains mnemonic verses similar to the "Ordo," and an almost identical classification. This Bible is, however, one of the earliest with references to parallel passages throughout the volume. The chapters are numbered and divided into subsections which are marked by letters in the margin. The Book of Wisdom contains the prologue which appears in the Naples edition of 1476. (Folio H4^a).

Perfect copies of this edition are scarce: Hain's copy lacked the first five leaves; the last leaf of the British Museum copy is mutilated; the Bodleian copy, which was shewn at the Caxton Exhibition, lacks five leaves. Copinger is in error in stating that the last quire of this book consists of eight leaves (two blank). Masch records an edition of 1490 by Froben, but as nobody has seen it, its existence is doubtful (Masch III. 185; Baumgarten p. 46, No. 189, Panzer I p. 169, No. 130).

This book is printed in a small Gothic letter for the text and a larger Gothic for other purposes (Proctor types 1, 2, and 3). The type is facsimiled by Voulliéme and Copinger (*Deutscher Drucker* p. 33; *Incun. Bib.* plate xlv.).

24 BONAVENTURA PATAVINUS, *Cardinalis*. SPECULUM BEATAE MARIAE VIRGINIS. Sm. folio (301 by 198 mm.), **Gothic letter**, [Proctor, type 1; B.M.C., plt. 32, type 103, Burger, 51.1.], 37-42 lines, 49 leaves, one blank (lacks one blank), one woodcut initial [Burger 51.2.], without headlines, numerals, catchwords, or signatures, initials, and a few glosses, supplied in red, rubricated, modern brown morocco, gilt, r.e., some edges untrimmed. £76 0 0

Anton Sorg: Augsburg. February 29, 1476

*. Hain-Copinger-Winship *3566; Proctor *1645; B.M.C. 343: "The Maiblumen Q on 2a belongs to Bämmler's set 1a. The number of lines to the page varies, especially towards the end of each quire"; Pellechet 2681: "(28 febr.) . . . 37-38 ll."; Burger, Index, 594; Voulliéme, Berlin, 106; Zapf. 28. xv: "In der Bibliothek des Stifts St. Peter in Salzburg, des Stifts Weingarten, und der Karthaus Buxheim, n. 525. Von dem Auktor dieses Werks, welcher sich in der Aufschrift humilem fratrem Bonaventura[m] nennt, sind die Schriftsteller nicht ganz einig. Die Unterschrift scheint es dem Heil. Bonaventura zuzuschreiben, der ein ehemaliger Karthäuser zu Basel, P. Ludwig Msoer, welche dasselbe in die deutsche Sprache übersetzte, und im Jahr 1506 zu Basel gedruckt wurde, beytrat. Possevin in seinem Apparatu, p. 236, eignet solches hingegen einem. Bonaventura von padua, aus dem Augustinerorden,

BONAVENTURA PATAVINUS, CARDINALIS—*continued*.

und gleichfalls Kardinal, zu. Orlandi, Origine e progressi della stampa, p. 380, nennet ihn Bonaventura von Praga. Ich will nicht entscheiden, welcher unter diesen recht hat. S. Hrn. Gerkens Reisen, 2 Th., S. 427. Raritas Librorum, p. 27"; Hawkins, 97: "279 x 191 mm."; Possevinus I. 236: "Hic [Bonaventura] Francisco Petrarchae fuit peramicus." With the rubricator's inscription on last leaf: "Iste liber est Conventus fratrum Ordinis Praedicatorum in Leubna [Loeben] Styriae."—"Iste liber est Conventus Fratrum Ordinis Praedicatorum in Leubva. Rubricatus infra octs. nativitate Mariae, anno Domini MCCCCLXXVII."

25 BOSSO (Matteo) DE INSTITUENDO SAPIENTIA ANIMO. Sm. 4to, Roman [Proctor type 1] 25 lines, with signatures, without headlines, numerals or catchwords, device at end, Italian decorated boards. £6 0 0 *Plato de Benedictis: Bologna, November 6, 1495*

** Hain-Copinger-Winship *3677; Copinger I., 3675; Proctor 6609.

COLLATION: 4 leaves unsigned, A—P^s Q⁴.

DESCRIPTION: f1a: DE INSTITVENDO SAPI / ENTIA ANIMO; f1b [blank]; f2a: MATTHAEVS BOSSVS VERONEN- / SIS CAÑONICVS REGVLARIS SVO / IN DOMINO PATRI ET CONCANO / NICO MERITO PERCOLENDO SE / VERINO CALCHO SALVTEM; f4a, y. 15: Veronae / excoenobio sancte Leonardi. XIII. Calendas / Octobres. MCCCCLXXXV. a foelicitate / Christianae salutis; f4b: MATTHAEI BOSSI VERONEN / SIS CANONICI REGULARIS DE / INSTITVENDO SAPIENTIA / ANIMO DIS- PVTATIO- / NES PER DIES. VIII / IN PRATIS. D. LE / ONARDI IVX / TA VERO / NAM / RELIGIOSISSIME HA / BITAS LECTOR A- / GNOS- CITO PIE / QVE GVSTA / TO QVI / BVS / O / VERE SAPIENS / PER CHRI / STVM EVADITO: A1a: ARGVMENTVM. / [P] Rimus incipit liber q2a, 1. 10: DE INSTITVENDO SAPI- / ENTIA ANIMO OCTA / VA ET VLTIMA / COLLATIO / FINI / T; q2b: Recognito post impressione uolumine carptim / errata admodu grauia perspecta sunt nulla; q3a: M. Antonii Alde- gaitri Mantuani ad lectorem / Epigramma; q3b: [Register and device]; q4a: Opus hoc Impressum eq accuratissima / fide et diligentia licuit: sano distinc / toq caractere a Pla / tone de Be / nedictis / Bo / noniae / Anno Salu- / tis milesimo quadrin- / gesimo nonagesimoquinto / Octauo Idus Novembres. Laus Deo; q4b: [blank].

26 BRABANT CHRONICLE. CRONYKE VAN BRABANT. Folio, Gothic letter, woodcuts, signature "C" omitted from collation, 292 ll., 40/42 lines, 2 columns, xylographic title (with a few early manuscript notes, device at end, without numerals or catchwords, lacks three leaves (a6, E6, V6), two leaves defective, 3 leaves added from another edition, a few slight stains, old blind stamped calf. £38 0 0

Roelant vanden Dorp: Antwerp, February 28, 1497

** FIRST EDITION. Hain-Copinger 5004. Proctor †9459. Brunet I. 1888: "Rare edition." Not seen by Hain. Burger: *Index*, p. 391: Burger only registers nine books for this printer, and Proctor this one only (which is not in the British Museum.) F. Olthoff: *Boekdrukkers in Antwerpen*, p. 26, M. F. A. G. Campbell: *Typographie Néerlandaise*, No. 510: According to MM. Olthoff and Campbell the edition entitled *Die nieuwe cronyke van Brabant*. Roelant vanden Dorp: Antwerp 1494, has never been discovered although it is quoted by Lambinet (II. p. 293) and Jansen (p. 320) E. Voulliéme: *Inkunabeln d. Königl. Bib. u. d. Anderen Berliner Sammlungen*, No. †4814: Not in the

BRABANT CHRONICLE: CRONYKE VAN BRABANT—*continued*.

Royal Library Berlin. J. W. Holtrop: *Monumens typographiques des Pays-Bas*, p. 104: Van den Dorp's only dated book. The device represents his namesake, the famous Sir Roland, standing, blowing his celebrated horn, on either side of him two escutcheons are suspended from the branches, one with the arms of Antwerp, and the other probably the arms of the printer. The typography of the *Brabant Chronicle* is of a high order. The types used by him are those of Henry the Type Engraver (Henri die Lettersnider). Graesse: *Trésor de livres, Supplement*, p. 182: The author of this book is Father Placentius, a Dominican. (We have been unable to trace this writer in Quétif: *Scriptores Ordinis Praedicatorum*, or elsewhere). W. M. Conway: *The Woodcutters of the Netherlands*, p. 185: "The above mentioned book [*Brabant Chronicle*] is by far the most important of those printed at this press, not only on account of its size, but because it is illustrated with many cuts. These are of various sizes, and are seen to be the work of at least two, and possibly three hands. In the first place there are a set of octavo cuts representing the saints of Brabant, sixteen in number. Seven of these are very different in style from the remainder. [In books 5, 6, 7, 8, 12, 14 and 18]. Possibly they had been made for some other book, but it is more natural to assume that, such a large number of blocks being required at once, two or three woodcutters were employed to produce them. The prints are little more than outlines. When any shade is added it is very light and fine, and hardly darkens the cut at all. Large spaces are indeed sometimes left blank (as in the case of the curtains in Nos. 5 and 8, and the pavements of triangular black and white stones, but this is quite in character with the rest. The outlines are thin, long and usually straight. The figures the not ungraceful and the draperies are sometimes well designed in clear lines unsupported by fringes of hatchings. The effect is on the whole too white, but it would be worse if a number of the usual meaningless shade lines were added. A few short hatchings are employed in number 5 to support the outlines, but they are carefully laid. In the same cut the fall of the nuns cloak and hood is simple and natural. Some day it may be possible to group these cuts with others; at present it seems best to leave them by themselves. They are not altogether different in style from three quarto cuts, which appear in the book, but do not fit the pages nor belong to the regular series. These represent events in the life of Roland, one of the Twelve Peers under Charles the Great. The first depicts Charles seated on his throne, the Peers standing round him; in the second Roland leads the onslaught on the host of King Marcirius and his Saracens. The last cut shews Roland at Roncevaux blowing the olifant; . . . Bearing in mind the popularity in the Middle Ages of the Legend of Roland and the victories of Charles the Great, it is not at all improbable that these three cuts may have been made to illustrate some book on the subject and only appear here for the second time. This is the more likely when we consider that the printer's name was Roland, and that he chose his namesake's figure as his device; he would therefore have been the very hero whose history he would have selected to print. However this may be, and it is a mere conjecture, the three cuts must be grouped together for our present purposes. It seems likely that the designs for them, or at all events for the one representing a battle, were made by the artist who drew the designs for the half-folio battle cuts. On each side is a body of knights who ride against each other; behind is undulating ground where one or two soldiers fight on foot. The execution, however, differs altogether from that of the longer series. The lines are all thin, the shade hatchings fine, and the general effect of 'he cuts white.' The remaining cuts of the book are all the work of one artist, some of them copied from the third Gouda woodcutter.

SEE ILLUSTRATION ON PAGE 20.



See No. 26. BRABANT CHRONICLE, ANTWERP, 1497.

27 [BRANDENBURG (Hildebrand, *Carthusian monk*)] BOOK-
PLATE. (70 by 65 mm.). [Facsimile : Warnecke, p. 8], slightly shaved at
one side and at foot. On Mount. £24 0 0
[Germany, About 1480]

*. Warnecke : *Deutsche Bücherzeichen* No. 245; Schreiber 2038; Dodgson :
German and Flemish woodcuts, vol. I., p. 135, No. A138.

This example agrees exactly with Mr. Campben Dodgson's description, both
as regards engraving and colouring.

Copies of this print occur with text on the back : these should be avoided
as they are really woodcuts cut out books (not identified) and therefore cannot
be regarded as bookplates. In the present example the back is plain.

All we know about Hildebrand Brandenburg seems to be derived from an
inscription in a book which also bears a copy of the bookplate and now rests in
the British Museum. The book, once belonged to the Buxheim Monastery of
the Carthusian Order, is entitled : *Prima pars Summae Anthonini*. The inscrip-
tion may be translated : " This book belongs to the Carthusian Monastery at
Buxheim, near Memmingen, and was presented by our Brother, Hildebrand
Brandenburg, of Bibrach. . . . Pray for him and for the souls for whom he
has desired masses."

28 BREVIARUM. RATISBON USE. *Pars hiemalis*. Folio,
Gothic letter [Woolley Photograph 20], printed in red and black,
2 columns, 46 lines, leaves partly numbered, large printed ornamental
initial letters in red, without headlines, catchwords, or signatures, 2
woodcuts, one full page, a few leaves slightly torn, wormed in blank
margins, old pigskin over wooden boards, a few small holes, a few early
manuscript notes, blind stamped panels, clasps and catches. £180 0 0
Johann Pfeyl : Bamberg, October 10, 1495

*. COLLATION : [13] + ccccxix (printed ccccxix) + [1] ll.

