

Sales catalogues: Quaritch

Publication/Creation

1897

Persistent URL

<https://wellcomecollection.org/works/cvbmfw76>

License and attribution

This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.



Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>



T. ix

13 F 3005

WA/Hmm/cm/sal/17/51

BERNARD QUARITCH'S
CATALOGUE
MONUMENTS OF PRINTING

EARLIEST PRESSES
GERMANY, THE NETHERLANDS, ITALY,
FRANCE, SPAIN, AND ENGLAND
FROM 1455 TO 1500

CONTENTS

1-10	11-20	21-30	31-40	41-50	51-60	61-70	71-80	81-90	91-100
101-110	111-120	121-130	131-140	141-150	151-160	161-170	171-180	181-190	191-200
201-210	211-220	221-230	231-240	241-250	251-260	261-270	271-280	281-290	291-300
301-310	311-320	321-330	331-340	341-350	351-360	361-370	371-380	381-390	391-400
401-410	411-420	421-430	431-440	441-450	451-460	461-470	471-480	481-490	491-500

BERNARD QUARITCH, 15 Piccadilly

BERNARD QUARITCH'S CATALOGUE MONUMENTS OF PRINTING

Comprising Books produced by the

EARLIEST PRESSES

IN GERMANY, THE NETHERLANDS, ITALY
FRANCE, SPAIN, AND ENGLAND
FROM 1455 TO 1500

And a few remarkable examples of a somewhat later date

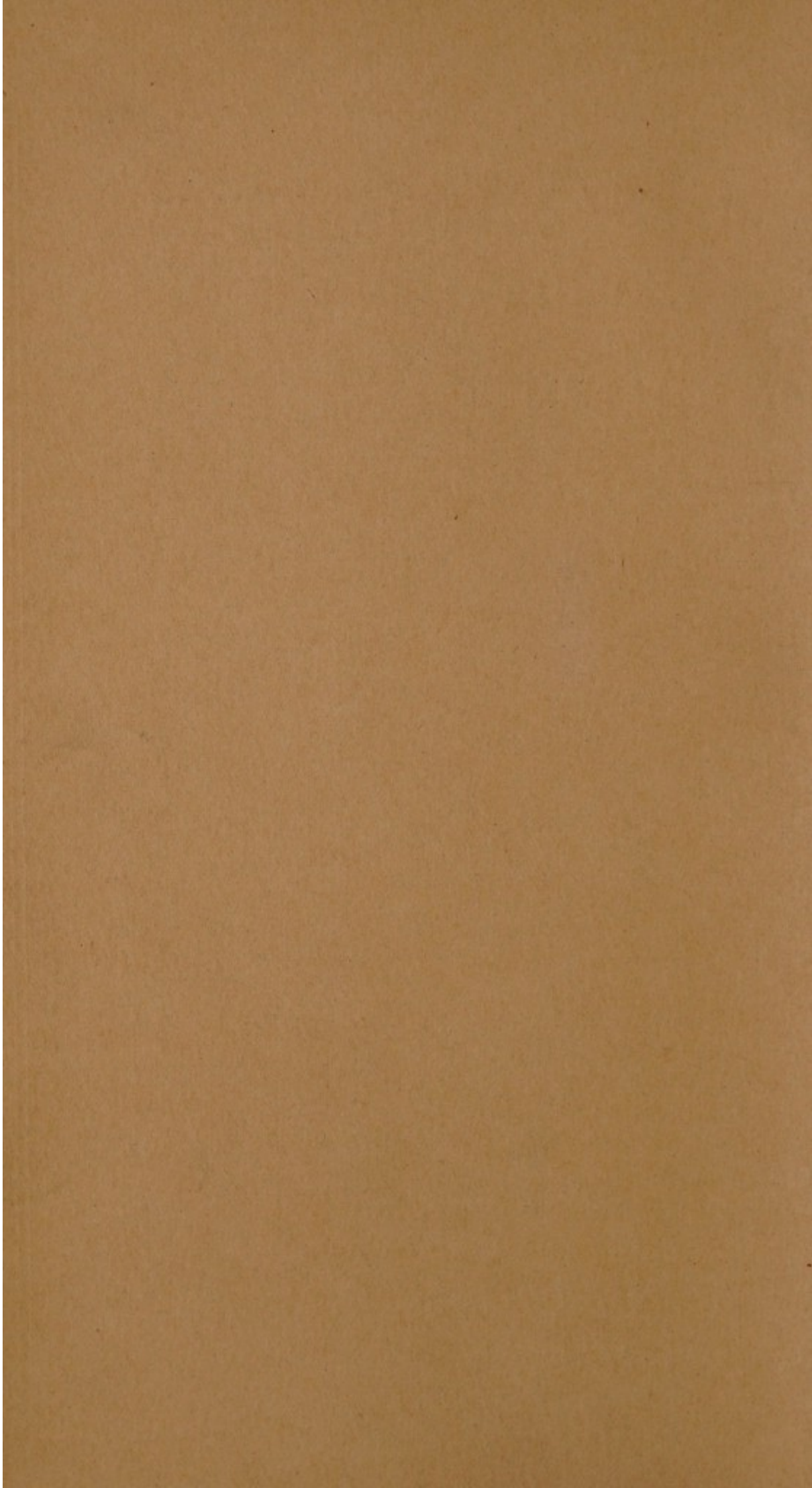
CONTENTS

	PAGES	PAGES
I.—TYPOGRAPHY		1—297
GERMANY, 1454-5—1530	1—77	
LOW COUNTRIES, 1473—1518	78—96	
ITALY, 1467—1557	97—190	
FRANCE, 1470—1552	190—221	
SPAIN, 1480—1547	221—267	
ENGLAND, 1477—1527	267—287	
SCOTLAND, 1536—1552	287—289	
DENMARK, 1504—1537	289—290	
ICELAND, 1584—1689	290—292	
AMERICA, 1555—1756	292—296	
ASIA, JAPAN, 1605	297	
II.—XYLOGRAPHY : BLOCKBOOKS AND FACSIMILES		297—300
III.—BIBLIOGRAPHY : HISTORY OF PRINTING		301—304

OFFERED AT THE NET PRICES AFFIXED, BY

BERNARD QUARITCH, 15 Piccadilly

LONDON, *November 12th, 1897*



MONUMENTS

OF

PRINTING

1897

T. BOGARTY

XYLOGRAPHY

MONUMENTS

PRINTING

BERNARD QUARTER 1897

3005

MONUMENTS
OF
TYPOGRAPHY
AND
XYLOGRAPHY

BOOKS OF THE FIRST HALF CENTURY OF
THE ART OF PRINTING

in the possession of

BERNARD QUARITCH

*and offered for sale at the
affixed prices*

BERNARD QUARITCH
15 PICCADILLY, LONDON

1897

MONUMENTS

TYPOGRAPHY

XYLOGRAPHY

BOOKS OF THE FIRST HALF CENTURY OF
THE ART OF PRINTING

LONDON:
G. NORMAN AND SON, PRINTERS, FLORAL STREET,
COVENT GARDEN.

in the possession of

BERNARD QUARTICH

and offered for sale at the
fixed price

BERNARD QUARTICH
15 PICCADILLY, LONDON

1827

PREFACE

The aim of this Catalogue is to give examples of the work of Typography during the first fifty years of its existence in the various countries into which it was introduced during the fifteenth century. There are also a few specimens of presses established at later periods in small or secluded localities.

The collection is the fruit of assiduous gathering during twenty years, and although made by a mere bookseller, is one which many museums might be proud of. It illustrates with sufficient clearness and fulness the early history of the Art which has been the most powerful agent in the work of Civilisation. From the brain of the inventor, it sprung fully armed into existence, and founded the empire of the Press, a mightier and wider sovereignty than has ever been wielded by conqueror or statesman. When we think that in 1450, Gutenberg was only negotiating for aid in money to convert his airy fancies into realities, and to give them a local habitation and a name; when we know that the enormous forty-two line Bible (the fruit of years of labour) was ready for distribution and sale before 1456; when we see in it a work of such typographical magnificence as the proudest printer of our own time could not hope to excel;—that first book in movable types seems to be the result of Magic.

Throughout the Middle Ages, the most important of all books was the Latin Bible. In the minds of all who had minds, it was a divine thing, even more divine than the English Bible afterwards became in this country. During the first twenty years of Typography many of the new presses sought to initiate their career by printing a Latin Bible. This tendency led the way to the production of the Scriptures in vernacular languages, and there were no less than eight German Bibles printed in Strassburg and Augsburg between 1466 and 1480; but the

editions of the Latin Bible printed between 1455 and 1480 numbered at least fifty. And they still went on printing St. Jerome's text without cessation. As for Bibles in other vernaculars than German, one in Italian appeared in 1471, a Czech New Testament came out in 1475, a French one at Lyons about the same time, the Dutch Old Testament in 1477, a Bible in Valencian Spanish in 1478, a complete Czech Bible in 1488; but the English Bible and the complete French one had to wait till the time of the Reformation.

Latin classics, which for the first century of printing were produced in greater number than any other books, made their earliest appearance simultaneously in Mentz and Subbiaco in 1465, in the *Officia Ciceronis* printed by Fust and Schoeffer, and the *Cicero de Oratore* printed by Sweynheym and Pannartz. Greek printing began at Milan in 1476, but the earliest work of pure Hellenic literature was the *Homer* produced at Florence in 1488. Greek impressions were however few and far between till Aldus began to print numerous valuable texts from 1495 onwards.

Books in vernacular tongues have been referred to in the paragraph on Bibles, but their origin is earlier than any date mentioned there.

The first book printed in any other language than Latin was Boner's "*Fabelbuch*," published in German, with woodcuts, at Bamberg, in 1461. This was the work of Albrecht Pfister, who produced a few other books in German, one of them dated 1462, and all having woodcuts. Not till 1470, however, did ordinary popular books in German begin to make their appearance. Augsburg and Ulm rivalled each other in the production of works of this kind, but the first one of national importance was the *Partzifal* and *Tytarel* romances, of (Strassburg) 1477.

In 1470, the Italian works of Petrarch were printed at Venice, to be followed two years later by the Dante of 1472—in three different editions printed at Foligno, Jesi, and Mantua, the claim to absolute primacy lying between the one of Foligno and the one of Mantua. There was no cessation thenceforward of the production of Italian books. About 1474-5, Caxton published the French text of Lefebvre's "Recueil de Troye," the first book of French literature ever printed; produced, however, for the court of Burgundy, and outside of real French territory. It had been immediately preceded (in 1474) by Caxton's English translation of the same text, known as the "Recuyell," published by him for the Duchess of Burgundy, and her English suite. The great flow of English literature began in England with the "Dictes and Sayings of the Philosophers," in 1477, and the first edition of Chaucer (in 1478). The first book printed in Spain was in the Limosin vernacular, a collection of short poems issued in 1474 at Valencia. In the same city, four years later, there was printed a Bible, also in the Limosin tongue (usually but erroneously called Catalan). Of this Bible—which must have been instantly prohibited—little more than the colophon has survived. The first books in Castilian (modern Spanish) do not seem to have appeared before the fourteen-eighties; but Spain has the distinction, before all other countries except England, of having from the very beginning produced books in the language of the country, rather than Latin texts.

Books with engraved illustrations—as distinguished from the Block-books, and also from separate leaves of engravings—had their origin in Germany at Bamberg in 1461, as above noticed. Their next appearance was in Italy, in the "Turrecremata, Meditationes," printed at Rome in 1467 by Ulrich Hahn. The rude outline designs in that book, cut by German hands upon the woodblock, offer a singular contrast to the exquisite work, also in outline, with which the Poliphilo was embellished twenty-two years later at Venice, in that fine Italian style which had its beginning in the woodcut illustrations of the

"Valturius de Re Militari," produced at Verona in 1472.

There is a rougher and homelier vigour in the cuts which appear in books printed in Germany, first of all at Bamberg, as above mentioned; next in Augsburg and Ulm books of the early fourteen-seventies, and finally in Basel and Strassburg; until the foundation in the latter city of a special school of wood engraving about 1490 and the appearance in the field of Albert Dürer at Nürnberg.

In classifying the early productions of the press, one sees the bent and character of study during the first fifteen or sixteen years of the practice of Typography. Between 1455 and 1466 there appeared at least six Bibles and two Psalters, five books of Theology and Canon Law, two books on Philology (a Latin Dictionary and a Donatus), and two Latin classical texts ("Ciceronis Officia," two editions, and "Cicero de Oratore," one edition). Between 1466 and 1470, there were eight or nine Bibles, about twenty-six or seven works of Theology and Law; five or six books on Philology; sixteen or seventeen Latin classics; two works on History (not comprehensible under classical texts); and at least four books of popular and imaginative character, in a vernacular tongue. After 1470 books become too numerous for classification, but the growth of popular literature, works of fiction and poetry, was remarkable; indicating the sudden and enormous augmentation of the number of those who read for enjoyment, as distinguished from the still flourishing and continuous class of those who read for purposes of study.

It would be an occasion for regret, if such a gathering of books as is described in this catalogue, were to undergo a total dissolution, and be scattered in single volumes over the earth. The labour of finding and uniting them, and of bringing them into harmonious relation with each other, has been toilfully accomplished. In many young cities to which the future promises greatness, there are new libraries which will some day seek in vain for an opportunity like the one now afforded; that is, the possibility of raising themselves by a single effort to something like the level of

the great collections formed by Lord Spencer and Mr. Lenox. It only needs the fiat of some munificent benefactor to transform a little and ill-furnished home of books into a great and important library. The number of books here described is over six hundred; the total aggregate of prices is £32,500. If the collection is bought en bloc, I would sell it at a reduced price to be agreed upon. If, how-

ever, no wealthy enthusiast comes forward to endow some new library with the quality of greatness; then I can only recommend special collectors to take what is undoubtedly a favourable occasion of filling up lacunæ in their libraries.

BERNARD QUARITCH.

LONDON, November, 1897.

THE SPREAD OF TYPOGRAPHY

Mentz was the place of its origin; and the first book ever printed typographically (at least completely) was in course of production in 1454. In 1454 or 1455, occurred the first breach (the law suit) between the two prototypographers, which rendered possible the creation of a second press. We know, however, of no second press in or outside Mentz till 1460, and in that year there were three at work, besides the original one now directed by Fust and Schöffer. Of the three new presses, one was in Mentz (producing in that year the "Catholicon," which, we must remember, took probably two years to accomplish); one at Bamberg and one at Strassburg. From Mainz to Bamberg was about three hundred miles by the River Main, a distance which could have been covered in ten or twelve days; from Mentz to Strassburg by the Rhine was not more than half the distance and would have occupied less than a week. We are bound to suppose that the Strassburg man (Mentelin) and the Bamberg man (Pfister) were migrants from the company of Gutenberg, as none of the Fust-Schoeffer workmen quitted Mentz till after the events of October 1462 had taken place. In 1463, several of these missionaries went forth, and Cologne (as Ulrich Zell said in the "Cologne Chronicle") was the first place outside Mentz into which typography was introduced, i.e. by the second Exodus. The exact date is not known, but it was of course anterior to 1466, the year of Zell's first dated book. To about the same period (1464-65) we might refer the creation of

typography in Holland. It was assuredly no trained workman from Mentz who produced the rude typographical specimens found in fragmentary form in Holland, and styled Costeriana. They do not resemble in any way the productions of Schöffer or of Zell; but look rather like coarse and poor imitations of the types of the Mazarine Bible, slightly modified by the fashion of Dutch writing. They had probably their origin in Utrecht and circulated in safety till Ketelaer and Geraerd Leempt brought their new and elegant fount of type from Cologne in 1473, and destroyed the vogue of the ruder press. This independent creation of typework in Utrecht probably preceded by six or seven years the similar independent creation at Florence, and may have been eight or nine years earlier than Ketelaer's entry into Utrecht.

The next home of typography was the Benedictine monastery at Subbiaco, about forty miles from Rome, whither Conrad Sweynheym and Arnold Pannartz repaired in 1464. Nothing is known of the earlier career of these men, and it is only a guess to say that they came directly from Mentz. They printed four books at Subbiaco in a type which is nearly Roman, and were then, in 1467, summoned by the Princes Massimi to Rome itself, to which city in the same year Cardinal Torquemada had already brought Ulrich Hahn. Sweynheym and Pannartz now started the use of true Roman letters, which appeared for the first time in their

edition of *Ciceronis Epistolæ* in 1467.—The suburb of Mentz, called *Elfeld* or *Eltvil*, on the opposite side of the Rhine, is also found to have had a press in 1467, at which the brothers *Bechtermünstze* worked with the same type as had been used in the *Mentz Catholicon* seven years before.

In 1468 *Günther Zainer* produced in *Augsburg*, a large folio book dated the 12th March in that year (not to be mistaken for 1469). Consequently the establishment of his press must be set down to 1467 at latest. He was a native of *Reutlingen* in *Württemberg*, and if he had been in *Schoffer's* service in 1462, would probably have returned to his native place by the Rhine and Necker. From *Reutlingen* it was only about forty miles to *Ulm*, and from *Ulm* to *Augsburg* a two days' journey.

It can hardly be questioned that *Basel* also had a press in 1468, or even earlier, although the first dated book only came out in 1474. The constant easy communication between that city and *Strassburg* must have made the men of *Basel* familiar with typography even before *Bertold Rodt* came to set up his press in *Basel*. One of *Rodt's* books bears a MS. note by the first owner, dated 1468.—The *Brothers of Common Life* at *Marienthal*, who started a press there in or before 1474, have been referred even to the year 1468, as the "*Indulgence*" ("*Copia Indulgentiarum*"), which was their first production, was promulgated in that year. But this is unlikely.

In 1469 *Venice* had its first printing press founded by *John of Speyer*, who is described, in the order of the Senate granting him a monopoly, as a married man who had brought his whole family with him to make their home there. His brother, *Vindelin*, worked with him, and carried on the business after *John's* death in 1470; in which year also arrived the famous *Jenson*.—*Milan* has been alleged to have had likewise a press in 1469, but there is really no ground for placing it before 1470, or for refusing to *Antonio Zaroto* of *Parma* the honour of being the first working typographer in that famous city. Where had he learnt the art? We know that *Jenson* went to *Mentz* in 1458-60,

we know that *Sweynheym*, *Pannarts*, *Ulrich Hahn*, *John* and *Windelin* of *Speyer*, were all Germans who came from the direction of *Mentz*; but we cannot see any connexion between *Zaroto* and the Rhenish city. He can only have learnt his business in *Rome* or in *Venice*, and in either case, there is a remarkable rapidity about the establishment of so considerable a press in *Italy* by a native proto-typographer. In 1470, therefore, we may place *Milan*, although the first dated book appeared in *August*, 1471. In the year 1470 several new presses of note were at work: in the *Abbey* at *Berona*, or *Beromünster*, in *Aargau*; in the *Sorbonne* in *Paris*; at *Foligno* and *Trevi* in the *Papal States* (in both by itinerant Germans).

In 1471, besides *Milan*, six other Italian towns took up typography: *Naples*, from a German; *Ferrara*, from a Frenchman; *Treviso*, from a Fleming; *Bologna*, *Pavia*, and *Florence*, from native workmen; *Bernardo Cennini* at *Florence* being entirely self-taught in the business of type-founding and of printing.

In 1472, Italian workmen established presses at *Verona*, *Parma*, *Cremona*, *Fivizzano* and *Jesi*; an Italian and a German combined, at *Padua*; two Germans at *Mantua*; another German at *Sant Orso*; a Fleming and a Frenchman combined, at *Mondovi*, in *Piedmont*. The *Fivizzano* man states that he had learned the art in *Venice*. In *Germany*, *Conrad Fyner* began printing at *Esslingen*; and the first press of *Eichstett* was founded about this time.

In 1473, we find *John Zainer* printing at *Ulm*; *Thierry Martens* and *John* of *Westphalia* at *Aalst* in *Flanders*; *Ketelaer* and *Leempt* at *Utrecht*; *Veldener* from *Cologne* in *Louvain*. A press was at work at *Merseburg* in *Saxony*, another at *Laugingen* on the *Danube*; there was a German printer at *Messina*, in *Sicily*, an Italian at *Brescia*; while *Bart. Buyer* and *Guillaume Leroy* started the first press of *Lyons*, and a German from *Italy* did likewise in *Buda* at the request of *Matthias Corvinus*.

In 1474 a book was printed at *Valencia* in *Spain*, this being the first appearance of typography in the *Peninsula*. The *Brothers* of

Common Life became printers at Marienthal near Mentz, and soon transmitted the practice of the art to their various houses elsewhere. Turin, Genoa, Savona, and Como had presses; and William Caxton began to print, probably in Cologne.

In 1475 there were presses at Lübeck, Breslau, Burgdorf (in Hanover), Blaubeuern (in Suabia), Pilsen, and Trent; at Modena, Piacenza, Perugia, Reggio di Calabria; and at Zaragoza in Spain.

In 1476 the Brothers of *Common Life* had presses at Rostock and at Gouda and Brussels, Colard Mansion began to print at Bruges, and William Caxton returned to England. Toulouse also had a press.

In 1477 Caxton's press was at work in

Westminster. The towns of Delft and Deventer begin printing; also Palermo and Seville.

In 1478 Barcelona follows the lead of Valencia, Zaragoza, and Seville; Geneva has a press, Prague has another, and printing begins at Oxford with the book erroneously dated 1468.

In 1479 Zwolle and Nimeguen had presses; also Würzburg, Poitiers, and (in Spain) Segorbe and Lerida.

In 1480 we have London (the city) and St. Albans at work in England; Antwerp, Hasselt, and Oudenarde in the Low Countries.

After 1480, the chief places to be named are Stockholm in 1483, Lisbon in 1489, and Copenhagen before 1493.

THE INVENTOR OF TYPOGRAPHY

The word *Printing* may be used in reference to plates and woodcuts as well as movable types, and is, therefore, not sufficiently definite to express *Typography*. Almost from the beginning, the phrase "*Art of Printing*" has had currency, and the earliest instance of its dangerous vagueness occurs in the "*Cologne Chronicle*" of 1499. The author of the chapter *On the Bookprinter's Art*, which is found, under 1450, in that volume, makes allusion to an earlier process than *Typography*, but simply uses the same word *drucken* for both, and thus gave rise to a dispute which has been raging from 1561 to the present day.

It is now generally recognised that Mentz was the first home of *Typography*, and that the practice of the art in that city is traceable back to the certain date of 1454. It was in 1460 that Mentz printers began to make use of the statement, frequently repeated afterwards, that God had blest their city beyond all other nations in bestowing that art upon her. This assertion, of which all Europe had cognisance, remained uncontradicted for over a century, till some one took it into his head to claim the primacy for Harlem. This led to the creation of the *Koster* myth, which has had a long existence, but has now faded away into something very different. It is hardly worth discussion in our days. Even among Dutch

scholars nothing but the name of "*Costeriana*" remains, which is applied to the earliest undated fragments of the press of Holland, regarding which it is undeniable that some of them at least were printed (probably in Utrecht) before 1471.

As for the inventor of *Typography* there is no such conflict of plausible claims as seems to attend the history of most inventions. There is a practical agreement among all contemporary writers that he was John of Mentz and Johann Gutenberg (to quote from two distinct references in 1468); John, who styles himself Gutenberg, and who dwells near Maintz (1470), Jacobus cognomento Gutenbergo (1474), Junker Johan Gudenburch (1466-1499). There is a chain of evidence so clear, that no fact recorded in history can be looked upon as more demonstrably true. Yet Mr. Hessels wrote a valuable book on "*Gutenberg: Was he the Inventor of Printing?*" and concluded with the answer "*I do not know!*" He says there are no data to establish the fact; that Gutenberg seems to have been a printer, but there is nothing more to be said. That is, he simply repeats what everyone knows, that there is no book revealing the name of Gutenberg in its colophon. Mr. Hessels forgot the terms of the question which he set out with. His ideas became confused, and he thought

that he was labouring to find out "which was the first book Gutenberg set in type?"

The late Mr. Henry Bradshaw to whom we all owe so much, who founded the Positivist school of Bibliography for the purpose of making this an exact science, and who refused to admit conjecture anywhere in the course of his research—reasoned himself into the belief that Peter Schoeffer was working independently as a printer in Mentz in 1454, in rivalry with another who is nameless. We cannot help thinking that this is no better than a rash conclusion—hardly to be distinguished from conjecture. The existence of two rival printers in Mentz in 1454, if it be assumed, would lead at once to a direct collision with some well attested facts. It must not be forgotten that Schoeffer himself, through his proof-reader, stated in 1468 that typography was first practised by John and John, and (after them) Peter. Certainly no one, except John and John, could have dealt with the art before 1454, and they were not divided till 1455.

In 1450 there was an agreement between John Gutenberg and John Fust, both of Mentz, that the former should produce certain bookwork, and that the latter should advance funds for the expenses. It does not matter much that Fust in 1455 asserted that his part was merely financial, securing repayment with interest; or that Gutenberg asserted that the enterprise was for their common benefit, and that no interest was to be required. In 1452, Fust made a second advance of money. (These facts are proved by the Notary Helmasperger's Report in 1455.) It is quite evident that the bookwork (or typographical) business was the first essay of its kind, and that it was confined wholly and solely to the two Johns. There was as yet no Peter, either as assistant or as rival (although he gave evidence on Fust's side before the law court in 1455). He makes his first appearance as a printer in 1457. In 1454 a Papal Indulgence was issued for sale to those who would furnish assistance in money for the defence of Eastern Europe against the Turks; and the new Mentz press was found useful for multiplying the copies to be sold in Germany. The

document was printed in two different forms or editions, each showing two kinds of type. The larger type in the one is the same as was used for printing the 42-line Bible; the larger type in the other is the same as was used for printing the 36-line Bible. The types of both those Bibles were therefore in 1454 in the possession of the only printing-house in Mentz or in the world, and there can be no reason for assuming, as Mr. Bradshaw and Mr. Hessels have done, that at that date there were two rival printers in Mentz, one of them Schöffer, the other nameless.) (If that assumption were true, the only logical deduction would be that Schöffer returned from Paris with the art of Typography worked out in his mind, and that he was the true Inventor.) In 1455 Fust brought an action against Gutenberg to recover his money and interest, and got judgment against the latter who was unable to pay, and was therefore obliged to surrender all his machinery and implements bought with Fust's money, as well as all the stock of printed work done for Fust. The notary's report to the Court, stating these facts and certifying Fust's fulfilment of his part in the case, is still in existence.—So far we see that the two Johns, who managed the first typographical press, maintained a partnership from 1450 to 1455, and that towards the end of 1455 (December, probably), Fust seized everything in the establishment that he could legally claim, and Gutenberg was deprived by law of the fruits of his ingenuity. As the 42-line Bible was completed before August 15th, 1456, we may feel tolerably assured that the whole or the greater part of the work had been done at the time when the stock and plant passed into Fust's hands, making him the owner of the type of the Bible. Such a monumental labour as that book cannot have occupied less than three years to accomplish, at a moderate estimate (it may even have been five years); and therefore we must regard it as Gutenberg's work, begun probably in (1450 or) 1452, and finished about the end of 1455. What became of Gutenberg himself, after 1455, is uncertain, but he is mentioned in a document preserved in the

Arsenal at Paris, concerning the mission entrusted by Charles VII to Nicolas Jenson. There it is stated that the King, having heard of an invention for stamping books, made by "Messire Guthemberg, chevalier, demeurant à Mayence au pais d'Allemagne," ordered Jenson, in October, 1458, to make a journey to Germany, and to bring home a report upon the subject.—Fust gave his daughter's hand to Peter Schoeffer, and raised this young man to partnership with him. The new firm took about a year and a half to produce the first Psalter (August, 1457), and then two years elapsed before their next work appeared. Schöffer was probably occupied in casting the new small type with which he was to print so many great works by-and-by. In August, 1459, appeared the large Psalter (described below) and in October (six weeks later) the Durandus, which was the first book in Schöffer's smallest type. In June, 1460, Fust and Schöffer brought out the first edition of the "Clementine Constitutions." In the same year a rival press made its appearance in Mentz and produced the celebrated Catholicon. This book has a remarkable colophon, in which the glory of Mentz, as the birthplace of typography, is proclaimed for the first time in words which were frequently imitated by Schoeffer afterwards.

The Catholicon just referred to is usually ascribed to Gutenberg, who is supposed to have started a new press with aid from Dr. Humery, Syndic of Mentz. There is no evidence on which to base this fairly probable conjecture. The type of the Catholicon, after having been used in Mentz, for that book, and for three tracts and an Indulgence, in 1460-61, by the unknown printer (Gutenberg or another), is found at Ellvil, near Mentz, in 1467-69. Gutenberg died before 1468, as Dr. Humery, in a document dated a few days after the 24th February in that year, acknowledged having received from the Archbishop (in whose personal service Gutenberg had been since 1465) various forms, types, and implements belonging to print-work, which had been left by Johann Gutemberg.

In this place a reference may be made to

the 36-line Bible printed in the large type of the 1454 Indulgence already referred to. The German scholar, Dziatzko, who has studied this subject more carefully and fully than anyone else, has come to the conclusion that Gutenberg was printing the two Bibles—42-line and 36-line—at almost the same time; that the latter was begun for Pfister not very long after the former had been undertaken for Fust; that the 36-line book hung on hand a long time, and was not finished till perhaps 1458 or 1459; and that it was then handed over, with all the stock of type, to Pfister, who thereupon started a press at Bamberg for himself. But here we are not on safe ground.

Fust and Schoeffer were preparing the noble 48-line Bible which they issued in 1462, and consequently produced nothing between the Clement of 1460 and that Bible, except the broadside proclamation of the deposed Elector Diether von Isenburg. The 1462 Bible appeared on August 14th, 1462. In October came the storming of Mentz by Adolph of Nassau, and the dispersion of many of Fust and Schöffer's press-men, to the great benefit of the world. Up to that time there had been, besides the two presses of Mainz, only two outside the city, one at Strassburg and one at Bamberg, both of which had originated, perhaps, as a result of the lawsuit between Gutenberg and Fust.

Between 1463 and 1466, Fust and Schöffer printed four books and a Letter of Indulgence. In 1466 or 1467 Fust died, and Peter Schöffer went on alone until his death in 1502-3. He had in his employment, as reader and corrector of the press, a man named Johann Brunnen, and as chief compositor one called Magister Franciscus. Brunnen (who wrote a metrical Latin Grammar which Schöffer printed in 1466 and again two years later) added, at the end of the "Justinian" of 1468, twenty-four verses in praise of his employer (to whom he boasts that he was attached not by any vile consideration of lucre, although Schöffer was liberal to all who dealt with him,—but only by a desire for the public good). These clumsy verses furnish hints for Peter Schoeffer's

history as a printer, and can be read as follows:—"God gave to Mentz two sons of the name of John, who were the illustrious first Printers of Books. Later than they, came Peter, but he was the first to reach the goal, being endowed by Heaven with a finer skill in type-cutting." The rest of the eulogy is interesting, but this is enough, as it shows the utter improbability that Schoeffer was printing alone in 1454 at one press, while Gutenberg and Fust were working at a rival one. Since the two Johns were the first printers, and their earliest published labour is represented by some issues of an Indulgence in 1454-55, Peter Schoeffer's work cannot have begun till 1456. According to the usual Positivist canon, he has no right to be considered a printer till 1457, in which year he was partner with the second of the two Johns, the first John having been cast out of the prior partnership.

The next allusion to Gutenberg is that of Dr. Humery in 1468, mentioned above.

In 1470 three Germans made their way to Paris (from Switzerland, it is believed) and introduced Typography into France. The first book they printed appeared in the later part of that year without a date ("Gasparini Barzizii Pergamensis Epistolæ"), preceded by an epistle of Guillaume Fichet, doctor of the Sorbonne, to Robert Gaguin, in which he states, on the faith of information from the three Germans, that "John who styles himself Gutenberg, and who dwells near Maintz," had invented the art of reproducing books by the stamping of little metal dies (types).

The next published allusion to Gutenberg is the celebrated passage in the "Chronicle" printed at Rome in 1474 by Lignamine. It states, under the year 1459, that Jacobus named Gutenberg, a Strasburger, and another person named Fust, skilled in the art of printing metal forms upon parchment, are coming into note at Mentz for their ability in producing, each, three hundred sheets a day. John Mentelin, of Strasburg, is also known to do likewise. The mistake of Jacobus for Johannes does not invalidate this passage, which shows clearly that two rival presses were at work in Mentz, Fust

at the head of one, Gutenberg managing the other. The special books to which this information relates, are probably the "Durandus," finished in October, 1459, and the "Catholicon," which bears date 1460, but which must have been over a year in hand.

In 1483 we get from Venice a statement by Mattia Palmieri (then dead) that Gutenberg had invented the art of printing at Mentz in 1440. This statement was written before 1481, and appears in "Eusebii Chronicon," printed by Ratdolt in 1483.

Thus we have a set of contemporary notices of Gutenberg ranging from 1455 to 1474, the earliest relating to him as a founder of machinery for bookwork in 1450, another containing an acknowledgment of his priority by the only possible competitor, two describing him as the inventor of the art, and others as one of the earliest typographers in Mentz.—To these must be added Palmieri's clear assertion in or before 1481, and the article on the Bookprinter's Art, which appeared in the "Cologne Chronicle" in 1499, but which is specially declared there to be the fruit of conversations with Ulrich Zell, who had been printing in Cologne from at least 1466 (and who no doubt left Mentz in 1462-3). The information was probably derived from him gradually between 1470 and 1490, but it virtually belongs to 1463, which was the date when Zell's personal acquaintance with the facts had been interrupted.

Let us recapitulate the contemporary allusions to Gutenberg:—

1450-1455. The record of the law suit (1455) mentions that he was labouring in some new mode of producing bookwork in 1450 and 1452, in connection with John Fust.

[1458. The reference in Haultin's MS. at the Arsenal, in Paris, to the choice of Nicolas Jenson, as a commissioner for Charles VII to go to Mentz and learn the significance of the new art invented by "Messire Guthenberg chevalier." J. B. Haultin was a numismatist, who only came upon these particulars in his study of the coins produced at the Royal Mint

at Tours, and as he gives the exact date of the King's order, 3rd October, 1458, he must have been working at the original archives. He lived in 1570-80, and had no connection with bibliography or the early history of Printing.]

1465. *The Archbishop Adolf appoints Johann Gudenberg as one of his officers.*
1468. *John and John were the first of all typographers; Peter came after them. This is the statement made by Schöffer's press-reader in the "Justinian" of 1468. We already have seen that John and John were partners in a bookwork business from 1450 to 1454, John Gutenberg as the artist, John Fust as the capitalist, and we know that Peter made his first appearance as a printer in 1457.*
1468. *Dr. Homery's acknowledgment of having received from the Archbishop Adolf the plant of printing-materials which had been left by Johann Gutenberg at his death.*
1470. *Dr. Fichet, in Paris, says that the new art of printing books with little stamps had been invented by John Gutenberg dwelling near Mentz.*
1474. *Lignamine's Chronicle alleges that Jacobus Gutenberg and a man named Fust were typographers at Mentz in 1459.*
1483. *In this year died Mattia Palmieri (born in 1423). In the same year Ratdolt published St. Jerome's Latin translation of Eusebii Chronicon, in which there were continuations down to 1449 by Matteo Palmieri, and from 1449 to 1481 by his kinsman Mattia. Under the year 1457 there is a paragraph which we may English thus: How much students of literature owe to the Germans, no manner of speech can sufficiently express. For, by John Gutenberg zum Jungen, a knight, the method of printing book was, with subtle genius, invented in 1440, at Mentz on the Rhine: it is now propagated in nearly all parts of the world.*
1499. *The article in the "Cologne Chronicle" was based upon verbal information*

supplied by Ulrich Zell. The beginning and the progress of the aforesaid art, has been told me, by word of mouth, by the honorable man Master Ulrich Tzell of Hanau, still in 1499 a book-printer at Cologne, by whom the aforesaid art was first brought hither. John Koelhof was the printer of the "Cologne Chronicle," and he is probably the author of this article which forms a distinct chapter under the date of 1450. He states that *Typography* was first invented in Germany at Mentz on the Rhine; that ten years, from 1440 to 1450, were spent in preliminary attempts to make it practicable; that in 1450 the printing of a Latin Bible in large missal-types was begun. Here he interrupts himself to say: Of course, although our (typographical) printing was invented at Mentz, the sort of printing which preceded and led to it was invented in Holland, as we see from the Donatuses printed previously in that country. The new art was developed out of the old one, but is much more masterly and subtle than that was, and has become still more artistic as time goes on. The first inventor of *Typography* was a citizen of Mentz, born at Strassburg, called joncker Johan Gudenburch. The said art was introduced from Mentz into Cologne, next into Strassburg, and after that into Venice.

This statement by a printer who left Mentz soon after 1462 ought to be considered authoritative and final as regards Gutenberg. The assignment of the second place of honour to Cologne rather than to Strassburg is a pardonable error.

1505. *Johann Schöffer, Peter's son, printed a German translation of "Livy," in which there is a dedication to the Emperor Maximilian, containing the following statement: In Mentz was invented the wonderful art of *Typography*; begun in 1450 by the ingenious John Guttenbergk, and afterwards by the work of John Fust and Peter Schoeffer, improved and*

made enduring.—These words, although half a century had elapsed since the printing of the 42-line Bible, are distinctly valuable as having emanated from the same printing office which had produced the "Justinian" of 1468,—and as being addressed to the Emperor.

We need not dwell too much on, nor yet leave out of mind, Ulrich Zell's statement that Gutenberg spent ten years (1440-50) in tentative efforts to render his invention practicable. We know from a thousand instances, and common-sense will also tell us, that ten years make but a narrow gulf between theory and practice, in scientific and artistic discovery. If there were any truth in the conjecture of Mr. Bradshaw that Peter Schoeffer, working alone, was the printer of the 30-line Indulgence of 1454-5, and the 42-line Bible of 1450-55, some one must have trained him for years before; he must have spent years in the cutting and preparation of the types; he must have been a rich man of mature age when the Bible was finished. To account for this, we have to suppose that he had been labouring and experimenting contemporaneously for years before 1450, contemporaneously with Gutenberg; instead of working as a calligrapher in France. There is documentary proof that he was a transcriber of MSS. in the University of Paris in 1449; and we know from common sense that the first sheet of the 42-line Bible cannot have been set in type later than 1452. Consequently we have to assume that three years sufficed to enable Schoeffer to change his career, to take up and to master a new and marvellous art, extremely costly, difficult, and slow in its operations. Who supplied the money and who went through the years of anxiety and disappointments inevitably associated with the first attempt to make any invention workable? Surely it could not have been for the purpose of enabling Gutenberg to start Schoeffer in business, that Fust lent money to the former in 1450 and 1452. Gutenberg is no mythical personage, but a real

man. He would have been more than a man if he had done what seems to be suggested by the whole tendency of positivist Bibliography. That is, that in November, 1454, he started Pfister as the first printer; in December, 1454, he was equally kind to Schoeffer, and in 1460, performed the same generous office for Nicolaus Bechtermüntze; supplying each one in succession with training and different founts of type; but never printing any book himself. He then gracefully retired into genteel poverty and died a few years later, leaving nothing behind him but a fount of type which has not yet been traced to any fourth recipient of his generosity.

In conclusion. It is quite clear that no work of typography outside of Mentz can be traced to a period anterior to 1454. Equally clear that a typographical business was being carried on in that year at Mentz, by John Gutenberg, in association with John Fust. That Fust ousted his partner in 1455, and utilised the plant formed by Gutenberg for carrying on an independent business, in which he took Peter Schoeffer as a partner in 14(56-)57. That, in 1459-60, a third John was acting as typographer at Strassburg; and the first John was still connected with typography whether as the actual printer of the Catholicon or not. This is, in summary form, the whole history of the first ten years of the history of Typography.

Peter Schoeffer, a typographer in 1457, claimed to have been, not the inventor but the third person who practised the art. Therefore he was not the inventor.

John Mentelin, unknown till 1459-60, could not have been the inventor or first practiser.

Nicolas Jenson printed his first book in 1470, and was therefore not the inventor.

Laurence Koster has been proved a mythical personage. The prototypographer of Holland is unknown, but his career was a short one, say from 1461 to 1471.

JOHN GUTENBERG alone remains as the man of 1450, who invented and first practised Typography.

CONTENTS

	PAGES	PAGES	PAGES
I. TYPOGRAPHY			1-297
GERMANY, 1454-1530		1-77	
LOW COUNTRIES, 1473-1518		78-96	
ITALY, 1467-1557		97-190	
FRANCE, 1470-1552		190-221	
SPAIN, 1482-1547		221-267	
ENGLAND, 1477-1527		267-287	
SCOTLAND, 1536-1552		287-289	
DENMARK, 1504-1537		289-290	
ICELAND, 1584-1689		290-292	
AMERICA, 1555-1756		292-298	
MEXICO		292-295	
PERU		295-296	
GUATEMALA		296	
ASIA: JAPAN		296-297	
II. XYLOGRAPHY			297-301
III. BIBLIOGRAPHY AND HISTORY OF PRINTING			301-302

CONTENTS

	I. TYPOGRAPHY
	GERMANY, 144-150
	LOW COUNTRIES, 151-158
	ITALY, 159-163
	FRANCE, 164-170
	SPAIN, 171-174
	ENGLAND, 175-187
	SCOTLAND, 188-192
	DENMARK, 193-197
	IRELAND, 198-200
	AMERICA, 201-206
	JAPAN, 207-209
	CHINA, 210-212
	INDIA, 213-215
	AUSTRALIA, 216-218
	AFRICA, 219-221
	POLAND, 222-224
	RUSSIA, 225-227
	GREECE, 228-230
	TURKEY, 231-233
	NETHERLANDS, 234-236
	BELGIUM, 237-239
	SWITZERLAND, 240-242
	AUSTRIA, 243-245
	PRUSSIA, 246-248
	SAXONY, 249-251
	SARDINIA, 252-254
	SICILY, 255-257
	SARDEGNA, 258-260
	CANTON OF BASEL, 261-263
	CANTON OF BASEL, 264-266
	CANTON OF BASEL, 267-269
	CANTON OF BASEL, 270-272
	CANTON OF BASEL, 273-275
	CANTON OF BASEL, 276-278
	CANTON OF BASEL, 279-281
	CANTON OF BASEL, 282-284
	CANTON OF BASEL, 285-287
	CANTON OF BASEL, 288-290
	CANTON OF BASEL, 291-293
	CANTON OF BASEL, 294-296
	CANTON OF BASEL, 297-299
	CANTON OF BASEL, 300-302
	CANTON OF BASEL, 303-305
	CANTON OF BASEL, 306-308
	CANTON OF BASEL, 309-311
	CANTON OF BASEL, 312-314
	CANTON OF BASEL, 315-317
	CANTON OF BASEL, 318-320
	CANTON OF BASEL, 321-323
	CANTON OF BASEL, 324-326
	CANTON OF BASEL, 327-329
	CANTON OF BASEL, 330-332
	CANTON OF BASEL, 333-335
	CANTON OF BASEL, 336-338
	CANTON OF BASEL, 339-341
	CANTON OF BASEL, 342-344
	CANTON OF BASEL, 345-347
	CANTON OF BASEL, 348-350
	CANTON OF BASEL, 351-353
	CANTON OF BASEL, 354-356
	CANTON OF BASEL, 357-359
	CANTON OF BASEL, 360-362
	CANTON OF BASEL, 363-365
	CANTON OF BASEL, 366-368
	CANTON OF BASEL, 369-371
	CANTON OF BASEL, 372-374
	CANTON OF BASEL, 375-377
	CANTON OF BASEL, 378-380
	CANTON OF BASEL, 381-383
	CANTON OF BASEL, 384-386
	CANTON OF BASEL, 387-389
	CANTON OF BASEL, 390-392
	CANTON OF BASEL, 393-395
	CANTON OF BASEL, 396-398
	CANTON OF BASEL, 399-401
	CANTON OF BASEL, 402-404
	CANTON OF BASEL, 405-407
	CANTON OF BASEL, 408-410
	CANTON OF BASEL, 411-413
	CANTON OF BASEL, 414-416
	CANTON OF BASEL, 417-419
	CANTON OF BASEL, 420-422
	CANTON OF BASEL, 423-425
	CANTON OF BASEL, 426-428
	CANTON OF BASEL, 429-431
	CANTON OF BASEL, 432-434
	CANTON OF BASEL, 435-437
	CANTON OF BASEL, 438-440
	CANTON OF BASEL, 441-443
	CANTON OF BASEL, 444-446
	CANTON OF BASEL, 447-449
	CANTON OF BASEL, 450-452
	CANTON OF BASEL, 453-455
	CANTON OF BASEL, 456-458
	CANTON OF BASEL, 459-461
	CANTON OF BASEL, 462-464
	CANTON OF BASEL, 465-467
	CANTON OF BASEL, 468-470
	CANTON OF BASEL, 471-473
	CANTON OF BASEL, 474-476
	CANTON OF BASEL, 477-479
	CANTON OF BASEL, 480-482
	CANTON OF BASEL, 483-485
	CANTON OF BASEL, 486-488
	CANTON OF BASEL, 489-491
	CANTON OF BASEL, 492-494
	CANTON OF BASEL, 495-497
	CANTON OF BASEL, 498-500
	CANTON OF BASEL, 501-503
	CANTON OF BASEL, 504-506
	CANTON OF BASEL, 507-509
	CANTON OF BASEL, 510-512
	CANTON OF BASEL, 513-515
	CANTON OF BASEL, 516-518
	CANTON OF BASEL, 519-521
	CANTON OF BASEL, 522-524
	CANTON OF BASEL, 525-527
	CANTON OF BASEL, 528-530
	CANTON OF BASEL, 531-533
	CANTON OF BASEL, 534-536
	CANTON OF BASEL, 537-539
	CANTON OF BASEL, 540-542
	CANTON OF BASEL, 543-545
	CANTON OF BASEL, 546-548
	CANTON OF BASEL, 549-551
	CANTON OF BASEL, 552-554
	CANTON OF BASEL, 555-557
	CANTON OF BASEL, 558-560
	CANTON OF BASEL, 561-563
	CANTON OF BASEL, 564-566
	CANTON OF BASEL, 567-569
	CANTON OF BASEL, 570-572
	CANTON OF BASEL, 573-575
	CANTON OF BASEL, 576-578
	CANTON OF BASEL, 579-581
	CANTON OF BASEL, 582-584
	CANTON OF BASEL, 585-587
	CANTON OF BASEL, 588-590
	CANTON OF BASEL, 591-593
	CANTON OF BASEL, 594-596
	CANTON OF BASEL, 597-599
	CANTON OF BASEL, 600-602
	CANTON OF BASEL, 603-605
	CANTON OF BASEL, 606-608
	CANTON OF BASEL, 609-611
	CANTON OF BASEL, 612-614
	CANTON OF BASEL, 615-617
	CANTON OF BASEL, 618-620
	CANTON OF BASEL, 621-623
	CANTON OF BASEL, 624-626
	CANTON OF BASEL, 627-629
	CANTON OF BASEL, 630-632
	CANTON OF BASEL, 633-635
	CANTON OF BASEL, 636-638
	CANTON OF BASEL, 639-641
	CANTON OF BASEL, 642-644
	CANTON OF BASEL, 645-647
	CANTON OF BASEL, 648-650
	CANTON OF BASEL, 651-653
	CANTON OF BASEL, 654-656
	CANTON OF BASEL, 657-659
	CANTON OF BASEL, 660-662
	CANTON OF BASEL, 663-665
	CANTON OF BASEL, 666-668
	CANTON OF BASEL, 669-671
	CANTON OF BASEL, 672-674
	CANTON OF BASEL, 675-677
	CANTON OF BASEL, 678-680
	CANTON OF BASEL, 681-683
	CANTON OF BASEL, 684-686
	CANTON OF BASEL, 687-689
	CANTON OF BASEL, 690-692
	CANTON OF BASEL, 693-695
	CANTON OF BASEL, 696-698
	CANTON OF BASEL, 699-701
	CANTON OF BASEL, 702-704
	CANTON OF BASEL, 705-707
	CANTON OF BASEL, 708-710
	CANTON OF BASEL, 711-713
	CANTON OF BASEL, 714-716
	CANTON OF BASEL, 717-719
	CANTON OF BASEL, 720-722
	CANTON OF BASEL, 723-725
	CANTON OF BASEL, 726-728
	CANTON OF BASEL, 729-731
	CANTON OF BASEL, 732-734
	CANTON OF BASEL, 735-737
	CANTON OF BASEL, 738-740
	CANTON OF BASEL, 741-743
	CANTON OF BASEL, 744-746
	CANTON OF BASEL, 747-749
	CANTON OF BASEL, 750-752
	CANTON OF BASEL, 753-755
	CANTON OF BASEL, 756-758
	CANTON OF BASEL, 759-761
	CANTON OF BASEL, 762-764
	CANTON OF BASEL, 765-767
	CANTON OF BASEL, 768-770
	CANTON OF BASEL, 771-773
	CANTON OF BASEL, 774-776
	CANTON OF BASEL, 777-779
	CANTON OF BASEL, 780-782
	CANTON OF BASEL, 783-785
	CANTON OF BASEL, 786-788
	CANTON OF BASEL, 789-791
	CANTON OF BASEL, 792-794
	CANTON OF BASEL, 795-797
	CANTON OF BASEL, 798-800
	CANTON OF BASEL, 801-803
	CANTON OF BASEL, 804-806
	CANTON OF BASEL, 807-809
	CANTON OF BASEL, 810-812
	CANTON OF BASEL, 813-815
	CANTON OF BASEL, 816-818
	CANTON OF BASEL, 819-821
	CANTON OF BASEL, 822-824
	CANTON OF BASEL, 825-827
	CANTON OF BASEL, 828-830
	CANTON OF BASEL, 831-833
	CANTON OF BASEL, 834-836
	CANTON OF BASEL, 837-839
	CANTON OF BASEL, 840-842
	CANTON OF BASEL, 843-845
	CANTON OF BASEL, 846-848
	CANTON OF BASEL, 849-851
	CANTON OF BASEL, 852-854
	CANTON OF BASEL, 855-857
	CANTON OF BASEL, 858-860
	CANTON OF BASEL, 861-863
	CANTON OF BASEL, 864-866
	CANTON OF BASEL, 867-869
	CANTON OF BASEL, 870-872
	CANTON OF BASEL, 873-875
	CANTON OF BASEL, 876-878
	CANTON OF BASEL, 879-881
	CANTON OF BASEL, 882-884
	CANTON OF BASEL, 885-887
	CANTON OF BASEL, 888-890
	CANTON OF BASEL, 891-893
	CANTON OF BASEL, 894-896
	CANTON OF BASEL, 897-899
	CANTON OF BASEL, 900-902
	CANTON OF BASEL, 903-905
	CANTON OF BASEL, 906-908
	CANTON OF BASEL, 909-911
	CANTON OF BASEL, 912-914
	CANTON OF BASEL, 915-917
	CANTON OF BASEL, 918-920
	CANTON OF BASEL, 921-923
	CANTON OF BASEL, 924-926
	CANTON OF BASEL, 927-929
	CANTON OF BASEL, 930-932
	CANTON OF BASEL, 933-935
	CANTON OF BASEL, 936-938
	CANTON OF BASEL, 939-941
	CANTON OF BASEL, 942-944
	CANTON OF BASEL, 945-947
	CANTON OF BASEL, 948-950
	CANTON OF BASEL, 951-953
	CANTON OF BASEL, 954-956
	CANTON OF BASEL, 957-959
	CANTON OF BASEL, 960-962
	CANTON OF BASEL, 963-965
	CANTON OF BASEL, 966-968
	CANTON OF BASEL, 969-971
	CANTON OF BASEL, 972-974
	CANTON OF BASEL, 975-977
	CANTON OF BASEL, 978-980
	CANTON OF BASEL, 981-983
	CANTON OF BASEL, 984-986
	CANTON OF BASEL, 987-989
	CANTON OF BASEL, 990-992
	CANTON OF BASEL, 993-995
	CANTON OF BASEL, 996-998
	CANTON OF BASEL, 999-1001

MONUMENTS OF PRINTING

Printing was practised in the Low Countries and in Germany, during the first half of the fifteenth century, in the form of Xylography, that is, impressions taken by squeezès from inked woodblocks upon which an illustrated text had been cut. This was the "forebuilding" of Typography. Typography was invented some time before 1450, by Johann Gensfleisch of Gutenberg, and was first practised in Mentz, which remained the only home of the art till 1460. In that year, Bamberg and Strassburg had printing-presses likewise; and Cologne followed suit some time before 1466. In 1464-65, Italy entered the lists, with a press established in a monastery near Rome; Rome itself took up the art in 1467, and a third press was working at Venice two years later. In 1467 Eltvil, near Mentz, had a press; Augsburg and Basel came next in 1468; and in 1470 the professors of the art began to multiply. This year is noteworthy as having produced the first book printed at Paris, and with it the first recognition (outside of Mentz) of Gutenberg as the inventor of Typography. A rude form of Typography imitated from Mentz work seems to have been practised in Holland between 1465 and 1470; but soon after the latter date German workmen carried the perfected system of the art into the Low Countries; for Spain the year was 1474, and for England 1477.

TYPOGRAPHY

GERMANY

Mentz, first certain date 1454

Gutenberg and Fust, prototypographers

1 THE GUTENBERG-FUST BIBLE, called the Mazarine Bible, THE FIRST BOOK PRODUCED BY TYPOGRAPHY. Fol. 1 blank. Fol. 2a, column 1: Incipit epistola sancti iheronimi ad | paulinum presbiterum de omnibus | diuine historie libris . capitulū p̄mū. (this three-line heading printed in red ink. It is followed by the text of the prologue, thus:)

F

Rater ambrosius
tua michi munus-
cula pferens . detulit
sil' et suauissimas
lrās . q̄ a principio
amiciciaꝝ . fidē pba-

te iam fidei . . .

THE GUTENBERG-FUST BIBLE—*continued.*

£ s. d.

Line 40: celebrandūq; mirac'l'm . ut vrbē tantā *Column 2, line 1*: ingressi: aliud extra vrbem quererent. *Line 40*: eschineus cū rodi exularet. z legeretur *Fol. 6a, column 1*:

Incipit liber bresith quē nos genesim (*this line in red ink*)

N principio creavit deus celū dicim^s (*this last word in red ink*)

et terram . . .

Fol. 6a, col. 2, line 40: cuncta que fecerat . z erāt valde bona *Fol. 6b* has 41 lines in each column, although the height of the column is 2 millim. less than that of the columns on 6a. *Fol. 7a* (and the succeeding pages generally) have 42 lines, each column being 5 mm. deeper than the 40-line columns. *Fol. 130a* (on which begins the Prologue to Kings, with a heading printed in red) has 40 lines in each column, with a depth to the column of 2 mm. more than the opposite 42-line page. *Foll. 130b-133a* have all 40 lines to the column. *Fol. 133b* and the sequel have 42 lines. *Fol. 260* in facsimile. *Fol. 325b, column 1*, the Psalter ends on line 21: laudet dñm . All'a . explicit psalteriū (these last two words being written in red ink, not printed). *Fol. 326* blank. *Fol. 327* blank. On *fol. 328a* begin the Proverbs of Solomon with a written heading in two lines of red ink. *Fol. 643* in facsimile. *Fol. 644b, column 2, last line*: b; vobis amē. *Fol. 645* blank.

PRINTED ON VELLUM, and divided into 2 vols. folio, 645 leaves (of which four are blank); illustrated by a fifteenth-century hand with 123 ILLUMINATED MINIATURE-INITIALS, AND DECORATIVE BORDERINGS INCLUDING BIRDS, flowers, fruits, monkeys, grotesques, etc.; in an early binding (done about 1490-1500) of thick wooden boards covered with stamped leather (rebacked) having metal bosses, centre and corner-pieces and clasps, as put on by the original binder

S. n. (Mentz, Gutenberg and Fust, 1454-56) 5000 0 0

THE FIRST BOOK PRODUCED BY TYPOGRAPHY. The original owner—that is, the man or the institution by whose order the binding was done—is represented by a MS. note on the blank leaf preceding the text in each volume. In Vol. I, it is “A D | Prima ps biblie p̄cōse ambe ps. ualēt centū flor' Renēster.” The last word is uncertain; but the meaning of the inscription is plain. The two parts of this precious Bible are worth 100 florins of some kind. In Vol. II simply “2a ps biblie p̄cose.”—The engraved bookplate of a much later owner represents the Nostitz library, in 1774, and the name of Otto H V Nostitz is written on the margin of the first leaf of text. The book belonged next to a Mr. Horn, from whom it went to the bookseller George Nicol. At the sale of his stock in 1825, it was bought by Henry Perkins. Lord Ashburnham bought it at the Perkins sale in 1873 for £3400.

Mr. Bradshaw and Mr. Hessels (upon quite insufficient grounds) asserted that the Forty-two line Bible was Schoeffer's Bible. Now it

THE GUTENBERG-FUST BIBLE—*continued.*

£ s. d.

would be much fairer and more judicious to give that name to the Forty-eight line (or 1462) Bible which is signed by John Fust and Peter Schoeffer. The length of time which Schöffer took to print the 1462 Bible is shown by the fact that he published nothing (except a pamphlet) between June, 1460, and the 14th August, 1462. It is plain, therefore, that the Forty-eight line Bible occupied him a little over two years, and that it was done with sufficient expedition. The Forty-two line Bible, which was six years earlier at least, must consequently have taken its printer considerably more than two years to accomplish. The performance of a work so great and so novel might well have occupied five years, but we are well within reasonable bounds when we put it down as three, and say that the printer cannot have begun to set the types later than 1453. There is absolutely no reason for supposing that Peter Schoeffer was an independent printer in 1453, nor even any apparent ground for thinking so, beyond the fact that he was at a later date in possession of some of the type of the forty-two line Bible.