DESCRIPTION : 1^a : (In red) : K L Januarius habet dies xxxi; 6^b : (in red) :
K L December habet dies xxxi . . . (in black) Sil (in red) Aii (in black)
siluestri pape; 7^a : (in red) secut pces qdragesimales In mat; 8^b (in red) quib
finit dr ps (in black) Bti q. (in red) ps. (in black) Letat su / (in red) ps. . . .
(in black) Ecce nuc bndicite; 9^a : (in red) Oracio in laude Maximiliani romanor
regis cotines interuallu ebdodorum / cum alijs subscriptis; 11^b : [woodcut in
black] . . . (in red) vts de alijs dictu e. Et finita rotula aliq numerando
recipiat qm ppetuo durabit; 12^a : (blank); 12^b : (in black) Hominis vni, vires.
etas. vita. agilitas. labor, et diligencia olim vix suffice- / bant ad volumis vni
studiosam completioz quippe mltos in volumis vnus ex- / aratione rationis vsu
perdidisse accepimus at in miserabilem deuenisse deme- / ciam. Nuc vo
iocundo ac hilari animo. Magna codicum multitudo breui tempor / spacio per
impressoriam artem fieri potest. Unde tanti bnficij. mun. post viriu / human-
aru decrescentia ex viscerib misericordie dei ad nos vsqz peruenisse, ne- / mo
ambigere debet. demus igitur laudem, graciasqz agamus ampliores altiesi / mo
deo. etia ex hoc preclaro Canonicaru opere diligenter castigato, qd. ipse eius /
art medio ac sagaci ministerio Mgri Johis pfeyl ciuis Bambergn nobis ta /
subtili tamqz lucido et cognoscibili caractere. omnib. absqz fastidio expedite
le- / gendu comunicari voluit. ita vt nemo libror penuria aut vel figuraru
involuti- / one. fictam adducere valeat rationem. quoi expleto mattutinali
officio etiam / pensu videlicet prima. tertia, sexta. nona. vesperaqz et copletoriu
fuitutis officia. / psoluat. expleamus itaqz nostro officio incubentia quo sempi-
terna vnacu nob / nobis feliciter tribuere dignetur amen. Impressum diligenter
ac finitu. An- / no dni. Mccccxxxxv. Sexto vo ydus Octobris; 13^a : (blank);
13^b : [woodcut in black] (in black) Rupertus dei et aplice sedis gra Epus Ratis-
pon Palatinus Renj Dux Bauarie et Comes in sponheim; 14^a : (in red) Incipit

BREVIARUM: RATISBON USE—*continued*.

psalterium et breuiarium scdm / chor ecclesie Ratisponen. Dominicis / diebus ad matut. inuitatorium; (*last leaf, verso*): (*in black*) diat nos diuina maiestas: & vna maiestas / pater & filius & spūs sanctus Amen. . . . Requiescant / in pace. (*in red*) Cetera vts. (*Inserted in this copy are five leaves not mentioned by Hain: four follow folio xxxi: 1^a: (in red). In aduentu domini ymn; 4b: (in black) gravata restituunt. . . . Pres. reg. in sem. deo pat. eludit & nuc. (this section appears to be imperfect); (the fifth leaf follows folios ccxcvi: recto (in red): Canon tabule rle dnicalis & bisextilis . . . (in black) alit eni con- / tingeret septuagesima vel qdragesima / p clauem qnbz celebrari septe diebus / priusqz deberet celebrari; verso: (blank)*

Hain* 3886; Bohatta I., 213; Graesse. I., 535. NOT IN THE BRITISH MUSEUM, OR BODLEIAN LIBRARIES. NOT IN WINSHIP: CENSUS.

29 CALDERINUS (Joannes) REPERTORIUM JURIS. Two parts in one volume, large folio, **Gothic letter** [Burger 107], 2 columns, 47 lines, 489 ll., first blank, wanting the last blank, without signatures, numerals, or headlines, first 200 leaves rubricated, initials supplied in red and blue, old calf over wooden boards. £35 0 0

[Michael Wensler: Basle] December 12, 1474

** Hain-Copinger-Winship *4248; Proctor *7461; B.M. 721: "Filed V and fantastic A are found in this book, while instances of the reversed semi-colon are rare. It is therefore very probably the latest book of the group." On p. 717 this type is described as "large Gothic text type of the same class as Richel 119 [Proctor, type) 1]. Proctor divided the books printed in this type into four groups, distinguished by the presence or absence of the two forms of the "h" with the curled tail (1) projecting, (2) not projecting, below the line combined with the presence or absence of a reversed semi-colon; a close examination of the books has resulted in a modification of his grouping, but the arrangement can scarcely be regarded as absolutely certain. After the type had been some time in use, V in a number of cases had its superfluous flourishes removed by filing, and a very curious fantastic alternative A (which is found once in the Barzizius) became more common"; Pellechet 3162: "13 decembris"; Burger, Index, 636: Voulliéme: Berlin: 353; Bonn 300: "Bl. 6. fehlt. . . . Stockmeyer und Reber, p. 9, No. 1"; Kloss 968: "The first book printed with the date as Basle"; Heckethorn, p. 8, No. 1; Harris, Les premiers incunables Bâlois, p. 15, No. 11: "Richel; filigrane: la tête de boeuf avec tige étoilée. Premier livre latin imprimé dans cette ville avec une date. Bibliot. nat. F66, . . . Stehlin 52."

30 CARACCIOLUS DE LICIO (Robertus) SERMONES DE ADVENTU. Sm. folio (301 x 215 mm.), **Gothic letter** [B.M.C., plt. 41, type 110, Proctor type 1, Woolley, 67], 36 lines, 125 ll. (first blank, lacks last blank), without headlines, page numerals, catchwords or signatures, initial spaces, old russia, gilt ornamental panels and borders, gilt back, with the Wodhull Arms in gold on front cover [Davenport 405], edges rough, with the bookplate of Frederick Adolphus Philbrick, Middle Temple. £35 0 0

Friedrich Creussner: Nuremberg, 1479

** Hain-Copinger-Winship 4469 and 4493: Neither seen by Hain; Proctor *2146, 2147: Not in the Bodleian Library; Copinger III., p. 252; Burger: Index, 386; Voulliéme; Berlin 1809, Pellechet 3278; B.M.C. Incun. 451: "This and the following two books are put at the end of 1479, because the lamb and flag watermark which they contain seems to be a late introduction. This tract was wrongly divided into two by Proctor, following Hain." This copy is much

CARACCIOLUS DE LICIO (ROBERTUS)—*continued*.

larger than that in the British Museum—which measures 275 × 203 mm. (see above). The B.M. copy also lacks both the blanks. Panzer, Nuremberg, 52, 67: "Der Verfasser hat diese Sermones dem Johann von Aragonien, Ferdinandi Königs von Sicilien Sohne zugeeignet. . . . Den Beschluss macht auf der zweyten Seite des letzten Blats, obige Anzeige, in welche besonders, dieses, merkwürdig ist, dass Nürnberg, civitas imperialis genennet wird, welches ich hier zum erstenmal finde. . . . Ein Exemplar ist in der älten Bibliothek Sebalder Pfarrhoff, n. 196."

CONTENTS: THE LEGEND ON WHICH MILTON'S PARADISE LOST WAS FOUNDED. (De excellentia daemonum et conditione sublimi antequam peccassent; de numero angelorum qui peccaverunt; quale fuit peccatum Luciferi, angelorumque sibi adhaerentium; de bello realiter gesto inter angelos bonos et malos; qualiter angeli mali puniti sunt, nec potuerunt resistere potentiae Dei). OCCULT [*not in Caillet*] (De cognitione et scientia daemonum; qualiter daemones usque ad diem iudicii sunt in hoc aere caliginoso, et post ad infernum descendunt; qualiter daemones puniuntur poena ignis; qualiter poena daemonum nunquam terminabitur; de bello quod continue geritur inter daemones et homines; de praesidentia daemonum, et qualiter omnia disponunt ad interitum hominum; qualiter daemones praesunt daemonibus; qualiter angeli boni habeant praelatione super daemones; qualiter daemones non subduntur actionibus corporum coelestium; de potentia daemonum quae superat secundum naturam omnem potentiam hominum; qualiter daemones quivis non possunt facere miracula; qualiter daemones possunt multipliciter deludere sensus humanos; qualiter daemones possunt vexare corpora; qualiter omnes volentes possunt non solum resistere daemonibus, sed etiam illos vincere et superare; qualiter per Dominum Jesum Christum ligata est potestas daemonum; qualiter propter angelum custodientem possumus diabolo resistere; de daemonibus, incubis, succubis, et gigantibus; de signis et portentis quibus Dei iudicia saepe praemonstrantur). MORALS (De iudicio Dei contra foetidos sodomitas; de gravitate vitii sodomitici).

Davenport 406: Mr. Davenport states that many of Wodhull's books were bound by Roger Payne.

31 CARVAJAL (Bernardinus) EPISTOLA CONSOLATORIA IN OBITU JOHANNIS PRINCIPIS HISPANIAE. Sm. 4to, **Gothic letter**, 13 leaves (lacks last blank), woodcut initials, wrapper. £7 10 0

[*Eucharius Silber: Rome. After December 1, 1497*]

*. Hain-Copinger *4550. Proctor 3886.

32 CHERUBINO DA SPOLETO: SPIRITUALIS VITAE COMPENDIOSA QUAEDAM REGULAE, *Italian*. Sm. 4to, **Gothic letter**, 28 leaves, 32 lines, initial spaces with guide letters, with signatures, without headlines, page numerals or catchwords, a few early manuscript notes, modern vellum, with the bookplate of Dr. Walter Seton, of Abercorn. £52 0 0 *Domenico Rochozola: Modena, November 27, 1489*

*. Voulliéme: *Berlin* 3156. THIS APPEARS TO BE THE ONLY OTHER COPY KNOWN. Not in Hain, Copinger, Reichling, Pellechet, Proctor, Panzer or E. Sola: *Edizioni Modenesi*.

**Impresso in Modena p Domenego Richociola: Nel
anno del nostro signore Jesu xpo. M.cccc.lxxxviii. A dì
xxviii. de Novembre.**

33 COMESTOR (Petrus). HISTORIA SCHOLASTICA. 4to, **Gothic letter**, 228 unnumbered leaves, in 45 lines, 2 columns, rubrication in red and blue, a few contemporary manuscript marginal notes, a few small holes, vellum. £225 0 0

[*Antoine Neyret: Chambéry, c. 1485*]

** Copinger II. 1709, Proctor 8762. Not in Hain. Proctor only registers four books printed at Chambéry in the fifteenth century. "The earliest printer known at Chambréy is Antoine Néret, or Neyret, who worked in this town from 1484, and perhaps earlier." (*Société Savoisienne. Mémoires. xvi. p. 37.*). No more printing was done in Chambéry after 1486 until 1563 when Francois Pomar printed his first book. (*Op. cit. p. 46.*) "This book consists of the Bible history from Genesis to the Acts of the Apostles, drawn from the text of the Scriptures, and the commentaries. The author has added a few details from secular history. The work is at once an essay in dogmatics and history, and the narrative is frequently broken by the introduction of a dissertation. Comestor illustrates the history of creation with citations from philosophers and theologians, as to the nature of the empyrean, the four elements, the formation of the world, and the nature of the first man. He quotes, inaccurately, Plato, Aristotle, and Josephus, and borrows many incidents from them, but without acknowledgment. He provides interpretations, but does not trouble to explain how he arrives at them. He gives his texts from the Bible accurately, but passes by the obvious interpretation in favour of a fanciful one, furnishes the proper names with false etymologies, and retails many ridiculous fables. His book, however, was very popular, and was for three centuries considered an excellent corpus of positive theology." (*Biog. Univ. viii. p. 679.*)

34 CONJURATIO MALIGNORUM SPIRITUUM. 12mo, **Gothic letter**, long lines, 23 to page, without catchwords, headlines or page numerals, type-measurement 85/86 mm. = 20 lines, printed area of page 96 by 79 mm., modern parchment. £40 0 0

[*Eucharius Silber: Rome, about 1490*]

** An apparently unrecorded edition. The *Kommission* inform us that this edition is unknown to them.

35 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. £85 0 0

[*Berthold Ruppel: Basle [about 1470]*]

** Hain *11642; Proctor 7448.

Berthold Ruppel, of Hanau, was the FIRST PRINTER to establish himself in BASLE. He had learnt his trade from Gutenberg, and with Heinrich Kefer, the Nuremberg printer, appeared as a witness for the defence in the famous case of Fust v. Gutenberg, November 6, 1455. What he was doing before he came to Basle is unknown. His earliest known production is *Gregorius: Moralia in Job*, n.d. (*Pellechet 5376*), of which the Bibliothèque Nationale copy bears the rubricator's date of 1468. His address was "Zum Palast an der Fryen Strasse." After having lived in Basle for a considerable period, he obtained the freedom of the city. He married Magdalene Meigerin. He must have died between March 4, 1494, and March 12, 1495, as a document of the former date refers to him as alive, and one of the latter refers to his

CONRADUS DE MURE—*continued*.

widow. Ruppel appears at first to have been very successful; this success, however, as in the case of many of his contemporaries in the trade, does not appear to have lasted long. At the end of 1475 he paid 1,660 gulden in income-tax, in 1477, 1,700 gulden, a year later he only paid 1,200, and in 1479 the figure had sunk to 1,000 gulden. Heckethorn, *Printers of Basle*, p. 4: A copy of this book in the Basle Library contains the note: "Mag. Jacobus Louber hunc emit librum Kal. Decembris anno dom. 1472."

36 DIO CHRYSOSTOMUS. ORATIO AD ILIENSES. [Translated by Francesco Filelfo, with a dedication to Leonardus Aretinus]. Sm. 4to, Roman letter, one large woodcut ornamental initial letter at beginning, with signatures, 36/38 lines, without page numerals, one word of imprint defective, stains, boards. £20 0 0

Bernardinus de Misintis and Cesare of Parma:

Cremona, July 22, 1492

*. FIRST EDITION. Hain-Copinger * 6184; Proctor *6926. According to Proctor this is the earliest book printed at Cremona, of which either the British Museum or the Bodleian Libraries possess a copy. Burger (*Index*, p. 503) only records four books for this press. Dio Chrysostom was a rationalist; he here endeavours to shew, from Homer's own account, the inherent improbability of the capture of Troy.

37 DIONYSIUS AFER. COSMOGRAPHIA [Translated into Latin prose by Antoni Beccaria.] Sm. 4to, a-d8e6, Roman letter (and one work in Greek), 26 lines, marginal notes, woodcut initial letters on a black ground, heading (4 lines) in red, without headlines, page numerals or catchwords, old boards, some edges uncut. £37 10 0

Franz Renner (4th press): Venice 1478

*. Hain *6227. Proctor 4173. B.M.C., V. p. 195.

Second edition of the first Latin prose translation: the first edition appeared in 1477. First book issued from Renner's fourth press recorded by Proctor. The B.M.C. suggests that the marginalia were printed after the text as the inking is not always uniform. This copy is 5 mm. taller than that in the British Museum (George III.), measuring 205 mm. The type is facsimiled by the Gesellsch. f. Typenkunde 1913 pl. 556 and the Woolley Photographs 152.

The career of Franz Renner, of Heilbronn, a printer who did much fine work, falls into several well defined sections. In 1471 and 1472 he worked without partners, using a delicate Roman fount, although his output was entirely theological and scholastic. Very possibly his ventures failed to find a market for this reason; at any rate, by 1473 Renner is associated with Nicolaus of Frankfurt, whose share in the business is much more likely to have been financial than practical. Still devoting itself exclusively to the same class of literature, the new firm reverted at once to the more usual Gothic letter, and for about five years seems to have done fairly well. Then at some time in 1477, Petrus de Bartua, who is otherwise unknown, takes the place of Nicolaus in the colophons, about half a dozen editions being attributable to this partnership. Finally, in the course of 1478, Renner is once more at work on his own account with different types, venturing at first on a little geography and astronomy reprinted from Maler and Ratdolt's editions with material discarded by them just previously, but soon goes back to theology and service books, at

DIONYSIUS AFER. COSMOGRAPHIA—*continued*.

which he continues, with apparent success, until 1483. During this period he habitually put his surname Renner into his colophons, whereas previously he had styled himself "Franciscus de Hailbrun" only. By 20 May, 1487, he was back in Heilbronn, if he may be identified with the Franz Renner mentioned in an official document of that date. (M. von Rauch: *Urkundenbuch d. Stadt Heilbronn*, vol. 2, p. 131.) It is curious to note that Renner consistently omits to specify the month and day of the completion of his books. The type, which measures 109 millimetres to the 20 lines, is apparently indistinguishable from that of Maler and Ratdolt, some of the initial letters and the Greek type are also identical. We do not know exactly under what circumstances Renner obtained possession of the Maler-Ratdolt material, and reprinted Maler-Ratdolt tracts; possibly Nicolaus of Frankfurt, who commissioned a breviary from Maler's firm a little earlier in the same year (1478), forms a connecting link. (B.M.C. *Incunabula*, Vol. V. pp. xii, 190, 191).

The author is variously named Dionysius Afer, Alexandrinus, and Periegetes: he wrote at the end of the third century in Greek hexameters, and drew most of his geography from Erathosthenes.

38 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, Burger's *Monumenta*, The Type Facsimile Society, Holtrop, Thierry Poux, or Claudin.

39 ESTWOOD (John) SUMMA ASTROLOGIAE JUDICIALIS. Folio (12 by 7½ in.), [2 ll., a-i8 k4, l6, 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, rebound. £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.

39a ETYMOΛΟΓΙΚΟΝ ΜΕΓΑ. [Edited by Marcus Musurus, with a preface and epigram, and an epigram by Joannes Gregoropoulos.] Folio, A10 B-ΓΤ8 ΔΔ6, printed entirely in Greek letter, (red and black), 50 lines, 2 columns, 24 superb woodcut headpieces of Byzantine design, each bearing the name of the publisher, and numerous large ornamental initials, all printed in red, devices in red of the printer and publisher, the latter being the design of the "Poliphilus-Master" [*Poppelreuter: Der anonyme Meister des Poliphilo*, p. 30], without page-numerals, Bb, slightly ink-stained, original Venetian blind stamped calf, scroll borders containing a wyvern and a rose alternately, surrounding a rectangular panel filled with vertical rolls of floral design, repaired, FINE COPY.

£130 0 0

Zacharias Callierges for Nikolas Vlastò: Venice, July 24, 1499

*. FIRST EDITION, AND FIRST BOOK PRINTED BY CALLIERGES.

ETYMOLOGIKON MEFA—*continued.*

The epigram by Musurus on the first page of the book "is ONE OF THE MOST IMPORTANT DOCUMENTS IN EXISTENCE FOR THE TECHNICAL DETAILS OF EARLY TYPES." (Proctor: *Printing of Greek*, p. 121).

Hain-Copinger *6691. Proctor 5644.

Not in the Newbery Library Handlist or Bigmore and Wyman: *Bibliography of printing*. De Bure's copy evidently lacked one leaf in the first quire, as he gives it as nine leaves (*Bibliographie instructive*, No. 2226).

For facsimiles see Kristeller: *Italienischen Buchdruckerzeichen*, Nos. 196, 197 and 206 (without the line border); Dibdin: *Bibliotheca Spenceriana*, I. p. 263, III. p. 67; Pollard: *Last words on the title-page*, plate 20; Proctor: *P. of G.*, Plate XXI; Legrand: *Bibliographie Hellénique*, I. pp. 56-58, Castan: *Les incunables de Besançon*, p. 315; British Museum Catalogue of Incunabula, V., Plate XLI.

We give below Proctor's translation of Musurus' epigram, with Didot's glosses in square brackets (*P. of G.*, pp. 121-122; *Alde Manuce*, pp. 550-552): "Appearing out of the unknown, the soaring eagle on a sudden turns to flight a host of lesser birds; mounted on his car, the sun dims his sister's beams, and effaces the light of the stars. So before these characters shrink back the former letters, creatures of file and reed" (τῷ δὲ χαρακτήρων ἀπεχάσσατο τῶνδε τὰ προσθεν Γράμματα καὶ ῥίνης ἔκγονα καὶ δονάκων.) ["He here indicates the more or less crude attempts at Greek printing found in the first editions of Latin authors, printed by Johann Schöffer at Mainz, and by Wendelin of Speier, and Nicolas Jenson at Venice." (Didot). Proctor is not satisfied with this explanation: we have therefore quoted Musurus' own words]. "I marvel how by cuts of the fashioning graver one shaped thus the row of intertwined types, and how he fixed the minute accents between the straightest of lines, hanging them all on the vowels." (Θηεῦμαι γλυφανῆς πῶς τις σμίλῃς κοπίδεσσι Ξέσσε περιπλκτων ὄρχατον ᾧδε τυπων Πῶς δὲ μεταξὺ τόνους γραμμῶν στήριξεν ἀάπτους Ἰθυτάτων, φθόγγοις πάντας ἐπικρεμόσας.) [Hitherto the accents had been cast separately, and they were set between the lines, above their letters with more or less precision. It was necessary, therefore, in composing a line of accents, that they should be so placed as to come immediately above the letter they qualified. This unsatisfactory system, although used by Gourmont at Paris, Thierry Martens at Antwerp, and by others, was soon abandoned. The system, so exactly described by Musurus, which had already been adopted by Aldus, was an immense improvement in Greek printing." (Didot) [Proctor is doubtful as to the rendering of the last Greek passage quoted above.] "But why wonder I at Kretan wit? for aforetime, by the best of her sire, Athena learned them many crafts. A Kretan fashioned the letters" ["les accents gravés séparément et aussi sur acier devaient être disposés de manière à pouvoir s'adapter sur le poinçon au moyen d'une encoche" (Didot)], "and a Kretan joined together the pieces of brass" ["Ces accents, ajoutés successivement, καθ' ἑν sur chaque poinçon, qui était encoché, ne formaient plus qu'un seul et même poinçon de ces deux pièces liées ensemble par un fil solide." (Didot)] "Kretan pricked them into one, and a Kretan cast them into lead. . . . For to the sons of Hellenes the types from sacred Hellas excel." Proctor interprets the last sentence as meaning that Greeks should patronise Callierges rather than Aldus.

"The long preface which follows is hardly less interesting than the poem. It describes the five years' labour of Kallierges to produce a type which should be sufficiently original to serve as the basis of an application for privilege without interfering with the rights of others." (Proctor, *P. of G.*, p. 119.).

The Greek text of Musurus's epigram will be found in Didot, p. 549, and a French translation of the preface at pp. 553-555.

This dictionary was compiled between 1100 and 1250, and was christened the *Great etymology* by Callierges. (Sandys: *History of classical scholarship*).

40 EUSEBIUS CAESARIENSIS : DE EVANGELICA PRAEPARATIONE. [Translated into Latin by Georgius Trapezuntius]. Folio, Roman letter, 142 leaves, 39 lines, without signatures, printed catchwords or page numerals, 13 illuminated initials in gold on a ground of blue, red, and green, with a design of interlacing leafy sprays, in the inner and upper margins of the first page a laurel wreath border, bound with red ribbon, and festoons of apples, within a frame of blue and gold, in the lower margin a laurel wreath similarly bound, upheld by two cherubs, a medallion portrait of St. George with shield bearing his cross, and lance, other initials in red or blue, chapter headings in red, rubricator's work in yellow, foliation, etc., by a later hand, some marginal decoration, (vine and ivy leaves, acorns, birds, etc.) by the same hand, some of the original manuscript quiring intact, original manuscript catchwords at the end of each quire, small hole in last leaf affecting three words on recto, A FINE AND EXCEPTIONALLY LARGE COPY, measuring 338 by 234 mm., green morocco gilt. £285 0 0

Nicolas Jenson: Venice 1470

*. SECOND EDITION (?) of this book, and probably the first of the four books printed by Jenson dated 1470. The first and the last leaf shew variations in setting (Pellechet 4642 and 4642A). We give the readings in this copy: Folio 1^a, line 13: "percepisse mihi." Line 35: "Itaqz i duas uniuersum partis negotium / partitus est: quarum primam quae nunc traducta. . . ." Folio 1^b: [Q]VVM quid sit christianismus nescientibus aperire / statuerim: hunc libru quo euangelicae doctrinae ue- / ritate approbamus." Folio 142 b, line 3: Scire placet tempus? Mauro christophorus urbi / Dux erat."

Hain *6699; Proctor *4066.

The colophon is in verse and may be translated. "The epigram of Antonius Comazanus in praise of the craftsman.—Here shines the wonderful spirit of art and faith, which advances writers in fame and the gods in honour. Nicolas Jenson, whose country is the happy land of France, published this volume in the city of Venice. When? say you? Christophorus Mauro was Doge of the City. The friendly muse reveals herself to him. What more can the Doge, Christ or the author, seek in a craftsman? His cunning hand has rendered them all three eternal." The first two and last two lines of this blasphemous piece of verse were repeated by Leonard Aurl in his edition of 1473. (Hain 6700). An Italian bookseller's catalogue gives the colophon as consisting of two lines only, and omitting the blasphemy:

"Hoc Jenson Veneta Nicholaus in urbe volumen.
Prompsit: cui felix Gallica terra parens.

MC.CCCXX."

Possibly this is a variant.

The facts that many copies have the same type of illuminated initials (i.e., this copy, the copy described below, the Pembroke copy, and the Yates Thomson copy) renders it certain that the decorating was done in Jenson's office.

Jenson's Roman type has always been famous. Andreas Torresanus (father-in-law of Aldus Manutius) says in the colophon of his first book, dated February 1482/3: "This work was executed with the apparatus and famous types of Nicholas Jenson, a Frenchman, and while he lived a master of this art without peer or rival." (Hawkins Catalogue, p. 130).

William Morris, also a member of the craft, has said: "It is rather

EUSEBIUS CAESARIENSIS—*continued*.

unlucky, however, that a somewhat low standard of excellence has been accepted for the design of modern Roman type at its best, the comparatively poor and wiry letter of Plantin and the Elsevirs having served for the model, rather than the generous and logical designs of the fifteenth century Venetian printers, at the head of whom stands Nicholas Jenson." (Bibliographical Society Transactions I. p. 182). The British Museum Catalogue facsimiles the type in which this book is printed (vol. V. Plate xv. 115R.) and Mr. Stanley Morrison reproduces it (in its reduced form: see B.M.C. V. p. 165) at plates II. and III. of his *Four centuries of fine printing*; the type is also facsimiled by Dunn: *Woolley Photographs*, No. 145.

The British Museum Catalogue V. p. 167 remarks: "The sharpness of the impression has caused this book to be received as the first of Jenson's productions, printed with new type, but its superiority in this respect over the other books of 1470, is not so marked as to make this certain."

This copy is an extraordinarily large one shewing some of the original manuscript signatures which are usually found only in uncut copies. It exceeds the British Museum (George III.) copy by 8 mm. in height and 10 in width.

Dibdin: *Bib. Spenceriana*, iv. 949, is wrong in giving this book 143 leaves

The object of the *Evangelical preparation* is to prove that Christians are justified in accepting the sacred writings of the Hebrews, and in rejecting the religion and philosophy of the Greeks. The book has a scientific value, as it contains fragments of authors whose works have not come down to us. (Enc. Brit. IX. p. 955; Larousse: *Gr. Dict.* vii. p. 1131.)