Fust and Schoeffer, 1456-57

2 THE PSALTER OF 1459. Fol. 1: BEATUS | VIR . .

Colophon on fol. 136: Presens psalmod' codex: venustate capitaliū deco- | ratus. rubricationibusq; sufficienter distinctus | adinuencōne artificiosa imprimendi ac caracterizandi: | absq; vlla calami exaracōne sic effigiatus. et ad laudem | dei ac honorē sancti Iacobi est cōsumat', Per Ioh'em fust | ciuē magūtīnū . et Petrū Schoifher de gerns'heim clericū | Anno dni Millesimo cccc. lix. xxix. die. mensis Augusti.

Folio, PRINTED ON VELLUM, *with large printed initials, each in two colours; large and beautiful copy in red morocco, from the libraries successively of Sir Mark Sykes and Sir John Hayford Thorold*

1459 5250 0 0

THE GLORY OF FUST AND SCHOEFFER'S PRESS. "The large initial letters engraved on wood and printed in red and blue ink, are the most beautiful specimens of this kind of ornament which the united efforts of the wood engraver and the pressman have produced. They have been imitated in modern times but not excelled. As they are the first letters in point of time printed with two colours so they are likely to continue the first in point of excellence."

But twelve copies of this book are now extant, and the above is the only one purchaseable.—The cost of the production must have been enormous, and as the book was intended merely for the use of the Benedictine Abbey of St. James at Mentz, the probability is that the Abbey paid the expenses and that no more than twenty copies were printed, each copy being treated as though it were a whole edition or issue in itself.—Another church or institution in Mentz is said to have paid the expenses of the 1457 Psalter which differs from that of 1459 in the number of the prayers which follow the text of the Psalms. The 1457 book is of a more general character, and is not specialised for the use of any particular institution, like that of 1459 which as shown in the colophon was *consummated to the honour of St. James.*

THE SECOND BOOK PRINTED WITH A DATE; THE THIRD (OR PERHAPS FOURTH) BOOK PRODUCED BY TYPOGRAPHY.

3 DURANDUS. *Fol. 1a, column 1:*

Q Incipit racōnale
 diuinoꝝ officioꝝ
 Vecūq; ī eccl'ia-
 sticis officijs reb;̄
 ac oꝝmētis oꝝsistūt
 diuinis plena sūt
 signis. atq; miste-
 rijs. ac singl'a cele-
 sti sūt dulcedine
 redundātia. Si
 tñ diligētē habe-
 ant inspectorē. q̄
 norit mel de petra

fug'e . . . *The two-line heading Incipit etc. is printed in red ink. The large Q is printed in red and black with its tail curling downward from the left side of the letter. It is accompanied by arabesque work inside and outside and stretches down the margin as far as the forty-second line of the text; all this being typographical work. Fol. 1b, column 2, contains a large capital P (of the length of 21 lines of text) printed in similar fashion with flourishes in red and blue. On fol. 14b, column 1, the second book begins with a large capital I of similar style, printed in red and blue, the length of 31 lines of text. Fol. 67a, column 2, line 33: liberati. in gl'ie lib'tatē eripiūtur. 67b blank. Fol. 68a, column 1, begins with a large capital L printed in red and blue, occupying with its flourishes a depth of about 32 lines of text. Fol. 82a, column 1, the sixth part begins with a little printed heading in two lines of red ink, and a repetition of the large printed capital I. Foll. 119, 120 wanting. Fol. 139b blank. On fol. 140a, column 1, begins the seventh book with a single-line heading in red, and a repetition of the large printed capital P. Fol. 160a, column 2, under the nine lines with which the text of the work ends, is the following colophon, printed in red ink, and in larger letters: Presens racōnalis d'inoꝝ codex officōꝝ | venustate capi- taliū decoratus. rubricati- | onibusq; distinctus. Artificiosa adinuēti- | one imprimendi ac caracterizandi : absq; | calami exaratioñ sic effigiatus. Et ad eu- | sebiā dei industrie est oꝝsumatus Per | Iohannē fust ciuē Magūtinu;̄. Et petrū | Gerns;̄heym . Clericum dioces' eiusdem. | Anno dñi Millesimo quadringentesimo | quiquagesimonono . Señ die Octobris. *The reverse blank.**

PRINTED ON VELLUM, and divided into 2 vols. folio, in double columns, sixty-three lines to the column; with

6 very large capitals printed in colours, and several painted by hand; gilt russia binding, from the Ashburnham library
Mentz, Fust and Peter (Schoeffer), 1459 400 0 0

THE FOURTH (OR FIFTH) BOOK PRODUCED BY TYPOGRAPHY; AND THE THIRD BOOK PRINTED WITH A DATE. It is in three types. The six large initials are identical with those which had appeared in the Psalter. The letters in which the body of the book is printed are the smallest that were used by Fust and Schoeffer, and made their appearance here for the first time. The colophon is printed in the type which was used for the 1462 Bible.

The original arrangement in quires was as follows. There were 18, which we may call a-s; of which a, b, c, were in tens, d in eight, e and f in tens, g seven leaves, h two leaves, i eight, k six, l-p in tens, q in eight, r in ten, and s in eleven leaves. The two sheets, g and s, had each a blank second leaf which was always cut away, by reason of which their numbers are odd.

Two duplicate leaves are inserted which exhibit variations in the printing.

Gutenberg's second press (?) 1459-60

4 BALBUS DE JANUA (Johannes) CATHOLICON, **Editio Princeps.** Page 1: [P]Rosodia quedā ps | grāmatice nuncupa | tur. Partes siquidem grāmatice sunt qua | tuor Page 128: cum ad priora . . . vide eciā in suo loco de peri | odus. Et cetera. Page 129: [J]Am diuina potencia auxiliante . . Page 743: inuidiosus ul' suspiciōsus . . . Altissimi presidio cuius nutu infantium lingue fi | unt diserte. Qui q3 nōo sepe puulis reuelat quod | sapientibus celat. Hic liber egregius . catholicon. | dñice incarnationis annis Mcccclx Alma in ur | be maguntina nacionis inclite germanice. Quam | dei clemencia tam alto ingenii lumine . dono q3 g̃ | tuito . ceteris terrar' nacionibus preferre . illustrare | q3 dignatus est Non calami. stili . aut penne suffra | gio . s3 mira patronaꝝ formaꝝ q3 concordia ppor | cione et modulo . impressus atq3 confectus est . | Hinc tibi sancte pater nato cū flamine sacro . Laus | et honor dño trino tribuatur et uno Ecclesie lau | de libro hoc catholice plaude Qui laudare piam | semper non linque mariam DEO. GRACIAS. Page 744: [S]equitur tabula . . Page 745: De contentis . . alphabeti ordinem tenens cxxxiiiij. Page 746 blank

Folio, bound in old gilt russia, gilt edges, joints cracked; very fine copy
Mentz, 1460 325 0 0

THE FOURTH BOOK PRINTED WITH A DATE. The Mazarine Bible, the two Psalters, and the Durandus which preceded it were produced at a different press. That different press was in the ownership of Fust and Schoeffer at the date of the Catholicon; it had in 1454 passed out of the hands of Gutenberg, who is supposed to have started the rival office from which emanated the dated Catholicon and three small undated books. The above copy has an intitulation in MS. and similar manuscript headings to the various sections. These additions are highly

interesting as the writing closely resembles the type of the book, leading to the inference that the hand is that of the printer.

If the Positivist Bibliographers be pressed to argue in their favourite way this book would be assigned to Heinrich Bechtermüntze who was, seven years later, printing at Eltvil (a few miles from Mentz). This was the first book in which Mentz was declared to be the first home of the new art of Typography, a statement which was frequently repeated and published to the world, and which was never denied till 1561 when Jan van Zuyren of Harlem imagined or discovered Laurence Koster.

- 5 MATTHÆUS DE CRACOVIA. *Page 1*: [M]ultoꝝ tam clericoꝝ q' laicoꝝ quere | la ē non modica. occupacio grauis | et questio dubiosa. quomodo quis | se habere debeat in celebrando uel | cōmunicando . . *Page 43*: re. utpote aliquā malam uel scandalosam consue | tudinem . . in seculoꝝ | secula. A M E N | Tractatus racionis et consciencie de sumpcōne pa | buli salutiferi corporis dni nostri ihu xpi. Finit |

Small 4to.

S. n. [*Mentz, 1460*]

Twenty-two leaves, with 30 long lines to the page. It is printed in the identical types used for the *Catholicon*, and exhibits precisely the same unevenness at the ends of the lines, for lack of what the modern printers call "ruling." The text is in the form of a dialogue between Reason and Conscience; and spaces were left by the typographer for the names of the interlocutors, which are filled up by hand in red ink, in the same writing as appears in the headings of the sections in the *Catholicon*. We are therefore entitled to assume that there was no great difference of time between the issue of the big book and the little book. There cannot be any question that the *Matth. de Cracovia* was printed before the 1461 Indulgence in which the same type *with additions* was used.

Peter Schoeffer alone, 1467

- 6 THOMAS AQUINAS. *Fol. 1a*: [M]isit verbū suū | et sanauit eos | et eripuit eos | de intericōnibꝫ | eoꝝ ꝛc. Ex pec- | cato pmi hōis | . . *Fol. 268a*: iero. allegorice exponitur . . [U]Trū diffinicō q̄ diffinitur sac̄m . . contra culpam venialem. *Fol. 274a*: Vltorius utrū . . Preclarū hoc opus quarti scripti sci tho- | me de aquino. Alma in vrbe mogūtina. in- | clite nacōis germāice. quā dei clemētia tā | alti ingenij lūine. donoqꝫ gratuitu. (*sic*) ceteris | terraꝝ nacōib' pferre. illustra'eqꝫ digna- | ta ē. Artificiosa quadā adinuencōe impri- | mendi seu caracterizandi absqꝫ vlla calami | exaracōne sic effigiatū. et ad eusebiā dei in- | dustrie est cōsūmātū . p petrū schoiffher de | gersꝫhem. Anno dni millesimo quadrin- | gesimesexagesimonono. Tredecima | die Iunij. Sit laus deo. *This colophon, and the double escutcheon beneath it, printed in red. Folio, very fine copy bound in veau fauve gilt (Derome le jeune)*

Mentz, 1469 45 0 0

From the libraries successively of La Vallière, Crevenna, Egerton,

and Wodhull. With a note dated 1791 in the handwriting of the last.

This is a very rare book, and is the first edition of Aquinas' commentary on the Fourth Book of Peter Lombard's *Sententiae*. Hain describes it exactly as is his wont, but gives in the colophon *gratuito* and remarks that Panzer and Dibdin had written *gratuitu*. Perhaps copies exist in which the mistake was corrected.—The text is printed in Schöffer's smallest type, in double columns, with sixty lines to the column.

- 7 TAMBACO (Joannes de). *Fol.* 1a: [Q]uoniā scdm aplm. quecūq; | scripta sūt ad nram doctri | nā scripta sūt . .
Fol. 32b: . . Nempe indisciplinati mores. *Fol.* 33a: amissis liberis amissa vxore . . 33b: . . S; τ psalmista dicit *Fol.* 34a: Iacta cogitatum . . *Fol.* 99b: . . Explicit
solacō theologie opilata a mgro | iohāne de tambaco sacre
theologie doctore | eximio

Small 4to. 99 leaves, with 27 long lines to the page, except in the case of folio 41 which is in larger type having eighteen lines on the obverse and seventeen on the reverse; fine copy in calf blind tooled

[Mentz, Peter Schoeffer, about 1469] 7 7 0

The type throughout (which is the same as was employed in the marginal glosses of the Clementine Constitutions of 1471—see post) is remarkable for its sharpness and clearness, indicating plainly that it had not been much used when this book was printed. The forty-first leaf, which is an insertion made after the book had been finished, on the discovery that some lines of the text had been missed by the compositor, is in the same type as was used for the 1462 Bible.

The printer's original "signatures" are written (perhaps by Peter Schoeffer himself) in red ink, and are as follows: a, b, c, d, e, in eights; f 9 leaves (including the inserted one in larger type); g-l in eights, and m in ten leaves.

- 8 BONIFACE VIII. *Fol.* 1a, *Text*: Incipit liber sextus decreta- | liū dni bonifacij pape. viij. [B]Onifacius episcopus s'uus | s'uor' dei dilc̄is filiis docto- | rib' et scholarib' vniuersis *Marginal gloss*: [Q]Via pposterus est ordo. prius humana | subsidia pete' . . *At end, fol.* 137a: . . . Presens huius sexti decretaliū preclarū opus. Alma | in vrbe maguntina. inclite nacōnis germanice. quā dei | clemētia tam alto ingenij lumine. donoq; gratuito. ce | teris terraꝝ nationib' pferre. illustrareq; dignata est. | non atramēto. plumali canna neq; aerea. s; artificiosa | quadā adinuētione imprimendi seu caracterizandi sic | effigiatū. et ad eusebiā dei. industrie ē osummatū Per. | Petrum schoiffer de gerns'hem. Anno domini . M.cccc | .lxx. Die vero. xvij mensis aprilis. *This colophon and the double escutcheon beneath it printed in red.* Folio, PRINTED ON VELLUM, the text in the same type as the 1462 Bible, the gloss in the same type as the Thomas Aquinas of 1469; fine copy in brown morocco, gilt edges *Mentz, 1470* 105 0 0

The number of lines in each page of the text varies; the number of lines in each full column of the gloss is seventy.—This book is a

reprint (in identical types, says Brunet) of the first edition which was issued by Schoeffer in 1465, and in which he for the first time borrowed (with some modification) the statement in the colophon of the *Catholicon* of 1460, with regard to the primacy of Mentz as a place of printing, and the method in which the work of printing was performed.—This is a matter that Mr. Hessels ought to have made some remark upon. Some people might have considered it a reason for looking upon Schoeffer as the printer of the *Catholicon*.

A fine specimen of vellum-printing from the first printing-press of Europe.

- 9 CLEMENT V. *Fol. 1a, text*: Incip̄. cōstōnes cle. ppe. v. | vnacū apparatū dni Io. an. [] Ohannes ep̄us s'uus s'uo- | rū dei dilectis filijs. docto- | rib' z scolarib' vniu'sis bo- | nonie cōmorātib' . . *Marginal gloss*: [I] Ohānes grōsū hoc nomē p̄ interpretacōes . . *Fol. 61a*: . . Presens clementis quinti opus cōstitutōnū clarissimū. | Alma in vrbe maguntina. inclite nacōnis germanice. | quā dei clementia. tam alti ingenij lumine. donoq; gra- | tuito. ceteris terraꝝ nacōnib' prēferre illustrareq; di- | gnata est. Artificiosa quadam adinuentione impri- | mendi seu caracterizandi absq; ulla calami exaratione | sic effigiatum. et ad eusebiam dei. industrie ē cōsummatū | per Petrum schoiffer de gerns'hem. Anno dnice incar- | nacōnis. M.cccc.lxxi. tredecima die mensis Augusti. *This colophon and the double escutcheon beneath it printed in red. Fol. 62a*: [E] Xiui de paradiso . . *Fol. 64b*: . . Constitucō execrabilis Iohannis ppe xxij. . *Fol. 65b*: nedū ad sacros . . followed by a table in the second column. Folio, PRINTED ON VELLUM in two types, the text in that of the 1462 Bible, the gloss in that of the *Tambacus ante*; in a parchment wrapper Mentz, 1471 80 0 0

A fine example of Schoeffer's vellum-printing. The number of lines in each page of text varies; in the Gloss there are seventy lines to each full column,—that is, the same number as in the *Boniface* although the gloss-type in that book is much smaller than in this.

Leaves 62-65 are very rare.

This edition of the Clementine Constitutions had been printed for the first time by Fust and Schoeffer at Mentz in 1460.

- 10 (BIBLIA LATINA.) *Fol. 1a*: Incip̄ epla sci iheronimi ad paulinū psbi | terū: de om̄ib' diuine historie libris. [F] Rater ambrosius tua | michi munuscula . . *Fol. 4a*: . . Incipit liber bresith quē nos | genesim decimus . c. i. . *Fol. 242b, line 42 of second column*: . . Alleluia. Explicit psalteriū; under which the double escutcheon of Schoeffer is impressed in red. (Vol. II) *Fol. 243a*: Epistola sancti ieronimi presbiteri ad chro | matiū e eliodorū ep̄os de libris salomonis. *Fol. 385a*: Incipit epistola beati ieronimi ad damasū | papam in quatuor euangelistas . . *Fol. 481a*: . . Pns hoc opus pclarissimū. Alma in vrbe | magūtina. inclite nationis germanice quā | dei clemētia. tam alti ingenij

lumine. dono- | q; gratuito. ceteris terraꝝ nacōnib' pfer- |
re. illustrareq; dignata ē. Artificiosa qua | dam adinuencōe
imprimēdi seu characteri- | zādi absq; ulla calami exaracōne
sic effigi- | atū. et ad eusebiam dei. industrie cōsūmatū |
p Petrū schoiffer de gerns'heꝝ. Anno dnice | incarnacōis
Millesimo qdringētesimo sep- | tuagesimo secūdo. In
vigilia Mathie apli. *This colophon as well as the double
shield beneath is printed in red.*

2 vols. folio, *the margins at beginning and end a little
mildewed or dampstained, and therefore strengthened or
mended with strips of paper; a very large, and, on the whole,
a fine copy in the original binding*

1472 42 0 0

This copy is so large that the original MS. signatures are visible, and enable us to give the following collation of the sheets. Vol. I: signatures a-h in tens; i, k, in eights; l-z in tens; 3 and 2 in eights = 242 leaves. Vol. II: A-N in tens, O in twelve leaves, P-Z in tens, and another Z seven leaves = 239 leaves. The second Z was in eight leaves but its *second* leaf was a blank and was cut out. (A portion of it still remains and is marked Z2)

The flyleaf is part of a beautifully written vellum MS. of Postils on the Gospels.

On the flyleaf of Vol. II we find the contemporary inscription "Iste liber pertinet sororibus in Hoesden." On the side of the binding there is a lettering on a strip of vellum, nailed down, and partly covered by a fragment of a piece of transparent horn. This was no doubt put on in the nunnery at Hoesden which seems to be a place near Liège.

- 11 GRATIAN. *Fol. 1a, text*: Incip̄ discordantiū canonū ꝛcor- |
dia. ac primū de iure nature et hu- | mane constitutionis
. . . *Gloss*: [Q]Voniā nouis supueniētib' causis. nouis ē
remedijs | succurrendū . . . *Fol. 412a*: . . . Anno incarna-
tionis dnice . M.cccc.lxxij. Idib' augustijs. | Sanctissimo in
xpo p̄re ac dno, dno Sixto ppa quarto pōti- | fice maximo.
Illustrissimo, nobilissime domus austrie Fri- | derico,
Romanoruꝝ rege gloriosissimo! rerū dominis. Nobili |
necnō generoso Adolpho de Nassau archiepiscopatū gerē |
te magūtinentem. in nobili urbe Mogūcia q nostros apud
| maiores aurea dicta! quā diuina eē clemētia dono gratuito
p̄ | ceteris terraꝝ nationib' arte impressoria dignata est
illu | strare! hoc presens Gratiani decretum suis cū
rubricis! non | atramētali penna cannave! s; arte quadā
ingeniosa imprimē | di! cūctipotēte adspirāti deo Petrus
schoiffer de gerns'heym | suis consignando scutis! feliciter
consummauit. *This colophon as well as the double shield
beneath it printed in red. Divided into 2 vols. roy. folio,*
PRINTED UPON VELLUM, *the text in the type of the
1462 Bible, the gloss in that of the Tambacus; old red
morocco*

Mentz, 1472 60 0 0

The number of lines per column of the text varies; a full column of the gloss has eighty lines.

A fine example of Schoeffer's vellum-printing in black and red.

The first page of the book is decorated with a beautiful floreated initial painted in red, blue and green, and the margin beneath is emblazoned with one of the bearings of the Apponyi escutcheon (*azure*, a lion rampant *or*, crowned *or*, and supporting a cross *gules* in pale) having two charming *bambini* for supporters.

- 12 GREGORY IX'S DECRETALS. *Fol. 1a, text*: Incipit noua opilatio decre- | talium gregorij. ix. | Gregorius eps s'uus | s'uor' . . . *Marginal gloss*: N huius libri principio quinq; sūt . . . *Fol. 304a*: . . . Anno incarnationis dnice. M.cccc.lxxiiij. ix. kl. decembris | Sanctissimo . . . illustra'e (in the same verbiage as used in the Gratian) hoc pns decretale glosa | cū ordinaria dni bernhardi, nō atramētali penna cannaue | sed arte quadā ingeniosa imprimendi, cunctipotente aspi- | ranti deo Petrus schoiffer de gerns;heim suis consignando | scutis feliciter consummauit. *This colophon (in twelve lines), as well as the double shield beneath it, printed in red. Fol. 304b contains six pieces of verse described below*

Large folio, the columns of text (in the 1462 Bible type) varying in their number of lines; eighty-one lines in each full column of the gloss (in Tambaco type); fine copy in old red morocco

Mentz, 1473 40 0 0

Of the six Latin epigrams on the last page, the first answers the question *Cur deus ultimis temporibus artis impressorie novum seculo munus invexerit*. The second is headed *Apologia . . . de ignorantia et carentia librorum*. The third . . . *Artis impressorie commendatio*. The fourth *Exhortatio ad comparandum libros*. The sixth, in red letters, declares the superiority of this edition to all others written or printed. The fifth is a reprint from the 1468 Justinian of the famous lines concerning the first three practisers of the Art of Printing: John, John, and Peter. It begins "Scema tabernaculi" and consists of 24 lines, differing only from the 1468 book in having *O* instead of *Sic* at the beginning of the twenty-first line.

- 13 INDULGENCE. *Page 1*: Sequitur declaratio et determinatio quā felicis recordacōnis dns nr | fecit cōtra aliquos male sentientes de auctate sedis sup indulgētia p | animab' purgatorij . . . *line 8*: . . . Tenor declaracōnis et determinacōnis bulle est talis. | Sixtus episcopus seruus seruor' dei. Vniuersis et sin | gulis xpifidelib; . . . *Page 2, line 35*: . . . Datū Rome apud sanctū Pe | trum Anno incarnationis dnice Millesimoquadringentesimo sexagesimo (*sic pro septuagesimo*) | septimo. quīto kalendas Decembris Pontificatus nri anno septimo. *Page 3*: Sequitur clausula p quā dns noster cōcedit indulgentiā ple- | nariā animab' in purgatorio . . . *Page 10, line 44*: Sanctissimus dns nr Innocētius ppa octauus et modernus pdictas in- | dulgen. vsque ad finē Aprilis p quasdā bullas expeditas in mēse decembris | vltime lapso plongauit cōcessit et denuo approbavit. Small folio, the headings printed in the Tambaco type, the text (except the first five words of the

£ s. d.

Bull) in Schoeffer's smallest type, 46 lines to the full page;
 sewed, UNCUT (Mentz, Peter Schoeffer, January, 1485) 5 5 0

The date of the Bull is 27 November, 1467 (by mistake for 1477).
 The new Pope Innocent gave confirmation in December, 1484, soon after
 his election, and Schoeffer printed in January, 1485, this proclamation
 of an important boon to the souls in Purgatory.

Unknown Printer

14 SIFRID. *Page 1*: Determiacō duarū subiectarū questionū |
 Sifridi epi Ciren. ad archiep̄m maguntinū . . Pa. 52 :
 . . Reuerendissimi in xpo patris . . Sifridi . . duarum
 questionum determinacōes ad archiep̄sulem metropolis
 maguntine Theodericum feliciter finiunt. Small 4to.
 26 leaves, 28 long lines to the page; hf. calf, fine copy,
 VERY RARE (Mentz, about 1473) 18 0 0

From the libraries of the Duke of Sussex and of Mr. Fuller-Russell.

The comparative evenness of the line-endings proves that this
 does not belong, as used to be thought, to the time of the Catholicon.
 It is however undoubtedly an early Mentz impression. As Sifrid
 died in 1473 while the Archbishop to whom his book is dedicated
 died in 1459, and as we might assume from the phraseology of the
 intitulation and the inscription, that Sifrid was still living, or only
 recently dead, it is difficult to place it later than 1473. He is called
quondam Cyren. episcopi, but this empty titular dignity (Bishop of
 Cyrenia in Cyprus) had been surrendered by him long before.—
 This being one of seven books printed in identical type, another of
 which bears a Mentz imprint, while a third was demonstrably set
 forth in 1482,—Mr. Hessels assigns it to an unknown printer at Mentz
 about 1482. It is visibly much older, and the type resembles (but is
 smaller) that which Schoeffer used in his *J. de Tambaco* described
 above.—It seems to be the work of an unknown printer in Mentz
 attempting rivalry with Schoeffer, and imitating his types, soon
 after 1470.

Before the appearance of Mr. Hessels' Gutenberg, the Sifrid was
 always considered to have been printed by Gutenberg soon after 1460.

Strassburg, 1460

Johann Mentelin, prototypographer

15 ST. JOHN CHRYSOSTOM. [HOMILÆ IN MATTHEUM] Fol.
 1a: [I]ntrante autem jhesu. In capharnaū aduenit ei |
 centurio deprecans eum et dicens Domine puer | meus
 iacet in domo paralyticus et male torquetur | [L]Eprosus
 quidem . . Fol. 251a : . . Rubrica ptinēs ad principiū
 libri. | Traductio libroꝝ Sancti Iohannis crisostomi Super
 matheum | e greco ī latinū edita a Georio trapezoncio
 directaq; Sanctissimo | presuli Nicholao pape. v. Small
 folio, in a magnificent (modern?) binding on the sides of which
 a geometrical pattern in burnished gold emerges in relief
 from a ground of crusted gold, and Medici arms are painted
 in the centrepiece, fine copy [Mentelin, Strassburg, 1466-67] 25 0 0

The quotations from the Gospel are in a large type exactly similar
 to, but slightly larger than, that of Mentelin's Latin Bible (printed in
 1460). The body of the work is in the same types as Mentelin's

German Bible (proved to be anterior to 1468) and has thirty-nine lines per page in just the same style and form as the Augustinus de Arte Predicandi printed by Mentelin in 1465-66. (This Augustinus has been proved by Mr. Madan to be anterior to Fust's edition, which cannot have been printed after 1466—the date of Fust's retirement or death.) Furthermore, the Chrysostom and the Augustine are frequently bound together. We may therefore consider that the Chrysostom was not printed later than 1466-67.

Georgius Trapezuntius translated this book between 1450 and 1455.

- 16 AUGUSTINE (ST.) CIVITAS DEI, with Commentary. *Fol. 1, col. 1, line 3 (the first two lines having been left blank for a manuscript intitulation): [G] Loriosissimam ciuitatem | dei. siue ī hoc temporum | cursu cū int' inpios pegri | natur ex fide uiuens . . Fol. 252, second column, line 14 : tulantes agant. AMEN Line 15 blank. Line 16: Finito libro sit laus & gloria cristo. Fol. 253, column 1, line 3: [F]Luminis impet' letificat | ciuitatē dei. In ps. fons | sapiēcie verbū dei residēs | in excelsis . . Fol. 326, column 1, line 14: in secula seculor'. Amen. Below this begins the Table which ends in the second column of fol. 335. Fol. 336 blank. Folio, the text printed in the same type as Mentelin's Latin Bible, 47 lines to the column; the commentary in the same type as Mentelin's German Bible, 57 lines to the column; old russia binding by Roger Payne (1795), the Wodhull arms on the sides*

[Strassburg, Johann Mentelin, 1467-8] 24 0 0

The Spencer copy bears a MS. note by Johann Bämmler, dated 1468, stating that he had illuminated the book in that year. Thus there is absolute certainty that Mentelin produced this magnificent volume no later than 1467-68. The text is in the same type as was used for the Latin Bible which was proved by the late Henry Bradshaw (from a rubricator's note) to have been printed in or before 1460-61; the commentary is in the type with which Mentelin printed his German Bible (not later than 1468). Consequently, this volume was produced in Strassburg after or in 1466, and in or before 1468, at a time when the art of printing was little more than a dozen years old in Mentz.

This copy was rubricated in 1471, as that date appears in one of the decorative initials.

One of the paper-marks is a Roman D with a rod running upwards and downwards through the inner bar of the upright limb, and bearing a sort of Lorraine cross at top. The other is the well-known bull's head with rod and star.

- 17 VALERIUS MAXIMUS, *Editio Princeps*. *Fol. 1a: Valerij Maximi factorū et dictorum memorabilium. | Ad Tiberiū cesarem . Liber primus incipit feliciter | Capitula Primi libri | Primum de religione . . Fol. 159b, line 15: menter imminens iusto impendi supplicio coegit. Small folio, 159 leaves, with 34 long lines to each page; large and beautiful copy in crimson morocco extra, gilt edges, by Trautz-Bauzonnet* [Strassburg, Mentelin, 1469-70] 25 0 0

Printed in the type which was used in Mentelin's Latin Bible of 1460. The impression was finished before 6 August, 1470, since Dunn Gardner's copy bore a note that it had been purchased on that day.—

The above described copy is also marked with a MS. note on the last page showing that it belonged on Easter Saturday, 1471 (*Vigi. pasce lxxi*), to "Johannes Gossolt, Vicarius Aug."—This note (dated 13 April, 1471), no less than the one in Dunn Gardner's copy, proves the book anterior to Peter Schoeffer's edition (finished 14 June, 1471) and therefore stamps Mentelin's Valerius Maximus as the *Editio Princeps*.

The paper-mark is the bull's head with rod and star.

- 18 AUGUSTINUS, Confessions, *First Edition*, *Fol. 1a*: Ex libro retractacionum sancti augustini episcopi | [C]Onfessionū mearū libri xiiij. & de malis et de | bonis meis deū laudant iustū et bonum: atq; | in eū excitant intellectū humanū . . *Line 19*: . . Hoc op⁹ sic ĩcipit | Liber Confessionum primus . . *Fol. 143b, line 22*: sic inuenietur: sic aperietur. *Fol. 144 a blank cut away*

Small folio, 143 printed leaves, 32 long lines to the page, printed in the same type as the text of the *Civitas Dei*, and in lines similarly spaced; without catchwords, numeration, and signatures; the initials painted in by hand; the margins of the first leaf strengthened, nevertheless a fine copy in old French red morocco, from the library of the Duke of Sussex, and (before him) of the Duc de la Valliere

S. n. (Strassburg, Mentelin, 1469-70) 24 0 0

So rare that no other copy can be traced. The irregularity of the line-endings shows that this is an early book, and the number of lines to the page being less than in the Valerius Maximus, forms a sufficient reason for thinking that this volume preceded that.—Bound up at the end is the following:—

- (DE LAUDIBUS VIRGINIS.) *Fol. 1, a blank cut away. Fol. 2a*: Prefacō in laudē bñdcē v'ginis | marie m̄ris ih'u nri redemptoris | [T]ametsi probatissimos . . *Fol. 10a, line 10*: ta gratiaꝝ et corona ptegat te. Under this the shields of Peter Schoeffer impressed in red S. n. (Mentz, about 1470)

There are 31 long lines to the page.

- 19 CONRAD VON HALBERSTADT. *Fol. 1a*: [C]Vilibet volen- | ti requirere con | cordācias in hoc | libro. vnū est p' | mitus attēden- | dum. videlic; q' | cū in p̄mis con- | cordancijs q di- | cunť concordan | cie sancti jacobī qdlib; capitl'm ĩ.vij. | pticulas distingtur . . *Fol. 415a, second column, line 9*: Expliciūt cōcordācie | fris oradi d allemāia

Thick folio, 415 leaves printed in triple columns; beautiful copy in a superb binding, gilt all over with geometrical patterns emerging in solid relief upon a ground of dotted or crusted gold, with silver clasps and bosses and a painted centrepiece bearing the Medici arms; the edges richly goffered, gilt, and painted

(Strassburg, Mentelin, about 1470) 25 0 0

Printed in a type closely resembling (but slightly larger than) that of the *Augustinus de Arte Predicandi*, produced by Mentelin in 1466. The capitals are unmistakably Mentelin's.

The paper-mark is a rose of eight petals.

According to Klemm this book was printed about 1465.

- 20 PAULUS DE SA. MARIA. *Fol. 1a*: Incipit dyalogus qui vocatur scrutiniū scripturarum | Compositus p Reuerendū patrem dominū Paulū de sancta | maria magistrū in theologia. Epm Burgen . . *Fol. 216b, line 39*: secula seculoꝝ amen. Deo gracias. Small folio, *fine copy in brown morocco extra, gilt edges, with the Seillière arms on the sides* (Strassburg, Mentelin, about 1471) 5 5 0

Printed in the same type as the Conrad von Halberstadt, and in long lines, 39 to the page. Hain makes a mistake in giving "secula secnlor' (*sic*)" in his description of the last page. The letter which provoked his *sic*, is not *n*, but a reversed *u*.—Mentelin printed two editions almost exactly alike. The above is the one to which Hain gives the first place. His copy of the second one bore the manuscript date of 1471.

The paper-mark is the bull's head with rod and star.

This book is mentioned by Mentelin in his list of books for sale (issued about 1473 or 1474).

- 21 WOLFRAM VON ESCHENBACH. PARTZIFAL AND TITUREL, 2 vols. [Vol. I] *fol. 1a, column 1*: [I]St zweiffel hertzen nachgebur | Das muss der selen werden sur | Geschmehet vnd gezieret | Ist wo sy parieret | In eines verzagten mannes mut | Also . . *Fol. 159b*: . . Seit ich dise mer volsprochen han | Ist das durch ein weib beschehen | Die muss mir süsser worte iehen | M.CCCC.LXXVII. [Vol. II] *fol. 1, column 1*: [] N anengenge vñ an | letze. Bist du got e- | ewig lebende. Dein | kraft an vnder setze | Hymel vnd erde hal | tet enbor auff schwebende Dein | ye dein ymer ist gar vngephatet | Sam wirt dein höhe. Braite len- | ge tieffe nimer mer betrachtet. | Wie doch . . *Fol. 306b, second column*: . . Mit rimen schlecht drei gen- | ge. Seint dise lider worden. Ge-messen in rechter lenge. Weise | vñ wort nach maisterlichem or- | den. Zu kurtz zu lang ein liet vil | wol smachet. Ich wolfram bin | vnschuldig. Ob schreiber recht | vnrichtig machet. | M.CCCC.LXXVII. *Fol. 307a, column 1*: Diss seind die capitel diss buchs | Das erste . . *This table ends on 307b, column 2, line 29*
2 vols. folio, 159 and 307 leaves, *printed in semi-Gothic minuscules, with Roman capitals (the Partzifal printed as verse, the Tyturel as prose), double columns, 40 lines to the column; very fine copy in green morocco extra, gilt edges (Thibaron), from the Seillière library* S. n. 1477 200 0 0

Panzer, Hain, and Graesse describe these volumes as having been printed by Günther Zainer. Brunet suggests the press of Mentelin, and Klemm confirms his view, although not on quite identical grounds. We must be allowed to consider that the question is still not satisfactorily disposed of.

The paper-marks are the Gothic *p*, the anchor, and a bull's head with a short rod supporting a flower.

Heinrich Eggestejn, about 1466

£ s. d.

22 GRATIANUS. *Fol. 1a, first column of text:* In nomine sancte et jndiuidue | trinitatis Incipit concordia di- | scordantium Canonum. Ac pri | mum de iure consti- | tutionis na- | ture humane . . . *First column of gloss:* [Q]Voniā nouis supuenientib' causis nouis est remedijs succurrē- | dū . . . *Fol. 459b:* Presens Gratiani decretum vna cū apparatu Bartho. Brixieñ | in suis distinctionib' causis et cōsecrationib' bene visū et cor | rectū. Artificiosa adinuēcōnis imprimendi absq; vlla calami | exaratione sic effigiatū. et ad laudem om̄ipotētis dei est cōsū | matū Per venerabilem virū Heinricū Eggestejn. artiū libe- | raliū magistrum ciuem inclite ciuitatis Argentiñ. Anno dni. | M^o cccc^o lxxj^o *Fol. 460 blank*

Thick roy. folio, *fine copy in blue morocco, the edges rough, many of them quite uncut* 1471 25 0 0

THE FIRST BOOK PRINTED WITH A DATE IN STRASSBURG.—The rubric on the first page, and the colophon, are printed in red ink; all the other headings are filled in by the original rubricator.

The text is in a large type, forty-seven lines to each full column; the gloss is in smaller letters, the number of lines to the column always varying.—The paper-mark is a bull's head supporting a rod and star.

This is a highly interesting copy. One of the flyleaves is an ecclesiastical document written at Eichstet in 1478, which was witnessed by the Bishop's Chancellor. The book is illuminated with initials and painted borders. In the first initial a Bishop's hat is painted, surmounting not the escutcheon of Wilhelm von Reichenau, who then occupied the see, but that of Bilibald Pirkheimer, who was in attendance on the Bishop during 1488 and 1489. A slightly defective copy of the woodcut bookplate, designed by Albert Durer for Pirkheimer, is pasted inside the cover of the book (to which it had belonged since 1520). There are also the bookplates of the Duke of Norfolk, who founded the Royal Society, and of W. H. Crawford, who was the last possessor of the volume.

Bibliographical positivists will point to the fact that the earliest dated book from Eggestejn's press is marked 1471, and will therefore refuse to discuss the possible anteriority of his undated books. How are they to blink the other fact that in 1471 (Clementine Constitutions) the same Eggestejn alludes to the *innumera volumina* which he had already printed? Surely such a phrase can hardly represent anything less than five or six years' practice of a new art.

23 POPE CLEMENT V's CONSTITUTIONS. *Fol. 1a, first column of text:* [I]Ohā- | nes e- | pisco | pus s' | uus s' | uoru; | dei di- | lectis | filijs. | docto | ribus et scolaribus vni | uersis . . . *Marginal gloss, first column:* Ohānes gratiosū hoc nomē p̄ interpretacōes . . . *Fol. 70a:* . . . Hic Clementis quinti cōstitutionū liber vna cū | apparatu famo- | sissimi iuris doc. domini Io. an | suis rubricationibus bellissime distinctus Per | venerabilem phie magistrū ac etiā inclite Ar | gentinens' ciuitatis ciuē bene meritū dnm Hein | ricū Eggestejn hui' artis peritissimū ut innu- | mera ante hac diuini humaniq; iuris per ipsū | testantur volu-

mina. summa cū maturitate ac | diligentia impressus est.
Anno dni. M.cccc.lxxi. xi. kl. decembris. *Fol. 70b blank.*
Fol. 71a: [E]Xiui de paradiso . . . *Fol. 74a:* Ohānes
episcop' seruus seruor' dei ad ppe- | tuā rei memoriā.
Execrabilis . . .

Folio, *very fine ruled copy, in a superbly painted mosaic binding of wonderful richness and decorative quality* 1471 24 0 0

THE SECOND DATED BOOK PRINTED AT STRASSBURG; and remarkable for the statement in the colophon which can only mean that Eggesteyn had been printing for several years before 1471. It is printed in the same two kinds of type which were used for the Gratian. The colophon is the only portion printed in red; all the intitulations having been supplied by the rubricator.—There are sixty-six lines per full column of the gloss; the number of lines to the column of text varies.—The paper-mark is a bunch of grapes.

The rubricator's initial "M" is signed on the last page.

- 24 BEDE'S HISTORIA ECCLESIASTICA, **First Edition.** *Fol. 1a, column 1:* [G]loriosissimo | regi. Cioluu | leo beda fa- | mulus cristi | et presbiter. | Historiā gē | tis anglorū | eccl'iasticam | quā nup ediderā . . . *Fol. 97a, last two lines of second column:* Finiunt libri historie ecclesiastice | gentis anglorum. *Fol. 98 blank.* Small folio, *large copy in calf* (*Strassburg, Eggesteyn, about 1471*) 12 12 0

Printed in double columns, with forty lines to the column. The type is very like that of the gloss in the two dated books, but is nevertheless rounder and lower. It has, however, Eggesteyn's unmistakable capital G with the broad indentation in the bottom curve; also the B that looks like a G, and the peculiar Q in which the tail springs from near the top of the right-hand curve.

The paper-marks are the bull's head with rod and star, the gothic p supporting a trefoil, and the triple hill surmounted by a cross.

This is a noteworthy book, deserving a place in every English library which can afford to have it. The above copy has the signature of Alexander Boswel. Heber's copy sold for £45.

- 25 LUDOLF OF SUCHEN. *Fol. 1a:* Registrū de itinere ad terrā | sanctā | De cōstantinopoli . . . *Fol. 2a:* De terra sancta et itinere jherosolomitano et de statu eius et alijs mira | bilibus que in mari conspiciūtur videlicet mediterraneo. | [R]euerendissimo in cristo patri ac domino dno suo gratio. | Baldewino de steinuordia padeborneñ. ecclesie episcopo lu | dolphus . . . Small folio, *first issue of the first edition, 34 leaves, 41 lines to the page; very fine uncut copy in parchment binding* (*Strassburg, Eggesteyn, about 1472*) 16 0 0

Printed in the same type as the Bede. On the fourth line of the second leaf, the form of words given above is evidently the first state. Eggesteyn made a slight change in the second issue by contracting ecclesie into ecclie, putting a stop after episcopo, and altering lu into Lu. Hain describes the book according to this corrected form, and other copies that I have seen agree with him. The paper-mark is the p supporting a quaterfoil.

£ s. d.

- 26 S. BERNARD'S EPISTLES AND MINOR WORKS. *Fol. 1a*: Tabula. Eplorum. Beati. Bernhardi. Abbatis | Clareualleñ. . . *Fol. 4 blank. Fol. 5a, column 1*: [F]rater Robertus sancti viri ber- | nardi monachus . . . *Fol. 80b, second column*: . . . Expliciūt. Eple. Beati. Bern | ardi. Abbatis. Clareualleñ. *Fol. 81a*: Tractatus Beati Bernardi 2c de miseria . . . *Fol. 90b, second column*: . . . Apologia. Beati Bernardi Abbatis Clareualleñ | Ad. Cluniaceñ. de. Concordia ordinum siue excu- | satio eius ad eosdē | Finit feliciter. Folio, 90 leaves, printed in double columns, 60 lines (sometimes 61) to the column; in the same type as the *Ludolphus de Suchen*. Bound up in one volume with the *Hrabanus Maurus* described among the *R-books* infra

(*Strassburg, Eggestejn, about 1472-3*) 9 0 0

Described by Hain under No. 2870, but in his copy the blank leaf had been cut away and the three leaves of table transferred to the end.

The paper-mark is the eight-petalled rose. Described by Klemm as having been printed about 1470.

- 27 LUDOLF OF SAXONY, *Life of Christ, First Edition.*

Fol. 1a, column 1: Incipit prolog' in vitā Ihesu xpi descri | ptā jux seriē quatuor euangelior' a quo- | dā magne deuocōis ac religiositatis pa | tre sacri ordis carthus. monacho profes | so dom' mōtis beate marie virginis ppe | inclitam ciuitatē Argentinensem . . . *Fol. 390b, column 2*: . . . Et sic est finis . . . Impressū Anno dni. 1.4.7.4. *Fol. 391a*: Rubrice capitulorum . . . *Fol. 392a*: Incipit registrum euangeliorum . . . *This register ends on 393b. Fol. 394a contains the Register of the quires. Fol. 395 is blank*

Large folio, a remarkably fine copy, with numerous uncut leaves, in the original boards covered with stamped leather

(*Strassburg, Eggestejn*) 1474 10 10 0

This volume consists of 394 printed leaves, double columns, fifty-five lines to the column, besides one blank leaf at the end. The type is identical with that used in the glosses of the Gratian and the Clement of 1471. The paper-mark is usually the eight-petalled rose, but sometimes also a marguerite, a French princely crown, and a Roman D with a rod running up and down through the perpendicular arm.

The leaf of Register of quires is extraordinarily rare, having always been detached from its corresponding leaf in the final sheet. This final sheet, although registered as one of ten leaves, had really twelve,—the first leaf being united with the blank at the end, the second leaf united with the leaf of Register, but being itself left blank, and therefore always cut out to the manifest peril of the Register.

- 28 EXPOSITIO SUPER MISSAM. *Fol. 1a*: Incipit notabil' expositō sup | canonem misse. | [T]E igit' clemētissime

pater p ih'm xpm | filium tnum (*sic*) . . *Fol. 24b, line 10* :
onali diuinorum. AMEN. Sm. 4to. *gilt russia*

S. n. [Strassburg, Eggesteyn, about 1475] 2 16 0

Hain, 6796. The little book consists of 24 leaves, with 24 lines to the page.

Unknown Printer, about 1469-70

29 BALBUS DE JANUA (Joannes) CATHOLICON. *Fol. 1a, column 1* : Incipit summa que vocatur catholicon edita a | fratre iohanne de ianua ordis fratꝝ pdicatoꝝ. | [P]Rosodia quedam pars | grāmaticē nuncupatur | Partes siquidē gram- | maticē sunt quattuor . . *Fol. 370b, column 2* : Conclusio libri. | [I]mmensas omnipotenti deo . . *line 23* : secula seculorum. Amen.

Folio, 370 leaves, double columns, 67 lines to the column; fine copy in red morocco, by Bozérian About 1470 21 0 0

Printed, according to Van Praet, by Mentelin ("incontestablement sortie des presses de Jean Mentelin"). Brunet says: "On y remarque la lettre R majuscule d'une forme singulière . . qui n'appartient pas à J. Mentelin." It is undoubtedly one of the books in which the nodding R is found, and it has a set of Roman capitals very like (but not identical with) those used by Mentelin in 1473. But these Roman capitals are also not identical with those of the R-books entirely in Roman letter;—this book being in semi-Gothic lower case letter, closely resembling Mentelin's type, with alternate capitals Roman and semi-Gothic (the Roman predominating). The N is, however, always Roman and of one shape, and the Q likewise. The tail of the Q is a curve proceeding from the left side of the letter, and turning downwards at its own end. The Z is like a long numeral 3 and always falls below the line.

The use of Roman capitals can hardly have been introduced into Germany till 1469-70, at the earliest. The printer of this volume, whoever he was, must have been one of the early adventurers in that line; for it is difficult to regard the impression as later than 1470.

The marks in the paper used in this book are the eight-petalled rose, the bull's head, and a smaller figure, which might be a dolphin.

This Catholicicon is placed here close to the books of the R-printer, although I suspect that it may be Mentelin's, the lower case type, and the alternative capitals (that is the set of capitals which are less distinctly Roman, and which I have called above semi-Gothic), being very like those which Mentelin used. The nodding R is the only letter which really attaches the Catholicicon to the books next described; and even that is certainly not quite identical with the R used in them.

The R-Printer, about 1469-70

30 BIBLE, the 56-line edition. *Fol. 1a blank torn away.*

Fol. 2a, column 1: [F]Rater Ambrosi^o | tua mihi munus- | cula perferens : de | tulit . . *Fol. 4b, column 1* : . . [I]N principio creauit de^o celum & | t'rā . . *Fol. 426a, column 1, last line*: domini nostri ihesu xpi cū omībꝝ vobis amē . .

£ s. d.

Folio, Roman letter, 425 printed leaves, double columns, 56 lines to the column, without catchwords, numbers and signatures; the initials filled in throughout by hand; with a few early MS. notes on the margins; a fine and large copy in its early binding (bound in limp brown calf stamped with ornamentation of Germanic style, and having the leathern attachments visible outside the cover at the hinges as is frequently the case with Italian vellum bindings)

S. n. (Strassburg, about 1469-70) 63 0 0

The text is arranged in 44 quires, of which I—XI, XIII—XX, XXIII—XXXIV, XXXVII—XLIV are in tens; XII, XXI, XXII in eights; XXXV, XXXVI in sixes.

One of the rarest of the early Latin Bibles; and the first of the books (printed in Roman type in Germany) which are remarkable for the nodding capital R. Some of Mentelin's books contain the R or one very like it, and a good many bibliographers have jumped to the conclusion that the R-books must be assigned to him. Others, including the British Museum cataloguers, have been led by Mr. Madden to suppose that the R-books were printed by the Brothers of Common Life in their convent at Weidenbach near Cologne. Enthusiastic Mr. Klemm alleges that the Bible was printed by Mentelin, "circa 1463." Enthusiastic Mr. Madden thought it was printed at Weidenbach, by Jenson (practising under Ulrich Zell), about 1465. In the Caxton Exhibition catalogue it is described as of "1475?"; and Mr. Bradshaw, who worshipped dates, was inclined to look upon the R-books as having been printed at Strassburg, but not by Mentelin, towards 1478.—Mr. Coppinger, however, discovered a copy of the above Bible, in which an Abbot of Lilienfeld (in Austria) had marked the date of its purchase as 1470. We may, therefore, safely consider that this first of the twenty R-books was printed in 1469, not earlier, and perhaps not finished till 1470. In any case, it was the first appearance of Roman type in Germany, and preceded the efforts of Mentelin and Günter Zainer in the same direction. They soon abandoned the experiment, but the R-printer must have gone on for nine or ten years; never marking a book with name or place or date. The paper he used was unquestionably Strassburg paper, with the mark of the eight-petalled rose. His type seems to be imitated rather from that of Venice (1469) than from that of Rome;—for we need hardly assume the unlikely theory that Roman type had an independent creation in Germany.

The MS. notes on the margins of some leaves at the beginning were written between 1470 and 1490. At about this latter date the book was bound (or rebound), in some place within the Bavarian Palatinate. This I guess from the circumstance that the first flyleaf (which has taken the place of the original blank) has for its paper-mark a shield quartering Bavaria and the Pfalz, and surmounted by a B. The sides of the leather binding are cut by diagonals, each diagonal consisting of a group of four parallel lines. In the spaces thus formed, roses and leaves are stamped in blind tooling.—In a seventeenth-century hand there is written on the flyleaf "Monrii S. Zenonis." The monastery of St. Zeno was in Bavaria.

This 56-line Bible is correctly counted by Coppinger as the eighth. It was preceded by 1 The Mazarine, 2 Pfister's, 3 Mentelin's, 4 The Mentz Bible of 1462; 5, 6, 7, Eggesteyn's three (which are reckoned as earlier, but there is no proof of it).

- 31 SENECA'S LETTERS, **First Edition.** *Fol. 1a*: Lucii Annei Seneca Cordubensis ad Lucillum epi- | stole Feliciter Incipiunt. | Prima. De colligenda . . . *Fol. 210a*: reꝥ virtutes euiscerare . . . *line 20*: Vale Seneca carissime nobis | Epitaphium Seneca. | Cura labor meritum sumpti pro munere honores. | Post hac sollicitate animas. | Me procul a vobis deus euocat: & licet actis. | Rebus terrenis hospita terra vale. | Corpus auara tamen solemnibus accipe saxis. | Nanq; animam celo reddimus ossa tibi.

Small folio, 210 leaves printed in Roman letter (with the nodding R), 35 lines to the page; slightly wormed; bound in old citron morocco, gilt edges *S. n.* [Strassburg, 1470-71?] 6 6 0

A comparison of the two texts shows that this volume was printed before the edition published by Pannartz in 1475. It was evidently one of the earlier productions of the R-printer.

The paper-marks are the bull's head and the gothic p, with occasionally also a crescent.

- 32 PETRARCA. *Fol. 1a*: Secretum Francisci Petrarche de Florēcia Poete | laureate De Cōtemptu mundi Incipit Foeliciter.) | [A]TTONITO mihi quidem: Et sœ | pissimæ (sic) cogitanti . . . *Fol. 53b*: . . . Secretum Francisci Petrarche de Frorencia: (sic) Poete | laureati. De contemptu mundi Finit Foeliciter.)

Small folio, 53 leaves, 34 long lines to each page; fine copy in old French red morocco extra About 1472 5 15 0

Notwithstanding that this has only 34 lines per page while the Seneca has 35, and also the fact that the impression of the types is here remarkably clear,—the Petrarch is evidently later than the other book. The use of æ and œ in the initial and final inscriptions (they do not appear in the body of the book) is a novelty in the Petrarch; as also is the frequent employment, throughout the text, of parenthetical brackets in the regular semicircular forms with which our modern printers are familiar.—As two copies in Germany are stated to bear the MS. date of 1473, this Petrarch was probably printed in 1472.

The paper-mark is the Gothic p (and, in one instance, the bull's head).

- 33 HRABANUS MAURUS DE UNIVERSO. *Fol. 1a, column 1*: Epistola Rabani ad ludouicum regem | inuictissimū & c. incipit foeliciter. | [D]OMINO excellē | tissimo & omī ho | nore dignissimo . . . *Fol. 167 b, second column, line 32*: potestas vna coopatio est. *Fol. 168 blank*

Folio, printed in Roman letter (with the nodding R), double columns, 56 lines to the column; fine copy, having the first page illuminated with an initial and border; in old black morocco, brass knobs and clasps

S. n. [Strassburg, about 1472] 6 16 6

Blind-tooled with the arms and coronet of a German nobleman who owned the book early in the last century. The inscription is "I. A. F. v. d. H., F. z. A., H. z. A. V. O. 1718."

£ s. d.

- 34 HRABANUS. The same, a finer and larger copy, with numerous painted initials, the edges uncut and the book consisting of 170 leaves (one blank at the beginning and two blanks at the end); bound up in one volume, with the *St. Bernard's Epistles* described above under *Eggesteyn*; pigskin binding (Strassburg, about 1472) 9 0 0

The paper-mark in both books is the large rose already mentioned as found in paper used by both Mentelin and Eggesteyn.

This book is assigned by Klemm to the date of 1464.

- 35 DIONYSIUS DE BURGO IN VALERIUM MAXIMUM.

Fol. 1 blank. Fol. 2a: Incipit epistola super declaratione Valerii Maxi- | mi. Edita. a fratre dyonisio de Burgo sancti sepulcri- | ordinis fratrum heremitarum sancti Augustini. *Fol. 371a, line 35*: tit'. In secula seculorum. Amen.

Stout small folio, 371 leaves (of which the first is blank) printed in Roman letter (with the nodding R), thirty-six lines to the page; with painted initials; hf. bd.

S. n. (Strassburg, about 1474) 5 5 0

Abbreviations more frequently occur here than in the Seneca and the Petrarch, and the number of lines to the page is increased. Furthermore, parenthesis-brackets are often used in the Burgo. I therefore conclude that this is a later product of the R-press, probably 1474 or 1475, although Hain conjectured 1471. The copy he saw must have been imperfect, as he sets down the number of leaves as 369; while here we have 1 blank and 370 printed leaves.

The paper-marks are the bull's head, the gothic p, the anchor, and the crescent.

George Husner and Johann Bekenhub, 1473

- 36 DURANTUS, SPECULUM JUDICIALE. *Fol. 1a, column 1*: IN NOMINE DOMINI. ET GLORI | OSE VIRGINIS MATRIS EIVS. SPE | CVLVM IVDICIALE. A MAGISTRO | GVILLERMO DVRANTI EDITVM. | INCIPIT FELICITER. | Euerendo in xpo patri . . . *The folios numbered from I—CXXXII; and on the reverse of the last in the second column*: FELIX LIBRI PRIMI FINIS. SEQVITVR SECVNDVS. *The Second Book is similarly foliated from I—CLXXXVIII. The Third Book is similarly foliated from I—XIX, followed by a blank leaf. The Fourth Book is similarly foliated from I—CXLVIII. In fol. 148a, first column . . .* Laus Deo. | Prelucidū hoc opus speculi iudicialis. iuris | interptis optimi. Mgrī Guillermi Duranti. | nō calamo ut prisci qdeꝝ. nec penne tractu quo | ipi fruimur. verū exsculptis ere lris. d'ino sug- | gesta spiramie impmēdi arte transpictū. ac in | suis pagphis

z vsiculis bn. distinctū. quotis | deniqz z remissionib' exactissima lucubracoē | reuisū z correctū. ad honorē cūctipotētis. osū- | matū est z pfectū. in celebri Argētinoꝝ vrbe | factorib' leorio hus'ner ciue inibi. et Iohāne | Bekenhub clerico Mogūtino. Anno Dni. M | CCCCLXXIII. Mensis nouēbris die. xxij.

(VOL. II.) JOHANNIS ANDREÆ ADDITIONES. *Fol. 1a, column 1: SVBTILISSIMI PONTIFICII IV- | RIS INTERPRETIS. IO. AN. LIBER | PRIMVS ADDICIONVM SPECV- | LI. IVDICIALIS DOMINI GVILH. | DVRANTIS INCIPIT FELICITER . . . This first part contains 62 leaves, numbered with some errors I—LXIII. The second part contains 110 leaves of which the last is blank, numbered I—CVIII. The third part consists of 10 leaves, numbered I—X. The fourth part consists of 120 leaves, numbered I—CXVIII and CXVXX S. n. (printed by Hussner and Bekenhub, 1474)*

2 thick vols. folio, blue morocco, edges almost wholly uncut
Strassburg, 1473-74 20 0 0

Printed in double columns, fifty-eight lines to the column in the Speculum, fifty-four in the Additiones. It is annotated copiously throughout and several MS. leaves also inserted, all apparently in the handwriting of Bilibald Pirkheymer, and consisting of supplementary extracts from the famous juriconsult Baldus. Pirkheymer's woodcut bookplate by Albert Dürer is pasted inside the cover of Vol. II, and there are likewise the engraved bookplates of the Duke of Norfolk who founded the Royal Society, and the late W. H. Crawford.