SEE FRONTISPICE TO THIS CATALOGUE.

41 EUSEBIUS CAESARIENSIS: DE EVANGELICA PRAEPARATIONE.

[*The same edition with a variant setting of the last leaf*]. Folio, 15 initials as in preceding copy, at the foot of the first page a border similar in design to initials, with a laurel wreath in centre, containing arms (azure, a stag rampant argent), the shield flanked by the initials "A.L.," a few leaves slightly spotted, straight grained red morocco gilt, gilt ornamental borders inside and out, g.e., vellum end papers by Lewis.

£245 0 0

N. Jenson, 1470

*. In this copy the third line of folio 142b. reads "vrbi" (in the preceding "urbi"). With the book ticket of Gomez de la Cortina and the autograph inscription of H[enry] Drury, Harrow.

42 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.*

43 EYB (Albertus de) MARGARITA POETICA. Folio, Gothic letter, double columns, 51 lines to page, initial spaces blank, without headlines, catchwords, signatures or page numerals, early manuscript notes, first leaf stained and some wormholes in a few leaves, modern wooden boards, leather back, with clasps and catches. £57 0 0

[George Husner (first press): Strassburg. c. 1476]

*. Hain *6814; Proctor 356; B.M.C. I, 85. Voulliéme: *Deutschen Drucker*, 149: "Georg Husner war ursprünglich ein Goldschmied. Ueber seine Herkunft sind wir nicht unterrichtet. Im Jahr 1470 erwarb er durch seine Verheirathung mit Agnes, Tochter des Goldschmiedes und Druckers Nicholaus von Honau, das Strassburger Bürgerrecht. Im Jahre 1473 erschien sein erster datierter Druck, aus dessen Schlusschrift hervorgeht, dass er diesen in Verbindung mit dem bekannten Mainzer Kleriker Johann Beckenhub vollendet hat. In den Schlusschriften zweier Drucke aus dem Jahre 1476 (Hain *11790 und *9005) erscheint sein Name allein und dann nach einer längeren Pause erst wieder im Jahre 1498 (Hain *11594) in allen übrigen Werken fehlt die Angabe des Druckers. Über seine Tätigkeit in den Jahren älteste Druck der von Proctor unter der Bezeichnung 'Drucker der *Casus breves decretalium*' zusammengefassten, aber mit hinreichender Sicherheit dem Georg Husner zuzuweisenden Büchergruppe erschien, war nichts bekannt. Erst kürzlich ist der Nachweis versucht worden, dass diese Lücke von 1479 bis 1493 durch die Drucke ausgefüllt wird, die wir bisher dem 'Drucker des Jordanus von Quedlinburg' zugewiesen haben."

44 FERRARIENSIS (Joannes) DE CELESTI VITA. Folio (11 $\frac{5}{16}$ by 8 $\frac{1}{4}$ in.), Roman letter, 44 lines to the page, 72 leaves, title and woodcut on title-page printed in red, large and small historiated and ornamental initial letters, vellum, FINE LARGE AND CLEAN COPY. £21 0 0

Matthias Capcasa for Hier. Blondus: [Venice] 9 Dec., 1494

*. Hain-Copinger, *6982; Pellechet 4766; Proctor 4999. Apparently the woodcut is not mentioned by Essling. Only one copy of this book owned in America (H. Walters, Baltimore).

45 GAGUIN (Robert) COMPENDIUM SUPER FRANCORUM GESTIS. Folio, Roman letter (2 sizes), woodcuts on title (repeated at end), Kerver's device at end, with signatures and foliation, 45 lines, 180 leaves, unnumbered, small portion of title in facsimile and a few letters missing on reverse, modern brown morocco, blind and gold panelled sides, with gold centre ornaments, gilt back, edges and inside of boards, g.e., some edges uncut, by F. Bedford. From Mrs. P. G. Hanson's collection. FINE COPY. £18 0 0

Thielmann Kerver [Georg Wolf] for Durand Gerlier and Jean Petit: January 13, 1500 [1501]

*. Hain-Copinger *7413. Proctor *8392.

The bibliography of this book is rather confusing as there are several variants (M. Pellechet: *Cat. Incun. Bibliothèques Publiques de France*, No. 4972a, Daunou: *Cat. Incun. de la Bib. S. Geneviève*, and M. Pellechet: *Cat. Incun. des Bib. Publiques de Lyon*, No. 284.) This copy agrees with Pellechet 4972 (except for a few minute points which are probably due to careless transcription and one considerable alteration on F1b.) and with the British Museum

GAGUIN (ROBERT)—*continued*.

copy. In order to facilitate identification we give a description of this copy in so far as it varies from the other issues.

COLLATION: Aa a-z A-F6.

Aa1^a: Compendium Roberti Gaguini super Francorum gestis: ab ipso recognitum & auctum. / [woodcut = Claudin II. p. 284]; Aa1 b l. 1: Robertus Gaguinus ad diuam virginem. . . l. 10: Robertus Gaguinus librum suum alloquitur; Aa2^a: ¶ In ordine litterario gestorum in / hoc copendio memoratu dignissi / morum; Aa 5b: ¶ Tabula regum francoru quoru / gesta in hoc copendio describunt; Aa 6a (at foot of col. 3): ¶ Finis tabule. Deo gras.; Aa 6b: In gallorum annales a reverendo patre Roberto gaguino statim edendos bene / dicti montenati preludeum. / Non potuisse queq superioribus seculis gallorum inclytæ getis fortia facta / digne satis recensere semper ipse putau; Flb: line 18 (counting headline): psit. Reliquis vel pulchro munere vel annua pensione honestatis. / Peroratio. / Hec sunt que ex ingenti francorum annalium aceruo delecta ad compendi = / um deduxi.

Proctor places this and many other books of a similar imprint under "Georg Wolf, fourth press, and adds the following note: "In 1497 Kerver is merely a stationer, and J. Philippi (i.e. Wolf and Philippi) is his printer. In 1498 (Oct. 28) he is still 'libraire,' but Wolf's name appears only on the borders. In February 1499 Wolf and Kerver are openly associated; although in December 1498 'impressum per Th. Kerver' is found, not till April 9, 1499, is he actually called 'imprimeur.' . . . Kerver is constantly spoken of in colophons as 'bibliopola' or 'libraire'."

46 GAZA (Theodorus) INTRODUCTIVAE GRAMMATICES LIBRI QUATUOR. Ejusdem de mensibus [Atticis] opusculum sanequam pulchrum. Apollonii [Dyscoli], grammatici, de constructione libri quatuor. [Aelius] Herodianus [Technicus] de numeris [Atticis]. [In Greek]. Folio, Greek letter, a a-ly a8 b10 AA-LΔ8 MM4 (a a misprinted a, and ly, lΔ), 31 lines, woodcut initials and borders, except for a few leaves without catchwords, a a1 and MM4 guarded, a few manuscript marginal notes, old vellum, FINE COPY. £50 0 0

Aldus Manutius: Venice, December 25, 1495

* FIRST EDITIONS OF ALL THESE AUTHORS.

Hain-Copinger *7500; Proctor *5548.

This copy has the border and initial on h θ 4b of a leaf work set, agreeing with the British Museum copy 1B 24400, and differing from the other three copies in the Museum. In the preface (aa 1b) μεσα is printed and παθη is written in by hand. (See British Museum Catalogue of Incunabula, vol. 5, p. 553). This copy reads in the third line of the title: "Eiusdem de Mensibus opusculum sanequa pulchru" (for "pulchru"), in the British Museum copy (B.M.C. v. 553), the Spencer copy (Dibdin: *Bibliotheca Spenceriana*, vol. III., p. 120, No. 589) and in a copy recently sold by auction at Milan (Hoepli, April 2-6 1927, No. 283) this error is corrected. The "s" of "Januarias" in the first line of the final colophon is upside down. The Huth Catalogue, (No. 3165) gives the collation as "a-l in eights, a, 8 leaves; b, 10 leaves; A-M4, in eights"—this is probably due to an avoidance of the Greek letters on the part of the compositor. Didot (*Alde Manuce*, p. 71) has made a curious mistake as to the date of this book, which he gives as January 8th, whereas the book is actually "octavo calendas Januarias," or December 25.

The book is printed entirely in a beautiful cursive letter (though difficult to read owing to the inordinate number of contractions), except for the title, preface and final colophon. This type, which was also used for the Musæus,

GAZA (THEODORUS)—*continued*.

is facsimiled in the B.M. Catalogue at plate 45; there is also a reduced facsimile shewing type and ornaments at plate lix of the Italian auction catalogue referred to above. Proctor (*Printing of Greek*, pp. 5, 99) says of this book: "One of the first books printed by Aldus Manutius The Gaza of December 1495 is an example of the extreme point to which the use of contractions was carried; in that book long words like ἐνεστώς, Παρατατικός, Παρκειμένος, μέλλων, ἀόριστος, are represented by a single intricate and unmeaning convolution."

The woodcut initials and ornaments deserve special attention (one is facsimiled by the B.M.C.) as they are copied from the charming strapwork illumination which is found in many of Jenson's productions (see the two copies of his Eusebius in this catalogue, Nos. 40 and 41).

This book is quoted in Aldus's catalogue of 1498 at one "Aureus," net. (B.M.C. V. 553).

Gaza's *Grammar* was for a long time the standard text book. (*Encyclopaedia Britannica*. Vol. xi., p. 544). Apollonius Dyscolus was the founder of scientific grammar, and is referred to by Priscian as "the chief of grammarians" (*Encyc. Brit.* II. 186; Sandys: *History of Classical Scholarship*, vol. I., pp. 319-320). The tract of Herodian on numbers gives the only extant exposition of the earlier Greek numerical system, known as Attic or Herodianic (because described by him) which is supposed to date from the time of Solon. It gave place to the Alphabetic system (an account of which may be found in any Greek grammar) which, according to Cajori, was not an improvement. (Cajori: *History of Mathematics*, pp. 52-53; Cantor: *Geschichte der Mathematik*, Vol. I. p. 110). IT IS NECESSARY TO POINT OUT THAT THIS BOOK DESERVES A PLACE IN ANY LIBRARY ILLUSTRATING THE HISTORY OF MATHEMATICS.

47 GELLIUS (Aulus) NOCTES ATTICAE. Folio, Roman letter, [Woolley Photographs 310], with Greek passages [Proctor, *Printing of Gk.*, p. 132, No. 29], without catchwords, page numerals, or headlines, initial letter spaces blank, some leaves slightly discoloured, vellum.
£44 0 0 Boninus de Boninis: Brescia, March 3, 1485

*. COLLATION: AA, BB, a^s, b—d^s, e^s, f—o^s p^s q—z & 6 R A⁶ B^s.
DESCRIPTION: AA^a: (blank); AA^{1b}: AVLI GELII NOCTIVM ATTICARVM COMMENTARII / CAPITVLA PRIMI LIBRI; BB^{8b}: Registrum huius operis. / AA / Auli gelii . . . albano nobis / Impressum Brixiae per Boninu de Boninis de Ragusia anno domi / ni. M.CCCC.LXXXV. Die tercio Martii. Correctore Marco Sea / ramucino de Palatiolo. / Si quem cecropia clarum latiaqz camoena / Esse iuuat: geli scripta probanda legat. / Attica nox luci nunq cessura diurnae / Ad varias artes quabene monstrat iter. / En tibi docta cohors marcus correxit ad unguem / Quem tulit adriaco Brixia marte potens. Si quid erit falsi ueniam dabis: inscia turba / Foristan huic nocuit: dum celerabat opus. / ἐρρωσο ἀναγνώσῃσ' ; ala: 1. / AVLI GELII NOCTIVM ATTICARVM COMMENTARII / LIBER PRIMVS; B^{8a}: XIX. / uegetiora: aut memoria admiculator: aut oratio solertior: aut sermo / icorruptior: . . . exposuimus hic uniuersa: ut iam statim declaretur: quid quo i libro / quaeri inueniri qz possit. / AVLI GELII NOCTIVM ATTICARVM COMMENTARII / FINIS. BRIXIAE. B^{8b}: (blank).

Hain-Copinger-Winship *7521, Pellechet 5012, Proctor 6958, Peddie, *Printing at Brescia*, 41, Schweiger II. 375.

Aulus Gellius, a Roman writer and grammarian, born at Rome in the early

GELLIUS (AULUS)—*continued*.

part of the second century. He became a resident of Athens, but returned to Rome and obtained the office of judge. The *Attic Nights* is a curious collection of anecdotes, arguments and observations on a variety of subjects. It contains fragments of several lost works. He informs the reader that he wrote the book to amuse children. The text of this edition exhibits variations from those which preceded it.

48 HIERONYMUS (Sanctus) EPISTOLAE. Folio ($12\frac{1}{4}$ by $8\frac{1}{4}$ in.), Roman letter, initial spaces left blank, a few words in Greek, 398 leaves, 62 lines with signatures and foliation, slightly wormed at beginning, early sixteenth century blind stamped calf over wooden boards (slightly repaired). £7 0 0

Joannes Rubeus (Second press): Venice, January 7 and July 12, 1496

*. Hain-Copinger *8563. Proctor 5141 (not in the Bodleian Library), British Museum Catalogue V., p. 419.