This is one of the earliest foliated books. The paper-marks are the Roman D, with a rod (supporting a double cross) running up and down through the upright member; and the French princely crown—as used in the Ludolf of Saxony, No. 27.

37 BOCCACCIO. *Fol. 1 blank. Fol. 2a: IOHANNIS BOCACII DE CERTALDIS HISTORI- | OGRAPHI PROLOGVS IN LIBROS DE CASIBVS VIRORVM ILLVSTRIVM INCIPIT | . [D]Iu strenue miles emunctum ex ingenio | meo opusculum . . Fol. 153b: . . Finit liber Nonus z vltimus Iohannis Boccacij | de certaldo. de casibus virorum illustrium. Followed by five pages of alphabetical contents*

Small folio, **First Edition**, 156 leaves, printed in long lines with 35 lines to the page; very fine copy in brown morocco extra, by Belz-Niedrée, EDGES UNCUT

S. n. [Strassburg, Hussner and Bekenhub (about 1474)] 8 18 6

The paper-marks are a gothic p supporting a cross, the triple-hill surmounted by the cross (as in the first edition of Bede, supra) and an anchor (as used in one of the R-books, No. 35).

38 ——— another copy, 156 leaves, ornamented with a pretty drawing in red ink on the first page of text.

BOCCACCIUS DE CLARIS MULIERIBUS. *Fol. 1 blank. Fol. 2a:*

£ s. d.

[] Ridie mulier' egregia paululū ab ierti vulgo se | mot'.
z a ceteris fere solut' curis . . *Fol. 156a*: . . Explicit com-
pendiū Iohānis Boccacij de Certaldo. quod | de preclaris
mulieribus ac (*sic*) famā ppetuam edidit feliciter. *Printed*
in the same type as the Casus Virorum, thirty-five long lines
to the page.

2 vols. in 1, sm. folio, bound in Dutch vellum (1474-75?) 8 8 0

39 NICOLAUS DE LYRA. *Fol. 1a, column 1*: Incipiunt
moralia super totam bibliam | fratris nicolai de lira de ordine
fratruꝝ minorum sacre theologie venerabilis | doctoris |
Prologus | [] Idi in dextera . . *Fol. 224b*: . . Expli-
ciunt postille morales seu mistice sup | omnes libros sacre
scripture . .

Folio, 224 leaves, printed in double columns, 57 lines to
the column; fine copy in a splendid binding, a geometrical
pattern on a ground of dotted gold occupying the central
rectangle, and framed within a painted mosaic border,
the edges goffered and painted with a beautiful decorative
design; with chased metal clasps and cornerpieces

S. n. (Strassburg, G. Hussner, about 1476) 21 0 0

The paper-mark is the bull's head, as in other Strassburg books.

Heinrich Knoblochtzer, about 1482

40 JACOPO DE CESSOLI. *Fol. 1a, title*: Dis büchlin weiset
die auszlegung des | schachzabel spils, Vnd menschlicher
sit | ten, Auch von den ampten der edeln. *Under this, a*
woodcut representing a chess-board on a table. Fol. 396:
. . . Hie endet sich die auszlegūg des schachzabel spils, Vñ |
auch menschlicher sitten, Auch von den ampten der edlen |
dar in kurtz begriffē seind vil hübscher exempel dar durch |
ein ieglich mensch wol lernē mag zücht vñ tügēt auch wie |
sich ein ieglicher amptman halten sol in seinem ampt vñ
we | sen zē Getrückt vnd volendet von heinrico knobloch-
zern in | der hochgelobten stat Straszburg vff Sant
Egidius tag | In dem Lxxxiiij Ior. zē.

Small folio, 39 leaves, 34 long lines to the page, with
signatures; several woodcuts; hf. bd. 1483 50 0 0

The signatures are a 8 leaves, b 6, c 8, d and e 6 each, f 5 (the
fortieth leaf, a blank, cut away). The paper-mark is the large eight-
petalled rose.

There are 21 woodcut initials, some of them containing figures;
and there are 15 separate woodcuts including the one on the title.
A woodcut shield with the escutcheon left blank is impressed as a
tailpiece on the last page.

This is a book of extreme rarity. It was the most striking
production of Knoblochtzer's press before he migrated to Heidelberg.

Johann Pryss, 1483

£ s. d.

- 41 BIDPAY. *Fol. 1a, title: Directorium huma | ne vite alias parabo | le antiquorū sapientū. On the reverse a full-page woodcut. Fol. 2a: Prologus | V Erbum Iohannis de capua. post tenebrarum olim palpati- | onem ritus iudaici . . Fol. 82a, last line: ¶ Explicit liber parabolaꝝ antiquoꝝ sapi- entum. The reverse blank*

Small folio, 82 leaves, 50 (and 49) lines to a full page, signatures a-n; with 119 woodcuts illustrating the stories; fine copy in red morocco extra, gilt edges

S. n. (Strassburg, about 1483) 30 0 0

This is the edition in which the headlines run Capitulum I, Capitulum II, and so on; and which Brunet considered to have preceded another one in which those numerals are printed out as primum, secundum, etc.

It is the oldest known edition of the Latin text, and must therefore have preceded the German translation printed at Ulm in 1483, the woodcuts in which are redesigned freely from the illustrations in this.

The paper-mark is the bull's head with a short rod tipped with a star; and sometimes the Gothic p.

The headings are in the same large type as was used for the text of the Flores Musice described below.

- 42 HUGO OF REUTLINGEN. *Fol. 1, title: Flores Musi | ce omnis cātus | Gregoriani. On the reverse begins the Tabula which ends on fol. 2b. Fol. 3a: Prohemium. | Incipit prologus in | flores Musice artis. | . . Fol. 28a: . . Sequitur forma monocordi | in arcu papiri signata. This refers to a separate table or folded leaf, which is inserted between fol. 27 and fol. 28. It is partly engraved and partly in letterpress and begins thus: HEC est dispositio monocordi . . . This leaf is not included in the quire signatures. Fol. 96b: . . Impssum Argentine p Iohan | nem prys' Anno Mccccxxxvij. Fol. 97a, headline: De tonis. This is followed by five rows of Music on a five-line staff, and the words (printed between the first and the second row): Exercitium vocum musicaliuꝝ. Fol. 98 blank*

Small 4to. 98 leaves, besides a folding Table, with numerous diagrams and examples of noted Music in Gregorian style; very large copy with the final blank, in a vellum wrapper

Strassburg, 1488 36 0 0

Printed in types of two sizes; that of the original work in a missal type, that of the anonymous glossator in a smaller Gothic. The 98 leaves of the book are arranged in signatures A z B 2 leaves, A-M in eights;—the folded leaf of Monochord is not marked.

This curious work, which is one of the earliest volumes containing Music entirely printed from metal forms,—was written, as the author himself says, on fol. 83, by Hugo sacerdos Reutlingensis in a year indicated by analysis as 1332. It is extremely rare, and is not to be found in any but the most important collections of books.

The paper-marks are the Gothic p and a shield bearing a Maltese cross.

£ s. d.

- 43 BELIAL. *Title:* Belial zu teutsch. | Ein gerichtz handel zwischen Beleal hellischem | verweser, als kleger einem teil, vnd Iesu Cristo | hymmelischem got, antwurter, anderm teile . . *This intitulation in nine lines stands over a woodcut representing the pleaders at the seat of Justice. On the reverse a woodcut escutcheon and crest. Fol. 2 contains a Register in two pages. Foll. 3-100 are foliated j-xcviij, and on the last of them is the Colophon:* Hie endet sich das recht buch Belial genant, vō | des gerichts ordnung vs; latein in tütsche sprach ge | bracht. ¶ Hat getruckt vnd ordenlicher gesetzt, der | fürsichtig Iohannes Prüz Buchtrucker Burger | zu Straszburg zum thiergarten. Des jares Cristi | M.D. vnd. viij. *Under this a woodcut of Pryss's mark*

Small 4to. 100 leaves, signatures a-t, with woodcut initials white on black, and 31 illustrative woodcuts in the text; vellum cover

Strassburg, Pryss, 1508 7 7 0

a 4, b 8, c d e in fours, f 8, g h i in fours, k 8, l m n in fours, o 8, p q in fours, r 8, s 4, t 8.

Johann Grüninger, about 1484

- 44 SALICETUS (Nicolaus). *Fol. 1, title:* Liber medita | tionu; ac ora | tionū deuota | rum Qui An | thidotarius | anie dicit Cū | tab'la ins'tus (*This title is xylographic and is printed in large Gothic letters in white, the first three lines upon red, the other four upon black*). *Fol. 2a, col 1:* Nicolai saliceti ar- | tiū et medicine doctoris: ab | batis monasterij bte. marie d' | pomerio (als Bomgart) or | dinis Cisterciē. Argenti- | neñ. dyocesis. in anthidotari | um anime prefaciuncula. | [C]onsueue | runt artis | . . *Fol. 6b, column 1:* Incipit libellus ora | tionū . . *Fol. 144a, col. 2:* . . ipensis | puidi viri magistri Iohānis | Reynardi (als grünynger) | in insigni ciuitate Argētiñ | vbi cōplet extitit Anno dñi | ce incarnatiōis. Mccccxciij: | quarto vero nonaꝝ Marcij. 12mo. 144 leaves, with signatures A-S in eights, printed in double columns, 34 lines to the column; the lower margin of the first leaf torn; hf. pigskin binding

1493 1 16 0

- 45 BRUNSCHWIG (Hieron.) *Title:* Dis ist das buch der Ci- | rurgia. Hantwirc | ung der wund artzny von | Hyerōimo brūschwig. *Colophon:* . . durch iohannes grüninger gedruck vnd volendt zu strasburgk vff zīstag uach sant peter vñ pauli dag. Anno dni . M.ccc.xcvii [sic]

Small folio, with 50 large and fine woodcuts, nearly full-page size; title mended, and a little wormhole in a few leaves; in the original wooden boards, rebacked; the

engraved bookplate of the Heilbronn library pasted on the blank obverse of the first leaf Strassburg, 1497 22 10 0

One of the earliest and best of the illustrated books produced by Grüninger, which form a special school of German design.

COLLATION: A 6 leaves (containing title 1 leaf, Vorred 1 leaf, Register 3 leaves, and a leaf with a woodcut under which *Hie fachet an der erste tractat . . .*); Text, signatures A-V in sixes, foliated IX—CXXVIII. Besides these 126 leaves (6 + 120), there are 4 more unmarked. These four contain Chapters V—VIII of the fourth Tractat, which had not been included in the printing of the text and which ought to be inserted between the leaves P 1 (xciii) and P 2 (xciv). In the manner in which the volume is bound up here (apparently its original gathering) the sixth preliminary leaf precedes the title, and the four extra-leaves are placed between the Register and leaf IX.

The capitals in the headlines, and the big Roman numerals of the leaves are in the same type as the headings and numerals of the *Gesta Romanorum* (*post under Heidelberg*).

ADELPHI (Joannis) BARBAROSSA . . . *Straszburg*, 1530
printed by Farckal for Grüninger — *see post under Augsburg, Monastery of SS. Ulrich and Afra*

46 TERENCE. *Fol. 1, title under a large woodcut representing a stage and audience:*

Terenti ² cū	{	Directorio	=	{	Vocabulorū
					Sententiarū
	Glosa iterlineali			Artis Comice	
Comētarijs	{			{	Donato
					Guidone
					Ascensio

On the reverse: IACOBVS LOCHER . . . *Fol. 2a:*
Therentij Directorium Vocabuloꝝ | . . . *Fol. 7a (foliated I):*
Andria Terentij | . . . *Fol. 178 (foliated CLXXXI):* . . .
Impressum in imperiali ac libera vrbe Argentina | per
Ioannem Grüninger . . . | . . . Per- | Ioannem Curtum ex
Eberspach redactum. An- | no a natiuitate dñi. 1499
Tertio ydus Februarij.

Small folio, 178 leaves, printed in Roman type of three sizes, headings in Gothic; with 7 full-page woodcuts and 156 smaller ones (repetitions included); limp vellum, from the Sunderland library 1499 7 0 0

The signatures are (a) 6 leaves; b and c in eights; d-z and A-F in sixes.

Johann Knobloch, 1486

47 MELBER. *Title:* Vocabularius | Predicantium. | Hexastichon ad lec. | commissam . . . (*six lines of verse*).
Fol. 2a: Principium | Vocabularius dictus Variloquus qui verbū polisemon | ac æquiucum lingua Germanica multi-

£ s. d.

fariam exponit, | prædicantibus vtilissimus. Per Ioannem
Melberiu Ge- | roltzhoffien. . . | . . Fol. 172a: Hunc nuper
librū Knoblouchus rite premebat | Cuius apud Tribonos
calchographia viget. Small 4to. *hf. bd.*

(Strassburg, about 1500) 2 0 0

Mathias Hüpfuff, 1496

48 GERMAN-LATIN VOCABULARY. *Title printed in red within
a woodcut border; Vocabula- | rius: primo ponēs
di- | ctiones theutonicas . . | Postea latinas . . | . . | . . |
Ein ordenliche anzey- | gung: wie man ein yegklichs
teutsch wort | zu latyn redē mag . . Fol. 188a: . .
Impressum Argentine per honestū | virum Mathiam
Hüpfuff | Anno salutis nostre. Mil | lesimo. quingētesimo.
| decimoquinto.*

Small 4to. *fine copy, calf gilt* 1515 1 4 0

Signatures A-Z, and a-m, in fours, except A, D, G, K, N, Q,
T, Y, b, e, h, m, which are in eights.

Cologne, about 1465

Ulrich Zell, first certain date 1466

49 CICERO DE AMICITIA, etc. *Fol. 1a: [Q]Vintus.
mucius. augur. multa | narra'e de. G. lelio socero suo. me- |
moriter z vicūde (sic) solebat. nec du | bitare illū in oī
sermone appel | lare sapientē. . . Fol. 26b, line 12: Finit
liber ciceronis de amicitia. Fol. 27a: [V]Ersus. xij.
sapiētū sc3. Baxilij. Asmenij. | Liomani . . . Fol. 29a,
line 24: Vincula pyrithoo. Folio 30 blank. Fol. 31a:
Marci Tulij Ciceronis | paradoxa Incipit. | [A] Nimaduerti
Brute. sepe Cato- | nē auunculū tuū. cū in senatu |
sentētiam dic'et . . . Fol. 43b, line 13: Marci Tulij |
Ciceronis | paradoxa explicit.*

Small 4to. 40 leaves, printed in long lines, 25 to the page;
with single up-slanting dashes outside the frame of type at
the end of broken words; the paper a little weak because of
damp (Cologne, Ulr. Zell, about 1468)

Bound up with the following:

BURLEY'S LIVES OF PHILOSOPHERS. *Ff. 1-10 contain a table
of subjects. Ff. 11-12 (of which the first page is blank)
contain a tabula philosophorum, with references in Arabic
numerals. Fol. 13a: Incipit Pulcher tractat' collēūs. p.
venerabilem | doctorē Walterū burley Anglicū De vita
phoꝝ (this heading in red ink) . . Fol. 98b: . . Et sic
finitur perpulcher tractatus oti- | nens vitā mores: ac
elegātissima phy- | lozophoꝝ deā: simul et gesta Per me |*

Arnoldū ter hornē Anno dni. 1472. *This colophon and the escutcheon beneath it printed in red*

2 vols. in 1, small 4to. *old calf, from the Sunderland collection* Cologne, 14(68)-72 16 0 0

Of the piece by Ulrich Zell, the spacing of the lines has to be noticed, by which they are limited to 25 per page. Also, the peculiar practice of indicating unfinished words at the end of lines, by a single slanting hyphen which stands *outside the frame of the type*. Also, the entire absence of the two little parallel marks ≈ which in others of his books were used to fill up empty spaces at the ends of lines, instead of which there is occasionally a single little curve or dash. Moreover in the character for *ho*, the curve of the *h* does not fall beneath the line. There is no intitulation on the first page of the *Amicitia*; there is a final inscription, in the same type as the text. In the *Paradoxa*, the intitulations and the inscription at end are in a larger type than the text. The paper-mark is the bull's head.—The paper-mark in *Therhoernen's Burley* is the bull's head, and sometimes the open crown surmounted by a rod bearing three leaves in form of a cross (used in *Mentz* in 1461).

50 RODERICI ZAMORENSIS SPECULUM. *Fol. 1a*: Ad sanctissimū et. B. dominū. dnm Paulum | secundum pōtificem maximū. liber incipit dic | tus speculū vite humāe. Quia in eo cūcti mor | tales . . | a' tpali . . | adu'sa: ac recte viuēdi documēta ≈ edit' a Ro | doico zamorēsi et postea calagaritāo hispano | eiusdē . . *Fol. 200b, line 16*: . . Seculū (*sic*) vite hūane: in quo . . *line 22*: speculādi pscribēdo normā: finit felicit'. *Ff. 201-204 contain the repertorium siue tabula, with the following colophon at the bottom of fol. 204b*: Explicit breuis tabula a' reptoriū per alpha | betū ī pnti li. Speculū vite hūane nūcupato.

Small 4to. *fine copy in an early binding, ruled on the sides with transverse diagonal lines, and bearing a stamped fleur-de-lis in each lozange* Cologne, *Ulr. Zell, about 1470* 7 7 0

204 leaves, twenty-seven lines to the page (Hain says wrongly 203 leaves). The intitulation on the first page is in the same type as the text. There is no hyphen used, either inside or outside the frame of type, to mark the breakage of words at the end of a line. Two little parallel dashes or curves (≈) are used to fill up spaces at the end of lines. In the character for *ho*, the curve of the *h* always comes below the line. The paper-marks are the bull's head, and another figure within a roundel which I cannot make out.

51 JOANNES CHRYSOSTOMUS AND BASILIUS. *Fol. 1a, intitulation (in larger type than the text)*: Incipit Liber dyalogoꝝ Sancti Io | hanins (*sic*) crisostomi. constantinopolita | ni Episcopi. et sancti basilij cesariens' | episcopi college beati gregorij nazāze | ni. De dignitate sacerdocij Iohānes | [M]Ichi . . *Fol. 76b, line 11*: Explicit liber Dyalogorum Iohannis criso | stomi. ꝛ basilij beatissimorum.

Small 4to. 76 leaves, twenty-seven lines to the page; *fine ruled copy in brown morocco extra, gilt edges, by Bedford* S. n. (Cologne, *Ulr. Zell, about 1470*) 5 5 0

Hain 5048.—There are no hyphens for broken words at line-

endings; the ends of lines are filled up sometimes with the single, and sometimes the double curved dash. The h, in the character ho, always throws its curved arm below the line. In the use of large type for its first intitulation, this book is the only one resembling the Ciceronis Paradoxa above. The paper-marks are the unicorn and the Gothic p. Although placed under Zell, this volume seems to me likely to have been produced by Conrad of Homborch.

- 52 (a) GERSON. *Fol. 1 blank. Fol. 2a*: Incipit Tractatulus venerabilis Mgri | Ioh. Gerson cancellarij parisiens' tractans | de pollucōne nocturna. an impediāt celebran | tem vel non | [D]Vbitatum est . . . *Fol. 16b*: . . . Explicit tractatulus venerabilis Magistri Io | hannis Gerson de pollutione nocturna An im | pediāt celebrantem: An non: [*Hain 7696, but with the Jor' corrected*].—*Fol. 17a*: Incipit Tractatulus venerabilis Mgri Ioh' | Gerson Cancellarij pifiēñ (*sic*). de Cognicōe casti | tatis. z pollucionib; diurnis. *Fol. 30a*: . . . Explicit tractatulus venerabilis magistri. | Ioh'is. Gerson de pollutionibus diurnis. *Fol. 30b*: Incipit forma absolucōnis sacramentalis | eiusdem . . . *Fol. 32b*: . . . Explicit forma absolutionis sacramentalis ve | nerabil'. Mgri. Ioh'. Gerson Deo Laus [*Hain 7692*].—*Fol. 33a*: Incipit Nobilis questio de Custodia ligue (*sic*). | z corde bene ruminanda veñbilis Mgri Io | hanis Gerson . . . *Fol. 38b*: . . . Explicit questio notabilis . . . [*Hain 7682*].—*Fol. 39a*: Incipit s'mo veñbil' Mgri Ioh' Gerson Cā | cellarij Parisieñ. de efficacīa (*sic*) orōnis. | [S]It . . . *Fol. 42b*: . . . Explicit s'mo . . . *Fol. 43a*: Tractatus de diuersis diaboli tēptacōib; mgri | Iohīs Gerson . . . *Fol. 60b*: . . . Explicit Tractatus . . . *Fol. 61a*: Incipit Tractatus Veñbilis Mgri Io | hannis Gerson Cancellarij parisieñ p | deuotis simplicib;. Qualit' se in suis ex | ercicijs discrete et caute h're debent | [D]Eus vult . . . *Fol. 76a*: . . . Explicit tractatus . . . [*Hain 7687*]

7 pieces united, sm. 4to. 76 leaves, 27 lines to the page
(Cologne, Ulr. Zell, about 1470)

At the ends of lines—there are no hyphens of continuation, the single little curved dash is frequently used to fill up spaces, the double one only once. The right arm of the h in the combination ho is always prolonged below the line. The paper-marks are the Gothic p, the bull's head, and a third which I cannot make out.

These tracts are bound up with the following (and have been so bound up since about 1485, as appears by a MS. list of contents on the first blank page of the Gerson).

- (b) AUGUSTINUS. *Fol. 1a*: Incipit tractatus sancti Augustini Epi de | Fuga Mulierum. | [N]Emo . . . 24 leaves containing Augustinus de Fuga Mulierum, de Continencia, de Contemptu Mundi; Epistola Ieronimi ad Paulinum; Augustinus de Communi vita clericorum—27 lines to the page
S. n. (Cologne, Conrad de Homborch, about 1475)

- (c) HIERONYMUS. *Fol. 1a*: Incipit plogus in ordinē viuendi deo. eximij | doctoris Iheronimi ad Eustochiū (*sic*) sacram deo | virginem . . . *Fol. 30b*: . . . Explicit ordo siue r'gula . . . 30 leaves, 27 lines to the page

S. n. (Cologne? about 1475-6)

This is in the same type as the *Thomas Aquinas de diuinis moribus* (15 leaves, 27 lines to the page), described below.

- (d) VISITATIONES MONASTICÆ. *Fol. 1a* blank. *Fol. 1b*: Incipit tabula de forma visitacōnū monastica | In dulci . . . *Fol. 2a*: Incipit tractatulus de forma visitacōnu; mona | sticarum. Incipit feliciter. | [R]Euerando (*sic*) in xpo patri. ac domino. H. pro | uinciali. z c. Exilis frater. W. quē scitis. | In vinea . . . 14 leaves (of which the last is blank, 26 lines to the page, with signatures (a in eight leaves and b in six) [*Cologne? about 1476*]

The author's work is approved by five Dominican doctors whose names and testimonies are given on the thirteenth leaf. The last of them was Gerhard de Elten, the second last Henricus Vredeman (spelt Vrdeman) decanus Sancti Andree Coloniensis.

- (e) GREGORIUS. *Fol. 1a* blank. *Fol. 1b*: Incipiūt capitula libri pasto | ralis beati gregorij pape | [N]e veniē ipiti . . . *Fol. 3a*: Incipit tractat⁹ de cura pastorali | dict⁹ pastoralia beati Gregorij pape | [P]Astoralis cure . . . *Fol. 119a*: . . . Explicit liber pastoralis cure beati | gregorij pape, deo gratias, Fini- | tus Anno dni millesimo quadrin- | gesimo actogesimo (*sic*) *Fol. 120* blank [*Zwolle*] 1480

EXCESSIVELY RARE; only one other copy being known which was in the Vergauwen library at Ghent twenty years ago. It has signatures a-p in eights, and has twenty-five lines to the page.

- (f) DISPUTATIO. *Fol. 1a*: Disputacō inter clericū et militē sup potesta | te prelati ecclesie atq; p̄cipib; terrarū cō | missa sub forma dyalogi icipit feliciter. | [C]Lericus . . . *Fol. 13a*, last line: . . . Et sic est finis. *Fol. 13b* blank. *14a*: Compendiū de vita anticristi incipit feliciter | [] Circa statu et psecutionem anticristi | notādi sūt quinq; . . . *Fol. 16b*: . . . Explicit opendium de vita anticristi. z c.

S. n. (Cologne? about 1476)

There are twenty-six long lines to the page. Most of the capital letters are purely Roman letters, but there are occasional alternative Gothic forms.

All in 1 vol. sm. 4to. maroon morocco, gilt edges

(About 1470-80) 36 0 0

The man who (about 1485-90) made the list on the first blank page, signs himself Fr. F. G.

53 GERSON. *Fol. 1a*: Incipit tractatus venerabil' Magistri Ioh'. | Gerson Cancellarij parisien' de Meditacōe | Et ponūtur decem ⁊ septem consideracōnes | Quar' prima est ista. | [M]Editacō cordis mei . . *Fol. 7b*: . . Sequitur tractatus eiusdem de oracōne. *Fol. 8a*: [O]Portet semp orare . . *Fol. 28b*: Septē psalmi pniāles scdm vene'abilē mgrm | Iohānē Gerson . . Cancellariū pisien'. | . . *Fol. 55a*: . . In hoc finitur doctrinal' exposicō Mgri Ioh'is | Gerson sup septem psalmos penitenciales. *Fol. 56 blank*.

Small 4to. 27 lines to the page; fine and very large copy in chocolate brown morocco, gilt edges (Chambolle-Duru)

S. n. [Cologne, Ulrich Zell, about 1470] 7 7 0

Hain, 7628.—There is no hyphen to mark the breakage of a word at the end of a line. Occasionally a single little curved dash (˘) is used to fill up a space at the end of the line. In the character for ho, the curve of the h always comes below the line. The paper-mark is usually the Gothic p, but there is also a unicorn.

The intitulations are in the same type as the text.—Klemm sets this impression down to about 1485.

54 AENEAS SYLVIUS. *Fol. 1a*: Pius papa secundus eloquēt' issim⁹ q̄ obijt | Anno. M.cccc.lxiiij. in Anchona. dū proficisci | proposuerit contra turcos. conpossuit ⁊c | [P] Ius Epūs seru⁹ seruoꝝ dei Illustri | Mahumeti p'ncipi turcorū Timorē | d'ini noīs. et amorē . . *Fol. 53a, line 25*: cui est honor ⁊ gloria in seculoꝝ secula Amen

Sm. 4to. 53 leaves, 27 lines to the page; fine large copy, hf. bd.

S. n. [Cologne, Ulr. Zell, about 1470] 5 0 0

Occasionally, but seldom, the little single curved dash is used to fill up space at the ends of lines. There is one instance only of the slanting hyphen to mark a broken word at the end of a line, and it is within the frame of type, not outside of it. In the character for ho, the curve of the h always falls below the line. The paper-marks are the Gothic p and the bull's head. This is an issue distinct from the two described by Hain (171, 172), although it has the same number of leaves and lines.

The intitulation is in the same type as the text.

55 GERSON. *Fol. 1a*: Venerabil' vir magister Iohānes Gerson | collegit in Lugduno Anno dni Millesimo | qdrigētesimo decimonono. quēdā tractatū | quē intitulat trigilogiū astrologie theologi | sate quē librū scripsit Delphino vnico r'gis | frācie filio Cui' phemiū sic incipit | [S]Apientiā que a dno deo . . *Fol. 18b*: . . Explicit opusculum astrologie . . *Fol. 22b*: . . Opusculū Ioh. de Gerson coñ supsticiosā | dierū obseruacōnem Finit feliciter. | . . *Fol. 25a*: . . Iohānes Gerson aduersus doctrinā cui' | dam medici in mōte pessulano sculpētis in | numismate figuram leonis cū certis ca | racterib' pcuracione renū finit feciliter (sic) ⁊c | [P]Rima . . *Fol. 27a, line 17*: . . Inde ē puerbiū | vulgare. Les hoinesant sont la

gwere et [a word missing here, non ?] | la victoire zc. |
Opusculū cui' supra finit feliciter zc

Small 4to. 27 leaves, 27 lines to the page; the last leaf mended; brown morocco by Riviere

S. n. (Cologne, Ulr. Zell, about 1470) 5 15 6

This is a part of Hain's 7681, but may have been separately issued. The vulgar proverb on the last page is probably the first appearance of the French language in print. It should read "Les homes font la guere et non la victoire."

The little single curved dash is occasionally used to fill up space at the ends of lines. There is no use of the hyphen for words broken at line-endings. The character for ho has always the prolonged form of the h. The paper-mark is the bull's head.

The intitulations are in the same type as the text.

Peter de Olpe, 1470

56 GERSON, MONOTESSARON. Fol. 1a: Prohemium seu prolog' in cōcordācias euāgelistaꝝ Collectas per | vene'abilem magistrum Iohānē gerson Cancellariū parisieñ q̄s intitula | uit monotessaron aut vnum ex quatuor. | [E]Vāngeliū latū esse . . Small folio, 66 leaves, 40 lines to the page; very fine copy in a splendid modern binding gilt and painted, in imitation of ancient work, with a mosaic geometrical design, and with floral arabesques

S. n. [Cologne? about 1471] 12 0 0

Hain, 7719. He attributes this book to the press of Arnold Ther Hoernen, but erroneously according to Graesse, who describes it as a production either of Petrus in Altis de Olpe, or of Goiswin Gops de Eyskirchen. Burger in his Indices to Hain does not correct Hain's attribution of this volume, but he does correct Hain in reference to Bernardi Opuscula (H. 2920) which (as we may judge from the engraved alphabet in Braun, plate 4, No. 9) is in the same type as the above Gerson. Hain had given it to Ther Hoernen; Burger assigns it to Peter de Olpe.

The paper-marks are the anchor and the Gothic p and p̄.

Arnold Ther Hoernen, 1471

57 FLORUS. Fol. 1a, column 1: Lucij ānei flori epitoma idest abbre | uiatio de cursu ac statu romanoꝝ a | fundacōne vrbis p̄ romulū vsq; ad | augustū. otinēs 4 libros incipit feli | [P]Opulus romanus a rege ro | mulo . . Fol. 24b, column 2: . . Explicit lucij anei flori liber quartus. | Laus xpo detur hic vtile si quid habetur. Fol. 25a, col. 1: De cōmendacōe romani imperij. | [M]Vltifarie multisq; modis do | minus . . Fol. 29b, column 1, last line: Explicit libell' de omēdacōe impij rōni.

Small folio, 29 leaves, double columns, 46 lines of small Gothic letter to each column; without signatures, catchwords, and numeration; fine copy in green morocco

S. n. (Cologne, Arnold Ther Hoernen, about 1472) 6 6 0

The absence of regular justification at the line-endings is very noticeable, and shows that this is one of Ther Hoernen's earlier books.

BURLEY DE VITA PHILOSOPHORUM, 1472—*See ante, bound up with Cicero de Amicicia—under Ulr. Zell.*

Unknown Printer

58 THOMAS AQUINAS. *Fol. 1a*: Incipit (*sic*) tractatus beati thome de diuinis | moribus. | [P]Erfecti estote sicut et pater vester ce | lestis . . *Fol. 15a, line 5*: rum. Amen. | Explicit tractatus beati thome | de aquino de diuinis moribus

Small 4to. 15 leaves, 27 lines to the full page; the blanks left for the initials painted-in by hand; no numeration, catchwords, or signatures; calf neat

S. n. (Cologne, about 1471) 5 0 0

This is in the same type as the Hieronymus described above in a volume of tracts under COLOGNE: Gerson.—The type of this Thomas Aquinas (and of the Hieronymus) is not, however, identical, either with that of the Consolatio Peccatorum (undoubtedly Veldener's) or that of the Flores Augustini (which Mr. Bradshaw said that Holtrop had erroneously classed with the Consolatio); nor with that of the Historia S. Albani (which forms the centre of another group of books by an unknown printer); nor with that of the Septem Sapientes, No. 61.

Johann Koelhoff, 1472

59 CANTIPRATENSIS (Thomas). *Fol. 1 blank. Fol. 2a, col. 1*: Incipit liber qui dicitur bonum | vniuersale de pprietatibus apum. | [R]Euerendo in xpo pa' | tri fratri Huberto ma | gistro ordinis pdica' | torum frater humilis | cuius nomen ad pns | non vrget necessitas nominari . . *Fol. 127a, second column*: . . Explicit liber apum qui dicit bonū | vniuersale quia de prelati et subdi | tis tractat. de quo sit deus benedi' | ctus in secula Amen. *The succeeding fourteen pages are occupied with tables which end on 134a, second column, with the words*: Explicit tabula.

Small folio, 134 leaves, printed in double columns, 39 lines to the column, with painted initials; fine copy in a magnificent binding, the sides covered with a gold geometrical decoration and framed within a broad border of massive silver chased with a beautiful Renaissance pattern of curling stems and branches; an oval silver boss in the centre bearing an eagle rising from flames, surmounted by the letters E V V; with clasps, the edges goffered and painted

S. n. [Cologne, about 1476] 22 0 0

The paper-marks are the bull's head, the Gothic p, a lion passant, and a shield (which seems to bear some letters) surmounted by a fleur-de-lis. The quires bear signatures a-q in eights, and r in six leaves. The signature-numbers to the leaves in each quire are given in Arabic numerals.

The capital letters are identical with those of which Braun (Vol. II) gives a facsimile under the name of Johann Koelhoff, and which he derived probably from Aquinas' Questiones de Veritate, printed by

Koelhoff with his name in 1475 (Hain, 1419). The present volume of Cantipratensis is described by Hain (3644) as *Argentorati*?

The printed book-label of the "Biblioteca Terzi" (about 1750) is pasted inside the cover.

- 60 COLOGNE CHRONICLE. *Title*: Die Cronica vander hilliger Stat vā Coellē. *Here the arms of Cologne surrounded by the effigies of seven Archbishop-Saints, and under them Sancta Colonia diceris hinc. quia sanguine tincta | Sanctorum meritis, quoꝝ stas vndiqꝫ cincta.* *Last leaf (foliated CCC.l) obverse*: . . Zo der Eren gotꝫ, synre lieuer moder, vnd der hylliger dry | konyngē. jtem tzo nutz ind vnderrichtūge in vill sachē der gemeynte Burgerschaff der hil | liger Stat Coellen. is dit boich van den geschichten der Ertzbuschoue ind der hilliger | Stat van Coellen. myt etzlichen anderen historien van begynne der werlt. ind des int | ghainwordigen jairs vursꝫ vergadert mit groisser arbeit ind vlyss vyss vill boicheren | van den bewertsten ind sicherstē historiēschrijueren dae vā berorende. Ind hait gedruckt | mit groissem ernst ind vlijs Iohan Koelhoff Burger in Coellen. ind vollendet vp sent Bartholomeus auent des hilligen Apostels Anno vursꝫ. [*i.e.* 1499] | Got haue lof tzo aller tzijt. vnd | ewichlich . .

Small folio, with numerous woodcuts; fine copy in blue morocco extra, gilt edges, the Seillière arms on the sides

Cologne, Koelhoff, 1499 25 0 0

The best and finest copy that can be had of one of the most important documents of the history of Printing. "This highly worthy art aforesaid was invented first of all in Germany at Mentz on the Rhine." From 1440 essays and investigations were made, and in 1450, a golden year, printing was begun, and the first book printed was a Latin Bible in big types such as are used for Missals.

There are twelve preliminary leaves including the title. Then follows the text in 354 numbered leaves (with many errors of numeration. The last one is numbered 350). The quire-signatures are A, B, and A-I, in sixes; K, 10 leaves; L-Z, in sixes; a-d, in sixes; e, 4 leaves; f-z, in sixes; aa-mm, in sixes; nn, in 4 leaves.

On the reverse of folio gg1 (under the date of 1450) begins the article "Van der boychdrucker kunst," which gives to this volume most of its importance. It is the first plain public declaration made in Germany, by a printer, that "the first Funder of Printing was a burgher at Maintz, and was born from Strassburg, and was called Joncker Johan Gudenburch." (This was stated to rebut the absurd claim made in favour of Nicolas Jenson, who had only gone to Venice to begin his cutting and arranging of type, after typography had been already practised there.) As for the Low Countries, Koelhoff was candid enough to say that the art of printing had been *prefigured* in Holland in the Donatus books produced there. Now this allusion cannot refer to the Donatuses which are now usually found in fragments and ascribed to the "Utrecht prototypographer," since these fragments are all purely typographical, and not done by any prefigurement of typography. The only prefigurement of typography that we can imagine is Xylography,—an art which was undeniably practised in the Low Countries (and elsewhere) when Gutenberg was a baby.—As

to the probable author of these statements,—John Koelhoff printed his first dated book in 1472, having presumably learned the art from Ulrich Zell, a refugee printer from Mentz in 1462 (who had printed his own first dated book at Cologne in 1466). Koelhoff sets out his authority in the following words:—"The beginning and the progress of the aforesaid art has been verbally related to me by the honorable man Master Ulrich Zell of Hannau (still in 1499 a printer of books at Cologne), by whom the aforesaid art was brought to Cologne."—He goes on to say that "there are silly men who assert that typography had been practised before [*i.e.* before Gutenberg], but that is not true, and no specimens are extant in any country of any such practice." These words again prove that the Holland Donatus pieces were not typographical.

Goswin Gops, about 1473

61 SEPTEM SAPIENTES. *Fol. 1a*: Incipit historia septem sapientū. Rome. | [P]Oncianus regnauit in vrbe roma pru | dens valde . . . *Fol. 70b*: . . . Explicit historia septem sapiētū rome | Honorem dei et marie semperq; cole *Fol. 71a*: Hic finiuntur quedam narraciones . . . Expositiō narracōnis. Tunc ait fili⁹ ipatoris. Small 4to. 71 leaves, 26 long lines to the page; fine copy in blue morocco extra, gilt edges (Koehler)

S. n. [*Cologne, Goswin Gops, about 1475*] 9 9 0

This is the edition (probably the Princeps) which Hain, Brunet, and others refer to Veldener at Cologne. A note, however, which Brunet extracts from the Borluut catalogue, declares that it is in the same type as a certain *Sermo de presentatione Beate Marie Virginis*, which bears the name of "Goswinus Gops de Euskyrchen."—The paper-mark is a horn with straps attached.

62 THERAMO (Jacobus de). *Fol. 1a, first column*: Lis cristi. z belial iudicialiſ co | rā salomone iudice. a sede diui | na dato agitata super spolio z | violencia. per eūdē xpm ī infer | no. omiſſū ſingularē practicā cō | tinens incipit feliciter | [U]Niuersis xpīſ (*sic*) | delib' . . . *Fol. 96a, second column, the last eight lines*: . Versus. | Vt gaudere ſol; feſſus iam nau | ta labore. Deſiderata diu litora | tuta vidēs. Haud aliter preſſor | huius iam fine libelli. Exultat | viſo laſſus z ipſe quidem. Laus | criſto detur fluit a quo quicqd | habetur. Small folio, 96 leaves, double columns, 36 lines to the column; large and excellent copy in old calf

S. n. [*Cologne, Gops, about 1473*] 4 4 0

This book is in the same characters as the Septem Sapientes above, and appears to be a little older as the types are not quite so worn by use. One feature of the typography is the frequent use of a small stop (period) which has the appearance of a tiny z with its two parallels tipped downwards on the left.

Veldener printed an edition in 1473 (96 leaves, 36 lines per page), but it is not identical with this one, although the latter has been attributed to him.

The paper-marks are the Gothic p, the bull's head, and a circular one which I cannot make out.

Johann Guldenschaff, about 1475

£ s. d.

- 63 CICERO. *Fol. 1a*: M.T.C: De amicitia. | [Q]Vintus mutius augur sceuola. | multa na'ra'e de Gaio lelio socero | suo . . . *Fol. 26a, ten lines beginning*: ferre nullo possem . . . *and ending*: epta nihil aicitia praestabilius eē putetis. Small 4to. 26 leaves, 26 long lines to the page; old calf, gilt edges S. n. [*Cologne, Guldenschaff?, about 1476*] 4 4 0
Hain, 5297.—The paper-mark is a bull's head, supporting a rod surmounted by a flower.

Conrad Winters of Homborch, 1476

- 64 COMESTOR (Peter). *Fol. 1a, first column*: [R]Euerēdo patri ac dno | suo guilhelmo. dei gra | senonensi archiepo. | Petrus seru⁹ cristi ps | biter, trecensis. Vitā | bonā z exitum btm. Causa suscep | ti laboris . . . *Fol. 2b, column 1*: [I]N pncipio erat verbū z verbum | erat pncipiū in q^o z p qd' pī crea | uit mūdū . . . *Fol. 304a, last line of second column*: Explicit historia scolastica. Small folio, 304 leaves, double columns, 42 lines to the column; in a magnificent modern binding painted with a geometrical mosaic and flowers in the compartments, the centrepiece bearing a lozangy shield with three fleurs-de-lis, supporting a princely French crown; the back treated in similar fashion and the edges painted with a beautiful floral design; with silver knobs and clasps S. n. [*Cologne, about 1475-76*] 20 0 0

Hain, 5530. He and Brunet ascribe it to Ulrich Zell, but I am inclined rather to consider it as an early book from the press of Conrad de Homborch. It looks certainly like a Zell book, but the spacing of the lines corresponds rather with Conrad's known work than with Zell's. There is no use of the two little curved dashes, but we find in the punctuation a colon which had evidently taken their place. In the character *ho*, the curve of the *h* rests on the line. It is however a different letter from the one observed in the Cicero (under Zell, *supra*). Words are broken at line-endings without any use of hyphens. The type is all of one size throughout the book. The paper-marks are the Gothic *p*, the anchor, and the bull's head.

The binding probably cost £40 to £50.

- 65 QUATUOR NOVISSIMA. *Fol. 1 blank. Fol. 2*: [M]Emorare nouissima tua z in | eternū non peccabis. Ecclesi. | vij. Sicut dicit beat⁹ aug'. in | libro . . . *Fol. 67b*: . . . Impressum est presens opusculum quod vo | catur Cordiale quatuor nouissimoru; per me | Conradū de homborch et admissum ac appro | batum ab alma vniuersitate coloniēsi ad lau | dem et honorem dei qui est benedictus in secu | la Amen

Small 4to. 67 leaves (of which the first is blank), 27 long lines to the page; parchment cover (Cologne) about 1476 3 0 0

Hain, 5699. It is in the same type and has the same characteristics as the Peter Comestor. The obverse of the first blank leaf has a quantity of contemporary writing on it, including a list which shows

that this was (about 1480-85) one part of a collection which comprised, as well, Nider's *Manuale Confessorum*, his book *de Morali Lepra*, and two books by Thomas Aquinas: *Summa de Articulis Fidei*, and *de Virtutibus et Vitiis*.—(Conrad de Homborch printed undated editions of the two Niders; to Ulrich Zell are attributed two editions of the *Summa*.)

- 66 DIALOGUS CREATURARUM. *Fol. 1a, column 1*: Prefatio in librū qui dici | tur dyalogus creaturaru; | moralizatus: omni materie | morali iocūdo z edificatiuo | modo applicabilis Incipit | feliciter.—[Q]uoniā sicut | testatur Isidorus | ī libro . . *Fol. 6b, first column*: Dialogus creaturaru op | time moralizatus. omī ma | terie morali . . *Fol. 62b, second column*: Presens liber Dialogus creatura | rum appellatus: iocundis fabulis | plenus: industria z expensis Con | radi de hamborch incole colonieñ. | inceptus z finitus est. Anno domi | ni millesimoqdringentesimo octo | gesimoprīmo mēsis octobris die | xxiiij.

Small folio, 62 leaves, double columns, 40 lines to the column; fine copy in blue morocco extra, gilt edges

Cologne, Conrad de Homborch, 1481 6 6 0

Except for the intitulation and the headings and first lines (which are in larger characters) the type of this book appears identical with that of the Comestor above. It must however be slightly smaller, as the forty lines of a column here only occupy the same space as 39 of the lines there.—The paper-marks are a scallop shell, a Dauphin's shield and crown, and the Gothic p.

Heinrich Quentel, 1479

- 66*BOETIUS AND CATO. *Title*: Boetij viri celeberrimi de oso- | latiōe phylosophie liber cū op- | timo omēto beati Thome | Colonia (*Here a woodcut of a schoolmaster and his pupils*). *Fol. 192*: . . Libri quinq; de consolatione phylosophie . . vna cum commentaria editione. per Henricum Quentell in Colonia . . Anno gratie Millesimo .ccccxcvij pridie kalendas Ianuarij. *The text in larger type in the centre of the pages, the commentary in smaller type on the margins.*

Boetius de disciplina schola- | rium cum notabili cōmento. | Colonia (*Here the same woodcut as on the De Consolatione.*) *Fol. 66a*: . . Finitur Boetius de disciplina scholariu; | cū commento. Fideliter necnon diligenter | in alma Uniuersitate Coloñ. impressus. In | domo Henrici Quētelliuxta summū Anno | virginalis partus. M.cccc.xcvij. mensis | Martij die quinta

Chato cū glosa | et moralisacione | *Here the same woodcut as used in the Boethius.* *Fol. 48a*: . . Expliciunt glosule Cathonis valde vtilis | . . | . . Im | presse. Anno salutis. M.cccc.xcvi. p. Hen | ricum Quentell in Colonia

3 vols. in 1, small 4to. hf. bd. Cologne, 1496-98 3 0 0

The first title-page bears names and inscriptions of former owners, including "Frater Johānes Winnecken" (about 1500) and "Capel Lofft, 1828."

67 NICODEMUS. *Title*: Historia siue euangelium | Nycodemi de gestis a principibus sacerdotū de passiōe | et resurrectiōe dni. que inuenta est Iris hebraicis a theo- | dosio magno impatore in iherusalem in pretorio pontij | pylati in codicibus publicis *Here a woodcut of Christ on the Cross; and this woodcut is repeated on the reverse of the last leaf.* Sm. 4to. 16 leaves (A 6, B 6, and C 4), 37 and 38 lines to the page; bds.

S.n. [H. Quentel, Cologne, about 1489-90] 2 2 0

Unknown Printer

68 VORAGINE (Jacobus de). *Fol. 1a blank. Fol. 1b, headline*: Tabula alphabetica. *Column 1*: Incipit registrū siue directoriū p | qd facillime quisq; repire pt vitā cu | iuscūq; sancti . . . *The table ends on fol. 6b. Folio 7a, headline*: Legenda Aurea Foliū pmū. ; *column 1*: Prefatio sup legēdas sanctorū p | anni circuitū. quas cōpila | uit frater Iacob; de voragine ordi- | nis predicatorū quondā eps ianuē | sis: incipit feliciter. | [U]Niuersū . . . *Fol. 232b, column 2*: . . . Explicit legenda aurea cōpilata | p p̄clarissimū ac religiosū virū Iaco | bū de voragine ep̄m Ianuēsem. *Fol. 233a, column 1*: Incipūit histo'ie pl'imoꝝ scōrū nouit' | addite laboriose collecte ꝛ plōgate. | . . . *Fol. 462a, second column*: . . . Expliciūt hystorie plimor' scōrū | nouit' ꝛ laboriose ex diu'sis libris in | vnū collecte. Nota q' oēs historie h' | addite merito dicū' noue . . . *On the seventh line below this*: MCCCCLXXXij. | Anthonij liberi Susatēs' in lau- | de; inclite Colonorū vrbis Epy | grāma foeliciter incipit. | O felix vrbs añ alias Coloīa salue. et | Paupis ingenij mune'a sume libēs | Salue o metropol' . . . *Last line*: Nō potero laudis imemor eē tue

Thick small folio, 462 leaves, double columns, 49 lines to the column; with quire-signatures, and folio-numeration; hf. bd. fine copy (Cologne) 1483 6 6 0

In a small round semi-Gothic (rather than Gothic) type looking like a late modification of Ulrich Zell's style. The column of 49 lines occupies exactly 200 × 60 millimètres. There are 6 preliminary leaves; on the seventh which is the first of the text, the signatures begin with a.j., and proceed to the end. They are a-z, A-Z, and aa-ll, and are in eights with the exception of f (10 leaves), T (6), V (10), and ll (6).—The foliation also begins on the first leaf of text, and ends correctly with CCCCLvi on the last leaf, although there are several errors here and there in the course of the numeration.

The paper-marks are the p, and a spread hand with a flower on the tip of the middle finger.

The type used for headlines is somewhat larger than that of the text; and resembles very closely that of the headings in the Ciceronis Paradoxa and the Chrysostomus placed under Ulr. Zell. It resembles also, but less closely, type that was afterwards used for headlines by Martin of Werden.

The book is divided into two equal parts, of which the first

contains the work of Jacobus de Voragine, the *Legenda Sanctorum* or *Aurea Legenda*. The second half contains the *New Legends*, which the editor claims to give here for the first time in their fulness, admitting that *some of them* had been published elsewhere. This admission is a reference to the editions of Voragine printed by Conrad of Homborch in 1476 and 1481. The *New Legends* are probably entirely of Cologne origin, so far as the compilation was concerned, and this edition is presumably the first in which the whole of them appeared (about 200 in number).

Martin of Werden, about 1497

69 MOLITOR. *Fol. 1, title: De laniis ⁊ phito | nicis mulieri-*
bus. On the reverse a woodcut. Fol. 2a: Tractat^o ad
illustrissimū prī | cipem dnm Sigismundum . . | . . de
lanijs ⁊ phitonicis mulieribus per Ulricum | molitoris de
constantia . . Fol. 27b: . . Ex con- | stañ. anno dñi.
m.cccc.lxxxix. die decima ianuarij. | Tue celsitudinis
humilis cōsiliarius ⁊ seruulus | vlricus molitoris de con-
stātia decretoꝝ doctor.

Small 4to. 27 leaves, 34 lines to the full page, with signatures **a** and **b** in eights, **c** in six, and **d** in five leaves; with 7 full-page woodcuts; fine copy in pigskin by Bedford S. n. (*Cologne, Martin of Werden? about 1497*)

5 0 0

70 KEMPIS. *Title: Liber de imitatōe Christi | Cum tractatu*
de medita | tione Cordis. (Here a fine woodcut of the
Virgin and Child and Mary Cleophas.) Fol. 88a: . .
Finit iste libellus Colonie retro Minores fau | stissime
Impressus. Anno. M.ccccci. vltima Iulij. The woodcut
repeated on 88b.

Small 8vo. (16mo. size), 88 leaves with signatures **A-M** in eights, except **E** and **I** which have four leaves each; fine copy in the original stamped calf, bound up with other pieces

Cologne, 1501

4 4 0

The imprint is the one used in the earlier books printed by Martin of Werden.

71 URSULA. *Title: Passio siue Historia .xi. miliū V'ginū.*
(Here a large woodcut of the martyrdom of the Eleven
Thousand Virgins in a ship on the Rhine beneath the walls
of Cologne.) Fol. 30b: Historia vndecim miliū virginū
Fi | nit felicit'. ¶ Scā Vrsula cū sodalib' tui' Orate p nob'.
Under this a large woodcut figure of St. Ursula standing
upright and crowned, with borders from four small blocks.
(Fol. 31, a blank cut away.) Fol. 32a: Hanc Legendam
fecit Imprimi Re | uerēdissi' In xpo pat' ⁊ dñs Dñs
Ra | ymūdus miseratiōe diuina tituli setē | Marienoue sacro
sancte Romān Eccl'ie pbr Cardial' | Gurceñ, Ad Germaniaꝝ
daciam. ⁊c. Apl'ice sedis de | latere Legatus. Anno dni
Millesimo Quigētesio 3^o (Here a woodcut of the Cardinal's

arms with borders from two small blocks.) Quā legendā
dict' R^m Legatus fecit imprimi Co- | lonie Anno quo sup,
vt distribueret grat' diuers' pso | nis z eccl'ijs, quib' dedit
Reliquias. Fol. 32b : Dilecto filio nro Raymūdo . . | . . |
Alexander Papa sextus. | Dilecte fili . . Small 4to. *fine*
copy in brown morocco, a modern imitation of a Grolier
binding Cologne, 1503 21 0 0

Described by Brunet, under Passio, as an "édition de la fin du
XVe siècle," evidently from a copy which wanted the last leaf—a
serious imperfection, since, as shown above, the history of the book
was thereby lost. The ultimate page contains the Pope's bull naming
the Cardinal Legatus à latere, and giving him commission to take
relics to Germany for distribution among the churches.

The type is that of Martin of Werden.

- 72 CURA CLERICALIS. Title: Cura Clericalis | Lege
Relege. (*Here a rude but curious woodcut of the Virgin,
Child, and Mary Cleophas, which is repeated on the back.*)
Fol. 15b : . . Impressa sunt hec Colonie p Mar | tinum de
werdena ppe domū Consula- | tus. Anno dni. M.ccccc.xi.
Fol. 16, *the woodcut repeated on back and front of the leaf*
Small 4to. (16mo. size), 16 leaves with signatures A-D
in fours; dark red morocco Cologne, 1511 2 2 0

Basel, about 1468

Bertold (Roth or Rüppell) the prototypographer (1468)

- 73 [MURR] (Conrad). Fol. 1a blank; 1b: Reptorium vocabu-
lorum equisitorum oratorie poes' et historia | rum cum
fideli narracōe earum rerum que ambiguitatem ex hu- |
iusmodi vocabulis accipiūt . . . | . . Iuxta al- | phabeti
ordinem inueniētur. Editum a doctissimo lrarum ama- |
tore Magistro conrado turicens' ecclesie cantore Et opletus
an | no domini m° cclxxiiij . . | . . Incipit feliciter |
·Vnde liber venerit presens si forte requiras
Quid ve noui referat perlege quod sequitur
Bertoldus nitide hūc impresserat in basilea
·Vtq; adeat doctos protinus ille iubet
Ille quid abstrusum si diua poemata seruant
Exponit. lector ingeniose scies
Quid lacium teucrī dignum quid grecia gessit
Preterea magnus que videt oceanus
Si libet interdum raris gaudere libellis
Disperiam si non hic liber vnus erit
Fol. 2a : [] Vm ī ouidianis z metricis . . Fol. 147a,
at bottom: AMEN | Deo Gracias
Small folio, *red morocco extra, gilt edges*

Basel (about 1470) 7 10 0

The only book which gives the name of the first Basel printer.

His type is remarkable for its handsome appearance, being rounded and not very Gothic. It was shaped more like the early Cologne and Mentz types than like those of Strassburg. This was all changed when Berthold died, and Richel and Wensler established the angular regime.

An inscription dated 1468 on a copy of S. Gregorii Moralia, printed in the same type as this book, has led to the general acceptance of that year as the latest which can be assigned to the introduction of printing into Basel.

The paper-mark is the Gothic p.

Bernhard Richel, 1474

74 BIBLIA LATINA. *Fol. 1a, headline: Preuatio Preuatio*
Column 1: Incipit epistola sancti iheronimi ad paulinu; |
presbiterum de omnib' diuine historie libris | Capitulum
primum | Frater ambrosi' | tua michi munu | scula
perferens. d' | tulit . . Fol. 3b, column 2: . . Incipit liber
bresich q; nos genesim dicim' | IN principio crea | uit
deus . . Fol. 226b, column 2: . . Et sic est finis (this
being the end of the Psalter). [Fol. 230b, column 2: . . Qui
memor esse cupit librorum bibliotece | Discat opus
presens si retinere velit | Maxima de minimis ex ptibus
accipe totum | Inuenies quod amas si studiosus eris | Ecce
ihesu criste claudo pietate libellum | Sit benedictus deus
et homo de vGINE natus | Credentes verbis sacris saluare
paratus Fol. 231a: Incipit tabula canonum . . this table
ending on 232b.] Fol. 227a, headline: Prologus Prouerbioꝝ
Column 1: Epla sancti ieronimi psbiteri ad chroacium z |
elidorum episcopos de libris salomonis. | Ivngat . .
Fol. 460b, column 1, line 48: Et sic est finis. 1475

Divided into 2 vols. square folio; *old red morocco, gilt edges*
 (Basel) 1475 55 0 0

460 leaves (*i.e.* 226 + 234, without blanks) in double columns, with 48 lines to the column. This Bible of Bernhard Richel's is almost like a work of Strassburg typography; the angular types resemble rather those of Eggesteyn than any others.—The first printer, Berthold, had begun to print a Bible some years before, but he never survived to finish it. For that reason copies are found of the mixed work of Berthold and Bernhard. This can only be explained by supposing that Berthold's stock came at his death into Richel's hands, and that the latter printed a second volume to complete Berthold's first one. Richel seems to have produced not only that continuation, but also two or three Bibles entirely in his own type, the last of them in 1486.

A particular feature of this Bible is the introduction of printed references in very small type on the margins of the Gospels, to serve the purpose of a Diatessaron. The woodcut (or metal cut) initials are also a striking feature; they are ornamental in character and some of them contain heads.

The paper-mark is usually the bull's head, but we also find the Roman capital D with a rod running upwards and downwards through the right vertical line of the upright stem.

This copy has the six leaves of Menardus's *Notitia librorum Biblie*,

given in duplicate. One set is inserted at the end of the Psalter, thus making Vol. I seem to contain 232 leaves; the other at the end of the Old Testament in Vol. II. Thus the total number of leaves in this copy is 466.

Michael Wensler, 1474

75 VORAGINE, AUREA LEGENDA. *Fol. 1a, heading:* Tabula festiuitatum temporum et sanctorum in | hoc libro ordine foliorum et numero contentorum. *The table is in triple columns, of which the first begins:* [A]duent' domini. .j. | Aduentus domini vtilitas. ij. | Andree . . *Folio 2a, the text begins, arranged in double columns:* Incipit plogus super legenda sancto | rum. Alias lombardica hystoria. quam cō | pilauit frater Iacob; nacione ianuens' or | dinis fratrum predicatorum. | [U]niuersum temp' p | sentis vite . . *Fol. 245b, second column:* . . Explicit lampartica hy | storia sanctorum.

Folio, 245 leaves, the first leaf in treble, the rest in double columns, 47 lines to the column; the margins of the last two leaves mended; fine copy in the original stamped pigskin (rebacked) S. n. [Basel, Michael Wensler, about 1474] 12 12 0

VERY RARE. Brunet who calls this volume "une des plus anciennes éditions de cette légende" describes it (after Dibdin) as containing 246 leaves. But he is wrong; and Ebert rightly specifies 245 from the copy at Dresden, which bears an inscription of having been bought in Leipzig in 1474. In the above copy the leaves are foliated in red ink (probably by the hand of the printer or one of his assistants) thus: [1] 1-174, 174-182, 184-244.

The printer was undoubtedly Wensler, the book being in the same type as the Augustine below. Wensler's first dated book (without his name) was Calderini Repertorium Juris, a large work printed in December, 1474. As the Dresden copy of J. à Voraginè was bought in 1474, our Aurea Legenda must have preceded the Calderinus.

The paper-mark is the bull's head with the short rod supporting a star.

76 AUGUSTINUS DE CIVITATE DEI. *Fol. 1a, column 1:* Sentētia beati augustini episcopi ex libro | retractatōnum ipius de libris d ciuitate dei. | [I]Nterea cum roma . . *Fol. 2a, column 1:* Aurelij augustini ipponensis epi doctoris exi | mij de ciuitate dei. otra paganos liber pmus | incipit . . *Fol. 189a, column 2:* . . Textus sancti Augustini de ciuitate dei Ba | silee impressus Explicit feliciter. Anno. lxxix (*This colophon and the double escutcheon below it, printed in red*). *Fol. 247b, second column:* Igit' aurelij augustini ciuitatis orthodoxe | sideris pfulgidi de ciuitate dei opus precla | rissimum binis sacre pagine pffessoribus exi | miis id cōmentantibus. rubricis tabulaq; dis | cretum pcelsa in vrbe Basiliē. partium ale- | manie. quam nō solum aeris clementia et fer | tilitas agri veru; etiā imp'mentiū subtilitas | reddit famatissimā. ad laudē

£ s. d.

trinitatis indi- | uidue ciuitatis dei psidis. ingenio ⁊
 idustria | Mihahelis wenzler. Anno salutis nostre | post
 .M. et. cccc.lxxix. viij.kl. aprilis opero/ | se est consum-
 matum. (*This colophon and the shields beneath it printed
 in red.*)

Large folio, 247 leaves, double columns, printed in two
 sizes of type, the text which ends on leaf 189, having 56 lines
 to the column, the commentary (by Thomas Valois and
 Nicolas Triveth) having 73 lines to the column; with painted
 initials; large copy in the original stamped calf (rebacked),
 almost wholly uncut

Basel, 1479 6 6 0

The paper-mark is the large eight-petalled rose which appears in
 the paper of so many books printed at Strassburg. There is also
 a bull's head supporting a rod surmounted by a crown.

Johann of Amerbach, 1486

77 PETRARCA. Fol. 1a: Librorum Francisci Petrarchæ
 Basileæ | Impressorum Annotatio. | Then follows a list of
 contents in seventeen lines. Fol. 2a: Parthenias. Fol.
 367a: . . Basileæ per Magistrum Ioannem de Amerbach:
 Anno salutiferi uirginalis partus: Nonagesimosexto supra
 millesimū quaterq; centesimum. Fol. 368: Principaliū
 sententiarū . . | . . Annotatio Fol. 388. . Finis.

Small folio, fine ruled copy in olive morocco extra, gilt
 edges (Charles Lewis)

Basel, 1496 9 0 0

First edition of the collected Latin works of Petrarch.

Michael Furter, 1490

78 QUADRAGESIMALE. Title: Quadragesimale | nouum
 editū ac predicatū a quo- | dam fratre minore de obser-
 uantia | in inclita ciuitate Basiliē. de filio | prodigo
 ⁊ de angeli ipius ammo- | nitōne salubri p sermones
 diuisū. Colophon on leaf 224a: . . Impressum Basi | lee
 per Michaelem furter Ciuē Ba | silien. Anno incarnationis
 dni. M. | CCCC.XCV. with a woodcut of the printer's
 double escutcheon below. On Fol. 225 begins Tabula,
 which ends on 231. 232 is blank.

Small 8vo. (12mo.), with 18 pretty woodcuts by the
 best Basel artist of his time (including some duplicate
 impressions); in the original stamped pigskin

Basel, 1495 5 5 0

79 METHODIUS. Title: Methodius primū olym- | piade: et
 postea Tyri ciuitatum episcopus. sub diocleci | ano
 Imperatore In Calcide ciuitate (que nigropontu; |
 appellatur. Fol. 3a: . . Incipit p̄fatio in opusculum
 diuinarū reuelationū | sancti Methodij . . Fol. 5a:
 Incipit diuinarū reuelationum sancti Methodij | episcopi
 . . Fol. 68a: . . Finit Basilee per Michaelem Furter |

opera et vigilantia Sebastiani. Brant | Anno. 1.7.9.8.
Nonis Ianuarijs.

Small 4to. 68 leaves, 37 lines to the page; with 61
woodcuts; calf gilt Basel, 1498 8 8 0

It was frequently reprinted, but this first edition is rare.

80 PSALTER. *Title:* Psalterium cum ap | paratu vulgari |
firmiter appresso | *Here the woodcut mark, white on black,*
of Michael Furter. Lateinisch Psalter mit | dem teutschen
nutzbarli | chen da bey getruckt. *Fol. 136a: (numbered*
CXXX): . . . Psalterium cum apparatu vulgari pro | more
barbarico translātū Basilee im | pressum per Michaelē
Furter: An- | no domini. Mccccij. | Hie endet der
psalter mit dem teutsch | en: nutzbar kayt der psalm
sunderlich | en. Getruckt zu Basel durch Michel |
Furter in dem Jar als man zalt. M: | ccccc. vñd. iij. iar.

Small 4to. *the Latin printed in a bold large type in the*
middle of the pages, the German in a smaller type (41 lines
to the column); with several woodcut initials; modern
German boards Basel, 1503 2 5 0

The book is foliated from the beginning of the text (which is on
the ninth leaf of the book) I—CXXX, which ought to be CXXVIII,
—the error being caused by a skipping and irregularity which begin
with leaf XXXV. The signatures are correct: a, and a-r, in eights,
except i, k, p q which are in sixes.

Augsburg, 1468

Günther Zainer, prototypographer

81 AURBACH. *Vol. 1 a blank; 1b: Pro capitulis libri facilius*
requirendis | Capitulum Primum. | De actu auditionis . . .
(This table of chapters occupies eighteen lines). Fol. 2a:
Summa magistri. Iohannis. De | aurbach. Vicarij.
Bambergensis. | [A]D laudem dei . . . Fol. 49b: . . .
Finit libellus . . . | . . . | a Ginthero zeiner ap (sic)
Reutlingen. artis huius ingeniose magistro. | in vrbe
augustensi impressus feliciter. A partu virginis salutifero |
anno currente Millesimo quadringentesimo sexagesimonono.

Small folio, 49 leaves, 35 long lines to the page, without
signatures, numeration, and catchwords; bd. 1469 10 0 0

The paper-mark is two keys in saltire.

This was the second book printed in Augsburg.

82 RODERICUS ZAMORENSIS. *Fol. 1a: Ad sanctissimū*
et. B. dñm. dñm Paulum secūdum | pontificem maximū.
liber incipit dictus specl'm vite | humane. Quia ī eo cuncti
mortales in quouis fui'nt | statu vel officio spūali aut t̄pali
speculabunt̄ ei' artis | et vite pspera et aduersa: ac recte
viuendi documēta: | editus a Rodorico zamorensi et postea
calagaritano | hispāo ei'dē scitatis ī castro suo seti angl'i

castellão—[S]Ancitissimo . . . *Fol. 125b, line 10* : Edidit hoc lingue clarissima norma latine | excelsi ingenii vir rodoricus opus | . . . *Line 16* : Finit liber dictus Speculū vite humane. q2 in eo et | cesarea potestas. & regalis dignitas. bubulcoꝝ etiaꝝ | genus sibi speculat̃ saluberrima sil' spiritualisqꝝ vite | viros secū aduehens. papam scꝝ cardinales. arciēpos. | clericos. ⁊ ceteros eccie ministros: rectā ⁊ his speculādi | p̃scribendo normā. a Ginthero zainer ex Reutlingen | cuii progenito. vrbe aūt cōmanenti Augustensi: arte | impressoria in mediū feliciter deditus: Anno a partu | virginis salutifero Milesimo quadringentesimo sep- | tuagesimoprimo: ydus vero Ianuarias tercio. *Fol. 126a* : Incipit repertorium siue tabula . . . *Fol. 128b* : . . . Explicit breuis tabula siue reptoriū | p̃ alphabetū in p̃nti libro Speculū | vite humane nuncupato.

Small folio, 128 leaves, 35 long lines to the page; the last twelve leaves slightly wormed; a good copy in French green morocco extra, gilt edges (*Bisiaux or Bradel*) Augsburg, 1471 12 0 0

The paper-marks are the Cross Keys and the Bull's head.

83 ARS MORIENDI. *Fol. 1a* : Tabula dispositoriij artis moriendi. | Dei iudicia . . . *Fol. 1b* : . . . Nobilissimus liber de arte moriendi. | [C]Vm circa propriam vitam . . . *Fol. 21b* : reuelare dignat̃ . . . *line 18* : sufficiens esset

Small folio, 21 leaves, 35 long lines to the page; red morocco gilt (*Augsburg, G. Zainer, about 1471-72*) 21 0 0

Not mentioned by Hain. It is referred by Klemm to the year 1467. The typographical arrangement and the unworn appearance of the types induce us to look upon this as belonging to the same period as the Speculum above. The two books correspond very closely in all respects.—The paper-mark is the Anchor.

There is an illuminated initial by the rubricator on the second page; and on the last page some late owner has pasted down a woodcut from some illustrated edition of the work.

83*MARGARITA DAVIDICA. *Fol. 1a blank, 1b* : Registrum expositionum . . . *Fol. 3a blank, 3b* : IN nomie . . . *Fol. 4a (numbered .ij.)* : Incipiunt tituli psalmo- | rum et expositio eorum | Prophecia . . . the P being a large ornamental woodcut letter attached to a floral border. The text ends on the reverse of leaf 124 (numbered .C.xxij). Small folio, 124 leaves, 31 to 34 lines per page

S. n. (*Augsburg, Günther Zainer, about 1472*) 6 6 0

The paper-mark is the large bull's head, rod, and star.—The book is bound up with John Zainer's 1474 edition of the Golden Bible. See post under Ulm, No. 127.

84 PSALTER, ETC. *Fol. 1a* : Prologus beati jeronimi psbiteri jn psalte | riū qd' ipse de hebraico transtulit in latinū | [E]Vsebius jeroīm' soffronio suo saluteꝝ Scio | quosdā putare psalteriū . . . *Fol. 54a* : . . . Explicit trāslacio

soliq'orū siue psalterij beatissimi | Ieronimi eusebij psbiteri.
qd' ad peticōnē soffronij | trāstulit vt ī eplā ante psalteriū
impssa pmittit̄ zc

Small folio, 54 leaves, 33 long lines to the page; purple morocco, gilt edges (Augsburg, about 1472)

7 7 0

This is considered by Hain to be a production of Gunther Zainer's press. There are, however, reasons against it. The forms of the letters, both capital and minuscule, are the same as we see in the Speculum and the Ars Moriendi; but they seem to be somewhat coarser and closer—perhaps worn away by use, but in any case evincing a ruder stage of the typographical art than the other two books. We cannot regard it as earlier than the Speculum, and therefore we might guess that Günther Zainer was not the printer.—The page of type in the Speculum and the Ars is 206 × 124 mm., containing 35 lines; here it is 191 × 116, containing 33 lines of type. Thus, even if the page had been extended to 35 lines, it would still be proportionately smaller than a page of the other two books.

Sanguis and sanguinis are always spelt with a w instead of a v.—The paper-mark is the bull's head.

Johann Bämler (1470)

85 PETRARCH. *Fol. 1a, column 1*: Diss ist ain epistel Francisci | Petrarche Von grosser stä- | tikeyt ainer frawen Grysel | gehaissen. | [I]N dē land yta- | lia . . . *Fol. 10b, column 1*: . . . Hye enndet sich dye Epistel | Francisci Petrarche auss la- | tein ze teutsch gemacht von ainer tugentreichen frawen | Griseldis gehaissen zc Die | hat getruckt Iohānes Bäm | ler zu Augspurg. Anno zc | M.cccc.lxxij iare.

Small folio, 10 leaves, double columns, 29 lines to the column; red morocco extra, gilt edges (Chambolle Duru) with the Seilliere arms on the sides Augsburg, 1472

16 0 0

The paper-mark is a bull's head supporting a rod; the rod sometimes surmounted simply by a trefoil, sometimes bearing a twisted ornament like S S vertically united, and above it a six-petalled flower.

This is probably the second German edition of a celebrated story.

86 JOHANNES VON FREYBURG. *Fol. 1 blank. Fol. 2a*: Hie nach volget das Register über das buch, genāt | Sūma Iohānis Nach ordnung des A b c zc | War von ein bapst . . . *Fol. 15a*: In nomīe domini Amen. Hie hebt sich an der prolo | gus . . . *line 10*: geben Vnd darumb wān ich bruder Berchtold vñ prie- | ster, gehorsam . . . *line 22*: den So han ich von meinem vmügen, vnd mit der hilff | gottes vnd meins ordens sancti Dominici, vnd auch vō | liebe vñ pet wegen her Hansen von aer säligen, des an- | dächtigen Ritters, ze teutscher sprach, . . . | . . . aussgezogē auss dē buch der Sūme der peich | tiger . . . *Fol. 150 blank. Fol. 277b*: . . . Hie enndet sich Sūma Iohānis, die gezogen ist | auss dem heyligen Decret buch, vnd von latein | in tewtsch gemacht, durch ein hochgelertē man | Bruder Berchtold prediger ordens. Die hat | auss getruckt Iohānes

Bämmler An freytag vor | Michaelis In der keyserlichen stat
Augsburg. | Anno zc. M.cccc. vñ in dē. lxxij. iare. |
Explicit Sūma . . ending on the nineteenth line with
rentibus zc

Small folio, 277 leaves (of which the first and the 150th
are blank), 29 and 28 long lines to the page; fine copy in
brown morocco extra, gilt edges (Belz-Niedrée), with the
Seillière arms on the sides
Augsburg, 1472

7 7 0

Hain, 7367. It is a copy of the sort which he describes as
Bämmler's second issue in 1472.—The paper-mark is sometimes the
bull's head, but more frequently a princely crown surmounting a long
narrow figure which may have been intended for a shield but is more
like a bowl.

Johann Schüssler, 1470

87 CRESCENTIIS (Petrus de). *Fol. 1a*: Petri de crescentijs
ciuis. Bononiensis | epistola in librū comodorū ruralium.
| [V]enerabili in xpo patri. et domō sp̄ali. viro | sūme
religionis ac sapiētie. fratri aimerico de | placētia . .
Fol. 209a: Petri decrescencijs ciuis bonoñ. ruraliū
comodorum libri duodecim | finiunt feliciter p iohannē
Schu's3ler ciuem augustensem impressi. | circit' xiiij.
kalendas marcias. Anno vero a partu virginis salutife- | ro
Millesimo quadringentesimo et septuagesimo primo zc
Fol. 210 blank

Small folio, 210 leaves, 35 long lines to the page; very
fine large copy (with numerous uncut leaves), in the original
stamped covering (mended)
Augsburg, 1471

12 0 0

First Edition of a celebrated work, and one of the earliest books
printed by Schüssler.—There are three inscriptions showing the
ownership of this copy in 1472. One of them states that the volume
was bought by the reverend father Judocus (*his surname lost*) in 1472
for the Cistercian house of St. Maria in Fürstenfeld (In Campoprincip-
pum) in the diocese of Frisingen.

The paper-mark is sometimes the Gothic *p* but more frequently
the princely crown surmounting a peculiar figure, as in Bämmler's
edition of the Summa Johannis.

88 THERAMO. *Fol. 1a*: Reuerendi patris domini Iacobi de
Theramo Compendiū pbreue | Consolatio peccatorum
nuncupatum: Et apud nonnullos Belial | vocitatum. ad
papā Vrbanū sextum conscriptum: Incipit feliter. (*sic*) |
[U]niuersis cristifidelibus . . *Fol. 115b*: . . Explicit liber
belial nūcupat' al's pctoꝝ solatio Per Ioh'. Schu'ssle' |
ciuē Aug'. impssus. Ano dni M^occcclxxij. Iulij vero
Nonas vj.

Small folio, 115 leaves, 35 long lines to the page; fine
copy in old red morocco gilt
Augsburg, 1472

7 0 0

First dated edition of a very celebrated book.—The paper-mark is
a very long one: a bull's head surmounted by a pole and flower, the
pole continued downwards below the head and ending in a cross.
There is also the princely crown noticed in the Summa Johannis,
No. 86.

Monastery of SS. Ulrich and Afra, about 1473

£ s. d.

- 89 FREDERICK BARBAROSSA. *Fol. 1a*: Hystoria Friderici imperatoris magni. hui' nomīs primi | ducis sueuorum et parētele sue: | [] Vit in partibus sueuie parentela nobilium. primo | quidem militarium simplicium. qui dicebantur de | Stauffen . . . *Fol. 43 (which should be 44, as the ninth leaf is apparently wanting), line 32*: dilata est vsq; in annum sequentem. 38 lines to the page; s. n. (printed in the Convent of SS. Ulrich and Afra, in the same Roman type as the Rampigollus below) About 1474-75

The lines are slightly longer than those in the Rampigollus, but the type is identical. The little flourish which falls from the cross stroke of the E and the F is a special feature of this type.

The author of the book was Burchard of Biberach in the thirteenth century.—The paper-mark is a princely crown surmounting a staff which rises from a mountain of six hills. Small semi-circular brackets for parentheses are used in the text.

ADELPHUS. *Title*: Barbarossa. | Ein warhafftige beschreibung des lebens | vnd der geschichten Keiser Friderichs des ersten, genant Barba = | rossa, durch Iohannem Adelffum, der Statt artzet zu | Schaffhausen, erstmals in Latin versamlet, | aus; . . | vñ . . | Vnd aber yetzo in teutsche | zungē treulich bracht. *Here a woodcut of the Emperor. Colophon on folio LXXVI*: Getruckt in der loblichen statt Stras; | burg durch Amandum Farckal, im kosten des ersamen herrn | Iohañ Grüniger, in dem iar nach der geburt Christi | Tausent, Fünffhundert, vnd dreissig, | auf sanct Mathis abent. *With numerous fine woodcuts. This is described by the bibliographers as consisting of 76 numbered leaves, which is apparently an error. There are here 74 leaves; with signatures A-N of which A, I, N are in fours, K in eight, and the rest in six leaves each. The preliminaries occupy the four leaves of sign. A; then the text begins on B1, foliated VII.*

— the two books in 1 vol. sm. folio, bound in brown morocco, gilt edges 1474-5—1530 10 0 0

- 90 RAMPIGOLLIS. *Fol. 1a*: [R]Eligiosis atq; honestis viris in xpo dilectis fra | tribus studentibus Neapolim cōuentus ordinis | fratrum heremitarū sancti augustini Frater an- | thonius Rampigollis ordinis memorati Salutē | Dilectioni vre . . . *Fol. 116a, line 15*: Explicit reportatoriū biblie

Small folio, 116 leaves, printed in purely Roman characters, 38 lines to the page; in a splendid and sumptuous modern binding bearing the arms of a Pope and the motto Auxilium meum a Domino, an ornamental design

painted in mosaic on the sides; with chased silver bosses and clasps

S. n. (Augsburg, Monastery of SS. Ulrich and Afra, about 1475) 18 0 0

This is in the same type as is given in facsimile by Braun, on his plate III.

The paper-mark is a bull's head supporting a stout pole which is surmounted by a quaterfoil.

Anton Sorg, 1475

91 ST. BRANDAN. *Fol. 1a*: Hie hebt sich an sand Brandons Buch was er wunders | erfahren hat | Es was hye vor ein heylicher Apt | der was geborn von dem land Y- | berniam . . . *Fol. 18b*: Hye nach kam sant Brandon wider haym gen Ybernian in d; | Closter. | (*Here a woodcut*) Do nun Sant Brandon . . . *Last line*: vatter der sun vnd der heylich gayst Amen.

Small folio, 18 leaves, printed in long lines (varying in number on every page) with woodcut initials, and 18 rude woodcuts illustrating the story (of which two are used twice); without foliation and signatures; the margin of one leaf mended, large copy in blue morocco extra, gilt edges, from the Ashburnham library

S. n. (Augsburg, Anton Sorg, about 1477) 120 0 0

This is in the type of which Braun gives a facsimile in I, III, No. 3, and which had been first used by Sorg in the monastery of Ulrich and Afra before he took a house in the city.

This thin volume is of extreme rarity; and it has in English-speaking countries a somewhat wider interest than most of the Augsburg books. It gives the popular version of the old legend that St. Brandan the Irish monk sailed westwards and discovered the island of Brazil.

The paper-mark is the bull's head with a rod surmounted by a cinquefoil and a cross.

92 AESOP. *Fol. 1a* blank; *1b* has the large figure of the Fabulist, with the name ESOPVS over his head. *Fol. 2a*: ¶ Vita Esopi fabulatoris clarissimi e greco | latina per Rimicium facta . . . This heading in four lines of missal-type, is followed by the text in ordinary type: [Q]Vi per omnem vitam . . . *Fol. 25b*, fifth line from bottom: ¶ Registrū fabularū . . . *Fol. 26a*: . . Prologus metricus in Esopum | . . . This metrical prologue ends on 26b, line 7: Et nucleum celat . . . Here a woodcut of Romulus writing, and under it: r Omulus tyberino . . . *Fol. 27a*: ¶ Primus | ¶ Incipit fabularum liber primus | . . . *Foll. 120-128* wanting. *Fol. 129a*: Collecte | Here a woodcut | nVmmus multipotens . . . *Fol. 129b*, last line: dolus dolo est illusus. ¶ Finis diuersarū fabularū. *Fol. 130* blank.

Small folio, printed in long lines of varying number (34, 35, and 36 to the full pages) with 179 woodcuts (not including

those which may be missing by reason of the loss of the nine leaves above specified); without numeration but with signatures; fine large and sound copy in green morocco

S. n. (Augsburg, Anton Sorg, about 1479-80) 72 0 0

The type is the same as that of the Apollonius of Tyre (in German) which was printed by Sorg in 1480. The woodcuts are remarkably excellent in design. The signatures are A-P in eights and Q in ten leaves = 130 leaves, of which there are missing here P 8 and Q 1-8. The book is extremely rare, perfect or imperfect: there can hardly be two copies in such a fine condition as this one.

Hain, 326. He gives no conjecture as to the printer's name.

Johann Keller, 1478

93 BRACK (Wenzel) Latin German Vocabulary. *Fol. 1a blank. 1b: Registrum vocabularij sequentis . . this table occupies three pages. Fol. 3a: Folium j. [C]Aput haubt. Est membru; . . Fol. 126b: Folium Cxxiii; . . Finit vocabularius rerum | Ex officina Iohis keller | in Augusta. Anno dni | M.CCCC.Lxxviij.*

Small folio, 126 leaves (2 unnumbered, the others numbered 1-124), 33 lines (including the foliation) to each page; in the original stamped binding Augsburg, 1478 2 16 0

The paper-mark looks like a four-footed animal (cow?) with a netting over him.—This is the only book known to have been produced by the printer.

Hans Schobser, 1483

94 GESTA ROMANORUM. *Xylographic title: Das buch Gesta Ro; | manorū. der römer. vo : | den geschichtē. oder ge- | schehen dingen gaist | lichen. vnd weltlichē. Fol. 2a, first column: Hie vahet an das Regi | ster über d; buch Gesta roma | norum zc. da vindet man an | einem yeglichen blat dye zal | vnd vnderschied der Rubrick | wauon die sagen ist | Die erst . . Fol. 29 absent. Fol. 132a, column 2: . . Hie endet sich das buch d; | genant ist zu latein Gesta ro | manorum, zu teutsch d; buch | von den geschichten od' gesche | hen dingen der römer, gedru | cket von Hannsen schobser in | der stat Augspurg Anno dni | M.cccc.lxxxix. jare am abend | Mathie des heiligen e;welff | poten.*

Small folio, 131 leaves (ought to be 132 but leaf d 1 is wanting) in double columns, 35 lines to the column; brown morocco extra, the Seillière arms on the sides

Augsburg, 1489 5 15 0

With foliation beginning on the first leaf of text (*i.e.*, the fifth of the volume) and proceeding from "Das Erst blat" to "Das Cxxviij blat." The four preliminary leaves have neither foliation nor signatures. The text bears signatures a to q in eights. The initials are all printed from woodblocks or metal.

Nürnberg, 1470

Heinrich Keffer and Johann Sensenschmidt, 1470 £ s. d.

95 RETZA (Franciscus de). *Fol. 1a, column 1: [V]oluntas siue super | bia assimilatur plu | ribus rebus Pri | mo capiti influen | ti . . . Fol. 284b, column 2: . . . Hic Codex egregius Comestorij viciorum | Sacre theologie professoris eximij Franci | sci de Retza ordinis predicatorum finit fe | liciter. Nuremberge Anno zc. lxx.º patro- | naꝝ formaꝝq; cōcordia et pporcōe impssus* *Foll. 285-289 contain Tables. Fol. 290, as well as 98, 147, and 192, blank*

Folio, in the original bds. covered with stamped leather, the binding a little damaged Nürnberg, 1470 7 10 0

290 leaves, in double columns, 49 lines to the column. This is usually regarded as THE FIRST BOOK PRINTED IN NÜRNBERG, and it is undoubtedly the first dated one. It is a fine piece of typography, and reflects extraordinary credit upon the combined work of Sensenschmidt and Keffer, who were no doubt the printers. They must have been labouring together for some time (perhaps for a couple of years) before they could have produced a volume like this at a new press. Keffer had been in 1455 in the service of Guttenberg, and engaged in the legal arrangement between the Inventor and Fust. It is likely, therefore, that his career as a typographer was pursued in connexion with the Catholicon press rather than Schöffer's, but where he was between 1463 and 1469 we do not know. It cannot have been later than 1469 when he entered into co-operation with Johann Sensenschmidt to establish the first press at Nürnberg (of which the above volume is the earliest dated production). Sensenschmidt and he worked together till 1473-4, and then Andreas Frisner became the former's partner.

The paper is strong and white, and has for paper-marks the balance, the eight-petalled rose, and the pair of scissors—this last being an indication that the paper was made specially for Sensenschmidt.—The copy is marked as having belonged (about 1480) to Albert of Vecheln or Vechelde, Canon of Hildesheim; to Culemann in Hannover thirty years ago, and more recently to W. H. Crawford of Lakelands.

96 CHRYSOSTOM'S Sermons. *Fol. 1a: [C]onsueuerunt pater beatissime . . . Fol. 68a: Expliciūt sermones iohannis crisostomi. de patientia iob. z aliqt | de penitētia. translati de greco in latinū. per eloquētem lelium ti- | fernatis. impssi nuremberge, Anno dni. M.º cccc.º lxxi.º decima- | quarta die mensis nouembris.*

Small folio, 68 leaves, 38 long lines to the page; very large copy in calf (Sensenschmidt and Keffer) 1471 4 14 6

96*— another copy, not so large, but in a magnificent red morocco binding, decorated in black and gold, with a florid geometrical pattern in the style of sixteenth-century Italian work, and having a Cardinal's insignia painted on the sides 1471 10 0 0

The paper-mark is the balance. The type is the same as that used in the Fr. de Retza. The first twenty-seven lines on page 1 are an

introductory address by Lelius Tifernas (was he identical with Gregorius Tifernas who worked for Nicholas V?) to the Pope who had presented him with a Greek MS. of the original text.

Heinrich Keffer alone, 1476

97 BIBLIA LATINA. *Fol. 1a, column 1*: Epistola | Incipit epistola s̄acti hieronimi ad pauli- | nū presbiter' de oīb' diuine historie libris | Capitulum primum | [F]Rater ambrosi⁹ tua | mihi munuscula per | ferens . . . *Fol. 3b, column 1*: . . . Incipit liber bresich q̄ nos genesim dici' . . . *Last leaf reverse*: . . . Qui memor esse cupit libroꝝ bibliotece | Discat opus presens si retinere velit | Maxima de minimis ex p̄tb' accipe totum | Inuenies quod amas si studiosus eris. | Ecce iesu xpe claudo pietate libellum | Sit bndictus deus 2 homo d' virgine nat⁹ | Credentes verbis sacris saluare paratus | 1476

Folio, 394 *printed leaves, in double columns, 57 lines to the column; in the original boards covered with pigskin* 1476 21 0 0

This very rare Bible is apparently described in double by Hain and Brunet, and the confusion in Brunet will need a great deal of correction. Hain, who is followed by Brunet, sets it down as the work of Richel at Basel, the British Museum catalogue and some others give it to Sensenschmidt (no second name mentioned) at Nürnberg. Mr. Coppinger quietly says "Nürnberg, Sensenschmidt, or Basel, Richel." It must remain an unsettled question for the present. Sensenschmidt and Frisner printed, *with their names*, in 1475, a large Latin Bible, the type of which is wholly different from this. Richel published at Basel between 1473 and 1477 more than one or two issues of his Latin Bible totally different in every respect from this book.—The type used in the Bible described above is singularly like the type of the Pantheologia published by *Sensenschmidt and Keffer*, with their names, in 1473, but it is thicker and slightly larger. In fact the book would seem to have been printed from types recast from the letters of the Pantheologia, and thus perceptibly thickened in face.—If it were fair to hazard a conjecture, one might say that this is Keffer's Bible, and that he printed it as his first essay towards the establishment of a separate press of his own after the accession of Frisner to partnership with Sensenschmidt had changed his position. It would, therefore, have been a sort of rival to the Latin Bible printed by Sensenschmidt and Frisner in 1475; and to Koburger's first edition printed also in that year.

The paper-mark is the large eight-petalled rose (which is also found in the paper used for the Pantheologia). The following collation will be of assistance in correcting that given by Mr. Coppinger:—

(Section I) Genesis to Judges. 82 leaves in 8 quires
(the first leaf a blank, cut away in this copy) . 81

The first quire was 10 leaves, the second 12, the third and fourth 10 leaves each, the fifth in 12 leaves, the sixth and seventh in 10 each, the eighth in 8 leaves.—(In the second quire, through some miscalculation or mistake, the reverse of the sixth leaf was only printed down to forty-four lines, and the seventh leaf was cut away, without any deficiency in the text, which runs on unbrokenly from the short page 6b to 8a. Between

the last line of 10a and the first line of 10b another accidental omission took place, and this was supplied by the insertion of a half a leaf containing nothing but a single column of 42 lines on one side of it. This half leaf is counted here as a leaf, and thus the quire is reckoned as twelve leaves, notwithstanding the excision of leaf 7).

(Section II) Ruth to Job. 9 quires in tens, and 1 in eight leaves; two blank leaves cut away in the eighth quire	96
(Section III) Psalter. 2 quires in tens	20
(Section IV) Solomon to end of O. T. 12 quires, all in tens, except the ninth which has 8 leaves. The first leaf of the twelfth quire blank, cut away	117
(Section V) Gospels. 5 quires, of which the first has six, the last 8 leaves, the others 10 leaves each	44
(Section VI) Epistles to end of N. T. 5 quires, the first and second 10 leaves each, the third 8 leaves (reduced to seven by excision of its second leaf a blank), the fourth 10 leaves, and the fifth perfect in 9 leaves (it was arranged with its blanks as either 10 or 12 leaves)	46

Johann Sensenschmidt and Andreas Frisner, 1474

98 VORAGINE (Jacobus de). *Fol. 1a blank, 1b*: Scias velim humanissime lector, historiam lombardicam que hoc volumine con | tinetur, Andream frisner Bunsidelensem, magno labore (erat enim haud me- | diocriter corrupta) et qmaccuratissima diligentia potuit, castigasse. Cui nō im- | pbando sane labori, siquid ex ingenio tuo, vel melius vel aptius addendum pu | tabis id honore eius integro facias obsecro: quod est nō ingrati animi officiū; | Sequitur legendar' tabula. *This heading (which is printed in red ink in six lines), is followed by the table in double columns, ending on the forty-third line of fol. 2a, column 2. Beneath the forty-third line are six lines in red ink*: Addidimus ad hanc historiā in cal | ce codicis, mltoꝝ scoꝝ legēdas: q'os | impresentiarum . . . *The additional table is on the reverse of fol. 2 in two columns, 13 lines each.* *Fol. 3a, column 1*: Incipit prologus super legēda san- | ctorum quam compila- | uit frater Ia | cobus natione Ianuēsis ordinis fra | trum pdicatorum. | [] niuersum | tempus p | sentis . . . *Fol. 278b, the work ends on the eighteenth line of the second column, and the colophon is printed beneath it in long lines across the page*: Anno dni. M.cccc.lxxvj, vij Calendas aplis, in Nuremberga oppido germa- | nie celebratissimo, deo opitulante explicitum est hoc opus historie lombardice | cum legendis qbusdam in fine coimpressis: ductu indus- | triosi impressorie artis | mgri Ioannis Sesenschmid: cuius Nurembergens'. et Andree frisner de Buns- | del artium mgri. In q° si aliū forte scribēdi modum q3plurimorū

abusus habet | inueneris, non iccirco ipsū vicio dare
contendas obsecro: quem doctissimorum | grāmaticorum
autoritas fulcit defensatq; *This colophon and the two
escutcheons below it are printed in red.*

Folio, 278 leaves, double columns, 52 lines to the column;
modern binding in black roan 1476 7 0 0

The paper-mark is the large eight-petalled rose. The type is
much thicker and larger than the one used in the Retza and the
Chrysostom.

Fridrich Creussner, 1472

- 99 PSALTERIUM. *Fol. 1 blank. Fol. 2a: [B]Eatus vir qui
nō | abiit in cōsilio ipio | rū z ī via peccatoꝝ | nō stetit . .
Fol. 163b: . . Finit psalteriū Impressū per Fri | dericū
Crewsner de Nurenberga | Laus Clementissimo. Fol. 164
blank. Small 4to. 164 leaves (the first and last blank), in
twenty-one quires of eight leaves, except the last two which are
in sixes; printed in missal-type, 19 lines to the page; in the
original stamped binding (Nürnberg, about 1472)* 14 0 0

The space for the B on the first page is supplied by hand with an
illuminated letter from which a floral border runs along the inner and
bottom margin. Some of the pages have contemporary and later notes
in manuscript on the margins.—This impression is probably one of
Creussner's early productions, and does not seem to be later than 1472.
—The book-label of the late Edward Hailstone is fastened inside the
upper cover.—Pasted inside the lower cover is an early woodcut (full-
page size) representing within a simple line framework the crowned
Virgin standing on a crescent and bearing the Child on her right arm,
while another saint, seen half-length in a pulpit, raises his hand and
points to a star with the inscription *Hec est stella maris*. Above the top
frame-line, are the words: *Tractatus Inparrochiale Curatoꝝ*—which
seems to show that this leaf is the title-page of some forgotten tract.

This copy is interesting as showing on the reverse of the last blank
leaf a register of signatures in MS., probably in the handwriting of the
printer himself. He represents the twenty-one quires as a-q, 2, r,
f, s, t.

The paper-mark is the lamb of God supporting a banner.

- 100 PSALTERIUM. Another copy of Crewssner's Psalter,
small 4to. 164 leaves, with a *Calendar added in MS. at the
beginning; and the last blank leaf written on; hf. bd.*
About 1472 12 12 0

- 101 POGGIO. *Fol. 1 blank. Foll. 2-6 contain a table. Fol.
7a: Poggio florentini Oratoris eloquentissimi ac secretary
apo | stolici. faceciarum liber incipit feliciter. Prefatio |
[M]Vltos futuros esse arbitror . . Fol. 68b: . . Poggij
florentini secretarij apostolici | facetiarū liber absolutus est
feliciter. | Hoc opus exiguū sculpsit Fridericus Creusner
sua fabрили | arte. Anno ab incarnatōne. M.cccc. Septua-
gesimoqnto. Fol. 69 blank.*

Small folio, the space for the first initial M filled in by
hand and illuminated; 69 leaves (the first and last blank),

£ s. d.

30 and 31 long lines to the page; fine copy in old calf

Nurnberg, 1475 7 10 0

Hain describes this as consisting of 61 leaves and Brunet follows him. The copy which Hain saw must have lacked a sheet.—There are six quires here consisting of 6, 10, 8, 10, 8, 10, 8, 8 leaves; that is altogether 68 leaves. The last sheet probably had 10 leaves of which the first and last were blank. The 69th leaf here is one of those two blanks.

Anton Koburger, 1472

102 ALCINOUS. *Fol. 1a*: Alcinoi disciplinarū platonis epitoma. id est. breuiariū | incipit. | Episcopi Tropiensis ad Nicolaū Cusensem Cardinalem | conversio. | [C]Vm te intelligā sapientissime . . . *Fol. 22a*: . . . Epitoma Alcinoi in disciplinarū Platonis desinit. Anno | salutis. M.CCCC.lxxii. die uero. xxiiii. mensis No- | uēbris :

Smallest folio, 22 leaves, 33 lines to the page; calf gilt

(Nürnberg, Ant. Koburger) 1472 2 16 0

The first dated book, and certainly one of the earliest productions of the great printer and publisher whose name appears upon so many books from 1473 onwards. The blank spaces left for two initials on the first page are filled in by hand with painted letters. The work is in the same type as Koburger's Bible of 1475.

103 VORAGINE (Jacobus de). *Fol. 1a*: [H]Vmane labilis vite decursus . . . *line 23*: plogus. Incipiunt sermones dñicales p totū annū. opilati p | fratrem jacobū de voragine de ordine fr̄m pdicatorum. | . . . *Fol. 335b*: . . . Explicit magistri Iacobi de voragine | liber sermonum 2c. *Fol. 336 blank*.

Small folio, 336 leaves, having 34 long lines to the page in the first half of the book, and 36 in the second half; without signatures, catchwords, and numeration; fine copy bound in 1556 for the Pfaltzgraf Otto Heinrich of Bavaria, with his portrait stamped in gold on the sides

S. n. (Nürnberg, Anton Koburger, about 1473-4) 16 0 0

The type is smaller than that of the 1475 Bible, but we can have little hesitation in assigning it to Koburger. Although not equal in size, it is identical in style and form.

104 LATIN BIBLE, *Koburger's first*. *Fol. 1a, column 1*: Incip̄. epl'a scī hieronimi ad paulinū p̄sbi | teꝝ : de oībō diuine historie libris. Ca . p̄mū | [F]Rater ambrosi⁹ tua | mihi munuscula pfe | rens . . . *Fol. 481a, column 2*: . . . Opus veteris nouiq; testamēti. Impressum | ad laudeꝝ & gloriam sancte ac indiuidue tri | nitatis. Intemerateq; virginis marie felicit̄ | finit. Absolutū consūmatumq; est. In regia | ciuitate Nürmbergeñ per Anthoniū Cober | ger incolā ciuitatis eiusdeꝝ. Anno incarna | tōis dñice. M.CCCC.LXXV. Ipso die | Sācti Otuari cōfessoris. XVI. Nouēbris.

Folio, 481 leaves, double columns, 48 lines to the column,

with painted initials; without signatures, catchwords, and numeration; a few old MS. notes on the margins; on the whole, an excellent copy in brown morocco extra, gilt edges

Nürnberg, Koburger, 1475 21 0 0

VERY RARE: copies of this first edition are very seldom seen in the market. It is in a different type from the Bibles of 1477 and 1478.

105 BIBLIA LATINA, *Koburger's second edition. Fol. 1 blank.*

Fol. 2a, column 1: Incipit epla sancti hieronimi ad paulinū | presbiteꝝ de omnibꝝ diuine historie libris. | [F]Rater ambro | sius tua mihi | munuscl'a per | ferens . . Fol. 462b, column 2: . . Anno incarnatōnis dnice. Millesimoqua- | dringentesimoseptuagesimoseptimo. Au- | gusti vero kl. tercio. Q'insigne veteris no | uiqꝫ testamenti opus. cum canonibꝝ euan- | gelistaꝝqꝫ concordantijs . . | . . | . . | . . | . . | . . im- | pressum. In regia ciuitate Nurnbergū p | Antonium Coburger ciuitatis eiusdeꝫ in- | colam. cuius etiam industria q̄, diligentis- | sime fabrefactū. finit feliciter. | Laus deo. Fol. 463a, column 1: [V]Eneabili viro dno iacobo | de ysenaco. Menard⁹ solo noīe . . Fol. 468b: Et sic est finis. Fol. 469 blank. Fol. 470a, column 1: Incipiunt interpretationes | hebraicorum nominum. | Fol. 510b, column 2: . . Finis | Deo gratias.

Thick folio, printed in double columns, 51 lines to the column; a few leaves slightly water-stained; the initials of all the books supplied by hand in elegantly printed letters; in the original stamped binding, with brass knobs

Nürnberg, 1477 63 0 0

The forty-two leaves at the end (41 of which contain the Interpretationes) are not known to be found in any other copy of this edition, yet they evidently belong to it. The type in which they are printed is smaller than that of the body of the book, but it is Koburger's. Some copies of his 1479 edition (the fifth edition) have the same matter, but compressed to 39 leaves instead of 41.

Ten leaves of Genealogies with woodcuts are inserted at the beginning. They were extracted from the Rudimentum Novitiorum printed at Lübeck in 1475.

106 BIBLIA LATINA, *Koburger's third edition. Fol. 1 obverse*

blank, the reverse contains a table of contents: Locus libroꝝ . . Fol. 2a: Incipit epla sancti Hieronimi . . Fol. 462b: . . Anno incarnatōnis dnice. Millesimoqua- | dringentesimoseptuagesimooctauo. Mai | v'o kl' octauodecimo . . Fol. 463a: [V]Enerabili viro do | mino Iacobo de | ysenaco. Menard⁹ . . Fol. 468b: Et sic est finis. Folio, 468 leaves, double columns, 54 lines to the column, reprinted nearly page for page from the 1477 edition, but having headlines added on the front of each leaf, and the folios numbered; fine copy, with painted initials, in the original binding of

£ s. d.

wooden boards covered with pigskin, with the name of WEYCHĒSTENĒ written on the blank face of the first leaf

14 April, 1478 10 10 0

The folio numbers begin on the second leaf (*i.e.* the first leaf of text) and stop short with .cccclxj. on the last leaf of the Apocalypse. The last six leaves are unnumbered and contain Menardus' Epistle and the table of Canons.

The paper-mark is the eight-petalled rose.

- 107 ——— the same, a very large and splendid copy with numerous illuminated initials and borders including a very fine example of floral decoration on the first page of text; in a sumptuous binding gilt and painted in imitation of sixteenth-century work, with a grand Grolieresque design, having chased silver clasps and cornerpieces, and the edges richly painted

14 April, 1478 63 0 0

In this copy the six unnumbered leaves are placed between the table of contents and the first leaf of text.

- 108 GERMAN BIBLE. *Fol. 1a, headline: Das erst Blat. Column 1: Hie hebet an die Epistel des heyligen priersters sant Iheronimi zu Paulinū vō allen götlichen büchern der hystori. | Das erst Capitel. | [B]Ruder Am brosius hat | mir bracht | deine gab . . Fol. 5a, headline: Der Geschopf. .V. with a large woodcut of the creation beneath it. Column 1: Hie hebt sich an. Genesis . . Fol. .CCCCCLXXXIII. b: . . Gedruckt | durch anthonium koburger in der löblichen key | serlichen reychstat Nürenberg. Nach der ge- | burt cristi des gesetzes der genaden. vierzehen | hundert vnd in dem dreyvndachtzigstē iar am | Montag nach Inuocauit . .*

Divided into 2 vols. folio, 583 leaves, double columns, 50 lines to the column, foliated, but without signatures; with 107 woodcuts (coloured by the rubricator); fine copy in hf. russia

Nürnberg, Koburger, 1483 36 0 0

The British Museum catalogue states, with regard to the woodcuts —“There are numerous woodcut illustrations, different from any in previous editions,” and in its description of the Cologne Bible (of 1480) “with woodcuts,” makes no allusion to the universal theory of bibliographers that the Cologne woodblocks were sent to Nürnberg to be used by Koburger in the 1483 Bible above described. Can this be a tacit assertion that the woodcuts in the two Bibles are not identical?

- 109 BOETIUS. *Fol. 1 blank. Foll. 2-5 contain a Tabula in double columns. Fol. 6a: Eximij preclariq; doctoris thome sup libris Boetij de solatu philosophico cōmentu; feliciter Incipit. Fol. 7a: Liber Primus . . Auitij Maulij (sic) Torquati Seuerini Bo | etij . . Fol. 72b: . . Auitij Torquati Seuerini Boetij viri noīs celebritate q;memorādi: | textus de ph'ie solatione: cū editione cōmētaria beati Thome de aq- | no ordinis pdicatoꝝ: Anthonij kobergers*

ciuis inclyte Nurēbergen | siuz vrbis industria fabrefactus
 . . | Millesimo. cccclxxxvj. in vigilia sancti Iohannis
 baptiste.

Small folio, *fine ruled copy*

1486 0 0 0

- 110 NÜRNBERG CHRONICLE. . . *Fol.* 1: **R**egistrum |
 huius ope- | ris libri cro- | nicarum | cū figuris et
 ymagī | bus ab inicio mūdi: *Fol.* 2a, *column* 1: Tabula
 operis hui⁹ de tem | poribus mundi . . *This table ends on*
the reverse of fol. 20. *Fol.* 21a (*marked* Foliū I): Epitoma
 operū sex dierū . . *Fol.* 22a (*numbered* Folium II): IN
 principio creauit deus celum et terrā . . *Foll.* 279, 280, 281
blank, except for the headline and the foliation CCLVIII,
 CCLX, CCLXI. *Fol.* 286a (*numbered* CCLXVI): . .
 Completo in famosissima Nurembergensi vrbe Operi | de
 hystorijs etatum mundi. ac descriptione vrbium. fe- | lix
 imponitur finis. Collectum breui tempore Auxilio docto |
 ris hartmāni Schedel. qua fieri potuit diligentia. Anno
 xpi | Millesimo quadringentesimo nonagesimotercio. die
 quarto | mensis Iunij. | Deo igitur optimo. sint laudes
 infinite. *Foll.* 287-291 *consist of an unfoliated piece which*
begins: De Sarmacia regione Europe . . occupying ten
pages; succeeded by a blank leaf 292. Next follow Foll.
293-325 (foliated CCLXVII—CCXCIX), headed on some
leaves Sexta etas mundi, which is an error, as it is a
treatise on European geography. Fol. 326b: Adest nunc
 studiose lector finis libri Cronicarum per | viam epithomatis
 ⁊ breuiarij compilati opus q̄dem | preclarum. ⁊ a doctis-
 simo quoq; comparandum. Continet | eīm gesta. quecūq;
 digniora sunt notatu ab initio mūdi ad | hanc vsq; tēporis
 nostri calamitatem. Castigatūq; a viris | doctissimis vt
 magis elaboratum in lucem prodiret. Ad in | tuitū autem
 ⁊ preces prouidorū ciuiū Sebaldi Schreyer | ⁊ Sebastiani
 kamermaister hunc librum dominus Antho | nius koberger
 Nuremberge impressit. Adhibitis tamē vi | ris mathe-
 maticis pingendiq; arte peritissimis. Michaelē | wolgemut
 et wilhelmo Pleydenwurff. quarū (*sic*) solerti acu- | ratis-
 simaq; animaduersione tum ciuitatum tum illustrium |
 virorum figure inserte sunt. Consummatū autem duodeci- |
 ma mensis Iulij. Anno salutis nre. 1493.

*Folio, with over 2000 woodcuts; bound in pigskin, slightly
 stained here and there, but on the whole a large and good
 copy (447 mm. in height); brown morocco, gilt edges, blind
 tooled to an old German flowered pattern (Riviere)* 1493 27 0

- 111 ——— the same, a very large and sound copy (458 mm. in
 height); in an early English binding (about 1510) of oak
 boards covered with stamped leather 1493 30 0

This copy belonged in 1560 to some Englishman, who has written

on the title-page "Sapit qui sustinet." Of the same period are some little scraps of writing in Latin and English on the last page.—A note in queer Latin inside the cover shows that G. Wingfield had the book in 1779 from Jane Chapeau, but only to keep it till her little boy William Chapeau was competent to resume it.

- 12 ——— another copy, THE FINEST AND LARGEST KNOWN (469 mm. in height), in brown morocco extra, gilt edges, by Bedford 1493 63 0 0

As appears from two inscriptions in this copy, it was presented by Adolf, Prince of Anhalt (and Bishop of Merseburg) to the Church of St. John at (Merseburg?) in 1520.—It has one leaf more than the preceding copies; that is, a blank leaf at the end of the continuous text, preceding the Sarmatia supplement. Thus there are five blank leaves altogether in it, namely, the three which are foliated CCLVIII, CCLX, CCLXI (foll. 279, 280, 281); the one which as just now mentioned follows 286 (CCLXVI); and the one which is the sixth leaf (292) of the first supplement (de Sarmacia).

Conrad Zeninger, 1481

- 13 TRACTATUS. Fol. 1 blank. Fol. 2a (with signature a.j) : Incipit tractatus quidā de Turcis put ad psens | ecclesia sancta ab eis affligit̄ . . Fol. 23b : . . Explicit tractat⁹ collect⁹ āno dni. M.cccc.lxxiiij. | a quibusdā fratribus ordinis pdicatoꝝ : de presenti | afflictione ecclesie : illata a turcis . . Impressus āno dni. M.cccc.lxxxj. nurē | berge per conradum zeninger. Fol. 24 blank. Small 4to. 24 leaves (the first and last blank), 32 lines to the page; with signatures a, b, c in eights; bds. uncut 1481 0 0 0

According to Falkenstein, the fine narrow type was probably a special invention of the printer's own.

Beromünster in Aargau, 1470

Helias de Louffen, 1470

- 14 MAMMOTRECTUS. Fol. 1a, column 1 : [I]Npaciens Proprie Inpicie | ac ruditati Cōpaciēs paupū | clericoꝝ qui ad predicacionis | officiū pmouent̄ decreuī bi- | bliā trāscurrendo plegere . . Column 2, line 7 : . . Et q2 morē | gerit tal' decursus pedagogi q̄ ḡs | s⁹ dirigit puulorū Mamotrect⁹ | poterit appellari | . . Fol. 251 blank. Fol. 252a, column 1 : Tabula sup bibliam | . . Fol. 254a, col. 1 : Tabula vocabulorū | . . Fol. 300a, column 2 : Explicit Mamotrectus siue pri | micereus arte inprimendi seu ca | ractarizandi per me Helyam he | lye alias de llouffen Canonicum | Ecclesie ville Beronensis in pa | go Ergowie site absq; calami : | exaracione Vigilia sancti Mar | tini Episcopi Sub Anno ab in | carnacione domini. Millesimo.

Quadringentesimo Septuage | simo. Deo laus et gloria per
in | finita secula seculorum Amē zc

Small folio, 300 leaves, double columns, 32 lines to the
column; in the original stamped pigskin binding, with brass
knobs

1470 32 0

The first book with a date printed in Switzerland. It is of striking aspect in its narrow missal type, with its many signs of abbreviation, and its liberal use of Arabic numerals. The type has no resemblance to that used by other printers, although it is said to have been fabricated for Helias of Louffen by men from Mentz. It appears undeniable that Gering, Krantz, and Friburger were sent from Beromünster in 1470 to Paris, and that they had time to establish a press in Paris and to print at least one book there before the year was out. As the Mammotrectus was completed on the 10th of November in 1470, Krantz and Gering could have had nothing to do with this book, except perhaps the establishment of the press and the casting of the types, which Canon Helias could not have invented for himself.

The Mammottractus is a brief linguistic exposition of the Bible (and of Liturgical offices), following the order of the text, which is cited in first words only. Then at the end we find an alphabetical index of the words explained, with references to the places of their occurrence. To make these references useful, an ingenious plan was adopted. The body of the book (*i.e.* foll. 1-250) is divided into arbitrary numbered sections by means of Arabic numerals at top, and alphabetical letters at bottom of the pages. Every column has an alphabetical letter at foot; and thus twenty-four columns (so marked from a, b, c, onwards to z and &) form a series. Each series is marked at the top of the page with an Arabic numeral; and the Old Testament thus has 23 numbered sections, alphabetically subdivided. In the New Testament, and the continuation (which is chiefly an exposition of the breviary, etc.) there are 20 such sections.—We look for a word in the alphabetical index; *e.g.* “illucere 7d,” and referring to section 7, subdivision d, of the O. T. we fail to find it; therefore we look to 7d of the N. T. part, and there it is.

Speyer, 1471

Unknown Printer

115 BARLAAM AND JOSAPHAT. *Fol.* 1 blank cut away.
Fol. 2a : [C]Vm cepissent monasteria construi. ac monachoꝝ
ogregari mltitudines. & illoꝝ virtutum & an- | gelice
ouersacōis felix fama fines orbis occuparet. | et vsqꝝ
ad indos . . *Fol.* 78b : . . Explicit Liber Barlaam et
Iosaphat

Small folio, 77 printed leaves; 36 long lines to the page;
with signatures; old French red morocco extra, gilt edges

S. n. (Speyer, about 1474) 8 0

Printed in a rude character, of which the lower case letters are of Roman shape, while the capitals are Gothic.

This rare book, probably the Editio Princeps of the famous romance attributed to St. John of Damascus (and traceable to a Buddhistic origin) is known to have been printed at Speyer because it is in the same type as an edition of Henricus Ariminensis de

Quatuor Virtutibus, which was produced "arte impressoria Spire" in or soon after 1472. That book had 34 lines to the page and was without signatures; the Barlaam has 36 lines, and is in ten quires signed a-k (k in six leaves, the rest in eights). Consequently the latter is posterior to the former; but not by any considerable lapse of time. The signatures do not seem to have been printed with the text but to have been stamped in after the book had been completed. From a comparison of the type with that of Peter Drach in the Aquila, one would judge that he was not the prototypographer of Speyer, and that some earlier hand than his produced the Barlaam.

The paper-mark is a man's head in profile with a short rod and star above it.

Peter Drach, about 1472

116 CARACCIOLI. *Fol. 1 a blank; 1b: Incipit Tabula predicacionū de aduētū xpi Magistri Roberti or- | dinis minoꝝ . . . Fol. 2a: Ruberti de licio . . . | . . . pdicaciones a prima dnica de | aduentu . . . | . . . cum nōnullis aliis suis pdicacionib; | feliciter incipiunt . . . Fol. 156a: . . . Deo gracie infinite.*

Small folio, 156 leaves, 40 and 41 long lines to the page (44 in the table at the beginning); fine copy in old calf

S. n. (Peter Drach at Speyer, about 1474) 2 2 0

This is undoubtedly an early book printed by Peter Drach, but there are many minute differences in the capitals between the type used here and the type used in 1480. The two chief points are first in the capital D, which is shaped like the low round \mathfrak{D} of the lower case. A diagonal stroke from right to left downwards falls through the belly of the letter, and carries at its middle a thick point. The other is in the shape of the A. Instead of falling like the Roman A, which it resembles, evenly right and left, the right arm descends nearly vertically, while the left one is flung widely to the side, leaving a space of about $3\frac{2}{3}$ mm. between the two extremities.

The type, both in this and the Aquila, may be called semi-Gothic. —The paper in the Caraccioli is the bull's head with short rod and star or flower. There are no signatures.

117 AQUILA (Petrus de). *Fol. 1a blank; 1b: Petri de Aquila sectatoris nobilissimarum subti- | lissimi Ioannis scoti doctrinarum. libros hos sententiaru; quatuor quisquis | enixe relegeris . . . This preliminary notice occupies 28 lines under which stands the date 1480. Fol. 2a, col. 1: Numerus et ordo questionū | in primum . . . Fol. 178a, column 2, under ten lines of verse which recommend the study of the book, is the colophon: Hunc studiose tibi gaudet cudisse libellum. | Spirensis ciuis Drach Petrus arte sua. | 1480. Under this the woodcut double escutcheon of the printer.*

Folio, 178 leaves, double columns, 60 lines to the column; gilt russia, the Wodhull arms on the sides

Speyer, Peter Drach, 1480 2 16 0

The paper-mark is the Gothic \mathfrak{p} . The type of the book is in general identical with that of the Caraccioli.