The evidence of the two colophons (at f. 170b and 384b) seems a conclusive proof that Rubeus was here dating by the modern system.

This copy contains two interesting inscriptions: (1) in a contemporary hand to the effect that this book once belonged to the Monastery of St. Andrew; (2) and the other in a seventeenth century hand: "Ad simplicem usum S. Maximi a Taurino Ordinis Minorum Regularis Observantiae S. Fratris Francisci."

49 HOLKOT (Robertus) POSTILLA SUPER LIBROS SAPIENTIAE. Folio ($11\frac{5}{8}$ by $8\frac{3}{4}$ in.), (A8, B6, a8, b6, d, e6, f-x, 8.6.6.6, y6, z, A-L 8.6.6.6, M6), m3 and m4 duplicated, double columns, 54 lines, headlines on recto of leaf, marginal section letters, **Gothic letter**, capital spaces (some with guide letters), without page numerals, or catchwords, early manuscript notes, wooden boards, pigskin back, with clasps and catches. FINE COPY. £34 0 0

[Heinrich Gran]: Hagenau, 1494

*. Hain-Copinger *8761; Proctor 3181, Brit. Mus. p. 683. GRAN was THE FIRST PRINTER IN HAGENAU.

50 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.

51 JACOBUS DE CLUSA: SERMONES NOTABILES. Sm. folio, **Gothic letter**, [Brit. M.C. II, plate lv, type 120], 32 lines, initial letters supplied in red, without headlines, catchwords, signatures, or page-numerals, some leaves waterstained, and a few blank margins wormed, early sixteenth century stamped pigskin over wooden boards, with bosses (some removed), clasps and catches. FINE COPY. £105 0 0

[Konrad Mancz: Blauberger. About 1475]

*. COLLATION: 274 leaves.

DESCRIPTION: 1a: Incipiunt sermones notabiles et formales p eximiu dnm

JACOBUS DE CLUSA—*continued*.

/ doctore sacre theologie patre Jacobu Cartusien domus / extra muros Erfordn
vicariu de peipuis festiuitatibus ce / lebribus per ani circulu tam de tempe qz
de sanctis. auctori- / sati per dnm papa Calixtu terciu. ano suo primo In octauo
/ visitacois marie gloriose virginis Anno dni. M.ccc.lv.— Prefacio siue phemiu
ejusde fratr Jacobi in idem opus / sermonum; 2^a: Incipit registrum; 2^b
Incipiut sermones secundum ordinem. Et primo de sancto Andrea; 274^b
Mentem qz nostram ita insipiente et ignorancie caligo ce- / cauit vt dignum.
. Expliciunt sermones notabiles et formales per eximium / dnm doctorem
sacre theologie patrem Jacobum Cartusin / domus extra muros Erforden vicariu
De precipuis festi- / uitatibus celebrius per anni circulu tam de tempe qz de
san / ctis auctorisati. p dnm Papa calixtu terciu ano suo primi / in octana
visitacois gloriose Marie vginis Anno dni M. / cccc.lv.

Hain-Copinger *9330, Proctor 2657, British Museum Catalogue, II. 564,
Voullième, *Deutschen Drucker*, p. 38. Not in Winship: *Census of Incunabula
owned in America*.

This book has the first form of the "S" and in many cases the first form
of the "T." Conrad Manecz was the only printer in Blauberer in the fifteenth
century. His name is known to us through a single book printed in 1475; the
latest year in which this type appears is 1478. Altogether fifteen books are
attributed to this press, of which Proctor only registers eight. According to
Hassler, he is found later as a bookseller at Ulm. He was also a bookbinder.

52 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]

*. Voullième, *Buchdruck Kölns*, No. 967. Not in Hain, Copinger, Reich-
ling, Proctor or British Museum Catalogue.

53 KEMPIS (Thomas à) OPERA. Folio (10 $\frac{1}{2}$ by 8 in.), **Gothic**
letter, 2 columns, 53 lines to the page, 184 leaves with signatures, spaces
left for initials with guide letters, half vellum, a few leaves slightly
stained and one or two blank margins mended. £9 0 0

Caspar Hochfeder: Nuremberg 1494

*. Hain-Copinger *9769; Proctor 2291; Pollard B.M.C. II. 475. Contains
De Imitatione Christi and other works. Hain only gives 182 leaves, but there
should be 184 as in this copy.

54 LEO MAGNUS, *Pont. Max.* SERMONES, *Ital.* Folio (11 $\frac{1}{4}$ by
8 $\frac{1}{4}$ in.), Roman letter, 32-34 long lines to the page, 174 leaves (the last
blank) without signatures, leaves 5-172 are numbered 1-168, spaces left
for initials with guide letters, a few leaves slightly browned, vellum,
FINE COPY. £20 0 0

Without printer's name. [Ant. Miscomini]:

Florence, 21st May, 1485

*. Hain-Copinger *10016; Proctor 6147. A beautiful edition of a fine
Roman character. The translator was Phil. di Bart. Corsini.

55 LIVIUS (Titus) HISTORIARUM LIBRI. [With a preface by Joannes Andreas, Bishop of Aleria]. Folio, Roman letter, 311 leaves with signatures, (lacks first blank), initial spaces with guide letters, headlines, device at end, without page-numerals, a few repairs and early manuscript notes, vellum. £35 0 0

Ulrich Scinzenzeler for Alexander Minutianus: Milan, May 25, 1495

*. Hain-Copinger 10140; Proctor *6029. RARE. Not seen by Hain; not in Dibdin: *Classics*, or Newbery Library Handlist. Copinger is in error in saying that the "Epitoma decadum" occurs on the reverse of the first printed leaf; it is on the second. He also gives 314 leaves, whereas the book consists of 312. Schweiger (II. 525) and Ebert (12080) give 332 leaves in error. Copinger makes no mention of the register on the last page. A bookseller gives the date as "M.cccc.Lxxxx.v. Die xxvi. Maii." (the usual reading being "xxv. Maii"). This edition contains two textual improvements which appear for the first time: a lacuna is supplied at the end of a book iv., and book xxxi., previously divided into two, is given correctly. (Graesse IV. 226). The device is facsimiled by Kristeller (96.)

55a LUCRETII CARUS (Titus) [DE RERUM NATURA] libri sex, nuper emendati [by Hieronymus Avancius. Dedication by Aldus Manutius. Preface by the editor.] Sm. 4to, some woodcut initials, some initial spaces, Roman letter [Proctor types 2 and 10], 37 lines, signatures, without headlines or page numerals, a few manuscript notes, old vellum over boards, FINE COPY. £48 0 0

Aldus Manutius: Venice, December, 1500

*. Hain-Copinger *10285; Proctor *5576.

CONTENTS: The shape of atoms: Drunkenness, etc., etc.

56 MAGNI (Jacobus) SOPHOLOGIUM. Folio, Roman letter, 35 long lines, rubricated, capital letters supplied in red, without signatures, catchwords, or page numerals, calf, r.e. £78 0 0

[Adolf Rusch (the "R" printer): Strassburg. Not after 1478]

*. COLLATION: 219 leaves (last two blank lacking in this copy, and also in that of the British Museum. British Museum: *Catalogue of books printed in the xv. century*, vol. I., p. 62).

DESCRIPTION: 1a: Capitula tractatus pmi. libri pmi Incipit: 3b: [I] Lustrissimi principis regis francorum / deuotissimo confessori domino Michae / li diuina prouidentia seu prouidete gra / tia episcopo antisiodorensi. humilis sui / patrocinii capellanus; frater iacob mag / ni ordinis fratrum heremitarum sancti Augustine co / tinuu famulatum seu framulandi affectum. Lecta colli / gere & ad sumam ordinati redigere q vtile sit expe / rientia sepe didici: quobrem presentem libru ex dictis poetarum precipue compegi: quem zophilogiu inter / pretor. eo q principalis intentio est inducere legentis / animum ad amorem sapientia 217b: l. 34: Zophihlogium editum a fratre Jacobo magni de Pari / sius. ordinis heremitar sancti Augu. finit feliciter.

Hain-Copinger *10471; Proctor 240.

This copy measures 278 millimetres in height, exceeding the British Museum (Dunn) copy by 10 millimetres.

This edition is for the most part a page for page reprint of Hain *10472, but leaves 94 to 96 have been reprinted with only 34 lines instead of 35 and with fewer contractions. The printer has thus been able to bring over 13 lines with

MAGNI (JACOBUS)—*continued*.

which partially to fill 97a. Many misprints in the earlier edition have been corrected, and the printer shews a marked preference for spellings in -ti over those-ci. From the appearance of the print this would seem to be one of the latest books printed in the 103 type.

Adolf Rusch (the "R" printer) was born at Ingweiler, and was one of the most eminent men connected with the book-trade in the fifteenth century. Besides being a printer, he was also a publisher, paper-merchant, and possibly a dealer in manuscripts. Apparently Rusch started as an assistant of Johann Mentelin, and afterwards became his partner and married his daughter Salome. He lived in a house at the "Sign of the Picture" ("Zum Bild") in Oberstrasse (now Lange Strasse), and also owned a summer residence at Ingweiler. He died in 1489. Owing to the fact that Rusch neither signed nor dated any of his books, until quite recently very little was known about the "R" printer: however Rudolf von Langen, the Münster humanist, states in a poem (reprinted in Charles Schmidt: *Zur Geschichte der ältesten Bibliotheken zu Strassburg*, p. 160, *et seq.*, and Serapeum, 1852, p. 137) that the Latin Bible "cum glossa ordinaria Walafridi Strabonis" (Hain *3173) was printed by him for Koberger. The matter has been fully discussed by Dziatzko in his *Sammlung bibliothekwissenschaftlicher Arbeiten*, Heft xvii, and the large group of books with the peculiar "R" are assigned to the press of Adolf Rusch. There are some owners's manuscript notes which throw light on the chronology of the press *e.g.*, the Bibliothèque Nationale copy of the Rabanus Maurus: *Opus de universo*, bears the manuscript date, July 20, 1467, and the Basle copy of the Durandus the date 1464. Rusch has two peculiarities uncommon in the early German printers, his frequent use of Roman type (the type in which this book is printed) and his love of humanism. (Voullième: *Die Deutschen Drucker des xv. Jahrhunderts*, p. 145.)

SEE ILLUSTRATION ON PAGE 37.

57 MAMMOTRECTUS SUPER BIBLIAM. [By Joannes Marchesinus.] 4to (8 $\frac{1}{8}$ by 5 $\frac{1}{2}$ in.), **Gothic letter**, double columns, 39 lines to the page, 228 leaves with signatures, wanting first and last (blanks), spaces left for initials, which are supplied in red and blue, purple morocco, broad gold border on sides, gilt back and edges of boards, inside gold dentelles, *g.c.*, with the armorial bookplate of Sir Mark Masterman Sykes inside. £22 0 0

Franz Renner of Heilbronn with Nicolaus of Frankfurt:
Venice 1476

*. Hain-Copinger 10557; Reicheling: Append. III., p. 98; Proctor 4168. Hain gives the date as 1477 in error.

58 MAZZE (Clemens) DE VITA SANCTISSIMI VIRI ZENOBII, episcopi Florentini [in Italian]. Sm. 4to (7 $\frac{3}{8}$ by 5 $\frac{3}{8}$ in.), Roman letter, 46 leaves (a-e8, f6), 27 lines, initial spaces blank with guide letters, stained, a few repairs. Old vellum. £12 15 0

[Bartolommeo di Libri]: Florence, December 8, 1487

*. Hain-Copinger-Reichling 10981. Proctor 6192. Not seen by Hain.

59 MISSALE (*Fragment*). Two leaves PRINTED ON VELLUM, 12 by 9 in. (corner of one leaf cut off), printed in black and red, one large initial painted in colours. £3 10 0

Cologne, Conrad Winters de Homborch, 1481

p se ipso impetrat Vnde Vale. li. v. Humanitatis inge-
 dulcedo & infrenata barbarorū ingenia penetrat. &
 hostiū oculos mollit & inter districtos tirones placitū
 iter reperit. Nulla inqt acerbitate fortune: nullis for-
 dibus precium pietatis erubescit. Vnde ibidē narrat
 de muliere quadam: q̄ apud tribunal capitali crimine
 damnata in carcere necanda tradita fuit. sed carceris
 custos misericordia motus non eā p̄tinus strangulauit
 prefateq; mulieris filiā adire permisit. sic tamen q̄ nul-
 lus cibus ei adhiberetur Transactis igitur pluribus di-
 ebus mirabatur carceris custos. cur mulier non more-
 retur. Sed animaduertit q̄ filia sua. suo vberē matrem
 sustentebat. Que pietas cum iud. cibus notuit prefate
 mulieri veniā impetrauit. Similisq; historia de quadā
 alia filia legitur. que patrem seuissime custodie tradi-
 tum pariter gubernauit veniāq; sua pietas conformit̄
 impetrauit. Nihil igitur ita propitius: vt delictorum
 obtineatur venia: quam pietatis exercere opera: prout
 caritas petit. Rursus idem Valerius q̄ cum rex dari-
 us cōtra scitas impetum faceret interrogauit an fugi-
 turi aut pugnaturi essent. Responderunt se nec vrbes
 nec agrorum culturas habere pro quibus dimicarent
 sed ad patrum monumenta cōfugerent. Quo dicto bar-
 bara gens ab omī feritatis crimine se redemit. Prima
 igit̄ & optima rerum natura pietatis magistra ē que
 nullo vocis ministerio. nullo vsu literarū indigens pro-
 priis viribus caritatem parentum liberoꝝ pectoribus
 infudit. Si enim quis loqui nesciat: nihilominus a natu-
 rra pietatem docetur. Vnde Valerius vbi supra. Quis
 enim palustris vagus & siluarum latebris corpora sua
 tegentes: ad modumq; ferarum: laniatu pecudum vi-
 uentes. Sic dario respondere docuit. q. d. q̄ natura do-
 cet pietatem inuenire non verbis sed operibus. Que
 quidam natura filium. Cresi loquendi vsu deficiētem
 ad protegendam patris vitam instruxit. Nempe inter

60 MISSALE RATISPONENSE. Folio, missal letter (2 sizes), 342 leaves, 2 columns, 31 lines, printed in red and black, signatures and folio numerals, large and small initials printed in red, 18 leaves of music (praefationes), without headlines or catchwords, faintly ruled in red, some leaves rubricated, a few stains, lacks 12 leaves (canon), contemporary red calf over wooden boards, blind line panels, that on the back cover divided into compartments, by horizontal, vertical, and diagonal lines, the spaces filled with floral stamps, bosses and clasps removed, binding repaired. £45 0 0

Johannes Pfeyl: Bamberg, December 15, 1500

** Hain-Copinger *11359: Hain: "F f. num. 169-199 in nostro exemplo deesse videntur." These leaves are lacking in all copies; not in Winship: Census of incun. in America; Proctor † 794: Not in the British Museum; this is the only book from this press recorded by Proctor; Burger, Index 534; Weale 127.

PROVENANCE: Georg Kloss, M.D., Frankfort-on-Main. (Book plate) [Catalogue 1531: but with the Canon, now lacking]; "Ad usum Hospitalis Episcopalis" (Inscription on 1a.)

61 NICOLAUS DE LYRA. MORALIA SUPER TOTAM BIBLIAM. Folio, **Gothic letter** [Proctor type, 3 & 4; B.M. plt. 7, type 100A and 100B (headings)], 2 columns, 57 lines, 224 leaves, without numerals, signatures, catchwords, or headlines, rubricated, initials supplied in red and blue, lacks first and last blanks, stamped pigskin, with initials "C.S.A.C." and date 1645, rebaked with calf, clasps and catches. £30 0 0

Georg Husner: Strassburg. [About 1478]

** Hain-Winship *10372; Proctor *365; B.M.86: "Without the blank leaves; Thacher 18; Freytag II., 735: "In die sancti georgii Martiris"; Helmschrott II., p. 66, No. 145: "Ein Exemplar wird auch von Hrn. Straus in Monum. Rebd. S. 19 angeführt"; Laire Index I., p. 151, No. 124: "Braun, pag. 31."

PROVENANCE: "Monasterii. B.V.M. Campililiorum."

62 NIDER (Johannes) TRACTATUS DE CONTRACTIBUS MERCATORUM. Johannis de Nigro Monte articuli contra impugnantes privilegia ordinis praedicatorum. Sm. 4to (216 by 150 mm.), **Gothic letter**, 30 leaves, last blank, without signatures, catchwords, headlines, or numerals, initials supplied in red, rubricated, bound in a leaf of an antiphonal over boards.

£57 0 0

[Ulrich Zell: Cologne. c. 1468]

** Hain-Copinger-Winship, *11822: Copinger: "Line 2, 'Mercatorum' [as printed by Hain] should be 'Marcatorum'"; Proctor 844: Not in the Bodleian Library; B.M. 185: Zell was the first printer in Cologne. The B.M.C. reads at 29, a, end: "Et. 15. q. ex. eo.," this copy: "Et. 17. q. ex. eo." "199 x 132 mm."; Kloss 2762: "147⁹/₈₀"; Ennen, Köln, p. 44, No. 30, Dronke, 46; Merlo, p. 45, No. 153; Voulliéme, Köln, 863, Bonn, 836: "[c. 1470]."

63 NIDER (Johannes) MANUALE CONFESSORUM. Folio (293 by 211 mm.), **Gothic letter**, [Proctor type, 1, B.M.C. plt. 68, type 121a], 34 lines, 52 leaves, without headlines, page-numerals, catchwords, or signatures, initials supplied in red, rubricated, boards. £40 0 0

[*Michael Wensler: Basle. c. 1474*]

*. Hain-Winship *11838; Hain gives "Gregorii" correctly spelt (here "Gregrii," on Ea, 14); Proctor *7472; British Museum Cat. Incun. 722. In the B.M. copy the "r" of "confessionum" in l. 1 of 1a has been dropped—but is present in this copy. "This is the only book of the group which contains no instance of fantastic A. [For a description of this type see B.M.C., p. 717.] As the text in the latter part of the quire [c] is closely printed and much abbreviated, this book was probably set up in two sections, the second beginning with quire [d]." The British Museum copy measures 280 × 207 mm. and is therefore smaller than the above. Wensler's earlier type without the semi-colon; Burger, Index, 637.

64 OCKAM (William of) SUPER LIBROS SENTENTiarum: CENTILOQUIUM. Folio, Gothic letter, 454 leaves, 55 lines, 2 columns, without catchwords or page numerals, printer's device in red at x10a, initials, etc., supplied in red, somewhat wormed, some lower blank margins waterstained, contemporary stamped pigskin over wooden boards, some edges rough. With the woodcut bookplate (sixteenth century) of Augsburg Public Library (155 × 124 mm.)—(a heraldic shield, white and red ground, with a fir cone supported by a capital, in green). From the library of A. J. V. Radford, F.S.A., with his ticket at end. £26 0 0

Johann Trechsel: Lyons, November 9-10, 1495

*. Hain-Copinger *11942; Proctor *8606. Not in A. Péricaud: *Bibliographie Lyonnaise*. Contents: 11b and aa 1b: Prefatory letters from Josse Bade (afterwards famous as a printer in Paris); a1^a - X 10^a: Super libros sententiarum; AA1^a - BB8^a: Centilogium theologicum. *Encyclopaedia Britannica*, vol. xxiv. p. 355: "The *Centilogium theologicum* has often been cited as an example of thorough going scepticism under a mask of solemn irony." The device at X10a is not recorded by L. C. Silvestre: *Marques typographiques*, who facsimiles a very similar one at No. 242. F. J. H. Sbaralea: *Supplementum ad Wadding*, p. 326: Edited by Augustine of Ratisbon. In this copy another book is inserted between the commentary on the *Sentences*, and the *Centilogium*:—Ockham (William of) *Super potestate Summi Pontificis octo questionum decisiones*, 42 leaves, exactly similar to above. *Ibid.* October 8, 1496. Hain 6041 = Hain-Copinger *11952, Proctor *8609. Not in G. P. Winship: *Census of incunabula in America*. G. W. Panzer: *Annales typographici*, vol. I., p. 549, No. 157, F. X. Laire: *Index librorum*, II., p. 216: Edited by Josse Bade. This variety of the Augsburg Public Library bookplate does not appear to be known to F. Warnecke: *Die Deutschen Buckerzeichen*.

65 PANORMITANUS (Nicolaus) LECTURA SUPER III DECRETALium. 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

PANORMITANUS (NICOLAUS)—*continued*.

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."

66 PANORMITANUS (Nicolaus) LECTURA SUPER PRIMA PARTE LIB. II DECRETALIUM. Folio, a-cio, d-k8, l mio, n-q8, r sio, t-z, A-H8, Iio, 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.

67 PAULUS ATAVANTIUS FLORENTINUS. TOTIUS JURIS CANONICI BREVIARIUM. Folio, **Gothic letter** [Proctor type 2 and 4, B.M. plt. 59, type 15 (headlines, etc.)], 50 lines, 2 columns (tables in 3 columns), 133 leaves (lacks last blank), woodcut on first page, with headlines and numerals, with marginal notes, initial spaces, with lower case directors, without catchwords or signatures, original blind stamped calf over wooden boards, remains of clasps. £55 0 0

Albrecht Kunne: Memmingen 1486

** Hain-Winship *7161, Proctor 2780, Burger, Index, 460, Voullième, Berlin 1595, Schreiber, v. 4901, Davies, Early German Books 47, B.M. 604, Pellechet, Colmar 625.

Closely copied, though with some light differences of arrangement, from the Milan edition of 1479 by Pachel and Scinzenzeler. One of these differences is the transference of the portrait of the author, from below the "Incipit" of the table to the preceding page. Below the portrait are the letters "M.P.F.O.S.S." (Magister Paulus Florentinus Ordinis Sancti Spiritus). The woodcut is a faithful copy of the one in the Milan edition.

68 PHARETRA DOCTORUM PHILOSOPHORUM. Folio, Gothic letter [B.M.C., I, plate iv, 121 & 112c, Ges. f. Typenkunde 729 & 731], 2 columns, 50 lines, without catchwords, headlines, page numerals, or signatures, initial letters supplied in red, rubricated, a few leaves slightly soiled, a few early manuscript notes and corrections, old pigskin over wooden boards, rebacked, metal cornerpieces, etc., clasps and catches, bosses removed, old title label on front cover. £140 0 0
[Johann Mentelin: Strassburg, c. 1472]

*. COLLATION: 361 leaves.

DESCRIPTION: 1^a: [I] N couersionis mee pmordio cu pro metis / receacoe sanctor auctes legerè & legendo / varias pcipere corruptones; 6b: D tribulatione . . . De xpicanis bonis; 7a: [D] E abbate. Grego= / rius in registro ad / anastasiu abbatem; 361 b: consistit & bonitas que nemine nouit le- / dere nel nocere sed oibus ope ferre. . . . Job. qui affert stellas pluuiæ & effundit / ymbres ad instar gurgitu.

Hain-Copinger-Winship *12908 (not seen by Hain); Proctor 225; B.M.C. I., p. 56; Voulliéme. Berlin, 2107.

Only three other books were printed in this type. WITH THE RUBRICATOR'S DATE AND SIGNATURE AT END: "1474. BENEDICTUS DEUS. JOHANES DE HEREBEG."

Johann Mentelin, of Schlettstadt, first appears in Strasburg in 1447, when he purchased the freedom of the city, as an illuminator (Goldschreiber), and became a member of the "Zur Stelz" guild. He also discharged the office of notary and must therefore have been a man of some education, and with a knowledge of Latin. We do not know when or where he learned the printing trade, but we may hazard a guess that it was at Mainz, as there was no printing in Germany outside that city before Mentelin established the FIRST PRESS AT STRASSBURG. According to Lignamine's Chronicle (1474) he was printing as early as 1458, but the earliest date for which we have incontrovertible evidence is 1460. His business address was "Zum Thiergarten," in the neighbourhood of the Fronhof; he lived in Dornengasse at a house called "Zum Dorn." He had two daughters by his first wife Magdalene, of whom Adolf Rusch (the "R" printer) married one, and Martin Schott, the other. His second wife was Elizabeth von Matzenheim, who is referred to as deceased as early as 1473. He himself died on December 12, 1478, and was buried in the churchyard of St. Michael's Chapel leaving behind him an unblemished reputation and a considerable estate.

The Pharetra is a curious collection of extracts from ancient and medieval authors. The unknown compiler says in his preface that he had collected from various sources material useful in the composition of Sermons, and dissertations. Although himself a theologian he has included much of medical interest, also natural history, music and agriculture. In the index we have references to bees, astrology, ears and hearing, singing, food, colours, demons, elements, humour and laughter, light, memory, trade, eyes, money, revolts, blood, social life, sleep, clothes, usury, etc.

Trithemius, Sbaralea, and B. Hauréau (Journal des Savants, 1887, p. 564) attribute this book to Saint Bonaventura.

69 PLATEA (Franciscus de) OPUS RESTITUTIONUM. Sm. 4to, Gothic letter [B.M.C. V, plt. XX* G 76B], 40 lines, double columns, without headlines, catchwords, or page numerals, initial letter spaces with directors, filled in in red, rubricated, a few contemporary manuscript notes, old calf, rebacked. £20 0 0

Johann of Cologne and Johann Manthen:
Venice, January 22, 1477

PLATEA (FRANCISCUS DE)—*continued*.** COLLATION : (1-8) b^s a-b¹⁰ c-d^s e¹⁰ f¹² g-n¹⁰.

DESCRIPTION : 1 : (blank); 2^a : Incipit tabula restitutionu vsaru / & excoicationu : edita p venerabilem / dnm fratrem Franciscu de platea ordi / nis minor; b8^b : Expleiunt tabule operu vtilissimor / l. restitutionu vsurarum : & excomu / nicationum reuerendi fratris Franci / sci de platea bonon. ordinis minoruz / peritissimi in vtroqz iure ac in sacra / theologia. al^a : Incipit opus restitutionu vtilissimu / a reuendo in Christo patre fratre / Francisco de platea Bononien. ordi / nis minoru : diuiniqz verbi predico / re eximio editum; o6b : de sen. exco. c. vniuersitatis. 4 . . . vba qd vberet illu : lz no noie ei / adest hic finis opis restitutionu pu / tilis Reueredissimi i xpo pris fratr / Fracsci de platea Bononiens ordinis / minor : cui impressio Venetijs extat / facta ducta & impensa Johannis co / lonie agripines : ac Johannis mathen / de gherretzhem : q vna fideliter circa / hoc se gerunt. Anno. M.cccc.lxxvij. / die xxij Januarij; o7^a : Tabula cartar sm ordinem ponedar : Et pmo Tabula tabule. Deinde totius libri . . . Finis; o7^b : (blank); o8 : (blank).