Esslingen, 1472

Conrad Fyner, prototypographer

- 118 CÆSAR. *Fol. 1*: [C]ay Iuly cesaris dictatoris exordia . .
Fol. 82a: . . Explicit Liber. Deo Gracias. 2c | Anno Dni.
 M° CCCC° LXX° | Tercio. *Fol. 82b blank. Fol. 83a*:
 [G]Allia est omnis diuisa in partes tres . . *Fol. 153a*: . .
 Finiunt feliciter? libri cōmentarioꝝ, | Iulij cesaris de bello
 gallico. lxxiiij. *On the reverse*: Tabula, siue registrū . .
 Small folio, 153 leaves, 38 long lines to the page; fine copy
 in old red morocco, from the Sunderland-Marlborough
 library [Esslingen, Conrad Fyner], 1473 28 0

In the same type as the Aquinas next following.

EXCESSIVELY RARE. The original MS. signatures of the quires are still visible and show that the book is thus arranged. The life of Cæsar comprises the following quires:—a-g in tens and h in 12 leaves. The commentaries begin on il, and end on q3; the sheets being divided thus: i 10 leaves, k 12, l 10, m 4, n 10, o 12, p 10, and q 4 (the last leaf of q being blank cut away). The commentaries extend no further than the Gallic war, which ends on fol. 152. On fol. 153a, there is a paragraph of 21 lines beginning “(E)Xceptus est cesaris aduētus ab omnibus municipijs | et . .”, and below it the colophon cited above.

- 119 THOMAS AQUINAS. *Fol. 1a*: In tabula ista ostenduntur notabiliora . . a table occupying four leaves. *Fol. 5a*: Postilla fratris thome de aquino In job feliciter incipit. | [S]icut in rebꝝ q gnaliter . . *Fol. 107a*: . . Explicit postilla in job fratris thome de aquino Anno | Millesimoquadringentesimoseptuagesimoq̄rto. per di- | scretum Conradum fijner d' gerhuszen artis impressorie | magistrum.

Small folio, 107 leaves, 42 long lines to the page; with the initials painted in the spaces left for them; fine copy in red morocco extra (Esslingen) Conrad Fyner, 1474 7 7

One of the two books printed by Fyner in 1474 with his name and the date. His first essay had been in another treatise of Aquinas, printed in 1472, but without indication of place or name.

The paper-mark is a bull's head with a thick pole rising from it surmounted by a cross or trefoil.

This copy was bought for £15. 15s, by Mr. Wodhull, in 1800.—The four leaves of table were missing in the copy which served Hain for his description.

- 120 PETER SCHWARZ. *Fol. 1a*: Ad Reuerendissimū in xpo p̄rem ac dominū. sancte ecclesie Ratispo | nens' Episcopū. Prefacio fris petri Nigri. Ordinis pdicatoꝝ In | tractatū ōtra pfidos Iudeos de ōdicionibꝝ veri messie . . *Fol. 43b*: . . Explicit tractatus Ad Iudeoꝝ pfidiam exstirpan | dam ōfectus p fratrem Petrū Nigri ordinis pdi | catoꝝ Vniuersitatū Montispessulani in francia. sala | mantine in hispania . . | . . In theologia forma | tū In lingua hebraica pficientem Qui z ip̄o corrigēte Inpressus est p discretū ac

Industriū virū Conra | dum Fijner de gerhus'en. In
Es'lingen Imperiali | villa. ac oplet⁹ Anno ab In carnacōe
dni Millesimo | cccclxxv die sexta Iunij. *Fol. 44a*: In
nōmie (*sic*) domini amen. | Beschem adonai amen | Ista
sunt . . *Fol. 49b*: . . Has auctoritates ptextis subinpmere |
iussi quibō vti poteris in locis suis.

Small folio, 49 leaves, printed for the most part in the same type as the Aquinas, but with the lines of transliterated Hebrew in a larger type, and also an occasional use of proper Hebrew letters; with a few woodcut initials; bds.

Esslingen, Conrad Fyner, 1475 5 5 0

121 ——— the same, a fine large copy in hf. russia 1475 8 0 0

RARE. This is said to be the first printed book in which Hebrew type was used.

There is an elegant woodcut initial E on the front page.—The paper-marks are the cross keys, the eight-petalled rose, and a bull's head with short rod.

122 ——— STELLA MESCHIAH. *Fol. 1b*: a fine full-page woodcut of the author conversing with Jewish doctors. *Fol. 2a*: [I]N aller übung der vernuft | is die czu preysen vnd czu | loben. das eyn mensch sich | übt czu lernen dise ding we | liche . . *Fol. 322a*: . . Das buch hat gedrückt vnd volendt Con | radus feyner von Gerhausen in der keyserlichn̄ | stat Eszling. an sant Thomas abent als man cze | let vō cristi gepurd̄t Tausent vierhundert vnd | siben vnd sibenzigk. Iar. | Explicit Stella Meschiah.

4to. 122 leaves, printed in the same two types as were used in the 1475 book; with woodcut initials and two pictorial woodcuts, each used twice; red morocco gilt

Esslingen, Fyner, 1477 11 0 0

This German book, as well as the Latin one of 1475, was written to give the Jews, out of their own scriptures, a proof of the truth of Christianity. At the end of each there is something like a brief Grammar to teach the Christians Hebrew.

Ulm, about 1472

Johann Zainer, prototypographer

123 BOCCACCIO, DECAMERON. *Fol. 1a* (with headline Die vorred) *col. 1*: Hie hebt sich an das puch vō | seinem meister In greckisch | genant decameron, daz ist cen | to nouvelle in welsch Vñ hun | dert histori oder neue fabel in | teutsche, Die der hoch gelerte | poete Iohannes boccacio ze li | ebe vnd früntschafft schreibet | dem fürsten vnd principe gale | otto. Die in zechen tagen von | syben edeln frauen vñ dreyen | iūgen mānen zu einer tötlichē | pestilenczischen zeiten gesaget | worden, | [E]S ist mensch- | lich . . *Fol. 11a, second column, line 17*: Die erste tagreyse | Von erste vnter dē gewalt | vnd reigiment

. . . *Fol. 12a, headline: Plat I Folio 13a, headline: Plat ii Fol. 397a, headline: Plat CCCLxxxx. the text ending on the seventh line of the second column with freude vnd nucze pringet.*

Small folio, 397 leaves in double columns, 38 lines to the column; large and fine copy in pigskin by Bedford, from R. S. Turner's library

S. n. (Ulm, Johann Zainer, about 1472-73) 70 0 0

ONE OF THE EARLIEST PRINTED BOOKS IN WHICH THE LEAVES ARE NUMBERED. The numeration is not correct, the last leaf which ought to be marked 386 (386 + 11 preliminary = 397) is marked CCCLxxxx; this being caused by frequent irregularities, such as the accidental omission of 7, 8, 9 etc.

At first sight most people would say that this grand volume was printed by Günther Zainer at Augsburg. But there exist copies (or at least one copy, which is now in the Huth library) which have an eighth line, *Geendet seliglichen zu Vlm*, added in the second column of fol. 397a. The superb illustrated volume of Boccaccio (*De Mulieribus*) which Johann Zainer produced at Ulm in 1473 with his name and the date, is in itself a sufficient proof that his press must have been at work for some time; and it is printed in a type smaller than we find here in the Decameron. The columns of the Decameron are also much ruder in what printers call their "justification." On such grounds we may assume that the Decameron is probably a year older than the other book, and as we know it was printed at Ulm, it can be assigned to no other press than that of John Zainer.—The type used by Hohenwang was very different, and he (although he may have at sometime been a xylographer in Ulm) appears to have worked at typography only in Augsburg.

The paper-mark is usually the eight-petalled rose; but occasionally there is a figure which may be intended for a mitre, or a shield.

- 124 BOCCACCIO. *Fol. 1a: Libri Iohānis Boccacij de Certaldo, de mulieribus | claris, ad andrea de acciarolis de florentia alteuille | comitissam Rubrice incipiunt feliciter. | . . (This table ends on fol. 2b.) Fol. 3a (foliated i.): Iohannes boccacius de Certaldo mulieri clarissime | andree de acciarolis de florentia alteuille comitisse. | . . Fol. 118a (foliated .Cxvi.): . . Liber Iohānis boccacij de certaldo de ml'ribus claris, | sūma cum diligentia amplius solito correctus, ac per | Iohānem czeiner de Reutlingen, vlme impressus finit | feliciter. Anno dñi M°cccc°lxxiij.*

Small folio, 116 leaves, 33 long lines to the page, foliated but without signatures; with grotesque woodcut initials, one large woodcut border enclosing several figures, and 81 woodcut illustrations of the stories in the text; red morocco extra, gilt edges, by C. Smith

- 125 ——— the same, a fine and very large copy bound in gilt vellum

Ulm, 1473 78 0 0

1473 84 0 0

Marks on some of the leaves, revealing that the printing-forms had not as yet been thoroughly cleaned of superfluous oil and ink, show that this must have been one of the early proof copies of the book.

This Boccaccio is the first and finest of all the Ulm woodcut-books; a triumph of design, spirit, and technical skill.

126 ALBERTUS MAGNUS, GERSON, and BONAVENTURA.

Fol. 1a: INCIPIT. LIBER. ALBERTI. MAGNI. ORDINIS | PRE-
DICATORVM. DE. ADHERENDO. DEO. | NVDATO. INTELLECTV. ET.
AFFECTV. ET. | VLTIMA. ET. SVPREMA. PERFECTIONE. HO |
MINIS. QVANTVM. POSSIBILE. EST. | Cogitanti michi . .
Fol. 13b, line 20: Einit (*sic*) tractatul⁹. Magni. Alberti

Fol. 14a: INCIPIT. TRACTATVLVS. DE. REMEDIIS. | CONTRA.
PVSILLANIMITATEM . .

Fol. 21b: . . Explicit tractatul⁹ . . | . . | . . Iohānis
Gerson Cancellarii | parisiensis: Finit foeliciter

Fol. 22a: INCIPIT. EPISTOLA. DOMINI. BONAVENTV | RE.
CARDINALIS. DE MODO. PROFICIENDI | COMPENDIOSO.

Fol. 39b: . . De informatione nouiciorum et iuuenum
domini bonauē | ture Cardinalis ordinis fratrum minoꝝ.
Finit foeliciter

Fol. 40a, column 1: Liber fratris alberti magni Episco |
pi Ratisponēsis ordinis pdica | toꝝ habet. xvi. capitula. |
. . . *This table occupies the two columns of fol. 40a, and
gives references in Arabic numerals to all the three works.*
Small folio, 40 leaves, printed in Roman letter, the lines per
page varying from 32 to 36; fine copy in brown morocco
gilt

S. n. (Ulm, Johann Zainer, about 1474) 7 7 0

Hain, 429.—There is a floral woodcut border on the first page
which may be identified with the work of John Zainer. According to
Dibdin the type is the same as was used by Günther Zainer at Augs-
burg in 1472 in his edition of Isidore.—The paper-mark is the bull's
head with a short rod which supports a figure resembling r.

127 RAMPIGOLLIS, GOLDEN BIBLE. *Fol. 1 blank. Foll.*

2a-14a, a table of chapters. Fol. 15a: Liber manualis ac
introductorius in biblie historias | figurasq; veteris ac noui
testamenti peroptimus Aurea | biblia vocitatus Incipit
feliciter. | Religiosis. . . *Fol. 159a*: . . . Vlm diligent'
p | Iohānez zeiner de Rütlingen artificialit' effigiat⁹. | Anno
legis gre. M.cccc.lxxv. die altera post viti & | modesti
martirum Cui sit honor & gloria in secula | seculoꝝ.
amen. zc

Small folio, 159 leaves, in Zainer's small Gothic type,
32-35 long lines to the page; fine copy bound in russia

Ulm, 1475 6 6 0

This is printed on the same paper as the Albertus Magnus supra.
The paper-mark is the bull's head in two different styles; the more
frequent being identical with the one used in the Albertus. It is
bound up with the following—MARGARITA DAVIDICA, (or, EXPOSITIO
PSALMORUM) 124 leaves, 31-34 lines per page. S. n. (printed by
Günther Zainer about 1471-72).

Conrad Dinckmut, 1482

£ s. d.

128 GUILLERMUS. *Fol. 1 blank. Fol. 2a*: [V]Itam bonam et | exitum beatum. | Ego Frater Guilha- | mus sacre Theologie | Professor minim⁹. Parisius edu | catus . . . *Fol. 3a*: Epistolarū et euan- | geliorū de Tempore et | Sanctis liber incipit. | . . . *Fol. 212a*: . . . Postilla Guille- rini (*sic*) super Ēpi- | stolas et Euangelia de Tempore | et Sanctis et p Defunctis Finit | feliciter. Anno dni. M.cccc.lxxxvj. | per Cunradum Dinckmut ciuem Vlmensem Impressa.

Small folio, 212 leaves, double columns, 37 (or 38) lines to the column; with signatures a-m and A-S; in the original boards covered with stamped calf

Ulm, Dinckmut, 1486 4 4 0

The quires are in leaves as follows: a, b, e, g, i, l, m, A, C, E, G, I, L, N, P, S in eights; c, d, f, h, k, B, D, F, H, K, M, O, Q, R in sixes.

The "end-leaves," as binders call them, are from a German treatise on Medicine. It was printed in quarto, 27 or 28 long lines to the page, with small woodcuts; and in the types of Günther Zainer. Two pages are now visible at each end of the book; so that we see altogether 4 pp. out of 8, the other four being fastened to the boards. This may be an edition of Ortolff's Artzneybuch anterior to Koburger's folio of 1477. It is unmentioned by the bibliographers. There are two woodcuts. One of the pages has a sub-heading "Von den vier Complexion | Melencolicus | Vnser complexion ist von erden reych | Darumb seyen wir schwermutigkeyt gleich.

Johann Reger, 1486

129 CAOURSIN'S SIEGE OF RHODES. *Fol. 1a blank; on the reverse a full-page woodcut of the author presenting his book to the Grand Master. Fol. 2a*: Guillelmi Caoursin Rhodiorum Vicecancellarij: obsidionis | Rhodie Urbis descriptio. | Rhodie vrbis . . . *Fol. 60a*: Guillelmus Caonrsin (*sic*) Rhodiorum Vicecancellarius Historiam edidit Here a large woodcut of the author writing his book Impressum vlme p ioannē Reger. Anno dni zc. M cccc xcvj. Die. xxiiij. Octob'

Small folio, 60 leaves, 47 long lines to the page, with signatures a-f in eights, g and h in sixes; 36 full-page woodcuts; green morocco extra, gilt edges

1496 25 0 0

Blaubeuern, about 1473

Conrad Mancz, prototypographer

130 VOCABULARIUM Latin German. *Fol. 1a*: [S]Cripturaꝝ fidelibus salutem veritatis testimonio | admīstrantiū intel- lect⁹ ex vocabuloꝝ noticia depē | det quā ignorātes codices licet legāt clausos tenēt | z signatos . . . (*line 11*:) . . . Nos itaq; . . . (*line 14*:) . . . Vocabulariū ex diffusiorib⁹ maioꝝ dogmati | bus . . . s'm alpha | beti ordinē abbreviare mlto

£ s. a.

labore studuimus . . | . . eoꝝ signi | ficatōes appposito
vulgari theotonico descripsim⁹ . . *Fol. 289b, line 24: eīm
ortus . . princeps ibi extitit*

Small folio, 289 leaves, 35 long lines to the page; calf

(About 1473) 16 16 0

A very rare and celebrated book (without signatures, catchwords, and numeration), which Dr. Hassler, of Ulm, declared to have been printed by Hohenwang at Ulm about 1469. The book is certainly not so early by a few years, and the type has been ascertained to be identical with that used (in a treatise on matrimony by Albert of Eyb) by Conrad Manecz in 1475 at Blaubeuern, a town some ten miles to the west of Ulm. This Vocabularium is evidently older than the other book, and may probably be set down to about 1473-74. Conrad Manecz (who is gratuitously supposed by Falkenstein to have been a peripatetic printer) became a bookseller in Ulm at a later period of his career, according to a statement made by Klemm.

Eichstädt, about 1475

Michael Reyser

131 TAMBACO (Joh. de) *Fol. 1a: INCIPIT PROLOGUS IN LIBRVM
DE CONSOLATIO- | NE THEOLOGIE FRATRIS IOHANNIS DE
TAMBACO | ORDINIS PREDICATORVM PROVINCE TEVTHONIE |
SACRE THEOLOGIE PROFESSORIS. | [Q]Vecunq; scripta sunt
. . . Fol. 288a: . . . Explicit liber de consolatione theologie p
fratrem Iohannem de | Tambaco . . . | . . . summatus. Anno
dni. M^o ccc^o lxxj^o. In die Am- | brosij. Fol. 289a: Hic
ponuntur loco tabule libri partiales . . . This table ends on
the obverse of fol. 294*

Small folio, 294 leaves, printed in small round letter, more nearly Roman than Gothic, 44 lines to the page; without signatures, catchwords, and numeration; in early German wooden boards half covered with stamped pigskin

S. n. (Michel Reyser at Eichstet, about 1475) 4 0 0

Arranged in 30 quires, of which the fourteenth has eight leaves and the last six; all the others ten leaves each. The headings throughout are in the curious Roman capitals which distinguish the press. Reyser's first dated book came out in 1478.

This is beautifully printed, and the "Reyser types" had evidently been as yet little worked, their impression on the paper being as clear and clean as possible. The paper-marks are the Gothic p, the bull's head with a short rod, and a cross rising from a triple hill.

132 MARCULF. *Fol. 1a: Dyalogus Salomo- | nis et Mar-
colfi. | [C]Vm staret Salomon sup soliu dauid | pris sui . .
Fol. 11a, line 35: mā⁹ Salo. regis. p' h^o domū remeās q̄quit
in pace*

Small 4to. 11 leaves, 34 (and 35) long lines to the page; bds.

S. n. (Michel Reyser at Eichstet, about 1478) 4 0 0

A coarse comical story or set of episodes. Marcolfus was a sort of Æsop or Eulenspiegel, always engaged in wordy combats with King Solomon. This is perhaps the first edition. It is in the same type as the Tambaco but has no words in capitals.

Lübeck, 1475

Bartholomæus Ghotan, 1480

£ s. d.

- 133 BRIGITTA. *Fol. 1a blank. On the reverse: Epigrāma Libri presentis | . . . Fol. 2a, headline: Epistola. Cardinalis. Column 1: Epistola dñi Iohan- | nis Cardinalis de turre | cremata . . . Fol. 6b, headline: Bullæ Canonizatōis. Fol. 14a: Prologus. Mgri. Mathie | Incipit Prologus in | libro Reuelationū cele | stium Beate memorie dñe Birgitte de | Swecia . . . Fol. 16 deficient. Fol. 17a, column 1: Incipit Primus liber | Reuelationum celestiū | . . . Foll. 128 and 168 deficient. Fol. 257a, headline: Epistola. Sotilarij. 257b, headline: Prologus. dñi. Alphonsi. Fol. 267a, headline: Octauus Liber. Celestis Impatoris. Fol. 289a, headline: Regula. Saluatoris. Fol. 297a, column 1: Prologus ī sermonē | Angelicū de excellentia | virginis Marie. | . . . Fol. 310b and 311a, headline: Oratio. Prima | Diuinitus. Reuelata. Fol. 315a, headline: Reuelatōes. Extrauagātes. Fol. 344a: . . . Finit diuinū volumen . . . This epigraph is in nine lines; below it, there is a metrical colophon in missal type, as follows: Mille quadringēti nonaginta duo simul anni | Christi quando fere. de natiuitate fuere | Hoc mundi lumen. miserans celeste volumen | Quod dedit ipse deus. Impssit Bartholomeus | Ghotan, tūc sospes. Lubcensis ciuis et hospes | Sit laus inde deo. Sit merces bartholomeo | Pax sit terrigenis, requies animabus egenis | Regnū Gothorū muniat deus atq; Suecorū* Under this a woodcut of the Lübeck arms. *Foll. 345-424 contain the Tabula.*

Small folio, printed in double columns, 46 lines to the column, with many fine large woodcuts designed by a master of the art; *hf. vellum*

Lübeck, 1492 12 12 0

The complete collation by signatures is as follows: a, 12 leaves; b-l in tens, m 8, n-p in tens, q 8, r-z in tens, τ 8, r̄ 10, ¶ 10, aa-ee in tens, ff 8; A, B, C, and a, b, in tens, c 12, d-g in tens, h 8. The three missing leaves are b 4, n 8, and r 10.

Leipzig, 1481

Gregor Bötticher, 1492

- 134 CARVAJAL. *Fol. 1a, title: Oratio de eligendo Sum- | mo Pontifice: habita Ro | me in ecclesia sancti Petri ad sacratissi | mum Senatū Cardinalium, In- | nocentio Octauo demortuo: per. R. | in christo patrem Bernardinum Car- | uaial . . . | . . . die trans- | figurationis dominice, sexta*

Augusti | M.cccc.xcij. Fol. 10b: . . Impressum Liptzk
per Gregoriū Böttiger.

Small 4to. 10 leaves, 32 lines to the page, with signa-
tures **A** 6 leaves and **B** 4 leaves; unbound

Leipzig, Greg. Böttiger (1492) 2 2 0

This must have been printed in 1492, as the interest of such an
oration passed away soon after its object had been effected. Alexander
VI was chosen on the 11th August and crowned on the 26th. For a
month or two only would such a pamphlet have attracted notice.

135 BARTOLUS DE SAXOFERRATO. Fol. 1a, title: Infra-
scripti vtiles et solaciosi | tractatuli Bartoli legū docto |
ris famosissimi | hic continent. | ¶ Repeticio 1. i. . . | de
Nobilitate . . | ¶ De Insignijs . . | ¶ De Falcone | . .
Fol. 52b: . . Impressi sunt presentes tractatuli Bartoli |
Liptzk per Gregoriū; boticher. Anno dni M^o | cccc^o xciiij.
die quinta mensis Octobris.

Small 4to. 52 leaves, 32 lines to the full page; with
signatures **a** 8 leaves, **b-g** in sixes, and **h** 8 leaves; red
morocco, gilt edges

Leipzig, 1493 2 16 0

Wolfgang Stöckel, 1495

136 SCHEURLE. Fol. 1, title: Libellus | Doctoris Christoferi
Scheurli Nu | rembergensis de sacerdotū et rerū eccle-
siasticarū pstantia . . Fol. 22a: . . Lipsi imprimebat
Vuolfgang' Mona- | censis Iussu et expensis Georgij
Kelner. Anno vnde- | cimo, Mense Martio. On the
reverse a fine full-page woodcut (by Alb. Dürer) representing
a plumed lady sustaining the two parental escutcheons of the
author (Scheurle and Tucher); calf

Leipzig, 1511 1 5 0

Melchior Lotther, 1497

137 ARETINO (Lionardo). Fol. 1, title: Comedia Polisce | ne
per Leonhardū | arentinū aegesta. The reverse blank.
Fol. 2a: Prohemium . . Argumentum . . Fol. 22a: . .
Comedia Poliscene Leonhardi Arentini | poete comici
Explicit feliciter. Impressum | Liptzk p Melchiorē Lotter.
Anno domi- | ni Millesimo quingentesimo.

Small 4to. 22 leaves, with signatures **A, B, C, D** (of
which **C** is in four leaves, the others in sixes); fine copy in
crimson morocco, with the Marques de Morante's arms on
the sides

Leipzig, Melchior Lotther, 1500 2 2 0

Memmingen, 1482

Albert Kunne, 1482

138 VORAGINE. Fol. 1a blank; 1b, column 1: Incipit tabula
super legendas | sanctorum scdm ordinem alphabeti |
collecta . . Fol. 12a: Incipit prologus . . Fol. 14a,

- column 1: Incipit legenda | sanctoꝝ . . . Fol. 326a: . . . Lombardica hystoria explicit. | Anno dni. M.cccclxxxiiij. Small folio, 326 leaves, double columns, 46 lines to the column, with quire signatures; some leaves wormed in the margin; morocco* [Memmingen, Albert Kunne,] 1483 2 16 0
 The signatures are: a-z and A-(V); of which a, b, l, m, n, x, and A-D are in sixes; c-k, o-t, y, z, E-T, and (V) in eights; v in ten leaves.
- 139 ANTONINUS, SUMMA CONFSSIONUM. *Fol. 1 blank. Fol. 2a, column 1: Opus Anthonini | archiepiscopi Flo | rentini i theologia | illūiatissimi. In qꝝ | vtroqꝝ iure exptis | simi De eruditione | Confessorum feli- | citer incipit. | Prologus | [D]Efecerunt . . . Fol. 89a, col. 1: . . . Explicit Sūma confessio- | nū seu Interrogatoriū pro | simplicibus Confessoribus | . . . Fol. 91b, column 2: Explicit Sermo beati Iohannis Crisostimi d' | penitencia. Impressus | Memmigen Per Aber | tum Kunne de duder | stat Magunt' dyoces' | Anno dni M.cccc.lxxxiiij | . . . Fol. 96a, column 2: . . . Expliciūt Rubrice | super tractatum de i | structione seu directi | one curam animarū | regentium. Small 4to. 96 leaves, double columns, 32 lines to the column; with quire-signatures; hf. bd.* Memmingen, 1483 2 12 6
 The paper-mark is the bull's head, with a long rod, and something like two balls at top. This is in a small thin type different from that of the Legenda above, but the headings and first lines are of larger size.
- 140 [GERSON, DONATUS.] *Fol. 1a: [P]Artes orationes (sic) quot | sunt octo que Cognito . . . Fol. 7b: . . . Explicit donatus ethimoloyzatus. (sic) | Impressū Mēming p Albertū kūne. Sm. 4to. 6 leaves with signature A, 36 lines to the page; sd.* Memmingen, about 1485 0 7 6
 The type of this tract is much smaller and finer than that of the Antoninus.

Reutlingen, 1482

Johann Otmar (?)

- 141 CONRAD OF HALBERSTADT. *Fol. 1a, column 1: [C]Vilibet volenti | reꝥrere cōcordā | cias. in hoc libro | vnum est primi- | tus attendendū | videlicet . . . Fol. 415a, column 2: . . . Expliciūt cōcordātie | fris Cōradi de alemāia*
Folio, 415 leaves, treble columns (each column having its line of marginal references), 66 lines to the column; the first page painted with a border; russia binding
 S. n. [Reutlingen, about 1482] 6 6 0
 Reprinted page for page and line for line from the edition described above as printed by Mentelin. The type is identical with that of the alphabet given by Braun from the Summa Pisani printed at Reutlingen with place and date in 1482.
 This is perhaps the first book printed at Reutlingen. The paper-mark is an eight-petalled rose.

Munich, 1482

Hans Schobser, 1497

£ s. d.

142 REICHS-UNTERHALTUNG. *Fol. 1, title:* Das buch des heiligen römi | schen reichs vnnderhaltung *beneath this a large woodcut of the imperial crown and eagle (displayed but single-headed). On the reverse:* Menigklichen sei hie bekannt | das dises buch soll sein genannt | Des reychs vnnderhaltung | zu des ere vnnd verwallung | Keyser Friderich der dritte. | als künig derselben zitte | Auffricht eyn Reformacion | do er die künigklichen kron | Zu Frannckfort am män anname. | daraus' . . *Fol. 2a:* Das Register . . *Fol. 8 blank. Fol. 9:* Das Erst blat | Keiser Friderichs | Reformacion | [W]Ir . . *Last leaf:* Hie enndet sich das buch des hei | ligen römischen reychs vnndter | haltung. Gedruckt jn der fürst | lichen statt münchen von hann- | sen schobsser. Anno dñi tausent | fünff hundert vnnd eyn jaram tag Blasij. *zc under this a woodcut containing the two escutcheons of Bavaria and Austria*

Small folio, 82 leaves (there ought to be 90), 39 long lines to a full page, printed in a bold type of Augsburg character; bds. in vellum cover München, Hans Schobser, 1501 2 10 0

VERY RARE FIRST EDITION. It is the first authorised collection of imperial decrees concerning the internal administration of the empire. Panzer calls it "die erste, äusserst seltene, Sammlung der Reichsabschiede," and knew of no other copy than his own. There was a second issue in the same year, of which also only one copy was known; and a third issue (undated but probably in 1503) of which only two copies were extant.

The first seven leaves (title and Register) are unnumbered; the eighth is quite blank. The last leaf is unnumbered. The text is foliated I—LXXXI (but unfortunately XXIII—XXX are missing). The signatures are A, a-m in eights and sixes.

143 HERESIARCHI. *Title:* De quattuor heresiarchis | ordinis Predicatorum de Obser- | uantia nuncupatorum, apud | Switenses in ciuitate Ber- | nensi combustis | Anno Cristi *zc.* | M.D.IX. (*Here a woodcut of the burning*) Ad Ioarnem Scotum. doc. subtilem | Concepta est virgo . . *On the reverse:* Ad Lectorem | Pseudo . . *Fol. 2a:* Magnificis nobilibusq; sena | toribus z patricijs magistratuiq; inlyte ciuitatis | Berneñ. SALVS | Si Christo . . *Fol. 27b:* . . Dignare me laudare te virgo sacrata | Da mihi virtutem contra hostes tuos | Small 4to. 27 leaves, 32 (and 33) long lines to the page; with signatures (a 8, b 4, c 8, d 7 leaves); calf extra, gilt edges (Munich, Schobser, 1509-10) 2 16 0

In the same type as the Reichs-Unterhaltung above. This is on the same subject as a poem generally ascribed to Murner.

Magdeburg, 1483

£ s. d.

- 144 PSALTERIUM LATINUM CUM CANTICIS ET SYMBOLO. *Fol. 1a*: [B]Eatus vir qui non abijt | in consilio impior' et in | via peccatorū nō stetit: | τ in cathedra pestilencie | non sedit [S]ed in lege | doīni volūtas eius: τ in lege eius me- | ditabiť die ac nocte [E]t erit tanq' lig | nū qd . . . *Fol. 126b, line 17*: Finit foeliciter: .

Small 4to. 126 leaves printed in large missal types, 20 long lines to the page (except the first which has 19, and the last which has 17); a wormhole in the first three leaves and in two others; in the original wooden boards covered with stamped calf, the chief ornament being a griffin within a lozange

About 1484 30 0 0

Without signatures, catch-words, and imprint. It is undescribed by the bibliographers. The book is placed here under Magdeburg, solely in reliance upon a modern note which states that "it is pronounced to be the work of Simon Koch de Wilborch of Magdeburg, of whose printing only two other examples are known."

There appear to be several paper-marks: chiefly the large bull's head with high horns and lofty rod, but also seemingly a pair of scales, something like a sword handle with a fluttering band around it, a jug, a shield bearing a Maltese cross, and others.

The signature of Peter Rosenthal, 1578, appears inside the cover.

Winterberg, 1484

Johann Alacraw

- 145 AUGUSTINUS. *Fol. 1a*: Incipit liber Soliloquiorum | beati Augustini aīe ad deum. | [A]Gnoscam te domine cognitor me⁹: cognoscam te | virtus aīe mee . . . *Fol. 29a*: . . . Explicit liber Soliloquiorum Sancti | Augustini Aurelij. Impressi in Win | derperg per Iohannem. dictum Ala | craw. Anno domini Millesimo qua- | dringentesimo octuagesimoquarto.

Small 4to. 30 leaves (of which the last is blank), 31 lines to the page; with signatures; *sd.*

Winterberg, 1484 5 5 0

The signatures are curious. There are four quires, the first three in eight leaves each, the last in six. They are marked in this fashion. The first four leaves of quire I are marked a, b, c, d; of quire II, e, f, g, h; of quire III, i, k, l, m; and the first three of quire IV are n, o, p. The paper-marks are a pole rising from a six-hill mountain, a man's face in profile, and the lamb bearing the cross. These may be all parts of one mark.

This is perhaps the first book printed at Winterberg in Bohemia. Hans Alacraw had been printing at Passau from 1482 to 1484, then went to Winterberg, and returned in 1485 to Passau where he remained till 1492.

Heidelberg, 1485

£ s. d.

- 146 HUGO DE PRATO FLORIDO. *Title on fol. 1: Sermones. Hugo | nis de prato florido | de Sanctis. Fol. 2, headline: De Omnibus sanctis. Ser. I. Column 1: Incipiūt sermones de sanctis p totū | annū . . Fol. 274a, column 2: . . Sermones perutiles de sanctis p an | ni circulum . . | florido . . | . . Impressi Heydelberge Anno domini natalis | M.cccc.lxxxv.xij. kalendas february- | as. Foll. 275-285 contain an alphabetical Registrum. 286 blank. Small folio, 286 leaves, printed in double columns, forty-five lines to the column, with quire signatures as stated below; fine copy in the original stamped pigskin Heidelberg, 1485* 3 3 0

THE FIRST DATED BOOK PRINTED AT HEIDELBERG. The signatures are as follows: a, b, c, g, h, i, l, n, p, q, r, f, u, z, o, C, D, F, G, L in eights; d, e, k, m, o, s, t, v, x, y, &, A, B, E, H, I, K in sixes. The last twelve leaves (11 of Table and one blank) have no signature.

The paper-mark is the bull's head with a short rod and a star;—and occasionally the gothic p.

- 147 GESTA ROMANORUM. *Fol. 1 (title-page): Gesta romanoꝝ cū | applicatiōibus mo | ralisatis ⁊ mysticis. Reverse blank. Fol. 2a, headline: Folium Primum. Column 1: Ex gestis romanoꝝ historie notabi- | les de vicijs virtutibusq; tractātes cum | applicationibus moralisatis et mysticis | incipiunt feliciter | . . Fol. 3a, headline: Folium II. Column 1: cArissimi . . Fol. 94 (numbered XCIII) the text ends in the second column with this inscription: Ex gestis romanoꝝ cum pluribus | applicatis historijs de virtutibus ⁊ | vicijs mystice ad intellectū trāssum | ptis relectorij Finis est feliciter. Ff. 95-100 (not numbered) contain two tables which end on 100a, in the second column, with an inscription: Expliciunt due tabule siue duo dire- | ctoria contentorū hui⁹ libelli: per quarū | primā . . ending on the ninth line with moralisationibus cōtinentur. Small folio, 100 leaves in double columns, 51 lines to the column; very fine copy, with numerous uncut leaves, in brown morocco gilt by Clarke and Bedford, with the book-label of R. S. Turner S. n. [Heidelberg, circ. 1485] 10 0 0*

With folio numeration and signatures. The signatures are a-o, of which c e g i l o are in six leaves each, the rest in eights. The paper-mark is sometimes the Gothic p and sometimes the bull's head.—The headlines ("Folium Primum" "Folium II" etc.) as well as the first line of each chapter are printed in large type, the capitals of which have little curly projections on the left and are identical with those used in the Sermones Hugonis printed by the prototypographer of Heidelberg in 1485. In the absence of a date, it is reasonable to conjecture that the edition described by Hain (7745) as dated 1488, is a re-issue of this undated one (Hain, 7741). Brunet has confounded the two.

- 148 WIMPFELING. *Fol. 1a, title: De triplici Candore Ma-
riae ad reuerendissimum | D. Bertholdum Hennen-
bergen. Archiepiscopū Maguntinū. et princi- | pem
sacrosancti Ro. imperij electorem. On the reverse: ¶
Reuerendissimo in Christo patri Domino | Bertholdo . . |
Archiepiscopo . . | . . Iacobus Vymp | felingus Slettstattensis.
obedientiam et foeli- | citatem | Visum . . Fol. 36a :
Mende castigatae which is the heading of a list of Errata
occupying 22 lines. Small 4to. 36 leaves, 34 lines to the
page; maroon morocco extra S. n. (Heidelberg, 1493) 4 4 0*

With signatures. The quires are in sixes. The preliminaries of the poem form the first quire, which is marked 1, 2, 3, 4 on its first four leaves; then follow five quires marked in the usual fashion a-e. The copy described by Hain evidently was defective. His mention of 34 ff. is not an error for 36; the details show that two leaves were actually wanting.—The book is placed under Heidelberg because the large letters in which the first three lines of the title are printed are identical with those used in the Hugo de Prato Florido above. The paper-mark is a bull's head with a short rod and a star.

Hagenau, 1489

Heinrich Gran, prototypographer

- 149 ARS MORIENDI. *Fol. 1, title: Speculū artis bene mo-
riendi de temptationibꝫ. penis infernalibꝫ interrogationibꝫ
| agonisantiū. et varijs oꝛonibus pro illoꝝ salute faciendis
Here a woodcut of a teacher, with two young scholars at his
feet, and a scroll bearing the words Accipies | tanti, doctoris
| dog- | mata sancti. Fol. 2a : Incipit Speculum artis
bene moriēdi perutilis. | [C]Vm . . Fol. 16a : . . Artis bñ
moriendi cunctis putilissime felix finis.
Small 4to. 16 leaves, 36 lines to the page; with signatures
A 6 leaves, B 4 leaves, C 6 leaves; bds.
S. n. (Hagenau, about 1491-2) 10 0 0*

The large capital S in Speculum on the title-page is identical with the S used in the headings of the Heldenbuch of 1509, but this book is evidently much earlier. In the Cornutus, printed by Gran at Hagenau in 1489, in the same small 4to. size as the Ars Moriendi, there are 35 lines to the page. This book, having 36 lines, is presumably later; and therefore printed, we may conjecture, about 1491-2.

The paper-marks are the Gothic p and the bull's head with a short rod and a star.

Pasted within the cover is a large woodcut of the dying man in bed surrounded by figures, cut out from some contemporary edition of the Ars Moriendi. It is 194 × 132 mm., and is consequently from a book of small folio size. The design is a copy of that of the first page of the German Xylography of 1473 (by Hans Sporer). It looks like Augsburg work, and was apparently printed on one side only of the paper. The scrolls are left blank.

- 50 HELDENBUCH. *Fol. 1a*: Das helden buch | mit synen figuren *On the reverse a large woodcut with seven figures representing the chief personages of the story.* *Fol. 2a*: Die vorrede disses buchs *Under this headline the text opens in double columns.* *Col. 1*: Hye fahet an der | helden buch, das man nennet den | Wolfdietterich . . *Fol. 213b, column 2*: Hie endet sich der heldēbuch | mit synē Register, vnnd hat ge | druckt Henrich Gran burger zu | Hagenaw in dem | costē des wy | sen vnd fursichtigē her Hansen | Knoblauch druckerher zu strasburg. Anno M.d.ix. jar vff s̄ap- | tag nach Assumptionis. Small folio, 213 leaves in double columns, with signatures; 229 woodcuts; having the first leaf mended and a few other small reparations, but on the whole a fine copy in brown morocco extra, by Bedford Hagenau, 1509 24 0 0

A famous book of early German legends in verse, with the text modernised to fifteenth-century spelling.

The paper-mark is the Gothic p.

The signatures are a 8 leaves, b and c in sixes, d 8, e-z in sixes, A-L in sixes, and M 5 leaves (the blank sixth leaf having been cut away).

Unknown Presses

- 51 ARETINO (Lionardo). *Fol. 1, title*: Tractatulus de duobus | Amantibus Guistardo scilicet et Sigismunda. Cum | Epistola Sigismnudi (*sic*) ducis Astrie (*sic*) amatoria pulcher | rima Ad Lucreciam regis dacir (*sic*) filiam. *This title in four lines printed between two woodcut ornaments representing leaves and flowers and birds.* *Fol. 6a, last line*: mea delicie mee corculū meū Ex Vienna xvij. kal' februaris Small 4to. 6 leaves, 35 lines to the page; olive morocco extra S. n. (Strassburg? about 1490) 3 3 0

This is not identical with Hain's 1585; but the resemblance is so close that the two books were probably contemporary issues from one press.

- 52 WIMPFELING. *Title*: Disceptatio oratorū duorum regū | Romani scilicet et Franci super ra | ptu Illustrissime ducisse britannice. *Under this a pretty woodcut containing three full-length figures: Maximilian and Anne of Brittany in the foreground, Wimpfeling in the near background counselling the King to advance to the Duchess.* *Fol. 11*: under 10 lines of verse: Thelos. Small 4to. 11 leaves, 28 lines to the page, with signatures (A 6, B 5); purple morocco S. n. (1493) 4 4 0

The elegant woodcut on the title, and the pretty woodcut initial on the first page of text, make this a remarkable little book.—Portraits

of Charles VIII of France, and of Margaret of Austria, are inserted. This discussion between Gaguin and Wimpfeling relates to the repudiation of Margaret of Austria by Charles VIII, and his marriage with Maximilian's promised wife Anne of Brittany. The letters are alternately from Heidelberg and Speyer in the early part of 1492.

Oppenheim, 1494

- 153 MEDIUS. *Title*: COMEDIA THOME | Medii Veneti, que Epirota inscribitur . . . *Colophon*: Impressum Oppenheim | Anno dni 1516. Sm. 4to. Roman letter, 20 leaves, with signatures A 6 leaves, B, C, in fours, D six leaves; veau fauve extra, gilt edges, by Bauzonnet Oppenheim, 1516 1 4 0

Baden, 1511

- 154 MOTIS. *Fol. 1, title*: Apologia mulierum | in viros probrosos Ioannis | Motis Neapolitani Sacre | sedis apostolice Secretarij | Io. Hiso Lectori | Sta lector . . . (*These two words are the beginning of eight lines of verse, under which the second part of the title goes on:*) ☉ Hecatosticha et penthadecas ele | giaca: de obscenis mundi volu | ptatibus extemporalis | Georgij Gockenschna | belij Oringensis. *Fol. 17b*: . . . Excussum in Thermis Anthoninis Oppi | di Badensis per Renatum Beck Ciuem | Argentineñ. Anno .M.D.XI. No | no Kal'. Ianuarij. quādo pestis | preter solitam crudelitatem | Argentorati incrudescere | bat. *Fol. 19a* contains Beck's woodcut device within a border. Small 4to. 18 leaves, all in Roman letter except the headlines and the larger type of the title; brown morocco extra by Lortic Baden, 1511 7 10 0

The first book printed at Baden, whither Beck had flown with a temporary press to escape from the plague at Strassburg. The Apologia is modified from the text of Motis, by Hiso, who calls himself the brother of Philesius (Ringmann, the scholar who gave America its name). The rest of the book is occupied chiefly with sportive Latin verses, by Hiso and his friend Gockenschnabel.

Schlettstadt, 1518

- 155 GRAVAMINA | GERMANICÆ NATIONIS | cum remedijs & auisamentis ad Cæ- | saream Maiestatem. *Fol. 11b*: . . . Ad incrementum Germanie, & dei | gloriam, Selestadij impressum in | officina Schüreriana. Sm. 4to. Roman letter, 12 leaves, the last blank, with signatures A-C in fours; sd. About 1520 1 1

This is the first book known to have been printed at Schlettstat.

It is usually described as dated 1518; but it is not dated at all. The year 1518 is simply mentioned on the last page as the date of an Admonitio of the Bishop of Liege, which the author advises the Emperor and the Church authorities to study.

Siemern, 1530

- 56 RÜXNER'S THURNIERBUCH, *First Edition*. Fol. 1, title: Anfang : vrsprung : | vnnd herkōmen des | Thurnirs in Teutscher nation. | . . . *On the reverse, a woodcut marked H. H. of the imperial eagle and crown.* Fol. 2a: Das Keyszerlich Priuilegium vber | dis Buchgegeben. | Wir Karl der Fünfft . . . *this privilege dated from Speyer in 1527.* Fol. 8a blank, 8b contains a fine full-page woodcut of the triple escutcheon of the Pfaltzgraf. Fol. 9a: Eingang des Thurnirbuchs Das j blat | dem Durchleuchtigen Hochgebornen Fürsten vnd | herren, Herrn Iohannsen Phaltzgrauē bei Reine | Hertzogē in Beyrn . . . *Last leaf, reverse: Dis Buch ist gedruckt in verlegung Hieronimi Rodlers | Fürstlichen Secretarien zu Siemern, vnd volendt | vff den letsten tag des Monats Octobris, nach | Cristi geburt, Fünffzehenhundert | vnd im dreisigsten jare. Under this a woodcut of Rodler's escutcheon.*
- Small folio, with numerous woodcuts; a little wormed in the margins near the end; in the original stamped pigskin, a fine large copy Siemern, 1530 40 0 0
- 57 ——— another copy, in a superb modern binding, decorated with geometrical and arabesque mosaics, and having painted edges and silver clasps, executed in imitation of one of the most splendid books bound for Diane de Poitiers 1530 50 0 0

Probably the first book printed at Siemern.

COLLATION: 8 preliminary leaves; 302 foliated leaves; and 5 unnumbered leaves of Register at end. Between leaves xxxxiij and xxxxiij there is a large folding woodcut of a tournament. This leaf counts as h ii and (h vii) in the series of signatures.

This book is printed on thick white paper in the types of the Tewrdank. How they came into Rodler's temporary possession is a riddle. He no longer had them in 1532, when he reprinted this Thurnierbuch in a smaller type (the same type in fact as is used in the preliminaries here) upon thin paper.—The paper-mark in the 1530 edition is an imperial crown with a narrow and very lofty arch above it, from which springs a rod bearing sometimes a star and sometimes a cross.

The escutcheon facing the first page of text bears on a scroll above the crest an inscription "Mein Liebe in Erenn. H. H. Pf. G. Z. S." These letters may represent *Hochgebornen Herrn Pfaltzgraven, Graven zu Spanheim.*

LOW COUNTRIES, ABOUT 1464-5

The so-called *Costeriana*, in moveable types, upon which the modified claims of Dutch scholars are now based, are decidedly earlier than, and different in their style and character from the products of the Germanic typographical school which was introduced into Utrecht and Alost in 1473, Louvain in 1474, Bruges and Brussels in 1475-6, Gouda Deventer and Delft in 1477, and Zwolle in 1479. They represent probably an independent attempt to create typography in imitation of the work done in Mentz, and seem to entitle the city of their origin (Utrecht, we can hardly doubt) to rank next after Bamberg and Strassburg, and perhaps Cologne, in the annals of typography. It would be absurd to claim for them an origin anterior to 1464-5, but most of them must undoubtedly be assigned to the period between that year and 1470. A parallel is to be found in Florence in the independent invention and practice of the art there by Cennini in 1470-71.

Alost, 1473

Thierry Martens, prototypographer

£ s. d.

158 ST. JOHN CHRYSOSTOM. *Fol.* 1, *title*: Incipit liber primus beati Ioā | nis crisostomi ad stagiriū mona | chum de puidētia dei vtilis ad | modū. vt nullis iā vite hui⁹ | casi | bus aduersis deici quis poterit | Hic liber nouiter trās- | latutus (*sic*) ē | de greco in latinū. Et totus ruti | lat tulliano eloquio. *Fol.* 40*b*: Beati Ioannis Crisostomi ser | mo de dignitate hūane originis | . . *Fol.* 41*b*: . . Explicit sermo . . | originis. Editum a fratre ambrosio . . | Camalduleñ. qui transtulit e greco in latinum vitam sancti Io | annis . . Impressum | per me Theodoricum martini. In oppido Alostēñ. Comitatus | flandrie. die. xxij. marcij. Anni. M.CCCC.LXXXVII. *Fol.* 42 *blank*.

Small 4to. 42 leaves, 40 long lines to the full page; with signatures a-g in sixes; stitched

Alost, 1487 4 4 0

This was a product of Martens' second press at Alost. His first work as a printer had been done in that town in conjunction with John of Westphalia in 1473-74; between 1474 and 1487 he is supposed to have been engaged as a compositor in Louvain. He then returned to Alost as a master-printer, and produced books from 1487 to 1490. From 1493 to 1497 he worked in Antwerp, and in 1498 he went to Louvain.

Utrecht, 1473

Johann Veldener, 1478

159 FASCICULUS TEMPORUM. *Fol.* 1*a* *blank*; 1*b* contains Veldener's woodcut escutcheon beneath the words *Innicium sancti ewāgelii secundum | johannen Gloria tibi domine. The framework has a border surrounded by a text, of which the first words are: Inden beghinne was dat woert . . Fol.* 2*a*,

within a woodcut arabesque border: Generatio et generatio
 lau- | dabit opera tua et potenciā | tuam pronuntiabunt
 Da- | uid inden C eñ xliiij psalm | scrijft eñ seyt Dat
 gheslach | te ende gheslachte sal louen | dijn wercken . .
This preface ends on fol. 4a, and the Table occupies 4b-8b.
Fol. 9a: Int beghinsel heeft god ghescapen hemel | eñ
 eerde . . *Fol. 338 (numbered CCCxxx):* Hier Eyndet dat
 boeck dat men hiet fasciculus temporum in houdende die
 Cro | nijcken van ouden tijden Als van dat die werlt eerst
 ghescapen is Ende van dat Adam ende Eua eerst ghemaect
 worden totter gheboert xpristi toe . . *line 9:* By my
 volmaect jan veldenaar woennende tutrecht opten dam Int
 jaer ons he- | ren MCCCClxxx op sinte valentijns dach op
 die vastelauont zc *Here follows Veldener's woodcut mark.*

Small folio, 338 leaves, with 33 woodcuts of towns,
 personages, etc., and 248 woodcut escutcheons, all in
 contemporary colouring; bound Utrecht, 1480 7 7 0

The numeration of the leaves begins with ij on fol. 10 and ends
 with cccxxx on fol. 338. There are no signatures.

On leaf Cxci we find the statement, between the two dates of 1450
 and 1453, that "die boeckprinters worden seer vermenicht in allen
 landen."

Louvain, 1474

Johann Veldener of Cologne (1474)

30 FASCICULUS TEMPORUM. *Fol. 1a, column 1 of a*
Table in triple columns: Tabula breuis z vtilis sup li | bello
 quodā q̄ dicit̄ fasciculus | tēpor'. et vbi inuenit̄ punct⁹ |
 ante numeꝝ est in p'mo late | re. vbi vero post in scd'o
 latere | incipit feliciter. | . . *This table ends on fol. 8b.*
Fol. 9a: [G]eneratio et generatio laudabit opa tua . .
This preface occupies three pages, 40 long lines to the page;
and the fortieth line of the third page (fol. 10a) is Fasciculus
tpm om̄s antiquoꝝ cronicas oꝓlectens incipit feliciter.
On fol. 10b begins the work itself in a smaller type than
the preliminaries. Fol. 72a: . . Impressa ē hec p̄sens
 cronica que fasciculus tpm dicit̄ in florētissima vniu'sitate
 louaniēsi. | ac sicut pprijs cuiusdā deuoti carthusiēsis. viri
 historiarū studiosissimi manib⁹ . . | . . p me iohannē
 veldener sūma diligētia | maioriq; impēsa nōnullis additis
 ymaginib⁹ ad finē vsq; deducta. et pp'o signeto signata. |
 Sub āno a natiuitate dñi .M.cccc.lxxvi. q̄rto kalēdas
 ianuaras scd'm stilu; romane cu | rie de quo sit deus
 benedictus amen. *Here the woodcut mark of two shields*
with the word Velden' between them.

Small folio, 72 leaves, without signatures, catchwords,

and numeration; with a woodcut of the Saviour, and some conventional views of cities, etc.; red morocco, Count MacCarthy's copy, afterwards Wodhull's Louvain, 1476 11 0 0

The first book printed with the name of Veldener.

On the last page of the text, the author (Werner Rolevink, who wrote in 1474) mentions a couple of incidents which befel in 1457, and, between the two, gives a statement that *Artifices mira celeritate subtiliores solito fiunt Et impsores libroꝝ multiplicant in terra.*

On one of the pages there is a manuscript note by a certain Egidius Decanus of his purchase of this volume in 1491.

John of Westphalia (1474)

161 PETRUS DE CRESCENTIIS. Fol. 1 blank. Fol. 2a, column 1: In nomine sancte et indiuidue tri | nitatis Amen. | [V]enerabili in cristo | patri . . . Column 2. Incipit liber ruraliū cōmodorū. a | Petro de crescentiis ciuē Bonoñ : | ad honorē . . . The table ends on fol. 5b, col. 2. Fol. 6a, col. 1: [E]xcellentissimo prī | cipi domino Karo | lo secūdo dei gratia | Iherusalē et Cecilie | regi illustri. suus | Petrus de crescēti | is . . . Fol. 197b, col. 2: . . . Presens opus ruraliū comodo | rum Petri de crescentiis. quodam | industrioso characterisandi stilo: no | uissime omnipotentis dei suffragio | adinuēto. extitit hac littera vera mo | dernata. abscisa. z formata: ipres | sum. p Ioannem de vvestfalia Pa | derbornēn dyocesis. In alma ac flo | rētissima vniuersitate Louaniēsi re | sidentē. Anno incarnationis domi | nice. M^occcc^olxxiiii^o mensis De | cembris die nona. Fol. 198 blank.

Small folio, 198 leaves, double columns, 42 lines to the column, printed in a rounded Gothic letter of Italian style; without signatures, catchwords, and numeration; green vellum binding, arms on the back and sides Louvain, 1474 10 0 0

162 ——— another copy, without the two blank leaves; fine copy in calf extra, gilt edges, with Derome le jeune's ticket, the Dourches arms on the sides 1474 8 8 0

The first book printed by John of Westphalia at Louvain. The MS. catchwords are for the most part still visible, and with the help of the stitching enable us to see what the typographical composition of the book was. It is in 20 quires: the first to the ninth and the eleventh to the nineteenth being in tens, the tenth in twelve leaves, and the twentieth in six.—There is an inscription by the rubricator, signed with a name like Bavary in which he stated that he finished his work on 21st June, 1477, the year in which Arras had been taken by the French King.—A later inscription (about 1570) is "Sum Anthonii Cōblet et suorun."

The armorial insignia on the back are those of Gondy de Retz (about 1700). Mr. Wodhull added his own escutcheon on the sides.

- 163 BURLEY (Walter) *Fol. 1 blank cut away. Fol. 2a:*
 Incipit tabula secundum ordinem alphabeti i vi | tas
 philosophorum iuxta capitulum demonstrans | virtutes et
 vicia . . . *This table ends on the obverse of the eighth leaf.*
Fol. 8b: Incipit libellus de vita ⁊ moribus philosophoꝝ | ⁊
 poetarum. | [D]E vita . . . *Fol. 99b:* . . . Hoc opusculū
 (philosophorum vita) insigne ob le | gentiū vtilitatem
 editum, feliciter explicit. Impres | sum Louanii per me
 Iohannem de westfalia. *Fol. 100 blank.*

Small 4to. 98 printed leaves, 30 long lines to the page;
 with quire-signatures; calf Louvain (about 1483) 3 3 0

The signatures are a-m, all in eights, except a which has 7 leaves
 (the first blank having been cut away) and m which has 12.

- 164 GESTA ROMANORUM. *Fol. 1 blank cut away. Fol. 2a:*
 Ex gestis romanoꝝ hystorie notabiles de viciis | virtuti-
 busq; tractantes, cum applicationib⁹ morali | satis ⁊
 mysticis. Incipiunt feliciter | . . . *Fol. 241a:* . . . Gesta
 romanorum, cum quibusdā aliis hystoriis | eisdē annexis,
 ad moralitates dilucide reducta hic finem habent. Que
 (diligenter correctis aliorum vi | ciis) Impressit Ioannes de
 westfalia Alma in vni | uersitate Louaniensi. *Fol. 242*
a blank leaf cut away. Foll. 243-258 contain the same two
tables as had been given in Gerard Leeu's edition.

Small 4to. 256 printed leaves, 30 long lines to the page,
 with signatures; the last leaf mended; gilt russia leather
 binding Louvain, about 1483 4 14 6

The blanks left for the initials are painted-in by hand. The
 signatures are a-z and aa-kk, all in eights, except z which has four,
 and hh which had six leaves before the final blank was cut away.

- 165 BUTRIO (ANT. DE), RODERICUS ZAMORENSIS, etc.
Fol. 1 blank. Fol. 2a, column 1: Speculum de confessione.
 | (C)Ompulsus . . . *Fol. 28a, col. 2:* Circa presens opusculū
 Speculū | de confessione nuncupatū, quod cō | positū fuit
 per dominū Antoniū de | Butrio . . . *line 18:* impressum ē
 per me Ioannē de west | falia. *Fol. 29a, column 1:* Opus-
 culum quod speculū aureū anime peccatrici inscribit,
 incipit | feliciter. | . . . *Fol. 44b, col. 2:* . . . Speculum aureum
 anime pecca | tricis, a quodam cartusiense edituꝝ, | finit
 feliciter. Impressumq; per me | Ioannem de westfalia.
Fol. 45a, col. 1: Incipit tractatus artis bene mo | riendi
 perutilis. | . . . *Fol. 55a, col. 1:* Domini hugonis primi
 cardina | lis ordinis predicatorū tractatus | amantissim⁹
 qui speculuꝝ ecclesie in | scribit, incipit feliciter. | . . .
Fol. 63a, column 1: Ad sanctissimum . . . | . . . Paulum
 secunduꝝ pon | tificē maximum, liber incipit dictus |
 speculum humane vite . . . | . . . | . . . | . . . | . . . edit⁹ a
 Rodorico zamo | rensi . . . *Fol. 108 blank. Fol. 109a:*

Incipit liber secund⁹ . . . *Fol. 153b, col. 2*: Humane vite speculū . . . *Line 8*: . . . diligen | tiis pariter et expēsis Magistri Io | annis de westfalia Viri quidem in | impressoria arte nō parū industrii | florida in vniuersitate Louaniensi | clarissimoru; impressione caracteꝝ | ad cunctipotentis laudem finitum ē | Benedicti in seculorum secula. | AMEN *Fol. 154 blank. Fol. 155a, col. 1*: Speculum conuersionis peccato | rum magistri dionisii de leuwis ali | as rikel ordinis Cartusiensis, | . . . *Fol. 169b, col. 1, line 9*: . . . Impressum Loua | nii per me Ioannē de westafalia. (*sic*) | . . . *Fol. 170 blank.*

Small folio, 170 leaves, double columns, 41 lines to the column; with signatures; fine copy in calf gilt

Louvain, about 1483 5 15 0

The quire-signatures are a, b, c, in eights; d in four; e, f in eights; g in ten, h-n in eights, o in six, p-t in eights, u in six, x and y in eights.