Hain-Copinger-Reichling-Winship 13040; Proctor † 4312 A, B.M.C. V., 227.

Not seen by Hain. Only know to Copinger from Holtrop and a bookseller's catalogue.

With Gilbert R. Redgrave's bookplate, and a bibliographical note in his handwriting. The use of type G76B shews that the book cannot be dated in the Venetian manner.

The firm of Johann of Cologne and Johann Manthen, of Gerresheim, near Düsseldorf, bought the business of Wendelin of Speier about 1473 or 1474. Both were men of business, with no special qualifications, either as printers or scholars. They were the most formidable of Jenson's commercial rivals, with whom they virtually controlled the Venetian book-market.

Francesco Piazza Platea, an Italian canonist, born at Bologna about 1390, died about 1460.

70 PLATEA (Franciscus de) OPUS RESTITUTIONUM. [*Another copy*], initials supplied in red, some larger in red and blue, rubricated, with the first and last blank leaf, modern vellum. £19 0 0 1477

71 PTOLEMAEUS (Claudius) LIBER QUADRIPARTITI. [With the commentary of Haly Heber Rodan] Centiloquium ejusdem. [Both translated from the Arabic by Aegidius Tebaldinus]. Centiloquium Hermetis [Trismegisti]. Ejusdem de stellis beibenniis. Centiloquium Bethem, et de horis planetarum. Ejusdem de significatione triplicitatum ortus. Centum quinquaginta propositiones [Almeonis] Almansoris [Translated from the Arabic by Plato of Tivoli]. Zahel de interrogationibus. Ejusdem de electionibus. Ejusdem de temporum significationibus in iudiciis. Messahallach [Macha-Allah] de receptionibus planetarum. Ejusdem de interrogationibus. Epistola ejusdem cum duodecim capitulis. Ejusdem de revolutionibus annorum mundi [Translated from the Arabic by Johannes Hispalensis] [The whole edited by Hieronymus Salius]. Folio, **Gothic letter**, (2 sizes), [2] +1 152 leaves, 2 columns, ornamental woodcut initials of several sizes and designs, (uncoloured), Octavianus Scotus' device at end, with signatures, manuscript marginal notes, last leaf soiled, a few wormholes, modern calf. A LARGE COPY measuring 309 × 214 mm. (B.M. copy—295 × 205 mm.); old plain English calf, rebaked. £20 0 0

Bonetus Locatellus for Octavianus Scotus: Venice, December 20, 1493

** SECOND EDITION of the two essays by Ptolemy.

PTOLEMAEUS (CLAUDIUS)—*continued*.

FIRST EDITION of Haly Heben Rodan's commentary and of many of the other tracts.

Hain *13544; Proctor *5050.

VERY RARE. Not in Newbery Library Handlist, Bibliotheca Chemico-Mathematica, Royal Astronomical Society Catalogue, Caillet: *Bibliographie des sciences occultes*; Graesse: *Bibliotheca Magica*, Ladrage: *Sciences Secrètes*, Brunet: *Manuel*, Watt: *Bibliotheca Britannica*, or Zedler: *Encyclopaedia*.

An important collection of Latin translations of Arabian Astrological works, and of Arabic translations from the Greek.

Hain must either have seen a copy with a variant title page, or have been very careless. He reads "triplicatum" for "triplicitatum," "dictionibus" for "electionibus," and "tepor 4" for "tepo 4." This copy reads in error "recepriionibus" for "receptionibus": this mistake is corrected in Hain and the British Museum Catalogue, vol. V., p. 442.

Macha-Allah was an Arabian writer of Spain and a Jew by religion (Bibliographie Universelle, vol. 26, pp. 40-41; Casiri: *Bibliotheca Arabico-Hispanica*, vol. I. p. 434. Not in Fuerst: *Bibliotheca Judaica*, Jewish Encyclopaedia, Graetz: *History of the Jews*, Block and Lévy: *Histoire de la littérature Juive*, Antonio: *Bibliotheca Hispana Vetus*, or Ticknor: *History of Spanish literature*).

The authenticity of Ptolemy's *Quadripartitum* and *Centiloquium* has been questioned, but while internal evidence supplies no grounds for doubting the ascription of the former, the latter is undoubtedly spurious. (*Encyclopaedia Britannica*, vol. xxii. p. 623; Christ: *Geschichte der Griechischen Litteratur*, vol. II., p. 899).

72 RAMPILLOGIS (Antonius de) BIBLIA AUREA. 4to, Gothic letter, 32/35 lines, 158 leaves (lacks first and last blank), outline wood-cut initials, without headlines, catchwords, signatures, or page-numerals, rubricated, first leaf repaired, slightly wormed at beginning and end, a few stains, a few leaves hinged, old calf. £34 0 0

Johann Zainer: Ulm 1476

*. Hain-Winship *13682: At 13a, l. 4 Hain reads: "Religiosis atque honestis"; this copy: "Religiosis atqz honestis"; Proctor *2512; B.M.C. Incun., 524. "Set up quire for quire and almost page for page, from the 1475 issue. At the foot of the last leaves are blind impressions of forms of C and E which do not seem to occur elsewhere, and look as if they were designed for type 96a"; Hassler, 100, 34; Wegener 47. Voulliéme: Berlin 2593; Reusch; Index I., 495-6: This Book was placed on Quiroga's Index of 1583-4. "In die 2. Cl. des Röm. Index sind aus Q [uiroga] folgende längst gedruckte Schriften mit d. c übergegangen: Antonii de Rampilogis Figuræ biblicæ, ein Buch eines Augustiners aus Genua, der in Constanz gegen die Hussiten disputirte, worin unter 138 alphabetisch geordneten Kategorien (Abstinencia, Adulatio, u.s.w.) Stellen und Biespiele aus der Bibel und mittelalterlichen Exempelbüchern gesammelt sind, also eine Art biblisches Realwörterbuch, seit 1476 oft unter verschiedenen Titeln gedruckt. Possevin behauptet es ständen viele von der Kirche verdamnte Irrthümer darin, erwähnt aber speciell nur fabulose Geschichten, ungenaue citate aus der Bibel und den Kirchenvätern, auch Citate aus Apocryphen (3. B. Esdras), Solöcismen und Barbarismen."

73 RAMPILLOGIS (Antonius de) BIBLIA AUREA. Sm. 4to, Gothic letter, 2 columns, 33 lines and headline, capital spaces (blank), unrubricated, printed ornamental capital at beginning of text, table bound at beginning, not at end as in most copies, blind stamped brown morocco. £12 10 0 Johann Grüninger: Strassburg, August 6, 1495

*. Hain-Copinger-Winship *13685; Proctor 465 (not in Bodleian); B.M.C. I. 109; Schmidt: *Grüninger*, 22.

PROVENANCE: Dr. A. M. Ledebøer (Book-ticket).

74 REUCHLIN (Johann) VOCABULARIUS BREVILOQUUS. Folio (314 by 228 mm.), **Gothic letter** [Proctor, types 1 and 2, B.M.C. III, plt. 71, type 185 (headings)], 2 columns, 329 leaves, lacks last blank, a few Greek words on 2a, with signatures, without headlines, catchwords or page-numerals, rubricated, top margin of first leaf cut away, old blind stamped pigskin over wooden boards, with panels of roll ornaments, etc., small stamps, including one (repeated several times) of the Virgin and Child. £42 0 0 [Joh. Amerbach]: Basle 1478

**. FIRST EDITION.

Copinger 6285. Proctor 1556: Not in the Bodleian Lib. Not in Hain or Winship. B.M.C. Incun. III. 745: This copy is larger than that in the B.M., which measures 312 x 217 mm. Castan: Besançon: 960. The first dated book from Amerbach's press. Not in Proctor: Printing of Gk. Panzer I. 150, 18: "Hujus vocabularii autorem esse Capnionem, seu Joh. Reuchlinum, fere omnes, qui vita hujus viri egerunt, affirmant. Cf. Jo. Henr. Maii vita Reuchlini, p. 15 et 162. Per fratres vero Amerbachios onomasticon hoc, anno demo 1480, typis commissum esse, uti Melch. Adamus in vita Reuchlin scribit, error manifestum, est uti ex hac editione adparet." Geiger: Joh. Reuchlin, 68-76: "Der vocabularius brevilocus erschien zuerst 1475 [should read '1478'] (Reuchlin an seinen Bruder Dionysius, 7 März, 1506) oder 1476, zuletzt in der 25. Auflage, 1504. In keiner der Ausgaben ist Reuchlins Name genannt, und aus diesem Grund ist dies Werk manchmal Reuchlin abgesprochen und wegen einiger Tractate des Guarinus Veronensis über Accente und Aussprache, die alten Ausgaben mit Ausnahme der ersten beigegeben sind, als Werk des Guarinus bezeichnet worden. Dass er aber Reuchlin angehört, wird neben einer Aeusserung Melanchthons in seine Rede durch ein aus druckliches Zeugnis Reuchlins, wodurch auch die Zeit der Abfassung bestimmt wird, als sicher hingestellt. Die Brüder Amerbach, so erzählt Melanchthon, richteten in Basel eine Druckerei ein, sie sahen, es fehle an einem brauchbaren lateinischen Wörterbuch, und gaben Reuchlin den Auftrag ein solches zusammenzustellen. Reuchlin war Student, er war arm, vielleicht mochte die Bezahlung der Arbeit ihn veranlassen, sie zu unternehmen, die ihm von den Verlegern gewährte Zeit wird auch knapp zugemessen gewesen sein. Seine Arbeit musste daher ersten grossen Theil Compilation werden. Er sagt selbst auf dem Titel seiner ersten Ausgabe und in der Vorrede. Als seine Gewährsmänner nennt er Papias, Brito, Catholicon, Alarius, und Isidor. . . . Dem Werk geht eine Vorrede voraus, in welcher vom Verfasser das Prophetenwort: Siehe, Herr, ich vermag nicht zu reden, den ich bin ein Knabe,—auf die Unkenntnis im Lateinischen gedeutet wurde. Die früheren Wörterbücher seien zwar werthvoll und haben dem neuen Grundlage gedient, aber zum Theile seien sie durch Ausführlichkeit und theuren Preis, zum Theil durch übel angebrachte Kürze und Anordnung schwer zu gebrauchen. Der Verfasser bittet die Leser um Nachsicht und Milde, Gott um Kraft, den ohne Gott sei kein Werk zu beginnen. Der Stoff des Lexikon ist, abweichend von den früheren Wörterbüchern, in drei Theile getheilt. Nomen, Verbum, Adverbium, von denen der erste mehr als zwei Drittel des ganzen Raumes einnimmt, und in zweiten Theil insofern adjektivischen Formen des Verbums enthält, auch die Eigennamen sind darin aufgenommen. . . . Bemerkungen von denen man auf die Sinnesart des Verfassers schliessen könnte finden sich selten. Abergläubischen Vorstellungen alter Zeit schliesst er sich völlig an: Gog und Magog sind von Alexander dem Grossen zwischen dem Kaspischen Meer und den Bergen eingeschlossen worden; erst bei dem Ende der Welt werden sie herausgelassen und der Menschheit grossen Schaden verursachen. Ein Komet bezeichnet bei seinem Erscheinen Tod oder Unglück des Fürsten oder des Landes, seine Strahlen zeigen nach der Richtung, wo der Unfall geschehen wird. Judaeus bedeutet Bekenner, das passt jetzt nicht mehr, sie mussten richtiger Verkenner genannt werden. . . . Das Lexikon steht

REUCHLIN (JOHANN)—*continued.*

auf der ersten Stufe von Reuchlins schriftstellerischer Thätigkeit, fast im Beginn seiner wissenschaftlicher Bildung überhaupt. Es wäre seltsam, dass Reuchlin bei all den neu erschienenen Ausgaben keine bessernde Hand angelegt hatte, wenn man sich nicht erinnerte, dass nur die Ausgaben bis 1482 bei Amerbach aufgelegt, alle späteren Nachdrucke sind."

The Great Gothic Picture Book.

75 SCHEDEL (Hartmann) LIBER CHRONICARUM. [THE NUREMBERG CHRONICLE.] Folio, (18¼ by 12½ in.), **Gothic letter**, 64 lines to the page, 326 leaves, the last blank, folios 259-261 are also blank except for the headlines, about 2,000 woodcuts by Wohlgemuth and Pleydenwurff, not coloured; contemporary dark stamped leather over oak board, rebaked; original metal catches, metal clasps supplied skilfully to imitate. AN EXTRAORDINARILY LARGE COPY (the largest which has come to our notice), capitals supplied in red, rubricated throughout; ALL THE WOODCUTS ARE UNCOLOURED. £110 0 0

Anton Koberger: Nuremberg, 12 July, 1493

*. FIRST EDITION. The Nuremberg Chronicle has held, and still holds, a unique position among pictorial chronicles, as being the most remarkable production of its kind. It is general history beginning with the creation of the world, and carrying on the subject to the reign of the Emperor Maximilian, with whose characteristic portrait the volume closes. The illustrations are of great interest and are very varied, representing the progress of Creation: genealogies being made to form ornamental borderings by means of their decorative linking together with foliage and branch-work, often treated with great boldness and beauty, Cyclops, Hermaphrodites, Views of Cities, Portraits of Emperors, and many others impossible to mention in a brief catalogue description. From Trithemius one learns that the author of the "Chronicle," Hartmann Schedel, compiled it from various sources, "adding some things in his own authority." The latter were doubtless contemporary events, SUCH AS THE DISCOVERY OF AMERICA BY A NATIVE OF NUREMBERG, &c., &c. The neatness of the type, and especially of the printed capitals, should be noticed, the type being a fine, free and rather rounded German Gothic. Hain-Copinger *14508; Proctor 2084; Pollard B.M.C. II, 437.

76 SILIUS ITALICUS (Caius) [PUNICORUM LIBRI XVII]. Cum commentariis Petri Marsi. Folio, **Roman letter** [Proctor types 1 and 3], 46 lines, with signatures, headlines and initials, and also initial spaces, with directors, without page-numerals, some leaves browned, old calf gilt. £23 0 0 [Joannes Tacuinus]: Venice, September 20, 1493

*. Hain-Copinger-Winship, 14741; Proctor, †5425; Reichling I., p. 192; Burger: *Index*, p. 606; Schweiger II., 953.

RARE. Not seen by Hain; not in the British Museum.

Copinger states that this edition is furnished with page-numerals, which is not the case in this copy. Reichling reads on "F3^b: (O) RDIOR ARMA qui / / etc.," in this copy this occurs on F4^a. Reichling reads: "F 155, l. 13: Venetiis

SILIUS ITALICUS (CAIUS)—*continued*.

anno salutifere incarnationis . . ."; in this copy the initial I of *Incarnationis* is a capital, and in the next line Reichling reads "Octobris," whereas this copy "octobres."

According to Schweiger this edition is a reprint of that of Locatellus, 1492. PROVENANCE: *Heytesbury House* (book plate).

Mr. Scholderer gives us the following account of Tacuinus (B.M.C. V., XLIX): "A more important figure than those just discussed, is Joannes, known as Tacuinus, of Trino, in Montferrat, a kinsman of Guilelmus (Animo Mie), Antonio and Rinaldo. . . . From his first appearance in the summer of 1492 to the end of the century his activity as a printer suffered scarcely any interruption, and there are attributable to his press upwards of seventy incunabula, the great majority directly or indirectly connected with classical studies. This large output is generally quite straightforward, the chief difficulties connected with it arising from what appears to be Tacuinus's inordinate carelessness in not altering the dates of his colophons when reprinting."

Caius Silius Italicus was a contemporary of Nero, and in 68 A.D. was elected consul. He was afterwards proconsul in Asia. The above, his only extant work, is a poem on the second Punic War.

Petrus Marsus (d. 1512), Professor at the Roman College, Canon of San Lorenzo in Damaso, born at Sesa in the Campagna. Humanist.

77 SONGE (Le) DU VERGIER: lequel parle de la disputation du clerc et du chevalier. Folio, a8 b-z6 4, 2 columns, 50 lines, device on title, full page woodcut on reverse (repeated at q1b) and others at z6b and z 4a, woodcut initials, printed throughout in *lettres bâtarde*, without catchwords or page-numerals, ink marks on title, old calf. £105 0 0

Le Petit Laurens for Jean Petit [I]: Paris [c. 1500]

*. Hain-Copinger 16005; Proctor *8176. Not seen by Hain. Copinger's copy lacked two leaves in c. There are two undated editions by this printer and publisher, the present having 144 leaves and the other 140. Brunet says that the RARITY OF BOTH THESE EDITIONS has made it impossible to ascertain their precise relation. Some copies of this edition have a variant imprint reading instead of "Jehan Petit," "Jehan Anisot, libraire, demourant à Angier." (Brunet V. 439-440; *Supplement* 665). The authorship is unknown, but the book has been attributed to about a dozen writers, including Raoul de Presles, Philippe de Mézières and Charles de Louviers. It was written about 1374 and is a defence of the civil against the ecclesiastical power. It was originally composed in Latin under the title of *Somnium viridarii*, and was first printed in that language about 1516 (*British Museum Catalogue of French books*, p. 403). It is an expansion of William of Ockham's *Dialogue between a knight and a clerk* (to quote the title of a sixteenth century English translation). (Cooper: *Catalogue of books on foreign law*, pp. 39-40). The author is curiously modern in some of his ideas, for instance, his objection to the conversion of infidels by force of arms (Brunet: *France littéraire*, p. 193). For further information about *Le Songe du vergier* consult: *Mélanges tirées d'une grande bibliothèque*, IV. p. 72; Zach: *Correspondance*, X. p. 76, XIV. p. 187; Marcel in *Revue de législation*, vol. XXI. & XXII.; Flögel: *Geschichte der komischen Litteratur*; Senebier: *Catalogue des MSS. de la Bibliothèque de Genève*, p. 444; Paris: *Manuscripts Français*, IV. p. 299; *Académie des inscriptions et belles-lettres, mémoires*, vol. XIII. & XV. *Revue de deux Mondes*, 1864.

(SEE ILLUSTRATION ON PAGE 47).



See No. 77. SONGE DU VERGIER, PARIS, [c 1500].

78 TURRECREMATA (Johannes de) EXPLANATIO IN PSALTERIUM. Sm. folio, **Gothic letter**, [Proctor type 1], 35 lines, 134 leaves, last blank (lacks 1 leaf ? blank), without headlines, signatures, numerals, or catchwords, initials supplied in red and red and green, rubricated, half pig-skin, r.e. £72 0 0 *Johann Schüssler: [Augsburg: Not after 1471]*

*. Hain-Winship *15693; Proctor *1592; B.M.C. Incun. II. 328: "The middle sheet of a quire of the book from which this edition was set up appears to have been moved either three or four pages forward, with the result that a long passage of the commentary on the 118th psalm (Anglice, 119, vv. 30-77) was divided into two sections at the words 'quia cognoscens sine dei ordinatione nullum interfici posse consolatus sum || in tribulationibus meis. certum me sciens remunerandum a me', and one of these beginning 'seu dyabolum,' inserted after 'dando ei gratiam' in Psalm 112 [113, v. 7], the other ending, 'et viam vita gratie in presenti et vita', inserted after 'Domine libera animam meam a labijs' in the second verse of Psalm 119 [120]. This misplacement is repeated in this edition . . . Without the blank leaves."

79 UTINO (Leonardus de) SERMONES AUREI DE SANCTIS. 4^{to}, **Gothic letter**, double columns, 42 lines, without signatures, catchwords or page numerals, *illuminated initial, with floriate border in gold and coloured on two sides*, other initial letters in one colour, some upper margins and a few leaves at end a little wormed, affecting text, old calf over wooden boards, rebaked. £60 0 0

Franciscus Renner and Nicolaus of Frankfort: Venice 1473

COLLATION: 314 unsigned leaves (the last blank). The table, which usually comes at the beginning, is at the end in this copy.

*. DESCRIPTION: 1^a Sermones aurei de Sanctis / Fraris Leonardi de Utino sacre theologie doctoris or- / dinis p[re]dicatoru. Prologus; 312^b, col. 2, l. 25: Expliciut Sermones aurei de scis / p totu annu. qs epilaui magister / Leonardus de Utino sacre theolo / gie docto ordinis fratr p[re]dicator. / Ad instantia & cplacencia magni- / fice coitatis Utinensis, ac nobilui / uiror euisdez. M.cccc.xlvio. in ui- / gilia btissimi patris uri Dominci c[on]fessors. Ad laude & gtiaz dei oipi / tentis. & toti curie triumphantis. / Impressi qqz sut hij sermoes Ve- / netiis p. mgrm Franciscuz d. Hail- / brun. & mgrm Nicolau de Frack- / fordia socios. Laus deo / M.CCCC.LXX iii. 313^a: Hec e tabula oium Sermo- / nu clentoruz in h^o uolumie; 313^b: blank.

Hain-Copinger *16129; Proctor *4158.

Measurements: 240 by 165 millimetres (the B.M. copy measures 236 by 160 millimetres). B.M.C. V., 192.

Apparently first edition.

80 VOCABULARIUS. VOCABULARIUS UTRIUSQUE JURIS. Sm. folio (297 by 212 mm.), **Gothic letter** [Proctor type 5; B.M. plt. 68, type 121a], 34 lines, 310 leaves, first blank, without signatures, catchwords, headlines, or numerals, rubricated, initials supplied in red and blue, half red morocco. £52 0 0 *[Michael Wenssler: Basle. c. 1475]*

*. Not in Hain. Copinger 6354: "In Brit. Mus. Cat. attributed to Koberger, Nuremberg, 1476. [This refers to the General Catalogue; the Cat. of Incunabula assigns this book to Wenssler] . . . [Paul Marais: Catalogue des incunables de la Bibliothèque] Mazarine, p. 318, No. 616 [Argent, 1490]." B.M. 722, "293 x 210 mm. Without the blank leaf." This copy is of the issue which has "Dictor" on 148a, l.1, spelt with a capital and not lower case d, and which spells "siue" on 265^a, l.1, correctly, and not as "sine"; Proctor *7477; Holtrop, Hague, II. 823.

81 VOCABULARIUS UTRIUSQUE JURIS. Folio, a b8, c d6, e8, f g6, h-r8, 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, *Bookbindings* 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.

82 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

Nicolas 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."

83 WANN (Paulus) QUADRAGESIMALE. Sm. 4to, **Gothic letter** [Weil, plates 7 & 8], double columns, 33 lines, with headlines, without page numerals or catchwords, a few leaves slightly soiled, a few blank corners repaired, early sixteenth-century German calf (dated 1530), stamped in blind with figures of the *Crucifixion*, the *Temptation of Adam and Eve*, etc., with the initials "H.B.," partially covering modern boards, with clasps, some lower edges uncut. £65 0 0

Hans Schobser: Munich [c. 1500]

**. COLLATION: a⁶ a-m⁸ n⁴ (n⁴, a blank leaf, lacking in this copy).

DESCRIPTION: a1^a: Quadragesimale diui con= / cijatoris Pauli wan docto= / ris sacre theologie in ecclesia collegiata patauiesi Nota= / bile et magistrale De preser= / uatione hominis a peccato / per eundem ibidez ad popu / lum predicatum; a1^b: (blank); a2^a: Incipit registrum super / xix. sermones sequentes in tractatulo de preseruatōe / hominis a peccato; a5^b: Verbum dei mundificat ser. xix N. . . . Xpus diligit eos qui libenter audiunt verbum dei ser. / xix. A / Sequit registru exemplor; a6^b: Temptatio dyaboli ser. xij. D E F G H. Ser. / xij. B. D. Ser. xij. D E F G H J. . . . Visus est bene custodiendus ser xv. B.E.D.F. / G. Ser. vj. A; a1^a: Sermo Primus / Sermones wann de preseruatōe hominis / a peccato. Thema / Miserere anime tue / placens deo et contine & / congrega cor tuuc in san= / titate eius Ecclesi xxx.; n3^a: ca ex alijs doctoribus adde / do legentibus et audientib / ad profectum vt hic a pecca / tis purgati siue custoditi per / gratiam. . . . Collecti sunt sermo= / nes isti per Paulum wann / artium & sacre pagine in di= / gnū

WANN (PAULUS)—*continued.*

pfessorem. Anno do= / mini Millesimoquadringe / tesimosexagesimooctauo. & / finiti anno Sexagesimono / no. tunc Patauia predicat= / torem & ad populu p aduen= / tum & tempus sequens pro= / nunciati. Oret pius lector & / auditor hor p. eo. / Impressum per Jo / hannem Schopsser / In Monaci; n^{3b} : (blank); n⁴ : (blank, lacking in this copy).

Hain-Copinger-Winship *16148; Proctor *3100; B.M.C. III., 662, Weil 23; Hawkins, *Books by the first printers*, 161.

According to the British Museum Catalogue "this book may belong to the first years of the 16th century rather than to 1500."

According to Voulliéme: *Die Deutsche Drucker*, p. 120, this is either the first, or one of the first productions of Schobsser's press.

MEASUREMENTS: This copy=195 × 139 millimetres; British Museum copy=193 millimetres.

The Hawkins catalogue states that "After having worked for some fourteen years at Augsburg Johann Schobsser left there in or about 1499, and came to Munich, perhaps at the invitation of the Rath, as in his first dated book (1500), an oration of Angelus Fundius delivered in the name of the city before Pope Julius II., he calls himself "conclivis Monacensis." An edition of the sermons of Paulus Wann is the ONLY OTHER BOOK ATTRIBUTED TO HIS MUNICH PRESS IN THE FIFTEENTH CENTURY, but he printed there for over twenty years."

With the bookplate (sixteenth century) of "Franciscus Godefridus Troiloin Lessot Sac. Caes. Mtis. Consiliarius." (See Warnecke 2221).

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We shall welcome inquiries for any of the reference books described below. Many can be supplied at once, and some of those not in stock will be quickly obtained.

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