- 166 BOETHIUS. *Fol. 1 blank cut away. Fol. 2a, col. 1*: Incipit tabula sup libros | Boecii de cōsolatōne philosophie secū | dum ordinem alphabeti. | . . . *This table ends on fol. 8a, on the sixth line of the second column. The reverse is blank. Fol. 9a*: Boecii Romani ꝛ oratoris celeberrimi libri de consolati | one philosophie. ꝛ cōmen- tarius eximii preclariq; doctoris | sancti Thome super eosdem Incipiunt feliciter. | . . . *Fol. 188b*: . . . Finit expositio . . . *Fol. 189a*: Compendiosa succinctaq; resumptio dictorum in libros | Boecii . . . *Fol. 195b*: . . . Libri quinq; de cōsolatione phīe Boecii Rhomani con- | sulis ac oratoris splēdidissimi vna cum cōmētaria editione: | per me Iohāne; de Westfalia in alma Louaniēsi vniuersita- | te diligēter elaborati Expliciūt. Anno gratie Millesimoqua- | dringētesimo octuagesimo quarto. : *Fol. 196, a blank cut away.*

Small folio, 194 printed leaves in types of two sizes, that of the text being very large and bold, that of the commentary the same as in the *Ant. de Butrio*, with 41 lines to the page; with signatures a-z in eights, ꝛ and 9 in sixes; in wooden boards, half-covered with stamped pigskin Louvain, 1484 5 5 0

- 167 — another copy, small folio, which has the final blank leaf, and is in large and fine condition, in a fifteenth-century binding; in which, however, the preliminary sheet (8 leaves) is not John of Westphalia's, but is from Koelhof's 1481 edition of the book 1484 10 0 0

This is a curiosity. It shows that the Cologne edition of 1481 was the original which the Louvain typographer reprinted; and also that the preliminary leaves of the "copy" were, in this copy, accidentally inserted instead of those of the reimpression. Koelhof's *Tabula* occupies exactly 27 columns; while John of Westphalia's ends on the

sixth line of the 26th column.—Bound in at the end of the volume, we find the following work:

BOETHIUS. *Fol. 1 blank. Fol. 2a:* [O]Sculetur me osculo oris sui. | . . . *Fol. 67a:* . . . Finitur Boecius De disciplina scolarium. Fideliter necnō diligenter al | ma in vniuersitate Louaniensi impressus In domo magistri Iohannis de | westfalia. Anno incarnatiōis dominice. Millesimoquadringētisimooctua | gesimoquinto. *Fol. 68, a blank leaf cut away* Louvain, 1485

This is in the same two types as are used in the De Consolatione.

The binding in which the two works are united, is original—that is, Netherlandish of about 1485-90; stamped leather over oak boards. The sides are impressed, within a rectangular frame, with diagonal lines forming lozanges, each lozange being stamped in the centre with a figure which is an eagle, or a rose, or a lily in alternations. On the first printed leaf of Koelhof's Tabula, there is a note by an English hand about 1540, "Liber Thomæ Wyse, prec. iiii s." On the vellum end-leaf we read "Liber Johis Wolmān" of a little later date.

169 HISTORIÆ PLURIMORUM SANCTORUM. *Fol. 1a blank; 1b, column 1:* Incipiūt historie plurimoru; scōꝝ | nouiter laboriose collecte ⁊ plongate | . . . *The table ends on fol. 2b, column 2, line 12. Fol. 3a, the text begins, with the headline* Barbara virgo Folio iii. *Fol. 296b, col. 1:* . . . Expliciunt hystorie plurimoꝝ scō | rum nouiter ⁊ laboriose ex diuersis li | bris in unum collecte. impresse Loua | nii ī domo Iohānis de westfalia An | no dñi. MCCCClxxxv. in octobri. | Nota q' ōnes historie hic collecte | merito dicuntur noue . . . *column 2, line 5:* multorum aliorum. | Anthonii liberi Susatensis in | laudem inclite Colonoru; vr | bis Epygrāma foeliciter in | cipit. | O felix urbs añ alias Colonia salue. ⁊ | Pauperis . . . *Fol. 297 blank. Fol. 298 blank cut away.*

Small folio, 296 printed leaves, double columns, 41 lines to the column; with signatures and foliation; fine copy in citron morocco extra, gilt edges 1485 6 6 0

The signatures are A-Y, , aa-oo, all in eights, except oo which has ten leaves.

This book is wrongly entered by Campbell under Voragine.—It is a reprint of the second half of the Cologne "Legenda Aurea" of 1483 described elsewhere in this catalogue;—that second half being the Additional Lives not in Voragine. The filthy story in the legend of Gangulfus, which Brunet quotes from the Strassburg edition of 1486, was already in the Cologne and the Louvain book, and in a less abbreviated form of language.

Bruges, 1475-6

Colard Mansion, *prototypographer*

170 BOCCACCIO. *Fol. 1a, column 1:* Cy commence Iehan bocace | de Certald son liure jntitule | de la Ruyne des nobles hom- | mes et femmes. Lequel con- | tient en-

semble. ix. liures par- | ticuliers comme il apperra | ou
 proces de ce present volu- | me. Et premierement le pro- |
 logue du premier liure. *Column 2: [D]iu strenuus miles |*
et cetera. | Bocace | commence jci son | premier pro-
heme | q̄ est . . This preface ends on fol. 3a. Fol. 3b,
column 1: c y apres ensuiuet les | tables des rubriques . .
This table ends on fol. 6b. Foll. 7, 8, blank. Fol. 9a,
column 1: [E]xquirenti michi | quid ex labore stu |
diorum meorum zc Ici commence iehan bocace de | certald
son liure intitule | du dechiet et ruine des no | bles hommes
et femmes | et fait vn petit prologue | . . Fol. 10a, column 1 :
. . Le premier chapitre est de | Adam z Eue . . Fol. 291b,
column 2: . . A la gloire et loenge de di | eu et a linstruc-
tion de tous | a este cestui euure de boca | ce du dechiet
des nobles | hommes et femmes, jm- | prime a Bruges par
Co- | lard mansion. Anno. M. | CCCC.lxxvj.

Folio, 291 leaves, double columns, 33 lines to the column, printed in the large bâtarde type which Colard Mansion used in his first five books; with large miniatures and illuminated borders to the third, fifth, eighth, and ninth books; leaves 1, 3, 4, 6, 44, 105, 163, and 196 in facsimile; a large and very fine copy in red morocco extra, from the Ashburnham library

Bruges, 1476 900 0 0

Colard Mansion's first dated book, the extant copies of which might be easily counted on one's fingers. (The Sunderland copy fetched £960.) It had been preceded by two volumes of minor interest, which appeared in the course of 1475—the date to which most unbiassed people assign the introduction of typography into Bruges. It is a grand volume—one of the finest as well as one of the rarest examples of the early Printing-press.

Bernard has called attention to what is an undeniable fact. The type of the books printed for Caxton while he was in Bruges was modelled on the handwriting of Colard Mansion, as it is seen in *La Penitance Adam*, written for Louis de la Gruthuse Comte de Wincestre, in 1471. The date cannot be earlier because the English title was only given to Gruthuse in 1470.—Therefore it would seem that Colard Mansion was the printer who (under Caxton's direction) produced the *Recuyell*, the *Recueil*, the *Game of Chess*, the *Jason*, and the *Sept Pseaulmes* in 1474-76. But it is quite clear that Mansion himself did not claim any such honour, since the *Jardin de Devotion*, which he printed without a date (it is believed in 1475) in the same type as the above *Boccaccio*, is marked by him "Primum opus impressum per Colardum mansion. Brugis . ." If therefore he was the printer of the former books, he must have printed them elsewhere than at Bruges. Caxton's type No. 2, in which he printed the *Quatre Derrenieres Choses* and a couple of tracts on the continent, before he carried it with him to England late in 1476, is decidedly an imitation of the big type used by Colard Mansion in the *Boccaccio* (which was not modelled on his own script).

As for the question where and from whom Caxton and Mansion learned the art of printing, Mr. Blades wanted to believe that it was from some unknown successor of Coster, since, as he held, Cologne could not have supplied the particular letter-forms and the rude style of practice with which they began. But the same assertion might be

made with regard to Veldener, whose type at Louvain in 1475 (and continuously used elsewhere down to late in the fourteen-eighties) is quite of the same family as Caxton's and Mansion's. A type of similar fashion was used by Arnold de Keyser at Audenarde in 1480; another by Conrad of Westphalia at Louvain in 1476. All these people were within the immediate region of the court of Burgundy, and their letter-forms were modelled on the writing of the MSS. done for that court, which, it must be remembered, was in its last dynasty essentially French. All the so-called Coster fragments are in types of purely Dutch form, and utterly unlike the bâtarde letters found in the favourite Franco-Burgundian MSS. of the fifteenth century. There is a greater difference between their style and the Caxton-Mansion-Veldener style, than between the latter and the founts of type used by Cologne printers. It is besides quite certain that most of Veldener's types were formed from Cologne models or cast in Cologne itself. Many of his books might be mistaken for productions of a Cologne press; and if he learned his art in that city, why not Caxton and Mansion also?

Brussels, 1476

The Brothers of Common Life, prototypographers

71 CARLERIUS. *Fol. 1a*: Tabula contētoꝝ in sporta frag-
mētoꝝ. | Tractatulus . . . *Fol. 2a*: Incipit pfatio Mgrī
Egidij calerij decani ecēcie Cameracens' | in sporta frag-
mentoꝝ. | [R]Ex magnificus . . . *Fol. 121b*: . . . Explicit
sporta fragmentoꝝ m̄ri egidij carlerij decani ecēcie |
cameracēsis imp̄ssa in opido bruxellensi ducatus brabātie.
Anno | domini M.cccc.lxxviiij ∴. *Fol. 122 blank. Fol.*
123a: Tabula contentorum in hac sportula. | Responsiones
. . . *Fol. 124b*: Prefatio mgri egidij carlerij decani ecclesie
cameracensis in | sportulam fragmentorum. | . . . *Fol.*
257b: . . . Explicit sportula fragmentorū magistri egidij
carlerij decani | ecclesie cameracē. imp̄ssa in opido bruxel-
lensi ducatus brabātie | Anno domini M.cccc.lxxix ∴. | . .
Fol. 281b, line 7: crebro practicatum esse eligendam.

2 vols. in 1, small folio, 281 leaves, 38 long lines to the page; without numeration, catchwords, and signatures; very fine copy in a superb modern binding of sixteenth-century Italian style, with white arabesques on a dark ground, an oval panel in the centre of each cover, the upper one painted with papal Medici arms, the lower one with a beautiful miniature

Brussels (*The Brothers of Common Life*), 1478-79 48 0 0

An inscription at the bottom of the first page is painted in red on a black ground: Ex Bibliot. Ios. Ren. Card. Imperialis.

72 PETRUS BLESENSIS. *Fol. 1a, column 1*: Incipit tabula
ep'l'ar' Magistri | petri Blesensis bathoniensis archi | dyaconi
Quar' p̄ma vicem plogi | cōtinet Ad regem anglie. | . .
This table ends on the obverse of fol. 8: the reverse blank.
Fol. 9a, column 1: Incipiūt epistole magistri Petri |

Blesensis . . . *Fol. 207a, col. 2* : . . . Expliciunt epistole
Magistri pe | tri blesensis bathoniensis archidy | aconi ∴
Small folio, 207 leaves, double columns, 40 lines to the
column, without signatures, catchwords, and numeration ;
fine copy in citron morocco

*S. n. (The Brothers of Common Life at Brussels,
about 1480)*

7 7 0

A MS. note pasted on a flyleaf at the beginning states that this
book belonged to the Cruciferi Monks at Utrecht, and that it had been
borrowed from them in 1483 by the Abbot of Stabulum (Stavelot?)

- 173 CARMELITE BREVIARY, *First Edition. Foll. 1-8, con-
taining the Calendar, are deficient. Fol. 9a, column 1* :
[I]ncipit breuiariū iuxta ordi | nale nouaꝝqꝫ ordinationū
sti | lum, frūm sacri ordinis glori | osissime dei genitricis
sempqꝫ | v'ginis marie de monte carne | li : extractū de
approbato vsu | dñici sepulchri sãcte iherosolo | mitane
eëcie In cui⁹ finib⁹ dic | toꝝ frūm religio sacra sūpsit
exordiū . . . *Fol. 197a* : Incipit psalteriū iuxta sti | lū
fratrū sacri ordinis gl'iosis | sime dei gēitric' spqꝫ v'gis
ma | rie de mōte carmeli . . . *Fol. 261a* : Incipit pprium
de sanctis | . . . *Fol. 422a, column 2* : . . . Et sic finitur
sanctora- | le feliciter Laus | deo Amen. | Amen. *Fol.*
422b : Ex Rubrica de pstratiōib⁹ *Fol. 436a* : . . . Explicit
feliciter Deo gratias | Anno domini Millesimo | Quadrin-
gentesimo | Octuagesimo | Decimasexta | vero die | mēsis |
maj | Carmelita tibi breuiari⁹ ecce paratus | Aureus est,
cura quē maxima rectificauit | Fratre valentino genitura
colomensi | Sollicitante, cui grates adhibere teneris | Anno
dū nono sixtus petri tenet almam | Sedem, bruxelle hoc
opus tunc agitur ∴

Small 4to. 436 leaves (in this copy 428) double columns,
printed in a very small Gothic letter, 36 lines to the column ;
without signatures, catchwords, and numeration ; a little
stained and shabby looking, nevertheless a sound large and
excellent copy in the original boards covered with stamped
leather *Brussels (Brothers of Common Life), 1480*

22 0 0

EXTREMELY RARE. In the complete book there are 54 quires all in
eights, except the twentieth and the fifty-second, which have twelve
leaves each, and the fifty-third which has four.

On the last leaf of the Psalter there is an inscription "Iste liber
lectorio Euchario pitter attinet"—at the end of the book, there is a
MS. addition of several offices, on sixteen leaves of the same paper as
the book is printed on, in a Germanic script very much like the type of
the book. This was evidently done by the rubricator.

Only two copies were known to Campbell ; one in Paris, the other
at Darmstadt. There is a third in Cambridge.

- 174 ST. BERNARD. *Fol. 1a, column 1* : Incipit tabula episto-
larum bea | ti bernardi primi clareuall' abbat'. *This table
occupies foll. 1-4. Fol. 5a blank ; 5b* : Miraculū de prima

epistola. | [F]Rater robertus . . . *Fol. 6a, column 1*: Incipit epistola sancti bernardi | clareuallis abbatis . . . *Fol. 173a*: . . . Eplicit (*sic*) insigne opus epl'aꝝ exi | mie doctrine viri bti bernardi p̄mi | clareuall' abbat' in iclito bruxellen | sium ducat⁹ brabātie oppido ipres | sum ac āno dñi M.cccc.lxxxī. terci | o yd⁹ aprilis ī festo scꝝ leonis pmi | pape feliciter terminatum . ? . *Fol. 174 blank.*

Small folio, 174 leaves, double columns, 40 lines to the column; without numeration, catchwords, and signatures

Brussels (the Brothers of Common Life), 1481 20 0 0

Delft, 1477

Jacob van der Meer and Mauricius Yemantszoon, proto-typographers

175 FIRST DUTCH BIBLE. *Fol. 1a, column 1*: Hier beghit dat prologus vāder biblē | des ouerseters te duytsche vtē latine | [O]Nse here god . . . *Fol. 2a, column 1*: [I]Nden beghin sciep god | hemel eñ aerde. Mer die | aerde was onnut . . . *Fol. 139a, col. 2*: . . . Hier endt deutronomiū | twelc tleste boec is. van moyses vijf | bokē Ende hier beghit iosue Ca. I | . . . *Fol. 213b, column 2, has 37 lines instead of 38.* *Fol. 263b, column 2*: . . . Hier endt dat vierde boec der conigē. *Fol. 264a, column 1*: Hier beghint daniel | . . . *Fol. 279a, column 1*: Hier eyndt daniel des propheten | boeck *The reverse blank.* *Fol. 280a, column 1*: Hier beghint die prologe vander | machabeen boecken | . . . *Fol. 318a, column 2*: Delf in hollaut *Under this the shield of the city, and under that*: Deese ieghenwoerdighe bible mit ho | ren boecken. ende elc boeck mit alle | sijne capitelen bi enē notabelen mees- | ter wel ouergheset wt den latine in | duytsche ende wel naerstelic gecorri | geert ende wel ghespelt: was gemaect te delf in hollant mitter hulpen gods | ende bij ons iacob iacobs soen eñ mau | ricius yemants zoen van middelborch | ter eeren gods. ende tot stichticheit | ende lerijnghe der kersten ghelouighē | menschē. Ende wort voleynd. int iaer | der incarnatien ons herē duysent vier | hondert zeuē en tseuentich. den thien | den dach der maent ianuario *Below this the escutcheons of the printers impressed in red.* (Vol. II) *Fol. 1a, column 1*: [D]It boeck paralipomenon is een | corte weder om halinge des ou | den testaments . . . *Fol. 324a, column 2, line 9*: Hier eyndt die propheet malachias | Deese ieghenwoerdighe bible . . . *This colophon is in fifteen lines and is identical with that in Vol. I, and the two red shields are repeated below it.*

2 vols. small folio, 642 leaves, every leaf printed on, in

double columns, 38 lines to the column; without signatures, catchwords, and numeration; in a sixteenth-century calf binding, new-lettered Delf, 1477 36 0 0

It is very curious that Campbell specifies 641 printed leaves and 1 blank leaf; and that he has not corrected himself in the supplements of his bibliography. If the first sheet really had a blank at the beginning it must have had a blank for its twelfth leaf also.

The collation in quires is as follows. Vol. I consists of 33 quires in tens, except the 26th which has 6 leaves, the 27th which has 7 (its eighth a blank cut away), the 28th and 29th (Daniel) 8 leaves each, and the 33rd 9 leaves (a blank tenth cut away). Vol. II is also of 33 quires in tens, except the 29th which has 6, and the 30th which has 8 leaves.

The Psalter and the New Testament were not comprised in the first Dutch Bible.

176 PSALTER. *Fol. 1a*: It is vādē loue der salmē. daer | augustinus sonderlinghe prise- | lic van seit in eenen boec | ghehe | ten dat boec vanden gheest ende | vander sielen | [D]Ie sanc der salmē heilighet dat lichaē . . . *Fol. 7a*: Inuitatorium Laet ons aenbe | dē here . . . | *line 5*: [S]Alich is die mā die | niet of ghegaen en | is idē raet . . . *Fol. 284a*: Hier eyndet die duytsche souter. | ende is gheprent te delf in hollāt | Int iaer ons heeren durent vier | hondert ende tachtich opten twa- | lefsten dach van februaryo *The escutcheon of Delf and Van der Meer below*

Divided into 2 vols. 12mo. 284 leaves, 17 long lines to the page, with signatures; the last leaf in facsimile; calf gilt Delf, 1480 4 4 0

The book is arranged in quires as follows:—preliminary 6 leaves; a-r, 2, f, s, t, v, u, x-z, A-H, in eight, and I six leaves. The leaf of imprint which is the last of signature I is in facsimile.

The book is the Liturgical Psalter.

177 TURRECREMATA. *Fol. 1a*: Tractatus de venerabili sacramento (*sic*) | Incipit plog⁹ tractaculi (*sic*) opilati i basilia p frēm | iohez; de turre cremata ordi⁹ pdicatoꝝ hispanum | natiōe Et postea cardinalē sācti sixti. de carpe (*sic*) xpi | Ee (*sic*) o⁹tra oīcāntes sub vtraq; specie. | . . . *Fol. 55a*: Explicit tractatul⁹ opilatus in basilea p reuerē | dū dominū iohēm de turre cremata. ordinis pdi- | catorū hispanum. cardinalē sancti sixti. de corpo | re xpristi. et contra cōmunicātes sub vtraq; spē | Impressus delf in hollandia. *Here the woodcut mark of Jacob van der Meer, containing the escutcheons of Delft and Van der Meer, and the words delft in hollant.* Small 4to. 55 leaves, 27 long lines to the page; with signatures a in seven leaves, and b-g in eights Delf (about 1484) 5 10 0

The blank leaf with which signature a originally began has been cut out.

Deventer, 1477

Richard Paffroed, prototypographer

£ s. d.

178 JOANNES DE S. GEMINIANO. *Fol. 1 blank. Fol. 2a, column 1: Incipit tabula vniuersalis to | tius libri subse-*
quentis. qui ititula | tur de similitudinibus rerum sed'm |
ordinem . . Fol. 16a : . . Explicit tabula . . Fol. 17 blank.
Fol. 18a, headline: Liber Primus Column 1: Incipit opus
perutile et va | lidū predicatoribus de q̄cunq; ma | teria
dicturis. venerabilis atq; do | ctissimi mgrī helwici
teutonici pro | fessoris sacre theologie ordinis pre |
dicatorum. quod intitulator ab au | tore. liber de exēplis
et similitudī | b^o reꝝ. . . Fol. 259 blank. Fol. 523a,
column 2: Explicit liber decimus z vltim^o | de exemplis z
similitudinibus rerū | Et ī hoc finitur totum opus de ex |
emplis . . Fol. 524 blank.

Small folio, 524 leaves, double columns, 45 lines to the column, with signatures and headlines; a very fine copy in brown morocco, by Bedford

S. n. (Deventer, Richard Paffroed, about 1477) 6 15 0

The signatures are A, B, in eights; a-y in tens; z in six; aa, bb, in eights; a-z in tens; aa, bb, in tens; cc, dd, in eights.

This is a fine example of typography, which may not be so early by a year or two as the date above assigned to it on Campbell's authority.

179 GEMMA VOCABULORUM. *Fol. 1a, title: Vocabulari^o*
optim^o | Gem | ma vocabuloꝝ merito dict^o | Quia duob^o
milibus optimoꝝ vocabuloꝝ maior ē priori gēmula et multo
correctior Fol. 2a: Inspiciēs nuper vocabulo | rum
gemma . . Fol. 2b: Prologus | . . Fol. 237b: . . Finē
accipit vocabulorum gēma diligēter emēda | ta atq; de
verbo ad verbū p totū diligenter reuisa cū | vocabulario de
pprijs noīb^o hoīm illustriū: vrbium: | prouinciaꝝ . . | . .
iuuenib^o et mediocriter doctis | admodū vtili huic nouiter
annexo. Impressa Dauē | trie Per me Richardū paftrat
Anno dñi. M.cccc.xcv

8vo. 237 leaves, 39 lines to a full page, with quire-signatures; red calf binding Deventer, 1495 4 10 0

The editor or author claims to have increased the vocabulary (Latin-Flemish) by two thousand words more than were in the Gemma, and for that reason he called it Gemma. Two inscriptions on the title show that the volume belonged in the sixteenth century to a Monastery of St. Mary Magdalen, of which Maria Dollen and Anna Brandes were the librarians successively. There are four vellum fly-leaves, three of which are part of a fourteenth-century MS. containing a metrical Latin grammar. One of the lines is "Nobis ecclesia datur, Hebreis synagoga."

The printed book-label of the Orange-Nassau-Dillenburg library is pasted on the back of the title.

The signatures are a-5, z, A-Q, of which a e g i l n p r t x ; A C E G I L N are in eights; c d P in sixes; Q in three, and the rest in fours.

Gouda, 1477

Gerart Leeuw, prototypographer

£ s. d.

- 180 DIALOGUS CREATURARUM. *Fol.* 1 *blank cut away.*
Fol. 2a: [P]refacio ī librū qui dicit^r dyalog⁹ creaturarū
 moralizat⁹ | omni materie morali iocūdo et edificatiuo modo
 appli- | cabilis Incipit feliciter | [Q]uoniā sicut . . *Foll.* 3-10
are occupied with two tables, the one of titles, the other of
morals. *Fol.* 11 *a blank leaf cut away.* *Fol.* 12a:
 Dyalogus creaturarū optime moralizatus . . *Fol.* 104a,
line 5: nia secula seculorum AMEN *Here comes the*
printer's woodcut mark, and under it: Presens liber
 Dyalogus creaturarum appellatus iocundis | fabulis plenus
 Per gerardum leeu in opido goudensi incept⁹ | munere dei
 finitus est Anno domini millesimo quadringente- | simo
 octuagesimo mensis iunij die tertia | G LEEV *The reverse*
blank 3 June, 1480

102 printed leaves, with 124 outline woodcuts, and a woodcut arabesque border on the first page of the text. The first nine leaves are unsigned. Then follow signatures a (7 leaves), b-1 in eights, and m in six leaves.

- GESTA ROMANORUM. *Fol.* 1a, *col.* 1: Incipiūt tituli
 numerorum oīm | capitulorum . . *Fol.* 3a, *col.* 1: . . Tabula
 omnium exemplorum . . *This table should end at the top of*
fol. 10a, *but that leaf is deficient, and thus a few lines of the*
table are missing. *Fol.* 11 *a blank also cut away.* *Fol.* 12a,
column 1: Ex gestis romanorum hysto- | rie notabiles . .
This page is surrounded by the same woodcut border as is used
in the Dialogus. *Fol.* 144b: ne fine viuit et regnat deus
 per cūcta secula benedictus Amē | *Here the printer's wood-*
cut mark, under which is the colophon: Presens hoc opus ex
 gestis romanorū qđ fertur | recollectorium. cum pluribus
 applicatis hystori- | is: de virtutib⁹ et vicijis mistice ad
 intellectū trans | sumptis dei dono in gouda īceptum. per
 Gerar | dum leeu finitum est. Anno a natiuitate domini |
 Millesimo quadringentesimo octuagesimo pridie | q̄ bar-
 tholomei apl'i coleretur solemnitas. 23 August, 1480

The two books in 1 vol. small folio, in the original boards covered with stamped leather, from the Sunderland collection

1480 63 0 0

A sixteenth-century inscription shows that the volume belonged then to a house at Steyn, near Gouda.

- 181 GESTA ROMANORUM. Another copy, *lacking nothing*
but the blank leaf described above as fol. 11, *which in this*
copy would have been fol. 1, *and therefore comprising the*
complete set of 143 printed leaves, small folio, the woodcut
border of the first page of text cut-into by the binder; calf 1480 15 0 0

COLLATION: a, 7 leaves; b-q in eights; r, 6 leaves; tables, 10 leaves.

A contemporary inscription shows that this volume belonged to the Brothers of the Holy Cross, of "Vallis Seti Petri" in Horn.

Zwolle, 1479

The Unknown prototypographer

£ s. d.

- 182 GREGORIUS. Liber Pastoralis . . *Colophon*: Explicit liber pastoralis cure beati | gregorij pape, deo gratias, Fini | tus Anno dni millesimo quadrin- | gentesimo actogesimo (*sic*)
 Small 4to. 120 leaves, of which the last is blank; twenty-five lines to the page 1480
 Campbell, 856. Bound up with a number of early Cologne tracts. See description, *ante*, pa. 30, under Ulrich Zell.

Peter van Os, 1480

- 183 S. BERNARD. *Fol. 1a, title*: Dit is dat boec van | sinte bernaerd^p sermonē. *Under this intitulation, a large and remarkable wood (or metal) cut of the Mother and Child and the Saint. Fol. 2a*: [H]ier beghint die tafel vā | desen boecke . . *This table ends on fol. 5a. Foll. 5b and 6a are blank. 6b contains the same woodcut as on the title. Fol. 7a*: [H]ier beghint dat boeck van | sinte bernaerdus sermonen | . . *Fol. 169a, second column*: . . Hier eyndet dat winterstuck van | sinte bernaerdus sermononē die vtē | latine ghetranslateert eñ ouer geset | zijn in onser duytscher spraken ter | eren godes eñ zijnder lieuer moeder. | en tot heyl alder menschen salicheit | God si ghelouet. *Under this the printer's small escutcheon. Fol. 169b*: Dit boeck dat is gheeyndt to zwolle inden stichte van | vtricht ter eren godes en zijnder lieuer moeder marien. | eñ oock mede tot heyl ende salicheyt alre ghoedere kers- | tenen menschen. bij mij peter van os. Inden iare ons he | ren. M.cccc. ende. lxxxiiij. op des heylighen kerstes auōt | Lof gode vanallen. *Here a woodcut of an angel bearing the large escutcheon of Zwolle. Fol. 170 blank*

Small folio, 170 leaves, double columns, 32 lines to the column; with signatures and foliation Zwolle, 1484 0 0 0

The signatures begin with the text on fol. 7, and extend from a-t in eights, x and y in sixes. The foliation (which is at the bottom of the pages) begins on the same leaf and extends from I to Clxi (which should be Clxii, as there are two bearing the same number). CLXIX and CLXX bear no numbers.

Four months later Peter van Os produced a continuation or second volume intitled the Somerstucke.

- 184 PASSIONAEL, 2 vols. (Vol. I:) *Fol. 1, title*: Passionael mitten Martirologio Dat Winter stuck. Beghint optē lares Dach met figurē. *Under this single line of intitulation a very large wood (or metal) cut representing scenes of martyrdom, which is repeated on the reverse of the leaf. Foll. 2-4 contain the Calendar, January to June. Fol. 5a*: Hier beghint dat eersten | stuck vā desen boeck dat |

ghenomē is wt een boec | datmen hiet dat passio- | nael dat
welcke in latijn | is gheheten aurea legen | da dat bedudet in
duyt | sche die gulde legende oft | dat passionael. | . .
Fol. 240a : Hier eyndet en wtgaet dat eerste en dat win- | ter
stuck vanden passionael . . | . . en is gheprent inder | eren
gods . . | . . En tot salicheyt alre menschen | by my Peter
vā os in die stat zwolle. Inden | iaer os lieues heren.
MCCCC. en XC. in no | uēber des donre daghes voer
sinte katherine. *Here the escutcheon of Zwolle supported
by an angel. (Vol. II :) Fol. 1, title: Passionael mitten
Martirologio Dat Somer stuck. Here the same engraving
as in Vol. I, the reverse blank. Foll. 2-4 contain the
Calendar July to December. Fol. 5a* : Hier beghint dat
ander | de stuck . . *Fol. 234a* : . . Hier eyndet en ghaet wt
dat and' | de stuck vanden passionaele ofte | gulden legende
. . | is gheprent inder stat zwolle bij mi peter | van os
Inden iaer ons heren. m.cccc. en | xc. opten eersten dach
van september. *Here is the printer's armorial device.*

2 vols. small folio, 438 leaves, double columns, 38 lines
to the column; with signatures and foliation, and 11 large
woodcuts; hf. bd. Zwolle, 1490 12 0 0

This is a translation from Voragine in sections arranged in
liturgical lessons.

COLLATION: Vol. I, 4 preliminary leaves; signature a, 8 leaves;
b-z, z, 9, A in sixes; B 4 leaves; C and D in sixes; E 4, F-H in
sixes, and I in four. The foliation begins on the first leaf of text and
is I—(CC). Vol. II, 4 preliminary leaves; aa, 8 leaves; bb-rr, rr,
ss-zz, z, 99, AA-MM, in sixes. The foliation begins on the fifth
leaf, and is I-CCxvi (ought to be CCxxx).

185 HORATIUS. *Fol. 1 title: ☩ Horatius de arte poetica. Here
a woodcut of the poet. Fol. 2a: ☩ Qu. Horatij Flacci de
arte poetica. | Ad Pisones . . Fol. 16a, line 5: Horatij
Artis poetice Finis | Impensis Petri Os de | Breda.*

Small 4to. 16 leaves, 15 lines of large type to the page;
with small wormholes; calf, from the Sunderland library
(Zwolle, about 1490) 18 0 0

This very rare undescribed piece was evidently printed as a
school-book in the style of the Donatuses and Alexander Gallus.

There is no numeration, but there are some signatures. The first
sheet, in six leaves, is marked on its third leaf Aij; the second sheet
(4 leaves) is marked on its first Bi; the third (6 leaves) is marked on
its first and third Ci, Cij.

186 PSALTER. *Title: Psalterium dauiticum. Under this a
woodcut of David slaying Goliah. On the reverse begins
the text: P̄s pmus | [B]Éat⁹ vir q̄ non abijt ī con | silio
impioꝝ: et in via pctō | ruꝝ nō stetit . .*

12mo. printed in a small Gothic type, 22 long lines to the
page; all the initials filled in by hand in colour, the liturgical

antiphons also inserted in MS.; the last leaf deficient; bds.

[Zwolle? about 1488] 5 0 0

A Kalendar in MS. is inserted at the beginning by the same hand which had filled in the antiphons; and from its character shows that the book was used in Cologne about 1490.

The book is foliated at the bottom of each leaf; and there is a skipping of ten between the fifties and sixties so that the numeration is exaggerated thenceforward to the end. Thus the last leaf in the book, which is marked by a second mistake, Cxxii instead of Cxxi, ought to have been 111. The one missing at the end would have been the 112th. There are signatures a-n in eights, and o and p in fours.

The book is the liturgical Psalter, and the Athanasian Creed finishes on leaf 111 (Cxxii) *reverse* about the middle of the page. Below it there are four lines beginning "Salvator mundi salua nos omnes," and ending "aplorum martyꝝ ꝛ cōfessoꝝ atq; sancta-".

No other copy known. The book is unmentioned by Holtrop and Campbell.

The type seems to be that of Peter van Os.

Antwerp, 1482

Gerart Leeu, 1484

187 LUDOLPHUS OF SUCHEN. *Fol. 1a*: Registrū in librum ludolphi de itinere ad t'rams sanctam | De constātinopoli ciuitate Capl'm j | de regno grap . . . *Fol. 2b*: . . . Finit registrū. *Fol. 3a*: Prologus in libꝝ dñi ludolphi de suchen. de t'ra sācta et | itinere iherosolimitano . . . *Fol. 54b*, the text ends on line 6. Below it is the following colophon: Domini ludolphi eccl'ie prochialis in Suchen pastoris | libellus de itinere ad terram sanctā Finit feliciter.

Small 4to. 54 leaves, 33 long lines to the page, with signatures aa-ff in eights and hh in six leaves; fine copy in blue morocco (Antwerp, Gerart Leeu, 1485) 8 8 0

The last sheet was signed hh instead of gg by an oversight of the printer. The reason of the double letters in the signatures was that Leeu had printed Marco Polo with sign. a-k, then Mandeville with sign. A-H, and followed in this book with aa-hh; so that the three works might be bound together as a series.

This copy belonged about 1500 to Dominus Gilbert Moulton of Barnake who has written his signature as owner on the last page, and *Domine saluum fac regem Angliæ* on the first page.

188 LIBELLUS. *Fol. 1*, title: Libellus de modo confitendi et penitendi. Here an engraving of a priest and a penitent probably from metal but usually called a woodcut. *Fol. 2a*: Quidā fructuosus libellus de modo | cōfitendi et penitēdi Feliciter incipit | . . . *Fol. 28a*: Pñs hoc opus de mō cōfitēdi ꝛ penitēdi | cōpletū est in mercuriali oppido antwerpi | ensi p me Gerardum leeu Anno domini | Mcccclxxxv vicesima octā die januarij. The reverse blank.

Small 4to. 28 leaves, in two sizes of type, 33 lines to each

full page of the regular type; with signatures a-c in eights and d in four leaves; red morocco extra, gilt edges

Antwerp, 1485 7 7 0

- 189 ÆSOP. *Fol. 1, title: Fabule ⁊ vita esopi: cum fabulis Auiani: Alfonsij: Pogij florentini: ⁊ alio | rum: cum optimo cōmento: bene diligenterq; correcte ⁊ emendate. Here a large woodcut bearing the word ESOPVS. The reverse blank. Fol. 2a: Vita Esopi fabulatoris . . Fol. 18a: . . Explicit vita esopi. | Sequitur registrū fabularū in primū esopi librum | Fabula prima . . Foll. 19, 43, 73, 99, 100 deficient. Fol. 101a: Collecte | De sartore . . with signature I3 Fol. 102a: Collecte | De muliere puerū pariente . . Fol. 103 deficient.*

Small folio, printed in double columns, with signatures, consisting of 97 (out of 103) leaves, and containing 181 (out of 191) woodcuts; leaf 102 a little defective; old calf gilt

[Antwerp, Gerard Leeu, September, 1486] 18 0 0

This defective copy of a very rare book is sound and good down to within two or three leaves from the end.—It is bound up with a copy of the *Dialogus Creaturarum* printed by Leeu in December, 1486, which has 69 leaves (out of 73) and contains 117 (out of the 127) woodcuts.

Godfrid Back, about 1490

- 190 IMITATIO CHRISTI. *Fol. 1, title: Dit is een schoē boecxkē | en is ghehetē (Qui sequit' me) eñ met | ten anderē driē boecxkēs nv nieuwe | gheprinteñ neerstelic ghecorrigeert. Here a figure of Christ within a border, the words Qui sequitur me . . printed down the right side of the border, the Flemish translation of them on the left side. Foll. 1b and 2a and b contain a table. Fol. 3a. ¶ Vand' nauolghinghen xpi eñ ver | smadenisse alre ydelheyt . . Fol. 55a: Dit es die tafel en dat ander boec vā Qui sequitur me . . Fol. 79a: Dit is dat derde boec van Qui sequi | tur me. | . . Fol. 191a: ¶ Hier beghint die tafel vā dz vier | de boec . . Fol. 233b: . . Gheprint Tantwerpen alder naest | den groten mortier. Int iaer ons he- | ren. M.CCCCC.v. Opten palm | auont. Fol. 234 blank on the obverse, on the reverse a woodcut of Christ bearing the Cross.*

4 parts in 1 vol. square 12mo. 234 leaves, 20 long lines to the page, with signatures; in the original binding of wooden boards covered with stamped calf Antwerp, 1505 10 0 0

The type is certainly identical with that used by Godfrid or Govart Back in Antwerp in the fourteen-nineties. As he lived till 1516, he might well have printed the book; but there is nothing to show that he worked next door to the sign of the Great Mortar. Holtrop hints, without asserting, that a certain Frederic Wydenere was the

man who worked next door to that sign while it was Adrian van Berghe who occupied the house of the Great gold Mortar.

This is a rare early translation of the Imitation of Christ.

The signatures are A-F in eights and G in six; A-C in eights; a-o in eights; Aa-Ae in eights and Ff in four.

Henrick Eckert, 1498

191 JACOBUS DE THERAMO. *Fol. 1, title: Belial. | ¶ Een rechtelick ghedinghe tusschen Belyal den helschen | procureur, als claghere aen dat een deel. ende Ihesu cristo hemelschē | god, antwoerdere aent ander deel . . Fol. 114a: . . . gheprent in die vermaerde stadt van Antwerpen Int huys van | Delft bi die cāmer poerte. Doer die costen vanden eerbaren ende | voersichtigē man Henrick Eckert vā homberch. Opten eersten | dach vā Septēber. Int iaer ons heren. MCCCC. eñ. xij.*

Small folio, 114 leaves, 43 lines to the page, with 71 engravings from metal blocks; calf Antwerp, 1512 10 10 0

With foliation I—CXIII; and signatures a-t in sixes: The illustrations are impressions from the identical blocks used by Bellaert at Haarlem in 1484 in his edition of this Dutch Belial. The illustrations, although usually described as woodcuts, seem to be from metal blocks cut in the style of woodcuts.

Jan van Doesborch

192 ARNOLD'S LONDON CHRONICLE, *First Edition. Foll. 1-4 wanting. Fol. 5a: THE names of y^e balyfs. Custos M[airs and sherefs of] | y^e Citefo (sic) London from the tyme of [king richard the] | first called cure de lyon . .*

Small folio, not quite perfect, dampstained and flabby, some leaves defective and mended; vellum cover, with morocco back, from the libraries successively of the Rev. Edward Betham (King's College, Cambridge), about 1750; of William Cole, of Milton, Cambridgeshire, in 1769; of the Shakspearean scholar, Dr. Richard Farmer, about 1780; of John Towneley, about 1800; and of Thomas Jolley in 1815

S. n. (printed at Antwerp by Jan van Doesborch, 1503) 14 0 0

Four printed leaves are wanting; the first ten and the last two leaves are defective. A complete copy should consist of 130 printed leaves. Here we have 126 printed leaves. The full set of signatures should be A one blank and three printed leaves, A eight leaves, B four; C, D, E, in eights; F-Q in sixes; R eight leaves; S and T in sixes; V five leaves. The missing leaves are the first sheet A, and the first leaf of signature V.

The famous ballad of the *Nutbrowne Maide* appeared here for the first time. It occupies leaf N6, Oi and Oii.

Ghent, 1483

Arend de Keyser, prototypographer

193 BOETHIUS. *Fol. 1 blank. Fol. 2a: Dit es de tafele dienende desen nauolghenden vijf bouken . . Fol. 11a . .*

Hier hendt de Tafele. *Fol. 12 another blank cut away.*
Fol. 13 blank. Fol. 14a, headline: De Prologhe. Column 1:
 [A]llen ende son | derlinghe goeder | . . . *Fol. 16a, col. 1:*
 [C]Armi- | na qui | quon- | dā. stu | dio flo | rēte p | egi.
 | . . . *Fol. 359b, column 2: Hier endt, dat weerdich bouc,*
 boe | cius de consolatione philosophie, tē | trooste leeringhe
 ende confoorte al- | ler meinschen Gheprendt te Ghend |
 by my Arend de keysere, den derden | dach in Mey Int
 iaer ons heeren | duust vierhondert viue ende tachten |
 tich. | DEO ∴ GRACIAS ∴ *Under this an ornamental*
tailpiece white on black.

Folio, 356 printed leaves, double columns, in type of two
sizes, with signatures; calf, from the libraries of Culemann
and W. H. Crawford *Ghent, 1485* 12 0 0

The signatures are a, b in sixes; a-z, τ, A-K, M, M, N-R in
 eights; S, and T in sixes, V in seven leaves (the final blank having
 been cut away).

Harlem, 1483

Jacob Bellaert, prototypographer

194 SUMME LE ROY. *Fol. 1 blank cut away. Fol. 2a: Hier*
 beghint een bouc datmē hiet sūme le roy | Of des conincs
 summe. Ende leert hoe datmen | die sonden biechten ende
 beteren sal | [S]Onderlinge lieue eñ seer gheminde | neue
 in cristo ihū. Wāt ic broder ian | vā brederoede . . . *Fol.*
199b: . . . Hier voleyndt het boec datmē hiet Summe | le
 roy. of des conincs summe. Eñ is gheprint tot Haerlem
 in Hollant Int iaer ons heren. M. | CCCC. en lxxxiiij.
 Opten lesten dach vā meye. *Fol. 200a contains the woodcut*
mark of Jacob Bellaert, and nothing else. The reverse blank.

Svo. 200 leaves, 28 long lines to the page, with signatures
Haerlem, 1484 0 0 0

Cambray, 1518

Bonaventure Brassart (the prototypographer)

195 GRAMMATICES LIBELLUM. *Fol. 1a: EDere grāma-*
 tices cupio tibi parue libellum ! Quo facili doctus possis
 euadere gressu | Me iuuet omnipotens . . . *Fol. 12b: Vtis et*
 vdis habet patrio. Quarte genetiuos | Et tres plurales.
 Grecumq; per ous bisonorum: ? | *Here a woodcut of the*
Croy arms with the motto A. IAMAI? CROY and under it
the colophon: Impressum Cameraci Per Bonauenturam
Brassart | et Franciscum filium eius. Anno. Millesimo

Quingen- | tesimo Quadragesimo Nono Kalendis Septem-
bribus.

Small 4to. *Gothic letters (lettres de forme)*, 12 leaves, 22 long lines to the page, with signatures **A, B, C** in fours; a wormhole in the margins; *bds.* Cambray, 1540 2 16 0

The printer of this little volume (of which no other copy seems to be described) had introduced typography into Cambray in 1518. This was produced evidently for school use and without any preliminary matter.

ITALY

All the books printed in Italy are understood to be in Roman letter, unless the contrary is stated.

Subbiaco, 1465

Conrad Sweynheym and Arnold Pannartz, 1465

196 AUGUSTIN (ST.) De CIVITATE Dei, *First Edition.* Fol. 1a, column 1: Aurelii Augustini de ciuitate dei | primi libri incipiunt Rubrice. | [D]E aduersariis . . Fol. 13a, column 1: [I]NTEREA cū Roma gothoꝝ | irruptione . . Fol. 269a, column 2: . . AVRELII. AVGVSTINI. doctoris | egregii atq; Episcopi ypponensis de ciui | tate dei liber uicesimussecundus explicit | contra paganos. Sub anno natiuitate domini. M.CCCC.LXVII. Pontificat⁹ | PAVLI Pape secundi anno eius tertio. | Tertio regnante Romanoꝝ Impatore | FREDERICO. Indictiōe. XV. die uero | duodecima mensis Iunii. |

GOD

DEO GRATIAS.

. AL .

Folio, *having a few MS. notes and slightly wormed near the end; a large and sound copy in old calf*

(Subbiaco) 1467 65 0 0

The third (or fourth) book printed at Subbiaco. It is one of the three existing specimens of the first press of Italy. It contains 269 leaves, printed in double columns, 44 lines to the column; on fine strong paper, the mark of which is a cross-bow. The type is usually called semi-Gothic, but it would be more nearly correct to call it Roman with a slight dash of Gothic.

The first page of the text is painted with a beautiful border of interlacing style, and the initials of all the books are illuminated in a similar manner.

EDITIO PRINCEPS of a great book; and far rarer than the Lactantius which had issued two years earlier from the same press.

There are of course no signatures; catchwords and initials are also absent. The quire-arrangement is as follows: 11 leaves (an initial blank having been cut away); 12, 8, 12, 8, 12, 8, 12, 8, 12, 8, 14, 8, 12, 8, 12, 10, 10, 10, 10, 10, 10, 8, 11 (a blank cut away), 10, 8, 7 (an intermediate blank cut away). Thus there were originally 272 leaves, of which three were blank (1, 146, and 270). The Subbiaco types never reappeared. They were abandoned to the monastery after June, 1467; and probably destroyed.

Rome, 1467

Sweynheym and Pannartz

£ s. d.

- 197 AUGUSTINE. *Fol. 1a*: Aurelii Augustini de ciuitate dei | primi libri incipiunt Rubrice | [D]E aduersariis . . *Fol. 15 blank. Fol. 16a*: [I]NTEREA cum roma gothorum irruptione agentium sub rege Alarico | atq; . . *Fol. 271b*: . . Hoc Conradus opus suueynheym ordine miro | Arnoldusq; simul pannarts una ede colendi | Gente theotonica rome expediere sodales. | In domo Petri de Maximo M.CCCC. LXVIII. Folio, 271 leaves, 46 long lines to the page, with the chapter headings filled up in reddish ink by a contemporary Roman hand; the references in the table of rubrics filled up by a seventeenth-century Italian hand, and painted initials added throughout the book; the last leaf mended; good copy in an old parchment binding Rome, 1468 20 0 0

Second edition of the work; equally rare, as Brunet says, with the first. It is printed in the purely Roman letters which were cut by Sweynheym, in 1467, after models of Italian writing. He and Pannartz quitted the monastery at Subbiaco in or soon after June, 1467, for the purpose of setting up their press in the palace of the Princes Massimi at Rome. Before the end of that year he had succeeded in creating THE FIRST FOUNT OF GENUINE ROMAN TYPES.

- 198 APULEIUS, *First Edition. Fol. 1a*: [B]Essarion. S.R.E. Episcopus Cardinalis Sabinensis. et | Constātinopolitanus patriarcha . . *Fol. 6a*: L. Apuleii. madaurensis philosophi platonici metamorphoseos. | siue de asino aureo liber primus . . *Fol. 7a*: [A]T ego tibi sermōe isto milesio . . *Fol. 160 blank. Fol. 177b*: . . Lucii Apuleii platonici madaurēsis philosophi metamorphoseos | liber: ac nōnulla alia opuscula eiusdem: necnon epitoma Alcinoi | in disciplinarū (*sic*) Platonis desinunt. Anno salutis. M.CCCC.lxix. . Paulo ueneto regnante secundo. anno eius qnto. die uero ultima | mensis Februarii. Rome in domo Petri de Maximo.

Small folio, 177 leaves, 38 long lines to the page; fine, large, and clean copy in an old vellum binding Rome, 1469 35 0 0

A rather small copy fetched £44 at Sotheby's, May, 1897.

In the same type as the second Augustin. This is a handsome and very rare book. The quire-arrangement is as follows: 1 in six leaves, followed by 13 in tens, then 2 in twelves, 1 in ten, and 1 in seven leaves.

- 199 AULUS GELLIUS, *First Edition. Fol. 1 blank. Fol. 2a*: [C]Larissimum inter latinos autores esse. Au. Gelium pater | beatissime Paule. ii. uenete. pont. max. Nemo hominum | doctiorū: ullo tempore: infitias iuit. . . *Fol. 200a*: . . Anno Christi. M.CCCC.lxix. Paulo regnante. ii. Anno eius .v. | die uero. xi. mensis Aprilis. In domo Petri de Maximis *Fol. 201 blank.*

Folio, 201 leaves, 38 long lines to the page; with several

£ s. d.

neatly written contemporary notes on the margins; russia, gilt edges (Rome, Sweynheym and Pannartz) 1469 40 0 0

The headings are added in red ink, as for example on the first page: Iohannis Andree Episcopi Aleriensis in .A. Gelij noctiū atticarū recognitionem: ad Paulum secundum Venetum pontificem maximum epistola. They seem to be in the very handwriting from which the types of the book were modelled.

There is an escutcheon painted at foot of the first page of letter-press, and at the top of the same page are written the words "Monasterii Angiæ Minoris."

Brunet only knew of 199 leaves; here we have 201. The book was issued originally in 204 including 5 blank leaves which are usually cut away, but of which we have here 2 (the first and the last). The original composition in quires was (a) 6 (first leaf blank); (b) 10 (first leaf blank); (c) 6 (last leaf blank); (d)-(h) in tens; (i) in 12; (k)-(x) in tens (of which x 1 and x 10 were blank).

200 PLINY. *Fol. 1 blank. Fol. 2a*: Iohannis Andree Episcopi Aleriēn ad pontificem | summum Paulum .II. Venetum. Epistola. | [P]Roperatio omnis iure reprehendi solet. *Fol. 4b*: C. Plynus Secundus Nouocomensis. Domitiano suo salutem. | [L]ibros Naturalis Historie nouitium . . *Fol. 23a*: C. Plynii Secundi naturalis historie Liber .II. | [M]Vndus . . *Fol. 376a*: . . impressum Rome in domo Petri & Francisci de Maximis iuxta campū flore presidē- | tibus Magistris Cōrado Suueynheym & Arnoldo Panaratz. Anno dominici natalis. | M.CCCC.LXX. Pontificatus eius felicissimi ac placidissimi Anno. VI.

Folio, 376 leaves (a final blank leaf cut away), 46 long lines to the page; very fine and large copy in old calf

Rome, 1470 21 0 0

Described by Brunet as the rarest of the first three editions of Pliny's great encyclopædia, that is, as rarer than the Spira of 1469 and the Jenson of 1472.

201 QUINTILIAN. *Fol. 1 blank. Fol. 2a*: Ioannis Andree Episcopi Aleriēn ad Paulū .II. Venetū | Pont. Max. in Quintiliani recognitionem Epistola. | [Q]Vintilianū Pater Beatissime . . *Line 24*: . . Tu | uiue in eternum Pontifex Sanctissime. Anno dominici natalis | M.CCCCLXX. Pont. uero tui Anno Septimo. | [C]Ampanus . . *Fol. 6a*: M. Fabius Quintilianus Victorio Marcello Salutem. | [E]Fflagitasti . . *Fol. 239b*: . . Aspicias illustris lector quicunq; libellos | Si cupis artificum nomina nosse: lege. | Aspera ridebis cognomina teutona: forsan | Mitiget ars musis inscia uerba uirum. | Cōradus suueynheym: Arnoldus pānartzq; magistri | Rome impresserunt talia multa simul. | Petrus cum fratre Francisco maximus ambo | Huic operi aptatam contribuere domum. *Fol. 240 blank.*

Small folio, 240 leaves, 38 long lines to the page; fine copy with painted initials, the first page of text decorated

- with a beautiful illuminated whole-border of interlacements which encloses the arms of the Millini of Rome (about 1470); in a noble blue morocco binding by Bedford Rome (1470)* 32 0 0
- 202 ——— another copy, much larger, but slightly wormed at beginning and end, with a beautiful illuminated three-quarter border, and escutcheon on the first page of text; in an early German binding of oak boards, half covered with stamped pigskin 1470 24 0 0

This copy gives us the quire-composition of the book, as the sheets are marked with early MS. signatures. a 4 leaves, b and c in tens, d 12, e-s in tens, t 12, u-y in tens, z 12, Aa 10 = 240 leaves. The binding was done in 1530 for Theophilus Dasypodius (a member of a learned Strassburg family) whose name appears on the first printed page; and some notes by him appear in the margins.—The border and escutcheon are painted in Florentine style; the bearing is azur, the Holy Ghost descending as a dove, argent.

- 203 SILIUS ITALICUS, *First Edition.* Fol. 1 blank. Fol. 2a: Siliū Italici Punicorum | Liber primus Incipit. | [O]rdior arma: quibus | celo se gloria tollit | Aeneadum: patiturq; | ferox Oenotria iura | Carthago . . Fol. 162b: . . Anno dnici Natalis. M.CCCC.LXXI. die. v. | mensis Aprilis. Summo Pont. Paulo. II. Veneto | Anno pont. vii. Io. An. Epūs Alerieñ In Insula | Cyrno. recognitionē absoluit diebus circiter. xv. | Lector beniuole uale perpetuo. | Aspicias illustris lector . . *this is the beginning of eight lines of verse the same as given in the description of the Quintilian above. Leaves 163 and 164, being blank, cut away.*

Folio, 1 blank and 161 printed leaves, 38 long lines to the page; slightly wormed at beginning and end, but on the whole a fine large copy, having illuminated MS. initials and an escutcheon painted on the first page of text; old red morocco (joints cracked), from the Sunderland library

Rome, 1471 18 0 0

The quires are seventeen in number; the first fifteen are of ten leaves each (including the blank at the beginning); the sixteenth is of eight leaves, and the seventeenth was of six leaves (but the two final blanks have been excised).

In the verses at the end, the word *nosse* is misspelt *nosce*, the word *Teutona* begins with a capital, as also does Maximus. Otherwise they are identical with those in the Quintilian.

- 204 OVID, *First Edition, VOL. II.* Fol. 1a: [Amores.] P. Ouidii Nasonis de sine titulo | Libellus ad Cupidinem Elegia | qua profitetur se in eius castris | militaturum | [Q]Vi modo Nasonis | fueramus quinq; libelli: | Tres sumus . . Fol. 36a: P. Ouidii Nasonis de artibus | amandi liber primus. | . . Fol. 67a: . . Q. Ouidii pulex | . . Fol. 68a: P. Ouidii Nasonis de | remedio amoris. Liber .I. | Fol. 78b: . . FINIS. Fol. 79a: P. Ouidii Nasōis Fastoꝝ . . Fol. 145a: P. Ouidii Nasonis de tristibus Liber. | . .

£ s. d.

Fol. 193b: . . P. Ouidii Nasonis de ponto Liber | . .
Fol. 237a: . . FINIT. 237b: Sapho uates clarissima ad |
Phaonē siculū eius amatorē | . . Fol. 240a: FINIT

Folio, 240 leaves, 38 and 37 lines to the page; with
illuminated initials; fine large copy in the original binding
(Rome, 1471) 15 15 0

According to Brunet, the second volume ought to consist of 308 leaves, but in the copy above described the Consolatio ad Liviam, Epistolæ Heroides, Nux, and Ibis are not comprised. Brunet counted them as 79-145 of his numeration. The pieces were not always issued in the same way.

Arnold Pannartz alone

205 SENECA. Fol. 1 blank. Fol. 2a: Incipit prologus beati Ieronimi super epistolis | Pauli ad Senecam: & Senecæ ad paulum. | [L]Vcius Anneus . . Fol. 10a: Lucii Aenei (sic) Senecæ ad Lucilum (sic): Epistolaꝝ liber | primus: . . Fol. 179b: . . Præsens hæc epistolarum Senecæ ad Lucilum | impressio In alma urbe Roma in domo nobilis | uiri Petri de maximis non atramento: plumali | calamo: neq; stilo æreo: sed artificiosa quadam | adinuentione imprimendi seu caracterizandi: | opus sic effigiatum est | ad dei laudem îndustriaeq; | p magistꝝ Arnoldū pannartz Alamanū est cōsu | matū. Anno salutis. M.CCCC.LXXV. | Die uero Prima Mensis Februarii: Sedeñ. | Sixto Pon. Max. Anno eius quarto. Fol. 180a contains the Registrum.

Smallest folio, 180 leaves, 36 long lines to the page; without signatures, numeration, and catchwords; slightly wormed at the beginning and end; hf. bd. Rome, 1475 5 5 0

Printed in a minute type looking very unlike the large bold letters of the partners Sweynheym and Pannartz.

The style of the colophon is noteworthy, being borrowed evidently from the books printed by Peter Schoeffer in or after 1470.

Ulrich Hahn, 1467

206 RODERICUS ZAMORENSIS. Fol. 1a: Incipit compendiosa historia hispanica. In qua agitur de | eius situ & descriptione . . Line 13: . . edita: a Roderico Santii utriusq; iuris | ac artium professore Episcopo Palentino Hispano San- | ctissimi domini nostri domini Pauli Pontificis Maximi | in Castro suo Sancti Angeli de Vrbe Romana Pre- | fecto. Prologus | (This heading in 17 lines is printed entirely in red ink) [S]ERENISSIMO AC INVICTIS- | simo principi domio .D. Henrico .iiii. Castelle & Legionis . . Fol. 172a: . . De mandato .R. P. D. Roderici Episcopi | Palentini auctoris huius libri. Ego Vdalri- | cus Gallus sine calamo aut pennis eundem librum impressi. Fol. 173a: Incipit tabula materiarum & rererum

. . . This table should consist of 13 leaves, but the second leaf is lacking, and there are consequently only 12 leaves of it in the present copy.

Smallest folio (4to. size), 33 long lines to the page; MS. notes on the margins by a contemporary hand, some in Latin, some in Spanish; red morocco extra

Rome, Ulrich Hahn (1469) 4 10 0

The latest circumstance recorded on the last page of the book is the visit of the Emperor Frederic III to Rome and his departure. As he quitted Rome before the middle of January, 1469 (having arrived late in December, 1468), we may consider ourselves justified in assuming that the MS. was given to Ulrich Hahn for printing not later than February or March, 1469, and the probability therefore is that the book was printed in the same year. The Bishop would have been anxious to avail himself of the services of the new art as soon as possible.

Ulrich Hahn and Simon Lucensis

207 TORTELLIUS. Fol. 1a blank, 1b: Fratris Ade de Montaldo genuensis augustiniani Sacre theologie | doctoris: Iohannis arretini: ad Philippum archiep̄m arelateñ: proemiũ. | Quoniam quidem par est . . . Fol. 2a, heading (in Gothic letters): Orthographie Iohannis Aretini prohemium. Column 1: [C]EPERAM OLIM | beatissime pater Nicolae | Quinte . . . Fol. 3a, column 1: IOANNIS TORTELLII | Aretini Commentariorum Gr̄a- | MATI-CORVVM. DE. ORT | Hogphia dictionũ . . . Fol. 302b, col. 2: . . . Hoc opus exactum est tortelli in- | signe Iohannis. | Quo sunt scripta soni nomina cun- | cta grauis. | Insculptum est Rome in domo de | taliacoxis Sub iussu Vlrici Galli | Teutonici: Et Simonis Nicolai | Lucensis. Anno. do. Mccccclxxi. | Pon. Sixti. iiii. Genuēsis anno pmo. Fol. 303 blank. Fol. 304a: Registrum huius libri | . . .

Folio, 304 leaves, double columns, 53 lines to the column; with two illuminated initials, and two partial borders; fine copy in red morocco, from the Syson Park library

Rome, 1471 10 10 0

Brunet counts 303 leaves, presumably because the blank second-last leaf was missing in the copy he saw.

Giovan Filippo di Lignamine, 1470

208 JUSTINIANI. Fol. 1 blank. Fol. 2a: BERNARDI IVSTINIANI LEONAR | DI ORATORIS FILII LE-GATI VENETI | ORATIO HABITA APVD SIXTVM qvA | RTVM PONTIFICEM MAXIMVM. Fol. 10a: . . . Acta Rome. iiii. nonas decembris. Anno Millesimoqua dringentesimoseptuagesimoprmo. in consistorio publico. Regnante Sixto. IIII. Pōtifice maximo. Anno eius primo. Et impresse sunt in domo Nobilis uiri Iohannis philippi |

£ s. d.

de Lignamine. Siculus. Scutifer (*sic*) sanctissimi pa.
supradicti

Small folio, 10 leaves, with 30 lines to the page
Rome (1470)

Bound up with the Aretino described under Foligno. 2 books in
1 vol. small folio. £42.

Georg Lauer of Würtzburg, 1470

209 TERENCE, *First Edition?* Fol. 1a: Terentius apher
Carthaginensis. ex libris per alios | correctis & ex uariis
antiquis Codicibus perspectis | per .A. Sabinum poetam lau.
emendatior factus. | [R]Euertente aut Scipione . . Fol.
106b: Na. Meriton hoc meo uidet factum. De. Minime |
gentiū . . Line 26: dite Caliopius recensui :. | Terentii
Aphri Carthaginensis Comedia | sexta & ultima per Angelū
Sabinū Poe. | lau. limatior facta finit foeliciter. Fol. 107a:
Terentius qualiter quasi forte | Ancilla ab illa . .
Line 12: uult officio qui creta Antipho

Small folio, 107 leaves, 32 long lines to the page; a
pretty illuminated initial and border on the first page; old
English blue morocco gilt S. n. (Rome, Georg Lauer, 1471) 48 0 0

VERY RARE. It had evidently not been seen by Brunet (Vol. V, 703) but is mentioned by him, in a manner which shows that his informant had only found an imperfect copy. His words are "VI. Autre édition gr. in-4. de 104 ff. caract. de George Lauer, sans chiffr. récl. ni signat." Lower down he describes *de visu*, under no. XIII, one which exactly corresponds with the complete book in all respects save that it has a colophon bearing the name of Joh. Hugonis de Gengenbach as printer, and that the Register on leaf 107 has a heading "Tabula qua inuenire valeamus . ."—All this goes to prove that our Terence printed by Lauer was reprinted by Gengenbach in almost identical style.—As for the time at which Lauer's book was produced, it is clear by comparison of the typographical work, that the Terence preceded the Eutropius below dated in May, 1471. Each has 32 lines to the page, but in the Terence the page of type is narrower and the justification more irregular. The form in which the Register is arranged indicates what is perhaps the earliest essay of its kind, and it is unaccompanied by any technical name such as Tabula or Registrum. The first line of the Register would indicate that there were only eight leaves (instead of ten) in the first quire, but this was because the printer had not foreseen the necessity of saying *primum vacat*.—As a matter of fact the quires are arranged in leaves as follows: 10, 10, 10, 10, 8, 10, 8, 10, 10, 6, 8, 8 = 108 leaves, but the first, a blank, has been cut away. The modern note of interrogation is frequently used. The dimension of the page of type averages 175 × 103 mm.

This is not improbably the first edition of Terence. It was produced certainly before May, 1471, and is printed entirely as prose, without any of the technical arrangements which must early have been found necessary to give clearness to a dramatic text. The first page contains a life of Terence which is different from the Donatus excerpt and from the sketch by Petrarch found in other editions of the time. On the second page is a long prose Argumentum of the Andria which ends on the fifth line of page 3. Then follows the Epitaph "[N]atus in excelcis . .", next the short metrical argumentum

and prologus, and the play itself all printed as prose.—We should be inclined to call this the first edition of the Rome or Sabinus recension of the text, and to consider that it preceded the editions by Hahn (?), Lignamine, and Gegenbach. It was at least as early as the Venice edition of 1471, which contained a different recension, and from which so many others were reprinted (including those of Cologne and Strassburg).

- 210 QUINTUS CURTIUS, *First Edition?* [I]NTER hec Alexander ad conducen- | dum ex Pelopōnesso militem Cleandro cū pecunia misso Lytie pamphiliisq; rebus cō | positis . . . *Fol. 149b* : . . . Finis gestorum Alexandri magni que. Q. Curtius | Rufus uir Romanus litteris mādauit. | Et Pōponi9 | nro tēpore correxit. Ac Georgius Lauer impressit.

Small folio, 149 leaves, 32 long lines to the page; an escutcheon on the margin of the first page; blue morocco extra, by Clarke and Bedford, from the Bibliotheca Lindesiana (Rome) Georg Lauer (1471) 21 0 0

Printed in the same type as the Terence and the Eutropius. The size of the page of type averages 174 × 104 mm. The printing is less careful and regular than that of the Eutropius, and the circumstance that there is no Register in this book, while each of the others has one, leads to a conjecture that the Curtius is the first of the three books. One must hesitate, however, before accepting the fact as proven, considering the circumstances mentioned below. The interrogation marks and the parenthesis-brackets are both found in this volume.

Pomponius Lætus, who edited the text, could not have come into contact with Lauer till the early part of 1471, when the former was expecting his release from a cruel three years' imprisonment, inflicted by Paul II. In the edition of Nonius Marcellus published by Lauer, without a date but usually referred to 1470, Pomponius mentions that the printer had desired him to edit that grammarian's work. Since this statement could not possibly refer to any circumstance before 1468, the edition of Nonius must be assigned to 1471 as the earliest possible date; and the same reasoning applies to the Quintus Curtius, for, so long as Paul II was in health (he died in July, 1471) a Roman printer would have been chary in publishing a book bearing his own name, and the name of Pomponius, together in its colophon.

- 211 EUTROPIUS, *First Edition.* *Fol. 1a blank*; 1b : [T]Abula huig libri ī qua . . . *Fol. 8b* : the Tabula ends on line 12, and under it is the Registrum quinternorum. | Tabula. secundus. Claudius. Iudith. | Incipit. q Capuā . . . this register with its heading occupies 12 lines. *Fol. 9a* : Incipit Eutropi9 historiographus : & | post eum Paulus diacon9 : de historiis | italice prouincie ac Romanorum. | [P]Rimus in italia . . . *Fol. 104b* : . . . Eutropius historiographus Rome impressus | Anno dñi. M.cccc.lxxi. die lune. xx. Mensis | Mai Ponti. S. in xpo p̄ris ac dñi nostri domī | Pauli diuina puidencia Pape Secundi. Anno | eius Septimo Explicit. Small folio, 104 leaves, 32 long lines to the page;

a pretty illuminated initial and border on the first page of text; calf, bearing the arms of Pacheco Carafa ninth Duke of Mataloni

£ s. d

Rome (Georg Lauer), 1471 10 0 0

Printed in the same type as the Terence, and with the same number of lines per page, the page of type being, however, a little wider, averaging 175 × 105 mm. Lauer was an improver in his line. He used interrogation marks in his Terence, here he is fond of displaying semicircular parenthesis-brackets. Observe also that his Register has a headline and name in the Eutropius; also that the catchwords in this Register are divided from each other by stops as well as spaces. These changes all indicate that the Terence was the earlier of the two books.—The Table with which the Eutropius begins (although probably it should have been bound at the end) is in two parts. The first is a table of chapters occupying 6½ pages. The second part occupies about 8 pages and is an Alphabetical Index—one of the earliest examples of its kind.

The Monastery of Sant' Eusebio (1470?)

212 POGGIO, *Fol. 1a blank; 1b—7b contain an alphabetical table or index, of which the first line is: [D]E abbate Septimi: grasso facetia. .xii. Fol. 8a: Poggii florētini oratoris clarissimi. | facetiarum liber incipit feliciter. [M]Vltos futuros esse arbitror q | has n̄ras cōfabulatiōes: tū ut | res leues . . Fol. 100a: . . Pogii florētini secretarii apostolici | facetia₂ liber absolutus est feliciter.*

Small 4to. 100 leaves, 23 long lines to the page; fine copy in brown morocco, gilt edges, with the book-label of R. S. Turner S. n. (Monastery of St. Eusebius at Rome, 1470) 12 12 0

VERY RARE. Printed in the same large, rude and irregular Roman type as the Chrysostom (Omelie . . Rome in . S. Eusebii monasterio scripte . . M.CCCC.LXX. die Lune. xxix. Mensis Octobris: . .” from which Dibdin gives a facsimile in the Bibl. Spencer. I. Georg Lauer is supposed to have managed the typographical work of the monastery, but these types have no resemblance to his, beyond the general family likeness of certain early Rome books.

The alphabetical Index is an early example of its kind, and the printed Roman numerals which it contains correspond to the rubricator's foliation of the text in red ink. Thus foll. 8-100 are numbered 1-93.

This copy was presented by the great theologian Joannes a Lapide to the Carthusians of Basel among whom he died, and the monk who records the donation (about 1480) adds *non expedit hunc librum ad librariam ordinari*. These MS. notes appear upon inserted paper, of which there are eight leaves at the beginning and ten leaves at the end, these eighteen leaves having been bound up with the book at the same time as the librarian wrote his memorandum. The paper-mark of these inserted leaves is a French crown, and a fleur-de-lis above the letters **3b**.—(The paper-mark of the printed book is the pair of scales within a circle.)

Brunet thought that this was printed by Ulr. Hahn, but was mistaken. Both the unmarked editions of Poggio which he describes (one in 109 leaves, the other in 100) were printed in identical type, in the Eusebian Monastery.

A R (Adam Roth?), 1471

- 213 SALLUST. *Fol. 1 blank. Fol. 2a: [O]Mnis homines qui student sese prestare ceteris animalibus, sūma ope niti decet. | ne uitā silētio trāseant . . . Fol. 21a: . . . In catelinam salustius finit: Foll. 22, 23 blank. Fol. 24a: [F]ALSO queritur . . . Fol. 61a: . . . In Iugurtham Salustius Finit Feliciter: | A.: R.: Fol. 62 blank.*

Small folio, 62 leaves, 34 lines to the page, printed in a small rude Roman character, irregular and archaic in style; without catchwords, foliation and signatures; very fine copy in old English blue morocco gilt, from the Sunderland library

S. n. (Rome? about 1470-71) 15 0 0

This is usually ascribed to Adam Roth, "clerk of the Metz diocese," who exercised the calling of a printer at Rome in 1471-74. Dibdin had never heard of the existence of such a printer or of any book marked with his name; therefore scoffed at Meerman's attribution. Brunet, with more knowledge, was still unwilling to believe; so we must leave the book to A. R., and merely remark that the type suggests Rome as its place of origin. On the subject of the type it may be remarked that the final s is more frequently long than short, that the body of the character is decidedly thin, that the *rum* has always its shape of our written 4; that, in the capital E, the top horizontal stroke is the thickest of the three; that the middle one has a projection moving upwards and not downwards; that the capitals are generally of more than proportionate thickness, and that the M is like a reversed W.—The paper-mark is the crossbow, and the crowned eagle within a circle.

"De la plus grande rareté."—*Brunet*. This copy fetched £17. 17s at the Sunderland sale.

Unknown printer, 1471

- 214 SILIUS ITALICUS. *Fol. 1 blank. Fol. 2a: [O]RDIOR: ARMA: Qui- | bus celo se gloria tollit | Aeneadū. patiturq; ferox | oenotria iura | Carthago da musa decus memorare laborū | . . . Fol. 181b: . . . FINIS | Syllius Italicus . . . Third line from the bottom: . . . Opus iā Neglectū Pomponius re | cognouit. Anno domini. Mccccxxi. Vi. Calēd. | Mai. Rome.*

Small folio, 181 leaves, 34 long lines to the page; a little waterstained on the first and last leaf; the blank leaf at the beginning written on; on the whole an excellent and large copy in Spanish calf

Rome, 1471 5 5 0

This second edition of Silius Italicus appeared exactly three weeks after the date of the first (see above Sweynheym and Pannartz), and is, as Brunet says, much rarer. Brunet's description is, however, at fault otherwise. Not only does he assign the book to Georg Lauer's press, but he even gives the reader to believe that the name of Lauer is found in the colophon. Such is not the case, and the book was assuredly not printed by Lauer. The type is not his, nor can it be identified with that of Hahn, or Sachsels, or Lignamine. It has a strong family likeness to Sachsels's work, but resembles more closely

the type of Sweynheym and Pannartz than any other. As of course it is not theirs, it was certainly cast in imitation.

The first owner, whose name is written on the initial page, was Antonius de Calcena, a Valencian Inquisitor. There are several notes by the Spanish scholar, Perez Bayer, to whom the book belonged in the last century.

£ s. d.

Georg Sachsel & Barth. Golsch, 1474

215 AMMIANUS MARCELLINUS, *First Edition.* Fol. 1a: Ad. R. D. Ludouicum Donatū Episcopum Bergomensem pre | fatio. In Ammiano Marcellino. per. A. Sabinum Poe. Lau. | [N]On possum non mirari . . Fol. 1b, line 9: . . hii quoq; libri per dignissimos impressores. Geor | gium Sachsel de Reichenhal. et Bartholomeum Golsch. d. Ho | henbart clericos dant in lucem . . Fol. 2a: AMMIANI MARCELLINI RERVM GESTA | RVM LIBER QVARTVSDECIMVS INCIPIT | [P]Ost emensos . . Fol. 135a: . . Ammiani Marcellini Impressio Hystoriographi dignissimi | Rome facta ē totius orbis terraꝝ regine olim & Imperatricis | arte maxima & Ingenio per dignissimos Impressores Georgium | Sachsel de Reichenhal, & Bartholomeū Golsch de Hohenbart | clericos Anno dni. M.CCCC.LXXIIII. Die uero VII. Iu | nii Mensis Pontificatu uero Sixti diuina prouidentia Pape | QVarti Anno eius Tertio.

Small folio, 135 leaves, 38 long lines to the page, without numeration, catchwords, and signatures; fine copy in morocco

Rome, 1474 14 14 0

This is looked upon as one of the rarest of the Editiones Principes.

Ioannes Hanheymer and Joannes Schürener, 1474

216 [FORMULARIUM INSTRUMENTORUM.]. Fol. 1a: Tabula huius libri est ut sequitur | . . Fol. 13a: Nota Absolutioñ uigore commissioñ aplice . . Fol. 259a: . . Opus hoc magno grauissimoq; labore congestum. summi Opi | ficis gratia. pro utilitate et commodo illorum qui non solum No | tariatus artem scire laborant sed etiā qui principum maiorūq; | uestigia indagari conantur . . | . . ad finem reductum est. ob institutionem eoꝝ | qui impensas studiumq; imposuere Impressoribꝯ et Magistris | Iohanni Nicolai Hanheymer de Oppenheymer et Iohanni Schu | rener de Bopardia . . | . . | . . Rome. XXV. Nouembris Anno salutis. M.CCCC. | LXXIIII. Sedente clementissimo Sixto Papa Quarto Anno | eius felici Quarto. | Memento mori with three death's heads impressed underneath. Fol. 260 contains the Registrum huius Libri . .

Small folio, 260 leaves, 39 long lines to the page; calf

Rome, 1474 5 5 0

The partnership did not last long. Schürener was printing by himself before 1474 was out.

Simon of Lucca, 1478

- 217 ALBERTUS MAGNUS. *Fol. 1a, column 1*: [F]Ernādi cordubēsis beatissimi domini | nri Sixti quarti . . | subdiaconi . . | . . in de animal- | bus alberti libro pfacio incipit foeliciter. | [A]lbertum . . *Fol. 9a, column 1*: ¶ Incipit liber animalium primus de com- | muni diuersitate animalium. Tractatus primus . . *Fol. 384a*: . . Hoc presens Alberti magni de reꝝ propieta | tibus opus impressum Rome Anno domini | millesimo. cccc.lxxviii. pont. Sixti anno. vii. | die vo secunda mensis aprilis. *Foll. 384b—390b contain the tables of contents. Fol. 391a*: Registrum huius operis. | . .

Small folio, printed in Gothic letters, 391 leaves, double columns, 54 lines to the column, without foliation, catchwords, and signatures; a beautiful illuminated initial and border on the first page of the text, enclosing an escutcheon; fine copy in green morocco extra, gilt edges

Rome (Simon Nicolai Lucensis), 1478 10 10 0

Printed by the man who had previously been in partnership with Ulrich Hahn.

It is considered to be the first edition of the book.

Eucharius Silber (1480)

- 218 VERARDUS. *Fol. 1 blank. Fol. 2a*: Caroli Verardi Cæsenatis Cubicularii Pontifi- | cii in historiam Bæticam ad R. P. Raphaelem | Riarium. S. Georgii Diaconum Cardinalem: | Præfatio: . | CVM felix ille . . *Fol. 5a*: . . Maurorum Rex en qui foras egreditur | Suis cum consultoribus . . | *Here begins the text of the play on the Fall of Granada. Fol. 39a*: . . Impressum Romæ per Magistrum Eucha | rium Silber: alias Franck: Anno Domini | M.CCCC.XCIII. Die uero. VII. Martii. | *Under this, Registrum. | . . and below the Registrum eight lines forming the first stanza of the text of a ballad on the subject beginning Viua el gran Re Don Fernando | Con la Reyna Don Isabella | . . which was evidently impressed by hand after the book had been finished. Foll. 39b and 40a contain the printed MUSIC of the ballad for four voices; and on 40b, are the remaining three stanzas of the text of the ballad, printed at the same time as the rest of the book.*

Small 4to. 40 leaves, 26 long lines to the page, with woodcut initials; without foliation, catchwords, and signatures; brown morocco extra, gilt edges, by Bedford

Rome, 1493 4 4 0

Georg Herold of Bamberg, 1481

- 219 ORIGENES CONTRA CELSUM. *Fol. 1 blank; 1b*: Theodorus Gazinus Constantinopolita. Xpoforo psona: S. P. D. | [C] Vm diebus hisce . . *Fol. 2a*: SIXTO. IIII.

£ s. d.

PONT. MAX. C. P. PRIOR. S. BALBINE. | [A]Nim-
aduerti sæpe . . Fol. 263b : . . Origenis contra Celsum
finis : quem Christophorus persona | Romanus : prior sanctæ
Balbinæ de urbe. latine græceq; peri | tissimus : cū fide e
græco traduxit & emendauit. Magister uero | Georgius
Herolt de Bambergæ Romæ impressit. Anno in | carna-
tionis domini Millesimoquadringētesimo octogesimo | primo:
mense Ianuarii : regnante Sixto quarto pontifice maxi | mo:
anno eius decimo.

Small folio, 263 leaves, 33 long lines to the page; slightly
wormed at beginning and end, and having the first leaf
inlaid; old French red morocco extra, gilt edges (*Derome's*
time)

Rome, 1481 4 14 6

First Edition, without signatures, catchwords, and foliation.—
The initials are painted, two of them illuminated, including the first
initial of the text, which is decorated with the arms of Aragon-Sicily,
surmounted by a Bishop's crook.—The leaf of Register which should
make the number of leaves 264 is missing.

220 VITRUVIUS, *First Edition.* Fol. 1a blank; 1b: IO.
SVLPITIVS LECTORI SALVTEM : . | Cum diuinū
opus Victruuii : . . Fol. 2a : . : INDEX : . | . . Fol. 3b : . .
RAPHAELI RIARIO CARDINALI . . Fol. 5a: L.
VICTRVII POLLIONIS AD CESAREM AVGV |
STVM DE ARCHITECTVRA LIBER PRIMVS. |
PREFATIO | [C]Vm diuina mens tua : . . Fol. 97b : . .
Lector habes tandem ueneranda uolumina docti | Victruuii
. . | Fol. 98a : . . Registrum foliorum . | . . Fol. 99a :
SEXTI IVLII FRONTINI VIRI CONSVLARIS : |
DE AQVIS QVE IN VRBEM INFLVVNT : LIBEL |
LVS MIRABILIS. | . . Fol. 114b : . . Libellum hunc
de aqueductibus cū esset mendosissimus : Pom | ponius &
Sulpitius tanto studio sic emendarūt . . *Eighth line below*
this : Ordo foliorum. | Sexi Iulii . .

2 parts in 1 vol. small folio, 114 leaves, 34 long lines to
the page; gilt russia binding

S. n. (Rome, Herold, about 1482) 5 5 0

Johann Besicken, 1489

221 AQUILANO. Fol. 1, title: OPERE DEL FACVNDIS-
SIMO | SERAPHINO AQVILA- | NO COLLECTE
PER | FRANCESCO FLAVIO. Fol. 2a: ◼ Tabula . .
Fol. 7b : Al magnifico : e nobilissimo Romano Patri- | tio
Pietro Sancta Croce. humil Seruo | Francesco Flauio. | . .
Fol. 9 blank. Fol. 10a: VOi chascoltate mie iuste querele |
. . Fol. 114b : . . Impresso in Roma per maestro Ioanni
de | Besicken. nel anno de la incarnatione del no- | stro
Segnore. M.CCCCII. a di .XXIX. di | Nouēbre. nel pōtifi-
cato del. N. S. Alexandro | Papa. vi. Anno Vndecimo.

Small 4to. 114 leaves, 30 lines to the page, with signatures; with the stamp of the Royal Society's Norfolk library; fine copy in red morocco, by Bedford Rome, 1502

5 0 0

COLLATION: Eight preliminary leaves; a-m in eights, n ten leaves.

Venice, 1469

Johann of Speyer, prototypographer, 1469

222 (CICERONIS EPISTOLÆ AD FAMILIARES.) *Colophon:*
Hesperie quondam Germanus quosq; libellos | Abstulit:
En plures ipse daturus adest. | Nanq; uir ingenio mirandus
& arte Ioannes | Exscribi docuit clarius ere libros. | Spira
fauet Venetis: quarto nam mense peregit | Hoc tercen-
tenum bis Ciceronis opus. | M.CCCC.LXVIII.

Folio, 41 long lines to the page; wanting five leaves (1, 5, 6, 11, 134);—altogether 130 leaves (out of 135), large and fine with illuminated initials, in red morocco (by Roger Payne)

Venice, John of Speyer, 1469 28 0 0

THE SECOND ISSUE OF THE FIRST BOOK PRINTED AT VENICE. Another edition of the same work had preceded it three or four months earlier. Three hundred copies are usually said to have been printed of each edition, by those who read the obscure statement of the colophon. Brunet's continuator wanted to suggest that it meant 600 copies of this second edition. It seems to me most likely that "hoc opus tercenteum bis peregit quarto mense" mean *in little over three months he got twice through this work of Cicero, 300 copies being printed.* That is, 300 in all; probably 100 of the first issue (— see the colophon to the Augustine below), and 200 of the second.

Vindelin of Speyer, 1470

223 AUGUSTINUS DE CIVITATE DEI. *Fol. 1 blank. Fol. 2 blank. Foll. 3a—16b contain a table of chapters. Fol. 17a:* [I]NTEREA CVM ROMA GOTTHORVM IRRVP- | tionem
agentium . . . *Fol. 273a:* . . . Qui docuit Venetos exscribi
posse Ioannes | Mense fere trino Centena uolumina plini |
Et totidem Magni Ciceronis Spira libellos: | Ceperat
Aureli: subita sed morte perēptus | Non potuit Ceptum
Venetis finire uolumen | Vindelinus adest eiusdem
frater: & arte | non minor: hadriacaq; morabitur urbe |
.M.CCCC.LXX. *Fol. 274 blank.*

Folio, 274 leaves, 50 long lines to the page (except in the table which is in double columns); very large and fine copy in old English red morocco gilt, from the Syson Park library

Venice, 1470 28 0 0

In 1469, John of Speyer established his press in Venice, and printed Cicero's Letters twice, then an edition of Pliny's Natural History, and finally began this Augustine. His brother Vindelin, no less expert, is here to finish it, and will continue to dwell in the Adriatic city. So says the colophon, from which we may conjecture that the

book was completed in the early months of 1470. Vindelino worked hard in that year.

This copy has an inscription at the end which shows that it was presented by Petrus Montagnana in 1478 to the Lateran Canons in the monastery of St. John Baptist at Padua.

This was the fourth book printed at Venice. The quire-division is as follows: quire 1, ten leaves, 2 six, 3-26 in tens, 27 in eight, and 29 in ten leaves.

The colophon can only be read as stating that in hardly more than three months John of Speyer had printed a hundred volumes of Pliny, and a hundred volumes of Cicero. The word *totidem* is an awkward contradiction of the statement at the end of the Cicero itself.

- 224 LIVY, *First dated edition.* Fol. 1a: [F]Austo ac felici solo tuam Vrbem Pater Beatissime Paule .II. Venete | Pont. Maxie: . . . Fol. 3a: . . . [A]DVENTVS ENEAE IN ITALIAM . . . Fol. 24a: [F]ACTVRVS NE SIM OPERAE PREciũ: | si a primordio urbis . . . Fol. 170 blank. Fol. 171a: [I]N PARTE OPERIS MEI . . . Fol. 311a: [M]E QVOQVE IVVAT . . . Fol. 418b:M.CCCCLXX. | Proderat haud multum Liui abs te scripta fuisse | Maxima si rome facta pari eloquio: | Q' seu dissidiis . . . | Siue . . . | Queq; . . . | Vt . . . | Et Vindelino debebis tu quoq;: formis | Egregie impressit has modo qui decadas: | . . . Fol. 419a: . . . Historias quisquis: quisquis sua commoda curat: Impressa haec frustra non sinat esse opera: | Verum: sic etenim sua quenque industria multum | Iuuerit: ipsa par&: lectit& ipsa diu?

Bound in 2 vols. folio, 419 leaves, 49 long lines to the page; a copy of the full original size with uncut edges, and the early MS. signatures; brown morocco extra, gilt edges

Venice, 1470 30 0 0

The large margins from beginning to end are marked with notes by a nearly contemporary scholar. Each volume has a few sheets of paper added at the end for notes, and on one of these is a memorandum written about 1480, "Hunc librum legavit librerie pedagogii castren. m. Io. Moeselac. cuius anima in pace requiescat"; *i.e.*, bequeathed by him to the library of the school at Castres in Languedoc.

- 225 — another copy, *very large and fine* (without the blank leaf 170), divided into 3 vols. folio, with illuminated initials throughout and a beautiful illuminated border on the first page of each of the three Decades, one border having a fine head in camaieu bleu, another the figure of a standing warrior, and all bearing an escutcheon (ZORZI of Venice, argent, a fess gules); old calf 1470 48 0 0

This was a work of unusual size and importance, which must have taken many months to print.

- 226 CICERO. Fol. 1a: MARCI TVLII CICERONIS ARPI | natis: consulisq; Romani. Ac oratorum maximi. | Ad .M. Tulium Ciceronem filium suũ Officioꝝ | Liber primus. | . . . Fol. 77b: . . . MARCI TVLII CICERONIS Pa' | RA-

- DOXA INCIPIT. | . . Fol. 84a : . . M.T. CICERONIS
LELIVS SIue | DE AMICITIA . . Fol. 108a : M.T.
CICFRONIS (*sic*) CATO MAIOR | VEL DE SENEC-
TVTE . . Fol. 131a : . . Anno christi .M.CCCC.lxx.
Die uero xiii. mē | sis Augusti : Venetiis. | E spira nato
Ciceronis opuscula quinque | Hec Vindelino formis impressa
fuere. Fol. 132a : Versus duodecim sapientum . . Fol.
133a, *last line* : Romam accessisse. Fol. 134 *blank*. Small
folio, 134 leaves, 30 lines to the page ; the initials painted
and illuminated ; citron morocco, from the Didot library
Venice, Vindelin, 13 August, 1470 14 14 0
- 227 CICERO. Fol. 1 *blank*. Fol. 2a : M. T. Ciceronis ad
Quintum Fratrem In Libros De Ora | tore Prefatio Incipit
Foeliciter | [C]OGITANTI MIHI SAE | penumero &
memoria uetera repetē | ti : . . Fol. 109b : . . animos
nostros curamq; laxemus. Fol. 110 *blank*. Small folio,
110 leaves, 32 long lines to the page ; with an illuminated
three-quarters border and an escutcheon on the first printed
page ; the margins of the last leaf and of the first two leaves
slightly wormed ; old English red morocco gilt, from the
Sunderland library S. n. (Venice, Vindelin, late in 1470) 15 0 0
- Printed in the same style as the Plutarch of 1471, but with an
older fount of type (*i.e.*, not yet renewed). The date must therefore
be considered as sometime approaching the close of 1470.
- 228 VALERIUS MAXIMUS. Fol. 1a *blank*. 1b : VALERII
MAXIMI DICTORVM ET FA- | CTORVM. MEMO-
RABILIVM RVBRICAE | . . Fol. 3a : Valerii Maximi
liber primus. | . . 3b ends with uidentur? 4a begins
quia nunq . . 5a begins sunt : qua quidem constantia . .
Fol. 122a : . . M.CCCC.LXXI. | Impressum formis iustoque
nitore coruscans | Hoc Vindelino condidit artis opus.
Small folio, 122 leaves ; with painted initials, and an
illuminated floral border on the first page of text with an
initial enclosing an escutcheon (German work) ; French red
morocco extra, gilt edges Venice, 1471 30 0 0
- 229 ——— another copy, in which the first five leaves differ in
setting and width from those of the preceding copy. For
example 3b ends with uidentur : quia and 4a begins nunq
remotos ; 5a begins constantia.
Small folio, 122 leaves, with painted initials, the first one
illuminated and decorated with a half border by a Venetian
hand ; old English red morocco extra Venice, 1471 28 0 0
- This edition must be referred to the earlier part of the year in
which it appeared. It was apparently the last book produced by
Vindelin, in the style and with the unmodified types of his brother's
press. John of Speyer's custom was to make frequent use of the & in
verbal forms such as esset (*ess&*) etc. Vindelin had gradually
diminished the practice, but it was not wholly given up.—The

character for æ which John had used was an e with the small straight bar horizontal, and a sort of comma-shaped tail curling *backwards*. For this Vindelin was now about to substitute a different e in which the straight bar inclined upwards at an angle of forty-five degrees, with a different kind of tail, sharper, longer, and having an angular projection to the right. This tail starts from the end of the letter's lower curve and is much larger than the old form which always started from the left hand side of the curve.—There had been no appearance of the small v (semi-Gothic in shape) which Vindelin had not yet invented; and likewise there had never been any use of the 9 abbreviation for final *us*.—All these Vindelin was now about to add, but not all at once.

- 30 BIBLIA, *the First Italian Bible*. Fol. 1a blank; 1b: EPISTOLA De don Nicolo di Ma | lherbi ueneto al Reuerendissimo profes | sore dela sacra Theologia maestro Laurē | tio del ordine de sancto Francesco : nella | Biblia uulgarizata. | . . Fol. 3b, column 2 : . . Tabula dela prima parte dela bibiglia. | . . *This table ends on fol. 7a, the reverse of which is blank.* Fol. 8a, column 1, after four lines of a MS. intitulation: [F]RATE Ambrosio | a me portando . . Foll. 10-12 deficient. Fol. 13a: li animāti et tutti . . *This page contains the last seventeen lines of cap. ii of Genesis, and goes on with cap. iii etc.* Fol. 321a, column 1: . . spirito, dica laude al signor. | AMEN | FINISSE EL PSALTERI | O DE DAVID Vol. II deficient, except its last leaf which is inserted at the end of the first volume, and which contains, column 1: Amen, Vieni signor iesu. La gratia del sig | nor nostor (*sic*) iesu christo sia cum tutti uoi | Amen | Finisse lapocalise . . *Lower down*: Rime di Hieronymo Squarzafico de Ale | xandria cōposte a laude di questo uolume | Le celere sagitte or mai Apollo | deponer uogli . . Column 2: . . Impresso fu questo uolume ne l'alma pa- | tria de Venecia ne glanni di la salutifera ī | carnatione del figluolo di leterno et omni- | potēte dio. | M.CCCC.LXXI. IN. KALEN- | DE. DE. AVGVSTO.

Folio, printed in double columns, 50 lines to the column, in the same type as the *Plutarch*; the inner margins of the first few leaves mended; old calf, from the *Sussex* and *Ashburnham* collections

Venice, 1471 14 14 0

This is one of the rarest of all printed Bibles. There was no copy in the Caxton Exhibition, and there is none in the British Museum. There is a bad copy in the Spencer-Rylands library which wants the last leaf of the Table (fol. 7 of Vol. I), this last leaf of Table containing the references to foll. cc.xxxiiii—cc.lvii of the text.

The Rime of Squarzafico mention the printer "quel spira gentile | di Vindelin che na corona doro", for this unrivalled piece of work.

- 231 PLUTARCH. Fol. 1a: FRANCISCI prefatio ad nicolaum quītum | summū pontificē in plutarchi cheronensis apoph- the | gmata laconica | [Q]Vo de te magis . . Fol. 2a: . .

Plutarchi apophthegmata laconica | . . . Fol. 41b : . . .
 M.CCCC.LXXI. | Impressum formis iustoq; nitore coruscans | Hoc Vindelinus condidit artis opus. Foll. 42, 43, blank. Fol. 44a: AD magnanimum et illust.issimum principē Philip- | pum Mariam anglum inclitum Mediolanensium du- | cem Francisci Philelphi prefatio in Plutarchi cheronē | sis Apophthegmata ad Traianum Caesarem prima | pars | [L]ECTITANTI . . . Fol. 79b : . . . Roma futura sit. | FINIS.

Small folio, 79 leaves, 32 long lines to the page; fine copy in blue morocco gilt, from the Sykes and Thorold libraries

1471 9 9

According to Hain, the order of the two pieces ought to be reversed.—In this book we find Vindelin's earliest innovations, that is the new form of tailed e (for æ) and the 9 for final us; and we observe that he has nearly quite given up the use of & as part of a word. We must therefore assign the Plutarch to the later part of 1471.

- 232 QUINTUS CURTIUS, *First Edition?* Fol. 1: [I]NTER hec Alexander . . . Fol. 153b : . . . Quinti Curcij ruffi historiarum Alexandri magni | Regis Macedonum liber nonus explicit | Loquitur lector ad Vindelinum Spirensē | Artificem qui. Q. C. reddit in lucem | Vindeline mee prius hic redditurus in auras | Spiritus & corpus linquet inane meum. Qⁿ tua nobilitas uirtus: atq; inclita fama: Pectore labatur candide amice meo

Small folio, 153 leaves, 32 long lines to the page; a little wormed at the beginning and end; modern blue morocco gilt (*Bilibald Pirkheymer's copy*)

S. a. (about August or September, 1471) 8 8

This is in exactly the same stage and has the same characteristics as the Plutarch; and therefore belongs to the same period. The small v has not yet made its appearance.

The probability is that this was reprinted by Vindelin from the Rome edition by Lauer.

- 233 CICERO DE FINIBUS. Fol. 1 blank. Fol. 2a: Georgius Alexādrinus Lodouico Fuscarenō Ciuilis | Pōtificiūq; iuris cōsultissimo: ac Diui Marci pcuratori | splendidissimo salutem .d. | . . . Fol. 4a: . . . M. T. Ciceronis de finibus | bonoꝝ & maloꝝ. L. primus. | [N]ON eram NESCIVS | Brute . . . Fol. 40 blank. Fol. 41a: Explicit Liber secundus. (*sic*) | Incipit Tercius Liber. | . . . Fol. 91a: . . . M. Tullii Ciceronis De finibus bonorum & malorū | liber quintus desinit. | Venetiis. M.CCCC.LXXI. Christophoro Mauro | Duce. Ioanne ex Colonia Agrippinensi sumptū mini | strante Impressum. Foll. 92, 93 blank.

Small folio, 89 printed leaves and 4 blanks, 32 lines to each full printed page; foxed in the upper margins, but a very large copy

Venice, 1471 8 8

- | | £ | s. | d. |
|--|------|----|-----|
| 234 CICERO DE FINIBUS. Another copy, <i>clean and fresh, but not so large, and without the four blank leaves; calf</i> 1471 | 6 | 0 | 0 |
| <p>Although Vindelin's name does not appear, he was the printer, and produced this book for John of Cologne, in the same style as the Quintus Curtius, and probably towards the end of 1471.</p> | | | |
| 235 PLAUTUS, <i>First Edition. Fol. 1a: Reuerendissimo in Christo patri & domino Iacobo Zeno Pontifici Patauino Georgius Alexandrinus Salutem plurimā dicit. . . Fol. 4 blank. Fol. 5a: Plauti Comici clariss. Amphitryo Argumentum. [I]N faciem . . Fol. 243b: . . Plautine uiginti Comoedie: lingue Latine delicie: magna ex parte emen- date per Georgium Alexandrinum: de cuius eruditione et diligentia in-(sic) dicent legentes. Impresse fuere opera & impendio Ioannis de Colonia Agripinensi: atq; Vindelini de Spira. VENETHIS. M.CCCC.LXXII. Nicola Throno Principe iucundissimo & Duce foelicissimo. Foll. 244 and 245 blank. Small folio, 245 leaves, 41 long lines to the page; with painted initials; an excellent copy in parchment boards</i> | 1472 | 96 | 0 0 |

The text on fol. 186b (in the "Persa") is a transposition of a page from the "Stichus," but it is crossed out in red by the same reader or rubricator who has given headlines to the comedies throughout the book. This error necessitated the reprinting of the page on a leaf (of which the reverse is blank) which had consequently to be inserted as fol. 215.—Every copy of the book is found to be alike in this respect.

The type is entirely Vindelin's, and in the same stage as his Quintus Curtius and Plutarch;—consequently John of Cologne, who had arrived in Venice the year before, can only have been the capitalist in the production of the first edition of Plautus.

- | | | | |
|---|----|---|---|
| 236 TACITUS, <i>First Edition. Fol. 1a: nAM Valerium Asiaticū bis consulem: fuisse quondā adulterū eius credidit: pariterq; ortis inhians . . Fol. 160b: . . vt incompertum in medium relinquam. FINIS. Fol. 161 blank. Fol. 162a: Cornelii taciti equitis Romani dialogus de oratorib9 claris. sAepe . . Fol. 175a: . . Finis Deo laus Cesareos mores scribit Cornelius. esto Iste tibi codex: historie pater est. Insigni quem laude feret gens postera: pressit Spira premens: artis gloria prima sue.</i> | 60 | 0 | 0 |
| <p>Small folio, 176 leaves, 36 lines to the page, with catch-words to every leaf; fine copy in brown morocco extra (BEDFORD) (Venice, Vindelin de) Spira (1473)</p> | | | |

In this book we find Vindelin at his final stage of innovation. In addition to the new practices carried out in 1471 and 1472, we find here that he has invented a small v of somewhat Gothic fashion to be used at the beginnings of words instead of the simple u which he had hitherto been contented with. Furthermore he has taken to catch-words and puts them at the end of every leaf (as he does also in the Ciceronis Officia of 1474); but he has not yet come at the use of printed signatures, which he adopted in the Valerius Maximus of 1474. We consider it therefore as absolutely certain that the Tacitus appeared

between 1472 and 1474; that is, in 1473.—Instead of treating *this book* as the *prima gloria artis sue*, Vindelin meant simply to take that title to *himself*. At least such was the intention of the man who wrote the metrical colophon.

This volume is of great rarity, and of greater importance as the first edition of a famous writer.

- 237 CICERO, *Minor works*. Fol. 1a: marci tvlii ciceronis arpi- | natis: cōsulisq; Romani. Ac oratorum maximi. Ad. M. | Tullium Ciceronem filium suū Officiorū liber pmus. | Prefatio . . Fol. 64b: . . Marci Tullii Ciceronis Paradoxa. | . . Fol. 73a: M. T. Ciceronis Lelius . . Fol. 90b: M. Tu. Ciceronis Cato maior . . Fol. 105b: . . cVm in africam venissem . . Fol. 109b: vErsus duodecim sapientum . . Fol. 110b: . . Finis libri M. T.? Ciceronis de officiis: de senectute: de amicitia: paradoxa: de sōnio scipionis. nec nō de essētia | mundi: qui poptime emendatus: impressus extat Ve- | netiis ductu & expēs Iohannis de Colonia agripinē | si ac Iohānis māthen de Gherresthē āno M.cccc.lxxiiii Fol. 111a: Liber de essentia mundi. M. T. Ciceronis. | m Vlta sunt . . Fol. 118a . . LAVS DEO.

Small folio, 118 leaves, 32 lines to the page, printed in the same type and style as the *Cicero de Finibus* of 1471 (to which it seems to have been intended to form a continuation) but more nearly resembling the manner of the *Tacitus*, since it has not only the small v but also catchwords at the end of each leaf; old English blue morocco extra, from the Sunderland library

Venice, 1474 6 16

This book, 32 lines to the page, with catchwords and without signatures, was evidently printed between the undated *Tacitus* and the *Valerius Maximus* of 1474. The printer was Vindelin; his employers were John of Cologne and John Manthen—mere publishers we may presume who simply supplied the *ductus* and the *expensa*.—It is curious that the world has been so long in possession of this *Cicero*, and yet been unable to guess at the exact age of the *Tacitus*. It is plain from an examination of the two volumes that this one (printed in 1474, probably in the early part of the year) could only have been divided by a month or two from the *Tacitus*.—The appearance of the type is somewhat sharper and clearer in the *Tacitus*, to which we therefore give priority over the *Cicero*; notwithstanding that the page of type in the latter is less deep and less broad than in the former.

- 238 VALERIUS MAXIMUS. Fol. 1a blank. 1b: VALERII MAXIMI DICTORVM ET | FACTORVM. MEMORABILIVM RV | BRICAE | . . Fol. 3a: Valerij maximi factorum: ac dictorum memorialium (*sic*) liber ad | Tiberium Cesarem . | . . Fol. 163a: . . Extat hic Finis Valerii maximi peroptime emendati: q cura | diligentiq; puisione Impressoribus Venetiis expositus fuit | per Iohānem de Colonia agripinensi ac Iohannē Māthen | de Gherretshem:

£ s. d.

q una fideliter uiuentes eosdē ipressores ad | hoc duxerūt.
M.CCCC.LXXIII.

Small folio, 163 leaves, 34 lines to the page; without foliation but with signatures; the initials painted over the lower-case letters which had been printed for the guidance of the rubricator; the first initial decorated with a border and illuminated; red morocco extra, gilt edges, with the Seillière arms on the sides

Venice, 1474 8 0 0

This edition of Valerius Maximus was printed—not by John of Cologne and John Manthen, as Brunet and others state, but by Vindelin of Speyer. John of Cologne and his partner faithfully living together exhibited this book to the Venetian printers (*i.e.* Vindelin) and induced them to set it in type. Such is the plain statement of the colophon. The type is simply Vindelin's, exactly corresponding with that of the Tacitus in all respects; and only differs from the latter book in the circumstance that the new fashion of signatures replaces here the cumbersome catchwords of the former. The small v of the Tacitus is used plentifully throughout the Valerius Maximus. The signatures are: a 10, b 8, c 12, d 10, e 12, f 10, g-o in eights, p 10, q 8, r 10, s 9 (the tenth, a blank, having been cut away).

239 MARTIAL. Fol. 1a blank; 1b: Plinij Secundi Epistola ad Cornelium priscum. | Audio . . Fol 2a: M. Valerij Martialis Epigrāmatō Liber pm'. | In Amphitheatrum Caesaris . | . . Fol. 178b: . . Finis. Fol. 179a: Vita Martialis in commentarios quos Do- | mitius Calderinus edidit. | . . Fol. 180a, line 15: tandem librum redacta fuisse.

Small 4to. Gothic Letter, 180 leaves, 32 lines to the page; with signatures; large almost uncut copy, hf. bd.

S.n. (about 1478) 4 4 0

COLLATION: a-r in tens, s in eight leaves; and two leaves unmarked.

240 ——— another copy, without the two leaves of Vita Martialis at end; in a magnificent binding imitated from one done for Francis I, with an ornamental pattern resembling solid gold on a black-ground, with metal bosses and clasps and painted edges

(About 1478) 10 0 0

This volume is described by Brunet as printed in the types used by Vindelin for the Dante of 1477.

Nicolaus Jenson, 1470

241 CICERO, Epistles to Atticus, etc. Fol. 1 blank. Fol. 2a: [C]LODIVS TRIBV. PLE. DESIGNATVS | ualde me diligit . . Fol. 182b: . . FINIS. | Attice nunc totus ueneta diffunderis urbe: | Cum quondam fuerit copia rara tui. | Gallicus hoc Ienson Nicolaus muneris orbi | Attulit: ingenio dædalicaq; manu. | Christophorus Mauro plenus bonitate fideq; | Dux erat. auctorem lector opusq; tenes. | MARCI. t. c. EPISTOLAE AD ATTICVM BRVTVM: | Et Quintum Fratrem cum ipsius Attici uita feliciter

Expliciunt. | .M.CCCC.LXX. Small folio, 182 leaves, 39 long lines to the page; the first few leaves insignificantly wormed; generally fine copy in red morocco extra, gilt edges Venice, Jenson, 1470 14 0 0

One of the earliest and handsomest examples of Jenson's press.

- 242 CORNELIUS NEPOS, *First Edition*. Fol. 1 blank. Fol. 2: AEMILII PROBI VIRI CLARISSIMI DE VITA | EXCELLENTIVM LIBER INCIPIT FELICITER. | [N]ON DVBITO FORE Plerosque | Attice . . Fol. 53: . . PROBI AEMILII DE VIRORVM EXCELLEN- | TIVM VITA PER .M. NICOLAVM IENSON | VENETIIS OPVS FOELICITER IMPRESSVM | EST ANNO A CHRISTI INCARNATIONE. | M.CCCC.LXXI. VIII. IDVS MARTIAS. Fol. 54 blank
Small folio, 54 leaves, 31 and 32 long lines to the page; with a few MS. notes by a sixteenth century-owner; in an early stamped calf binding Venice, Jenson, 8 March, 1471 8 8 0

- 243 SUETONIUS. Fol. 1a: VERSVS AVSONII IN LIBROS SVETONII. | CÆSAREOS proceres in quorum regna secundis | Consulibus dudum romana potentia cessit | Accipe bisenos : sua quenq; monostica signat. | Quorum per plenam seriem Suetonius olim | Nomina : res gestas : uitamq; : obitumq; peregit. | CAII SVETONII TRAN- QVILLI DE VITA .XII. | CAESARVM LIBER PRIMVS DIVVS IVLIVS | CAESAR INCIPIT FOELICITER. | . . Fol. 162b : . . .FINIS. | Hoc ego nicoleos gallus cognomine ienson | Impressi : miræ quis neg& artis opus ? | At tibi dum legitur docili suetonius ore : | Artificis nomen fac rogo lector ames. | .M.CCCC.LXXI. Foll. 163, 164 blank
Small folio, 164 leaves, 32 long lines to the page; having the first leaf inlaid, nevertheless a large and very fine copy in old French red morocco, from the libraries of Cardinal de Lomenie and Michael Wodhull Venice, Jenson, 1471 12 0 0

The quires are fifteen in number, arranged in leaves as follows: the first twelve are in alternate tens and twelves; the thirteenth and fourteenth in tens; and the fifteenth in twelve, of which the last two are blank.

- 244 ——— another copy, also in fine condition, and having one of the two blank leaves; ILLUSTRATED WITH GRISAILLE PAINTINGS on a blue and yellow ground within twelve large initials, the first page decorated in the style of a border with figures of animals and bambini, graceful scroll-work, and an escutcheon (bearing AA or VA interlaced in black on a field of gold); maroon morocco extra, gilt edges 1471 40 0 0

£ s. d.

245 CICERO, *Familiar Letters* . . . *Fol. 1a*: M. TVLLII
CICERONIS EPISTOLARVM | FAMILIARIVM LIBER
PRIMVS INCIPIT AD | LENTVLVM PROCON-
SVLEM. | M.T.C. Lentulo Proconsuli Salutem Dicit. |
[E]Go omni officio . . . *Fol. 203a*: . . . M.CCCC.LXXI.
OPVS PRAECLARISSIMVM. .M. T. CICERONIS |
EPISTOLARVM FAMILIARIVM A NICOLAO |
IENSON GALLICO VIVENTIBVS NECNON | ET
POSTERIS IMPRESSVM FELICITER FINIT.

Smallest folio (described by Brunet as 4to.), 203 leaves, 33 long lines to the page; with painted initials, the larger ones decorated with fine floral patterns, and the one on the first page enclosing a miniature of Cicero, this artistic work being done by a German hand; blue morocco extra, gilt edges

Venice, Jenson, 1471 10 0 0

In twenty-one quires, arranged in leaves as follows:—1 nine leaves (the first blank having been cut away); 2 and 3 in tens, 4 in eights, 5-8 in tens, 9 in eight, 10-13 in tens, 14 in eight, and 15-21 in ten leaves each.

The name "Ant. Aug. Renouard, 1795," is written beneath the colophon.

246 QUINTILIAN. *Fol. 1*: TABVLA QVINTILIANI. | . .
Fol. 3b: [R]Euerendissimo in christo patri: ac domino
meo obseruandissimo | domino Moysi de bufarelis episcopo
belumnensi Omnibonus | Leonicens salutem plurimam dicit
. . . *Fol. 4a*: [F]ABIVS Quintilianus Victorio Salutem. |
Efflagitasti quotidiano cōuicio . . . *Fol. 210b*: . . . NICOLAVS
IENSON GALLICVS VIVENTIBVS POSTE- | RISQVE
MIRO IMPRESSIT ARTIFICIO. | ANNIS. M.CCCC-
LXXI. MENSE MAII DIE. XXI. | DEO GRATIAS.

Small folio, 210 leaves, 39 long lines to the page; a little wormed at beginning and end, and some of the margins written on; purple morocco gilt, from the Syson Park library

Venice, Jenson, 21 May, 1471 7 10 0

This is a noteworthy book, for the collector of early references to the Art of printing. It is the one referred to in the Cologne Chronicle as containing a false assignment to Jenson of the honour of the Invention. It is found in the dedication on leaf 3b, in which Omnibonus states that he had been asked to edit Quintilian by *Master Nicolas Jenson the Frenchman, a second Dædalus (as I may truly call him), the inventor of the marvellous art of book-making, who first of all showed ingeniously, not how books may be written with the pen, but how they may be stamped, as it were, with a gem, almost like a seal.*—It is very curious that such a statement should be made in Venice in 1471, when it must have been a matter of common knowledge that the press of the Spira brothers had been working on the spot since 1469, and had produced books before the arrival of Jenson. Ognibono de Lonico was a friend of Jenson's, an accurate scholar, and a professor of literature in Venice. The words can only be taken to refer to the ante-Venetian life of Jenson as told by himself.

- 247 CÆSAR. *Fol. 1a*: CAII IVLII CAESARIS COMMEN-
TARIORVM LIBER | PRIMVS DE BELLO GAL-
LICO AB IP SO CONFECTO. | [G]ALLIA EST
OMNIS DIVISA IN PARTES | tris: . . *Fol. 146b*:
. . CAII IVLII CAESARIS COMMENTARIOS BELLI
GALLICI: | CIVILIS POMPEIANI: ALEXANDRINI:
AFRICI: AC HIS- | PANIENSIS NICOLAUS
IENSON GALLICVS VENETIIS | FELICITER IM-
PRESSIT. M.CCCC.LXXI.
Small folio, 146 leaves, 39 long lines to the page; very
fine copy in brown morocco extra, gilt edges (*Duru*)
Venice, Jenson, 1471 31 10 0
- 248 ——— another copy, ALSO LARGE AND FINE IN CONDITION;
with a BEAUTIFUL ILLUMINATED BORDER on the first page,
birds, insects, flowers and fruits painted, in Flemish style,
but by an Italian hand, in relief on a gold ground, and a
MINIATURE of Cæsar himself as an Italian warrior painted
in the space left for the first initial; as well as ILLUMINATED
INITIALS throughout the book; old English red morocco
extra, from the Sunderland library 1471 48 0 0
In this copy (which fetched £68 at the Sunderland sale) the
Index of Marlianus is inserted at the end, from a copy of the Milan
edition of 1477.
- 249 PLINY. *Fol. 1a*: CAIVS PLYNIVS MARCO SVO
SALVTEM. | [P]Ergratum est . . *Fol. 3a*: CAII
PLYNII SECVNDI NATVRALIS HISTORIAE LIBER
.I. | . . *Fol. 354a*: . . CAII PLYNII SECVNDI
NATVRALIS HISTORIAE LIBRI TRI- | CESIMI-
SEPTIMI ET VLTIMI FINIS IMPRESSI VENETIIS |
PER NICOLAVM IENSON GALLICVM. M.CCCC-
LXXII. | NICOLAO TRONO INCLYTO VENETI-
ARVM DVCE | . . *Fol. 355a*: . . Paulo secūdo
ueneto. *Fol. 356 blank.*
Folio, 356 leaves, 50 long lines to the page; old English
red morocco, gilt edges Venice, Jenson, 1472 27 0 0
This has ranked, ever since Dibdin's time, as the grandest book
printed by Jenson, and the one which (next to his vellum impressions)
is the most coveted example of his press.
The blanks left for the large initials, at the beginning of the
books, are filled with fine capitals in pale red or yellow or blue or
green, decorated with arabesque designs. There is an admirable piece
of ornamental scrollwork at the bottom of the first page of text,
enclosing an escutcheon (paly of or and azure, with a chief gules).
- 250 CICERO, *Tusculan Questions. Fol. 1 blank. Fol. 2a*:
MARCI TVLLII CICERONIS TVSCVLA- | NARVM
QVAESTIONVM LIBER PRIMVS. |[C]V m defensionū
laboribus . . *Fol. 86b*: . . MARCI TVLLII CICERONIS
TVSCVLANA- | RVM QVAESTIONVM FINIS: IM-

£ s. d.

PRESSA-| *PM* VENETIS PER NICOLAVM IEN-|
SON GALLICVM. M.CCCC.LXXII. NICOLAO |
TRVNO DVCE VENETIARVM INCLYTO. *Fol.* 87,
88 *blank.*

Small folio, 88 leaves, 33 lines to the page; the initials illuminated, a pretty border of interlaced pattern on the first page; fine copy in red morocco extra, gilt edges, with the Seillièrè arms on the sides

Venice, Jenson, 1472 10 10 0

“Édition belle et rare.”—Brunet.

251 MACROBIUS, *First Edition.* *Fol.* 1a: SOMNIVM SCI-
PIONIS EX CICERONIS | LIBRO DE REPUBLICA
EXCERPTVM. | [C]VM IN AFRICAM VENISSEM A
MAN- | LIO CONSULE . . . *Fol.* 3b: MACROBII
AVRELII THEODOSII VIRI CONSVLARIS | ET
ILLVSTRIS IN SOMNIVM SCIPIONIS EXPOSITI-
ONIS QVAMELEGANTISSIMAE LIBER PRIMVS. |
. . . *Fol.* 144a: MACROBII . . . | . . . SATVRNALIORVM
LIBER. | pRimis . . . *Fol.* 163b: MACROBII.. | SATVR-
NALIORVM LIBRI IM- | PRESSI VENETIIS OPERA
ET IMPENSA NICOLAI | IENSON GALLICI.
M.CCCC.LXXII. *Fol.* 164 *blank.* Small folio, 164 leaves,
40 lines to the page; *English red morocco, gilt edges*

Venice, Jenson, 1472 15 0 0

This copy cost Mr. Wodhull £28 in 1801. He had bought it at the Egerton sale.

252 AULUS GELLIUS. *Fol.* 1a: AVLI GELII NOCTIVM
ATTICARVM COMMENTARII | CAPITVLA PRIMI
LIBRI. | . . . *Fol.* 15a: AVLI GELII NOCTIVM
ATTICARVM COMMENTARII | LIBER PRIMVS. |
[P]Lutarchus in libro . . . *Fol.* 172a: . . . IMPRESSI
VENETIIS PER NICOLAVM | IENSON GALLICVM
FELICITER. M.CCCC.LXXII. | NICOLAO TRVNO
DVCE VENETIARVM INCLYTO.

Small folio, 172 leaves, 40 lines to the page; with painted initials, and a beautiful interlaced border on the first page of the text; slightly waterstained, and the margin of the last leaf mended; very large copy in red morocco extra, gilt edges, by Chambolle-Duru

Venice, Jenson, 1472 10 10 0

253 ——— another copy, very large, sound, and fine, in an early German stamped pigskin binding, the edges gilt and goffered

1472 10 0 0

The first page of the table bears an inscription, “Ad Bibl: Aul. Eystettensem”, from which we might conjecture that the book was bound at Eichstet, although the date of the writing (about 1680) is probably two centuries later than that of the binding.

- 254 SOLINUS, *First dated edition. Fol. 1 blank. Fol. 2a: ivlii solini de sitv et me- | morabilibvs orbis capitvla. | . . . Fol. 4 blank. Fol. 5a: IVLII SOLINI DE SITV ORBIS TERRA- | RVM ET MEMORABILIBVS QVAE MVN- | DI AMBITV CONTINENTVR LIBER. | . . . Fol. 67b: . . . IVLII SOLINI DE SITV ORBIS ET ME- | MORABILIBVS . . . LIBER IMPRESSVS | VENETIIS PER NICOLAVM IENSON | GALLICVM. .M.CCCC.LXXIII. Fol. 68 blank.*

Small folio, 68 leaves, 33 lines to the page; very fine copy in old English blue morocco gilt, from the Sunderland library

Venice, Jenson, 1473 9 9 0

This copy fetched £17. 10s at the Sunderland sale.

- 255 PETRARCA, *Rime. Foll. 1a-7b contain an alphabetical table. Fol. 8a: [V]OI CHASCOLTATE IN | RIME SPARSE IL SONO | DI QVEI SOSPIRI ON | DIO NVTRIVA IL CORE | In sul mio primo giouenile errore | . . . Fol. 144b: FRANCISCI PETRARCAE | POETAE EXCELLEN | TISS. CARMINVM | AMORVM | .: FINIS:.* *Fol. 145a: [N]EL TEMPO CHE RI | NOVA I MEI SOSPIRI | PER LA DOLCE MEMO | RIA DI QVEL GIORNO | Che fu principio . . . Fol. 181b: . . . M.CCCC.LXXIII. NICOLAO MAR | CELLO PRINCIPE REGNANTE IM | PRESSVM FVIT HOC OPVS | FOELICITER IN VENETIIS | .: FINIS:.* *Fol. 182a: MEMORABILIA quædã de laura manu ppria | Francisci petrarca scripta . . . Fol. 186b: . . . EXPLICIVNT TRIVMPHI ET | VITA PETRARCE. Fol. 187 blank.*

Smallest folio, 187 leaves, 30 lines to the page; without signatures, catchwords, and numeration; part of one leaf torn and made up, red morocco extra, gilt edges

Venice, Jenson, 1473 45 0 0

The first page of the table has a painted floral half-border on the right-hand side, a three-quarters border on the left in which the decoration is painted upon a gold ground, and which encloses in its lower part two beautiful cameo-portraits (Petrarch and Laura). The first page of the text is decorated with a broad border of deep crimson upon which are painted arabesque designs in blue, pink, white, green, and gold. An escutcheon is enclosed in the lower portion, *argent, two fesses gules.*

- 256 AUGUSTINUS. *Fol. 1a, column 1: Aurelij augustini de ciuitate dei pmi | libri incipiunt rubrice. Fol. 15a, headline: LIBER **Nicolaus Jenson** PRIMVS **gallicus*** *Column 1: Aurelii Augustini epi de ciuitate dei | liber primus feliciter incipit. | . . . Fol. 301b, column 1: . . . Aurelij Augustini opus de ciuita | te dei feliciter explicit: confectu; uene | tijs ab egregio z diligēti magistro Ni |*

£ s. d.

colao ienson: Petro mozenicho prin | cipe: Anno a natiuitate domini mile | simo quadringētesimo septuagesimo | quinto: sexto nonas octobres.

Small folio, *Gothic letter*, 301 printed leaves, double columns, 46 lines to the column; the first four leaves insignificantly wormed; on the whole a fine copy in old French calf gilt Venice, Jenson, 1475 14 0 0

In small but clear and handsome Gothic type, except the running headlines which are in Roman capitals. The book was issued in 304 leaves, of which the first, the last, and the fifteenth were blanks; but these were cut away by the binder.

257 BIBLE, *Latin*. Fol. 1 blank. Fol. 2a: Prologus. Column 1: Incipit epla sācti Hieronymi ad Paulinū | pbr̄. de oīb' diuine historie libris Capl'̄. I | [F]Rater am | brosius tua mi | hi munuscula | pferens detulit | simul . . Fol. 5a: Genesis, column 1: Incipit liber genesis q dicitur hebrai | ce bresith . . Fol. 340 blank. Fol. 341a: Mattheus column 1: Incipit epistola beati Hieronymi ad | Damasū papā ī qttuor euangelistas. | . . Fol. 424b, column 2: . . Biblia impressa Venetijs ope | ra atq; impensa Nicolai Ien | son Gallici. M.cccc.lxxvj. Fol. 425a, column 1: Incipiunt interpretationes he | braicorū nominum secūdum | ordinem alphabeti. | . . Fol. 469a, column 2: Expliciunt interpretatio | nes hebraicorū nominū. | Laus deo. The reverse blank. Fol. 470a: Registrum biblie | . .

Small folio, *Gothic letter*, 470 leaves printed in double columns, 52 lines to the column; the initials painted, and the second, fourth, and fifth leaves decorated with pretty illuminated borders (the historiated initials accompanying these being a little rubbed); old French red morocco extra, gilt edges (*Derome le jeune*) Venice, Jenson, 1476 36 0 0

A perfect copy of Jenson's first Latin Bible, which in its usual condition (that is, when wanting the leaf of Register) is not very rare; but which when it contains that leaf (as in the present instance) is a rarity of the highest order.

There is a curious error in the British Museum catalogue in its description of this book as containing 487 printed leaves. The details which follow this statement show clearly enough that there are 468 printed leaves and 2 blanks.—The Museum copy is imperfect.

The quire-signatures are: a-z, τ, Ϸ, Ϻ, A-L, in tens; M in twelve; N, O, P in tens; Q in twelve; R, S, T, in tens; U and X in eights.

258 DIOMEDES and other Grammarians. Fol. 1a blank; 1b contains a list of the contents of the volume. 2a: DIO-MEDIS DOCTISSIMI AC DILIGENTISSI | MI LIN-GVAE LATINAE PERSCRVTATORIS | DE ARTE GRAMMATICA OPVS VTISSIMI | MVM. | . . Fol. 170a: . . FINIS | NICOLAVS IENSON GALLICVS

Small folio, *Roman letter*, 170 leaves, 35 long lines to the page; an illuminated border, initial, and escutcheon on the first page of text; *russia gilt*, fine copy

Venice, Jenson, no year (1476) 6 16 6

The works are six in number: Diomedes, Phocas, Caper, Agrætius, Donatus; and Servius and Sergius upon Donatus.

The quire-signatures are a-z, of which a is in 10, n in 6, and u in 10 leaves; the others are 8 leaves each.

Adam of Ammergau, 1471

- 259 CICERO, *Orations*. Fol. 1 blank. Fol. 2a: M. T. C. pro magno Pompeio Luculentissima ad | Quirites Oratio fœliciter incipit. | [Q]VANQVAM. MIHI. SEMPER | FREQVENS. CONSPECTVS | uester . . Fol. 297b: . . Hoc ingens Ciceronis opus: causasq; forenses | Quas inter patres dixit & in populo | Tu quicunq; leges. Ambergau natus ahenis | Impressit formis. Ecce magister Adam. | .M.CCCC.LXXII.

Small folio, 297 leaves, 37 long lines to the page; somewhat wormed at beginning and end; red morocco, from the Syston Park library (Venice) Adam of Ambergau, 1472 5 0 0

The chief peculiarity in the type of this press is the small o; the swelling parts of which lie, as we may say, north-west and south-east.

With the engraved bookplates of the Count of Boineburg (Seventeenth Century).

Leonhard Aurl, 1472

- 260 EUSEBIUS. Fol. 1a: [E]VSEBIVM Pamphili de euangelica præpatione | latinū ex græco beatissime pater iussu tuo effeci. Nam quom eum uirum . . Fol. 149b: . . Finis. | Artis hic: & fidei splendet mirabile numen: | Quod fama auctores: auget honore deos. | Quid magis artificem peteret Dux: christus: & auctor? | Tres facit æternos ingeniosa manus. | .M.CCCC.LXXIII. | . Leonhardus Aurl.

Small folio, 149 leaves, 37 long lines to the page; the initials painted in by hand; fine copy Venice, 1473 0 0 0

- 261 ——— another copy, having the blank leaf at the beginning, thus consisting of 150 leaves 1473 0 0 0

Without signatures. The types are identical with those which had been used in 1470 by Adam of Ammergau. He was probably therefore dead in 1473.—The blasphemous verses at the end (in which Christ is stated to have received immortality from the hands of the printer) were first written in 1470 by Cornazano for Jenson, and consisted of eight lines. Here we have the first, second, seventh, and eighth. The third to the sixth are omitted because the Doge of 1470 mentioned in them was dead in 1473.

Jacques le Roux, or Jacobus Rubeus, 1472

£ s. d.

262 OVID. *Fol.* 1: PVBLII OVIDII NASONIS META | MORPHOSEOS LIBER PRIMVS. | [I]N NOVA FERT ANIMVS | mutatas dicere formas | Corpora . . *Fol.* 142a: . . EPISTOLARVM HEROIDVM LIBER PRIMVS. | . . *Fol.* 186b: . . DE | ARTE AMANDI . . *Fol.* 214a: P. OVIDII NASONIS ELEGIARVM: | SIVE AMORVM LIBER PRIMVS. | Quemadmodum . . *Fol.* 243a: . . DE RE- | MEDIO AMORIS . . *Fol.* 252b: . . DE | MEDICAMINE FACIEI . . *Fol.* 255b: . . DE | NVCE LIBELLVS EXPLICIT. *Fol.* 256a: . . FA | STORVM LIBER PRIMVS. *Fol.* 314a: . . CONSO- LATIO AD LIVIAM . . *Fol.* 320a: . . DE TRL | STIBVS . . *Fol.* 362a: . P. Ouidii Nasonis De Ponto Liber Primus. | . . *Fol.* 400a: . . de pulice opusculum . . 400b: . . de philomena . . *Fol.* 402a: P. Ouidii Nasonis In Ibin Liber Vnicus. | . . *Fol.* 410b: . . Huius opera omnia Medea excepta: & triumpho Cæ | saris: & libello illo pontica lingua composito: quæ | incuria tempor' perierunt: Iacobus Rubeus natione | gallicus honestissimo loco natus ad utilitatem uiuē- | tium nec non & posteror' impressit. | Nicolao Marcello Duce in clyto Venetiarum. | M.CCCC.-LXXIII. *Fol.* 411a: Tabula . . *in twenty lines; under which CALPHVRNII CARMEN . . a heading and twelve lines.*

Divided into 2 vols. small folio, 411 leaves, 43 lines to the page; having three leaves in the middle a little stained; otherwise a fine copy in old russia

Venice, 1474 25 0 0

Without foliation, catchwords, and signatures. Hain and Brunet are both wrong in their calculation of the number of leaves. Hain counts 56 for the Fasti, while there are actually 58; in the Tristia there are 42, while both Hain and Brunet specify 40 only. Thus Brunet's total is 409 leaves; and Hain's should be 407, but he makes it 410 by a mistake. (He reckons 213, and 197, although the aggregate of his details would be 194 in the second sum.)

Gabriel di Piero and Master Philippus, 1472

263 BOCCACCIO, PHILOCOPO. *Fol.* 1a, column 1: INCO- MENCIA IL LIBRO PRI | MO: DI FLORIO: & DI BIAN | zafiore chiamato philocolo che tan | to e adire quanto amorosa faticha | cōposto per il clarissimo poeta mi | ser Iohanne boccacio da certaldo ad | instancia di la illustre: & generosa | madonna Maria. figliuola naturale | delinclito Re Ruberto. | . . *Fol.* 221: . . Il libro del philocolo di mesere iohā | ne boccatio da certaldo poeta illustre | qui finiscie. Impresso p maestro Ga- | briele di piero: & del cōpagno maes- | tro Philipo: in lalma patria Venetia | nelli āni del signore. M.cccc.lxxii. | a giorni. xx.

di nouembre: Nicolo | throno duce felicissimo imperante. | Vita di miser Iohanne boccatio com | posta per Hieronymo Squarzafico | de Alexandria. | . . . *This life ends in the second column of 222a, and under it, printed in the lower margin beneath the two full columns, is the epitaph: Hac sub mole iacēt cineres ac ossa Iohānis | Mens sedet ante deū meritis ornata labor' | Mortalis uitae: geītor boccatus illi | Patria Certaldū studiū fuit alma poesis.*

Small folio, 222 leaves, double columns, 40 lines to the column; the last leaf mended; crimson morocco extra, gilt edges, from the Osterley Park library Venice, 1472 10 10 0

Hain, following Panzer, specifies the number of leaves as 230. Brunet says 223; and here we have 222, which constitute a perfect copy. Brunet either made a mistake in counting, or else included a blank leaf somewhere.

The first edition of the book had been printed eight days before, at Florence.

Unknown Press, 1472

264 CORNAZANO. Fol. 1a: TAVOLA DE LA SEQVENTE OPERA | . . . Fol. 7a: AD SERENISSIMVM VENTORVM | DOMINIVM . . . | . . . DE FIDE: ET | VITA CHRISTI ANTONII CORNA- | ZANI . . . INCIPIT. | [P]Erche in questa mortale e fragil uita | senza cognition . . . Fol. 66b, the Italian poem ends with Christo battuto: e far stalla in san petro. Foll. 67-69 contain a Latin poem of the same author in praise of Venice, ending on 69b, line 27: Italiae euersas pegrinis cladibus urbes. | FINIS. M.CCCC.LXXII.

Small 4to. 69 leaves, 28 lines to the page; blue morocco extra, gilt edges (Venice) 1472 3 10 0

First edition, ascribed by Hain to Jenson. The type is, however, like Vindelin's, so like indeed that most people would call it his.

Franz Renner of Heilbronn, 1472, and Nicolaus of Frankfurt, 1473

265 BIBLIA LATINA. Fol. 1, the first leaf of Prologue, in facsimile. Fol. 2a, col. 1: te ī scriptur/ sacris sine p̄uio 7 monstrāte se- | mitā . . . Fol. 3b, col. 2: []N principio | creauit deus . . . Fol. 421b, col. 2: . . . Explicit Biblia impressa Venetijs p̄ Frāciscū | de hailbrun 7 Nicolañ de frankfordia socios. | .M. CCCC. LXXV. Foll. 422-454 contain the Interpretationes hebraicorum nominum.

Small folio, 454 leaves printed in double columns, 51 lines to the column, except the Interpretationes which is in treble columns, 54 lines to the column; without foliation and signatures; fine copy in the original stamped calf binding

Venice, 1475 18 0 0

THE FIRST LATIN BIBLE PRINTED IN VENICE; VERY RARE. The

initials are all painted by hand in spaces left for them.—The same printers published a second edition in 1476, which is relatively common.

On the reverse of the last leaf, is written the autograph signature of a contemporary, "Fr. Gabriel de Ferraria."

John of Cologne and John Manthen of Gernsheim, 1474

266 TIBULLUS, CATULLUS, PROPERTIUS, STATIUS.

Fol. 1a blank; 1b: Tibulli Vita | . . Fol. 2a: Albii Tibulli. eq. Ro. Poetæ. Cl. Liber Primus quod | spretis . . Fol. 31b, sixteenth line: Et sit humus cineri non onerosa tuo. Fol. 32a blank, 32b: uAlerius Catull' scriptor lyricus Veronæ na | scitur . . Fol. 33a: Hextichum Guarini . . line 9: Val. Catulli Veronensis Poetæ. Cl. Liber | Ad Cornelium Gallum. | q Voi dono lepidum . . Fol. 66a: Catulli Veronensis Epigrammaton | Libellus Explicitus est. Fol. 67 blank. Fol. 68 a blank, 68b: Vita Propertii | . . Fol. 69a: Propertii Aurelii nautæ poetæ clarissimi Elegiar' | liber primus . . Fol. 127b: . . Propertii Aurelii naute poetæ finis. 1475. | Catulli. Tibulli. Proptii. & liber Siluar' Statii papi | nii ī isto uolumine cōtinet̃. Et ipressi sūt opere & | impensa Iohannis de colonia: & Iohannis manthē | de ghersem qui una Veneciis fideliter Viuunt. Fol. 128a: P. PAPINI STATII SVRCVLI SILVA | RVM LIBER PRIMVS. | PROHOEMIVM . . Fol. 186b: . . P. Papini Statii Siluar' Liber Vltimus. Fol. 187 blank.

4 vols. in 1, sm. folio, 187 leaves, 36 and 35 lines to the page; fine copy in citron morocco, from the Sunderland library

Venice, 1475 42 0 0

Without numeration, catchwords, and signatures. (There are, however, some traces of hand-stamped signatures in the Propertius.) If for that reason only, it is anterior to the Martial printed in the same year. It is, moreover, in a totally different type from the three books following (Martial, Aeneas Sylvius, and Platina), and it is the only one which from its colophon might be ascribed to its publishers as printers. They say *opera et impensa*, not *impensa* only.

A blank leaf at the end of the Tibullus was cut away, which would have made the original number of leaves 188, including three blanks.

267 MARTIAL. *Fol. 1a blank; 1b: Plinii. Secundi Epistola ad Cornelium priscu3. | [A]udio Valerium Martialem decessisse: & | moleste fero . . Fol. 2a: M. Valerii Martialis Epigrammatum opus | In Amphitheatrum Caesaris. | bBARBARA Pyramidum | sileat . . Fol. 169b: . . Impresum Venetiis Impensis Ioannis de Colo- | nia: sociiq3 Ioannis manthen de Gherretze3. | .M.cccc.lxxv. Fol. 170 blank.*

Small folio, 170 leaves, 34 long lines to the page; with quire-signatures a-r in tens (r 10 being a blank cut away); green morocco extra, gilt edges (280 mm.)

Venice, 1475 9 9 0

268 ——— the same, a very large copy (294 mm.), slightly wormed

at beginning and end; old English red morocco, gilt edges

1475 12 12 0

From the style of type, one might say that Leonhard Aurl was the printer of this book.

- 269 AENEAS SYLVIUS. *Fol. 1 blank. Fol. 2a:* Pii .II. PONTIFICIS MAXIMI. HISTORIA RERVM VBIQVE GESTARVM. CVM LOCORVM DESCRIPTIONE NON FINITA ASIA MINOR INCIPIT. | qVAECVNQVE MORTALES | agūt: siue priuatim: . . *Fol. 106a:* . . Pii. ii. Ponti. maximi historie rerum ubiq; gestarū prima pars finitur: & impressioni Venetiis dedita: per Iohannem de colonia sociumq; eius Iohannem manthen de Gherretzem anno millesimo: cccclxxvii. *Fol. 106b contains the Register. Small folio, 106 leaves, 34 long lines to the page; in a beautiful decorative binding covered with arabesque and geometrical designs, copied from a book done for Maioli*

Venice, 1477 15 0 0

The quire-signatures are a-f in tens, g and h in eights, i-l in tens. The type is the same as that of the Martial.

- 270 PLATINA, *History of the Popes, First Edition . . Fol. 1a blank. 1b:* Hieronymus squarzafic⁹ alexandrin⁹ doctissimo uiro Platine . . *This letter in 18 lines is followed by the Registrum chartarum. Fol. 2a:* PROEMIVM PLATYNAE . . *Fol. 3a:* PLATINAE HISTORICI LIBER DE VITA CHRISTI: AC PONTIFICVM OMNIVM . . *Fol. 240a:* Excellētissimi historici Platine ī uitas sūmor' pōtificū ad Sixtu; | iii. pōtificē maximū pclarū op⁹ foelicit' explicit: accurate castigatū | ac ipēsa Iohānis de Colonia agripinēsi ei⁹; socij Iohānis mathen | de gheretzem. iij. id⁹ Iuuij ipressu; anno salutis christiane. M.cccc.lxxix. Laus deo

Small folio, 240 leaves, 39 long lines to the page; the first page of text decorated with a beautiful painted border of interlacements and an escutcheon

Venice, 1477 15 0 0

There is no appearance of a printer's name upon these three volumes; although they were all printed at the one press. John of Cologne and John of Gherretzem (or Gernsheim) were prosperous publishers who employed Venice printers to work for them. We have seen already that they used the press of Vindelin. Here it would seem that they used the services of Leonhard Aurl. John of Cologne is usually supposed to have been a working printer, and to have introduced improvements in types.

Antonio da Bologna, 1475

- 271 AUGUSTINE. *Fol. 1 blank. Fol. 2a, column 1:* Tauola et capittoli del primo libri d | sācto Augustino de la cita d dio | . . *Fol. 13a, column 1:* Queste illibro di sancto Augustino de | lacita didio . . *Fol. 323b, column 2:* . . DEO GRATIAS. | [P]Armi con laiutorio didio ha | uere

£ s. d.

renduto il debito di que | sta grande opera. Adeui
pare troppo : o | ad cui pare poco miperdonino. Ma ad |
cui basta non adme: ma adio congratu | landosi meco
ne rendano gratie. Glo | ria et honore alpadre et al
figliuolo et allo spirito sancto omnipotente idio in | excelsis
in secula seculorum. Amen.

Small folio, in semi-Gothic characters, 323 leaves, double
columns, 47 lines to the column; with signatures; a very
large and beautiful copy in vellum boards, with the Boutourlin
and Lakelands bookplates

S. n. (Venice, Antonio da Bologna, 1475-6) 6 6 0

This is in the same type as the Italian Livio next to be described.
The quire-signatures are as follows:—a, 12 leaves; a-z, A-G in tens;
H, 11 leaves (the twelfth, which was a blank, having been cut away).

This scarce volume is a celebrated *testo di lingua*.

272 LIVY, in Italian. Fol. 1a contains the Register of the first
Decade. 1b-6b contain the Tabula. Fol. 7 blank. Fol. 8a,
column 1: [I]O Nōso al tutto bene cer | tamēte se faro . .
Foll. 165-174 contain the Register and Table of the third
Decade. Fol. 175 blank. Fol. 176a, column 1: FINITA
LA PRIMA DECA DE TI | TO LIVIO . . | . . | . .
SEGVI | TA LA TERZA . . Fol. 309b, column 2: . .
Finisse la terza decha . . | . . impssa ī Vene | tia da maistro
Antonio da Bologna regnante Sixto quarto . . | . .
M.cccclxxviii. Fol. 310 blank. Foll. 311-320 contain the
Rubrics and Register of the fourth Decade. Fol. 321a,
column 1: Incomicia il tractato del primo libro de Ti |
toliuio padouano : cioe de la quarta Deca . . | . . Fol. 436a,
column 2: . . IMPRESSA | PER MAESTRO ANTONIO
DA BO | LOGNA IN LA DITIONE DE SI | XTO
QVARTO . . | . . ANDREA VENDRAMI | NO
PRINCIPE CELEBERRIMO N | EL. M.CCCCLXXVIII
. . | . .

Thick small folio, semi-Gothic type, 436 leaves,
in double columns, 60 lines to the column; with signatures;
decorated with four historiated initials; fine copy in old
French blue morocco extra, gilt edges (Padeloup style), the
bookplate of Wilmot Viscount Lisburne inside, and the arms
of Gulston added in one of the panels on the back

Venice, 1478 13 13 0

The collation is as follows: 6 preliminary leaves; a-n in tens, o in
eight leaves; 20 leaves containing Lionardo Aretino on the Punic War,
in two quires (the first five leaves of each numbered 1-5 and 6-10);
10 leaves (of which the first five are numbered 1-5); a ten, b-q in
eights, r six leaves; 10 leaves (of which the first five are numbered);
a-o in eights, p in four leaves.

Lorenzo of Aquila and Sibyllinus Umber, 1475

273 PLATINA on Food, first dated Edition. Fol. 1a blank; 1b:
PLATYNAE DE HO | NESTA VOLVPTATE | ET

VALITVDINE LI- | BRI PRIMI CAPITA. | . . Fol.
4b: . . VIRI DOCTISSIMI Pla | tynæ opusculum de
obsoꝛ | niis ac honesta uoluptate: | impressum Venetiis
laboꝛ | re & diligentia Laurenti | presbyteri d Aquila: nec
nō Sibyllini Vmbri Duce inꝛ | clyto Petro Mocenico. L |
dibus Iuniis Mcccclxxv. Fol. 5a: PLATYNAE DE
HONESTA VOLVPTATE: | . . Fol. 93b: . . PLATYNAE
DE OBSONIIS LIB. FIN. f

Small folio, 93 leaves, 32 long lines to the page; the first leaf mended; a large copy in gilt russia Venice, 1475 5 5

It seems that no other book by these printers is known. Among the features of their typography is the use of Qu instead of QV in capital headings; and of a small (lower case) initial v, which slopes a little but does not otherwise resemble Vindelín's v. The abbreviation for rum is always in the shape of a written 4. The type has a Milanese appearance, even in the style of its small initial v.

Erhard Ratdolt, 1476

274 FASCICULUS TEMPORUM. Fol. 1a: ◼ Tabula breuis
z vtilis super libello | qui dicitur fasciculus temporum . .
Fol. 8a: ◼ Fasciculus temporum omnes antiquorum
cronicas cōplectens incipit foeliciter. | GĒneratio z gene-
ratio laudabit . . Fol. 71b: . . ◼ Fasciculus temporū oēs
quasi antiquas | choronicas mortaliū vsq; ad hec tempora |
cōplectens felicitꝛ explicit Impressusq; im- | pensa z arte
mira Erhardi rodolt de augu | sta. 1481. 12 caleñ. Iañ.

Small folio, in small Gothic letter, 70 leaves, with 57 rude woodcuts, including the first engraved view of Venice (a design from actual life, not a conventional sketch); parchment binding (Venice) Ratdolt, 1481 3 0

An early note on the first leaf: "Iste liber est congregationis Ste Justine de Padua, deportatus in monasterium S. Severini Neapoli."

275 EUCLID, *First Edition*. Fol. 1a blank. 1b: ◼ Erhardus
ratdolt Augustensis impressor. serenissimo | alme vrbis
venete Principi Ioanni Mocenico. S. | Solebam antea . .
Fol. 2a: Preclarissimus liber elementorum Euclidis per-
spi- | cacissimi: in artem Geometrie incipit quā foelicissime:
(this heading is printed in red ink). Pvnctus est cuius ps
nō est . . Fol. 137b: . . ◼ Opus elementorū euclidis
megarensis in geometriā artē In id quoq; Campa- | ni
pspicacissimi Cōmentationes finiūt Erhardus ratdolt
Augustensis impressor | solertissimus. venetijs impressit.
Anno salutis. M.cccc.lxxxij. Octauis Caleñ. | Iañ.
Lector. Vale. Fol. 138 blank

Small folio, Gothic letter, 138 leaves printed in two sizes of type, with arabesque woodcut initials (white on black); on the first leaf of text a beautiful woodcut of similar kind;

£ s. d.

and the margins of the volume filled with geometrical figures ; slightly wormed, but nevertheless a good as well as large copy in the original leather-covered boards Venice, 1482 12 0 0

Nine leaves of paper, inserted at the beginning, contain MS. notes by a contemporary Italian hand, on the subject of mathematics and of Euclid (about 1485-90).

6 ——— another copy, *slightly wormed at the beginning, but good and sound, in calf gilt* 1482 12 0 0

7 ——— another copy, *slightly waterstained at the beginning, but larger than either of the other two, and without a single wormhole ; brown morocco* 1482 13 13 0

This will never cease to be a remarkable and highly-treasured volume. It was the first in which Euclid appeared in print, and also the earliest book in which a continuous series of geometrical illustrations were published. The enormous labour attending such a task is dwelt upon by Ratdolt in his dedication to the Doge. He professes his wonder that amid the great quantity of new and old volumes which were daily being published in the Doge's fortunate and prepotent city, so little had been done for the study of mathematics ; but supposes that it arose from the difficulty of printing the necessary diagrams with the text.

The quire-signatures are a 10 leaves, b-r in eights.

8 POMPONIUS MELA. *Fol. 1a blank ; 1b containing a woodcut map of the world as known to Ptolemy. Fol. 2a : ☉ Pomponij Mellae Cosmographi Geographia : | Prisciani quoq; ex dionysio Thessalonicensi de | situ orbis interpretatio. | Pomponij Mellae de orbis situ Liber primus. | Prooemium. | Orbis situm dicere . . (This intitulation printed in red ink.) Fol. 48a : . . Pomponij melle vna eū prisciani ex dionysio de or- | bis situ interpretatione finit. Erhardus ratdolt Au- | gustēsis impressit Venetijs. 15. Caleñ. Augusti An- | no salutis nostre. 1482. Laus deo.*

Small 4to. *with the world-map mentioned above, and large decorative initials of arabesque kind printed white on black ; red morocco by Bedford* Venice, 1482 7 7 0

9 ——— the same, *a large and fine copy in a beautiful binding of Grolieresque style, imitated from work done for Francis I* 1482 14 0 0

This is not the first edition of Pomponius Mela, but it is the first with a map. The map is an early and noteworthy example, which, as Nordenskjöld remarks, is usually missing in copies of the book.

30 PUBLICIUS. *Fol. 1 blank. Fol. 2a : Oratoriae artis Epitomata : Siue Quae ad consuma- | tū spectant Oratorem . . | . . Nec nō ꝛ aptus | . . Insup ꝛ pq;facilis memorie | artis mod⁹ Iacobi Publicij Florentini lucubratione | in lucem editus . . Fol. 67b : Erhardus ratdolt augustensis.*

1482. pridie caleñ. decembris | impressit Venetijs
Fol. 68 blank
 Small 4to. *Gothic letter, with fine decorative initials; with 69 woodcut designs occupying nine pages, and printed white upon black; fine copy in purple morocco extra*
 Venice, 1482 6 6
- The quire-signatures are A-D in eights, E six, a eight, b six, c and d in eights.
- 281 ——— *Fol. 1 blank. Fol. 2a: ORATORIAE ARTIS EPITOMA: . . Fol. 66b, under woodcuts: Erhardus Ratdolt augustēsis ingenio miro & arte ppolita impressioni mirifice dedit. 1485. pridie caleñ. februarii. Venetiis. Small 4to. second edition, Roman letter, 66 leaves, with the same woodcuts as in the 1482 edition, and three more; green morocco*
 Venice, 1486 5 5
- The quire-signatures are A-G in eights, H ten leaves.

Andreas Catharensis, 1476

- 282 DIODORUS SICULUS. *Fol. 1a blank; 1b: DIODORI SICVLI HISTORIARVM PRISCARVM | A POGGIO IN LATINVM TRADVCTI LIBER PRI | MVS INCIPIT . . Fol. 127a: . . Diodori Siculi Bibliothecae historiae libri: In quibus Prisce res: fabulae: | & multa ac uaria de situ locorū ac moribus gentium cōtinentur: Impressi | Venetiis per Andrea Iacobi Katharēsem Andrea Vendramino Duce | fortunatissimo. Mcccclxxvi. Pridie kal. febr. | FINIS.*
 Small folio, 127 leaves, 36 lines to the page; a fine copy in a splendid binding, gilt in imitation of the best work done for Henry III of France
 Venice, 1476 7 10
- 283 AULUS GELLIUS. *Fol. 1a blank; 1b: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | CAPITVLA PRIMI LIBRI. | . . Fol. 17 blank. Fol. 18a: AVLI GELII NOCTIVM ATTICARVM COMMENTARII | LIBER PRIMVS. | [P]Lutarchus in libro . . Fol. 198a: . . IMPRESSI VENETIIS PER ANDREAM IACOBI CA | THARENSEM . M.CCCC.LXXVII. ANDREA VENDRA - | MENO DVCE VENETIARVM INCLYTO.*
 Small folio, 198 leaves, 36 long lines to the page; a pretty illuminated initial and small border on the first page of the text; red morocco gilt, the Duke of Roxburghe's arms on the sides
 Venice, 1477 10 0
- With quire-signatures: A, B, in eights; a in ten, b-x in eights, y and z in sixes.
- 284 AURELIUS VICTOR, *first dated edition. Fol. 1a: GAI PLINII SECVNDI ORATORIS | nouocomensis Liber*

£ s. d.

illustrium Viror' de Proca re | ge albanorum. | . . Fol.
25a: . . Qui cupis in paruo compendia prisca libello | Me
lege: succinctæ sum pater historiae. | Si petis artificem:
quis sit: patriamq; requiris. | Iacobi Andreas: &
Catharum patria. | ANDREA VENDRAMINO | PRIN-
CIPE | VENETIIS IMPRESSVM | M.CCCC.LXXVII.
NONIS. IVNII. Small 4to. 25 leaves, 25 long lines to the
page; without signatures; red morocco extra, gilt edges,
from the Thorold library Venice, 1477

3 10 0

35 JUVENAL AND PERSIUS. Fol. 1a (with signature a 2):
Iunii Iuuenalis Aquinatis Satyra Prima. | [S]EMPER
EGO AVDITOR | tantum? . . Fol. 59a: . . EXPLICIT.
IUVENALIS. A | QVINATIS. FELICITER. E |
MENDATVM. PER. M. M. | A. S. M. Fol. 60a: Auli
Flacci Persii satyra prima. | [N]Ec fonte labra . . Fol.
70a: . . FINIS. 70b: Totius uoluminis speculum |

Small folio, 70 printed leaves, 33 (and 32) lines to the
page, with signatures; fine copy in old English red morocco,
from the Sunderland library

S. n. (Andreas Catharensis, about 1476)

9 9 0

This "ancienne édition" of which neither Brunet nor the other
bibliographers seem to have discovered the typographical origin, is
in the same type as the Latin Diodorus Siculus of 1476, and may be
referred to the same year, certainly not later.—The Register which is
styled Totius voluminis speculum gives the first words of the text
opposite the signature-description of each leaf; thus a i Vacua | a z
Iunii Iuuenalis | a 3 Flamineam | a 4 Ipse dies | and so on. Thus
we see that the volume was issued in 72 leaves, but the first and last
being blanks have been cut away by the printer. Signatures a-g in
eights, h in four, a and b in sixes.

Andreas is said to have printed another edition in 1488.

Iuuenis Guerinus (Giovanni Guarino?) 1477

36 LUCAN. Fol. 1a blank; 1b: .M. ANNEI LVCANI
VITA . . Fol. 3a: .M. ANNEI LVCANI CORDV-
BENSIS PHARSA- | LIAE LIBER PRIMVS. | . .
Fol. 118b: . . Ergo cape: & iuuenem Guerinum ad
sydera tollas. | Lucanum ueneta docte qui impresserit urbe.
| Impressum est hoc opus anno a Natiuitate christi. |
.M.CCCC.LXXVII. DIE. XIII Mensis Maii. Fol. 119a:
MARTIALIS. | Verona docti . . Fol. 120 blank.

Small folio, 120 leaves, 35 lines to the page, with quire-
signatures; very large copy in red morocco extra, gilt edges,
by Lortic Venice, 1477

7 7 0

37 — another copy, differing only in having impresserit
ubre instead of impresserit urbe; and wanting the final
blank; red morocco, fine copy 1477

6 6 0

The collation is: 2 preliminary leaves; signatures a-o in eights,
p in six.

Pietro Cremonese, 1479

£ s.

- 288 DANTE. *Fol. 1a blank; 1b: COMENTO di christophoro Landino . . . Fol. 11a: TABVLA DI DANTHE | . . . Fol. 15a: CANTO PRIMO. | . . . Fol. 320b: . . . E impresso in Vinegia per Petro Cremonese dito Veronese: Adi. xviii. di nouēbrio. M.cccc.Lxxxxi. | emendato per me maestro piero da fighino dellordine de frati minori. | . . . Fol. 324b: . . . Qui finisse le canzone de danthe.*

Small folio, 324 leaves, printed in types of two sizes, with 100 pretty woodcuts; bound in russia leather Venice, 1491 20 0

The quire-signatures are a 10 leaves, AA 4, B-Z and a-q in eights, r 6 leaves.—Most of the leaves are foliated but incorrectly. The numbering begins with ii (i.e. 11) on the fifteenth leaf, and it goes on to leaf 321 which is marked 316.

Lord Ashburnham's copy fetched £39.

Andrea d' Asola, 1480

- 289 SABELLICO. *Fol. 1a blank; 1b: M. Antonii Sabellici in tris & triginta suos rer' Venetar' Libros Epitoma | . . . Fol. 7a: EPISTOLA AD PRINCIPEM . . . Fol. 8a: PRAEFATIO | . . . Fol. 9a: PRIMAE DECADIS LIBER PRIMVS | M. ANTONII SABELLICI RERVM VENETARVM AB VRBE | CONDITA AD MARCVM BARBADICVM . . . Fol. 238a: . . . Hoc opus Impressum Venetiis Arte & industria optimi | uiri Andreae de Toresanis de Asula Anno | M.CCCCLXXXVII. Die .XXI. | Madii. Augustino Bar | badico Inclyto | principe.*

Large folio, 238 leaves, 48 lines to the page, with signatures; fine copy Venice, 1487 25 0

This is a grand typographical achievement, on large paper.—The collation is as follows:—6 preliminary leaves; a 8 leaves; b-h 6 leaves each; i 8, k 8; l-y 6 each; A-H 6 each; I-M 8 each; N 10, and O 4.

The initials of the books are painted in large size over the small printed guide-letters.

Sabellico never gives dates. But in describing the prosperous condition of Venice at the accession of Pasqual Malipiero (elected Doge in 1457, died 1462) he proceeds to say "Ad hanc et alias illius principatus foelicitates accessit quod Librorum Imprimendorum ratio tum primum est in Italia reperta: Commentum ipsum Germani hominis creditur, sed quum totâ Italiâ, procedente tempore, divini operis officinae constitutæ sint, sitque apertâ æmulatione inter opifices diligentia et ingenio certatum, Nicolaus Ienson quem Veneta civitas sortita est omnes alios in eo genere laudis post se procul reliquit." The next sentence tells of the death of Malipiero;—consequently it must have been Sabellico's belief that this invention of a German was introduced into Italy before 1462.

Ottaviano Scotto, 1480

- 290 DANTE. *Fol. 1a blank; 1b: PROEMIO | COMENTO di christophoro Landino fiorentino sopra la comedia di*

£ s. d.

Danthe alighieri . . *Fol.* 11*a*: INFERNO | CANTO PRIMO DELA PRIMA CANTICA . . *Fol.* 269*b*: . . Fine del comento . . | Et impresso in Vinegia per Octaviano Scoto da Monza. Adi. xxiii. di Marzo. M.cccc. Lxxxiiii. *Fol.* 270*a* contains the Register, under which is the printer's mark in red.

Small folio, 270 leaves, printed in two sizes of type; with quire-signatures; the woodcut initials gilt, and the first page of text decorated; a large and excellent copy in old calf gilt
Venice, 1484 12 0 0

The quire-signatures are a-z, &, and A-K, in eights, except a which has ten leaves and I and K which have six each.

- 291 SACROBUSCO. *Fol.* 1, title: SPHAERA | MVNDI On the reverse a fine woodcut. *Fol.* 2*a*: SPHAERAE mundi compendium . . *Fol.* 47*b*: . . Hoc quoq; sideralis scientie singulare opusculum Impressum est Venetiis man | dato & expensis nobilis uiri Octauiani scoti ciuis modoetiensis Anno Salutis | M.cccc.lxxxx. quarto nonas octobris. *Fol.* 48*a* contains the Registrum, and the mark (printed in red) of Scotto. Small 4to. 48 leaves, Roman letter, with woodcuts and diagrams; red morocco extra, gilt edges, by Bedford
Venice, 1490 5 5 0

With signatures a-f in eights.

Antonio de Strata, 1481

- 292 THOMAS AQUINAS. *Fol.* 1 blank. *Foll.* 2, 3 contain a table of Peter Lombard's chapters. *Fol.* 4*a*: Prologus | Column 1: ¶ Incipit scriptū sancti Thome de Aquino or | dinis predicatoꝝ sup primo libro sentētiaruꝝ: cū | textu singulis distinctionibus anteposito. | . . *Fol.* 149*a*, column 2: . . Impressum Venetijs p magi | strū Antoniū de strata Cremonēsem. Anno domini | 1486. Die. 2i. Iunij. | . . This is followed by a table of Aquinas's discussed questions, which ends on 150*a*.
Small folio, 150 leaves, double columns, printed in Gothic type of two sizes; in a grand decorative binding resembling the work of the sixteenth century and bearing a Cardinal's hat on the sides
Venice, 1486 10 0 0

The quires bear signatures as follows: a 10 leaves, b-r in 8 each, s and t six each.

- 293 BURCHIELLO. *Fol.* 1 blank. *Fol.* 2*a*: INCOMENCIANO LI SONETTI DE | BVRCHIELLO FIORENTINO . . *Fol.* 63*a*: . . Cura & diligentia Antonii de Strata de | Cremona Opus Burchieli Florentini Im- | pressum Venetiis. Anno domini. M.cccc. | lxxxiiii. Die uero. viii. Februarii. Ioāne Mo- | cenico iclyto principe Venetiis p̄icipante. *Fol.* 64 blank.

Small 4to. 64 leaves, 35 lines to the page; with signatures

a ten leaves, b-g in eights, h in six; fine copy in crimson morocco gilt

Venice, 1483 5 0 0

Bernardo Benali, 1483, and Matteo di Codeca, 1482

- 294 DANTE. Fol. 1a: PROEMIO | COMENTO DI CHRISTOPHORO LANDINO . . Fol. 10b, the prologue ends. Fol. 11a blank; 11b containing a large bordered woodcut (full-page size) illustrating the first canto of the *Inferno*. Fol. 12a (foliated II and signed a ii) the poem begins in the inner column, and the commentary in smaller type in the outer. On fol. 147a (foliated CXXXVI, the *Inferno* ends. On the reverse is a large bordered woodcut illustrating the first canto of the *Purgatorio*. On fol. 232b the *Purgatorio* ends, and on the obverse of 233 is a full-page bordered woodcut illustrating the first canto of the *Paradiso*. Fol. 301b: Finito e lopa delicyto & diuo dāthe alleghieri poeta fiorētio reuista & emēdata diligētemēte pel ruerēdo | maestro Piero da figio . . | . . Impressi ī uenesia p | Bernardino benali & Matthio da parma . . | . . MCCCCLXXXI. adi. iii. marzo . . The remainder of this page and the whole of fol. 302a, are occupied by Dante's *Credo*, *Paternostro*, and *Ave Maria* in verse; and the printer's woodcut mark at the bottom of 302a. Small folio, 302 leaves, with 3 large and 97 small woodcuts; slightly soiled at beginning and end, but on the whole an excellent copy in vellum covers, from the libraries of the Duke of Sussex and of Dr. J. H. Middleton Venice, 1491 20 0 0

Lord Ashburnham's copy fetched £28.—The woodcuts in both this edition, and the one of Pietro Cremonese which followed it nine months afterwards, are from the same designs but executed by different hands and therefore showing considerable lack of resemblance. In the November edition all the cuts are of the same size and unbordered; here the three initial ones are cut on a much larger scale and adorned with an arabesque border.

Giovanni Rossi di Vercello, 1486

- 295 UBALDI (Angelo). Fol. 1 blank. Fol. 2a, column 1: primo | De eo qui fecit murari . . Fol. 154b, column 1: . . Deo Gratias. | Expliciunt cōsilia dni Angeli de perusio | [C]Vm Angeli consilia rara reperiantur . . . Eight lines lower: . . Baptista de | sancto blasio de padua . . | . . laborē emēdādi atq; corrigēdi dca cōsilia | assumere nō dubitauit . . | . . venetijs magna | cura q; cū diligētia īpressa p magistrū Ioannē vercellēse; | . . anno do. M. qua- | drigētesimo octuagesimo septimo tertio kal.' martij. Foll. 155-177 contain an *Index*, at the end of which on 177a, column 2, there is another colophon: Finis huius

repertorij hoꝝ consilioꝝ Angeli de vbal- | dis de Perusio
fratris Baldi de vbaldis de Perusio | M.cccclxxxvij. die.
xiiij. mensis aprilis. Venetijs. *Below this is a letter from
the editor to Jacobo Zeno Bishop of Padua, in two lines of
heading and twelve lines of text. On the reverse is the
Register.*

Large folio, 177 leaves, double columns, 77 lines to the
column; with a painted floral border on the first leaf; fine
copy in a superb binding done in sixteenth-century style
and presenting the appearance of gold, in which an arabesque
pattern of interlacements in burnished gold bands lies in
relief upon a ground of rough dotted gold. In the centre is
a painted escutcheon intended to represent some Cardinal
of the Farnese family

Venice, 1487 24 0 0

The signatures are a-d in eights; e in six leaves; E in eight;
f-l in eights; m in six; n-s in eights, t in six; A, B in eights;
and C in seven leaves.

- 296 CARACCIOLO DA LITIO (Roberto). *Title: Prediche
de frate Roberto vulgare no- | uamēte hystoriare z corepte
secūdo | li Euangelii che se contengono | in le ditte
prediche. Here a woodcut of the preacher in a pulpit before
a large audience. On the reverse: ◼ PROLOGO DI
FRATE | Ruberto al ferdinando Re | di Neapoli . . Fol.
116b: . . Finisse el quadragesimale del nouello Paulo
frate Rob. | fcō . . | Impresso in Venetia per Ioāne rosso
da Vercelle. | Adi .xi. agosto. M.ccccc.viii. Small
4to. numerous small woodcuts and one large one, all of
merit, and some of them apparently from Florentine blocks,
coloured; in a sixteenth-century German gilt binding* 1509 4 14 6

The signatures are a-o in eights, and p in four leaves.—This
edition is not mentioned by the Duc de Rivoli.

Paganino de Paganini, 1487

- 297 LUCAS DE BURGO. *Fol. 1, title: Sūma de Arithmetica
Geo- | metria Proportioni z Pro- | portionalita . . . On
the reverse: Magnifico Patritio veneto Bergomi . . | Frater
lucas de burgo . . Fol. 2a: Alo Illu^{mo} Principe. Gui.
Baldo. Duca de Urbino. Epistola . . . Foll. 5b-8b
contain a Tauola. Fol. 9a: Ad illustrissimum Principem
Gui. Ubaldum Urbini Ducē Montis fe | retri: ac Durantis
Comitem. Grecis latinisq; litteris Ornatissimum: z Ma |
thematice discipline cultorem feruentissimum: Fratris
Luce de Burgo san | cti Sepulchri: Ordinis minoꝝ: z sacre
Theologie Magistri. In arte; arith- | metice: z Geometrie.
Prefatio. (This heading is printed in red, and the page is
framed within a woodcut border of interlaced design, white
upon black.) Fol. 232 (numbered 224) ends on its reverse with
the following statement: Et si sequenti pti pncipali Geo^o*

finis decima nouembris impositus fuerit: huic tamen pti: die vigesi | ma eiusdem ipositus fuit. M^o.cccc.lxliiij. Per eosdem correctorem z impressorem vt i fine Geo^o hr̄. *Fol. 233a*: Distinctio prima Capitulum primum. | Tractatus Geometrie . . *Fol. 308a, line 11*: . . Con spesa e diligentia. E opifitio del pru- | dente homo Paganino de Paganini da Brescia. Nella excelsa cita de vinegia . . | . . | . . Negliani de nostra Salute | M^o.cccc.lxliiij. adi. 10. de nouēbre . .

Small folio, Gothic letter, 308 leaves, 56 lines (and sometimes as many as 60) to the page; the margins covered with woodcut diagrams and arithmetical operations; fine copy, bound in orange morocco, with an arabesque interlacing pattern on the sides, the spaces between the bands filled with gold dots; the edges painted and gilt

Venice, 1494 12 0 0

The book is foliated in two series. It is divided thus: 8 leaves unnumbered; leaves numbered 1-224; leaves numbered 1-76.

- 297* — Diuina | proportione | Opera a tutti glingegni perspi | caci e curiosi necessaria Que cia | scun studioso di Philosophia: | Prospectiua Pictura Sculptu | ra: Architectura: Musica: e | altre Mathematice: | sua, | uissima: sottile: e ad | mirabile doctrina | consequira: e de | lectarassi: cō va | rie questione | de secretissi | ma scien- | tia. | M. Antonio Capella eruditiss. recensente: | A. Paganus Paganinus Characteri | bus elegantissimis accuratissi | me imprimebat. *On the reverse of this title, some verses, Latin and Italian. Fol. 2 contains the dedication and an epistle. Fol. 3 gives a list in three columns (Latin, Greek, and Romanised Greek) of the names of the geometrical figures. Foll. 4, 5, 6 contain the Table. Fol. 7a (numbered 1, with signature b) is the first page of the text. Fol. 39 (numbered 33) bears on the reverse: . . Venetiis Impressum per probum virum Paganinum de paganinis | de Briscia . . | . . | . . M.D.IX . . | . . Fol. 40 blank. Fol. 41 (numbered 1): ◻ Libellus in tres partiales tractatus diuisus qnq; corpoꝝ regu- | larium . . Fol. 66a (numbered 27): . . Venetiis Impressum per probum virum Paganinum de paganinis de | Brixia . . | . . | . . M.D.VIII . . | . . Fol. 67a: Diuina Proportio, this intitulation standing above a large woodcut of a human head. Foll. 68-90 contain a large mathematically figured Alphabet of A—O, O—Y. Foll. 91-92 contain architectural details with letterpress. Fol. 93, a woodcut portico with the inscription: HIEROSOLIMIS | PORTA TEMPLI DOMINI DICTA SPECIOSA On the piers of the columns: MA. and LV. (probably manu Leonardi Vincii). Foll. 94-152 (numbered I—LXI, which should be LIX) contain the geometrical figures referred to in the list on fol. 3. Fol. 153 contains the ARBOR PROPORTIO*

£ s. d.

ET PROPORTIONALITAS printed in red and black. Fol. 154 blank. Small folio, numerous woodcut designs all drawn by Lionardo da Vinci; hf. bd. a good copy Venet. 1509 10 10 0

The Ashburnham copy fetched £20. 10s.—The illustrations are, as described by the author in his dedication, "schemata Vincii nostri Leonardi manibus scalpta." The descriptions by Brunet and the Duc de Rivoli are both unsatisfactory for collation. The signatures are A 6, B-D in eights, E 10, a-b in eights, c 10. The succeeding 88 leaves have no signatures.

Johann Hamman, named Hertzog, 1487

298 REGIOMONTANUS. Fol. 1, title: Epytoma Ioānis | De mōte regio In | almagestū ptolo | mei. Fol. 2a: Cl. Ptolemei alexandrini Astronomoz principis | ἰσ μέγαλιν σινταξιῶν (sic) id est in Magnam Con- | structionē: Georgij purbachij: eiusq; di- | scipuli Iohannis de Regio monte | Astronomicon Epitoma. Fol. 4a: Liber Primus | . . Fol. 107b: . . Explicit Magne Compositionis Astronomicon Epitoma | Iohannis de Regio monte. Impensis non minimis: cu | raq; z emendatione non mediocri virorum prestan | tiū Casparis Grossch: z Stephani Roemer. | Opera quoq; z arte impressionis mirifi- | ca viri solertis Iohannis hāman de | Landoia: dictus hertzog: feli- | cibus astris expletum. Anno . . | . . salutis . 1496. currente: | Pridie Caleñ. Septembris Venetijs: | Maximiliano . . | . . imperante. (Here the printer's woodcut mark.) Fol. 108 blank.

Small folio, Gothic letter, 108 leaves, 49 lines to the full page, with a xylographic title, numerous beautiful woodcut initials, white on black, many diagrams, and one page having a lovely border; in a superb binding, red and blue bands interlacing in a geometrical pattern upon a ground dotted with gold, executed in imitation of a work for Th. Maioli, whose name is put within the central round of the lower cover

Venice, 1496 16 0 0

Antonius of Avignon, 1489

299 SABELLICUS, Minor Works. Fol. 1a blank; 1b: EX QVIBVS AVCTORIBVS . . Fol. 2a: Georgius Merula . . Fol. 3a: M. ANTONII SABELLICI. DE. VETVSTATE. AQVI | LEIENSIS. PATRIE . . Fol. 50 blank. Fol. 51a: M. ANTONII SABELLICI CARMEN IN | MVNITIONEM SONTIACAM: | . . Fol. 60b: . . CARMEN IN | CARNICVM INCENDIVM . . Fol. 77a: . . IN Vti | ni originem . . Fol. 92 blank. Fol. 93a: . . IN NATA | LEM DIEM VIRGINIS

ELEGIA PRI- | . . Fol. 107b: . . hanc marcus condidit
historiā. | Ast opus eximia buliens antonius arte | Imprimi
Aninio quem generosa tulit. Fol. 108 blank.

Small folio (or imp. 8vo.) PRINTED ON FINE
VELLUM, 108 leaves, 28, 29, and 30 lines to the page;
illuminated initials throughout, the first page of text decorated
with a painted border and escutcheon, somewhat rubbed; red
morocco extra, from the Sunderland library

(Venice, about 1489-90) 12 12 0

There are several corrections which seem as though they were
done by the hand of Sabellico himself. One of them is an erasure of
the upper line of the n in Aninio, made for the purpose of converting
it into Aninio. The work is prefaced with a sort of approbation by
Georgius Merula; and is dedicated to Joannes Hemus, commissary of
the Venetian forces against the Duke of Ferrara. The Ferrara war
ended in 1484, and Merula died in 1494. Consequently we can date
the book with fair approximateness, especially as Merula refers to the
Rerum Venet. Comment. which Sabellicus published in 1487.

Philippus Pincius, 1490

300 LIVY. Fol. 1a: T. LIVII DECADES. Fol. 1b: IO. AN.
EPISCOPI ALERIENSIS . . | . . EPISTOLA. | . .
Fol. 21a: T. LIVII PATAVINI HISTORICI DECADIS
PRIMAE. | LIBER PRIMVS. | . . Fol. 273b: . .
T. Liuii patauini Decades expliciunt. Venetiis per
Philippum Pincium Mantuanum: summa cura & diligenti
studio Impressæ. Anno ab incarnatione domini. M.ccccxcy.
iii. nonas nouembris . . | *The Register follows below and
with it the device (printed in red) of L. A. Giunta*

Small folio, 273 leaves, with three pages gracefully
framed in woodcut borders and 171 small woodcuts scattered
throughout the text (some of them marked with the initial F);
the large borders slightly cut into; old red morocco gilt, gilt
edges, from the Syston Park library

Venice, 1495 18 18 0

The woodcuts had appeared in the Italian Livy of 1493. None of
those which bore the initial b were retained in this issue, but the
artist's work is here in large quantity unsigned.

Giovanni di Trino, 1492

301 BOCCACCIO. Fol. 1, title: L opera de misser Giouan | ni
Boccacio de mulie | ribus claris. (Here a woodcut of the
Triumph of Fame.) ◀ La fama parla. | Chi al mondo
acquistar uole honor e gloria | Segua de queste qui lorma
e la uia | Che intorno al carro mio fan compagnia | Chancor
per lor uirtu sōno a memoria. Fol. 154b: . . Stampado
in Venetia per maistro Zuanne | de Trino: chimato
Tacuino: del anno | de la natiuita de Christo. m. d. yi. adi.

£ s. d.

vi | de marzo : regnante linclito Principe | Leonardo
Lauredano.

Small 4to. 154 leaves, 29 lines to the page, with numerous woodcuts; in a beautiful binding in the style of the sixteenth century, the sides bearing an arabesque pattern in white relief upon a ground of gold, with a lozangy centrepiece enclosing the initial C, and a black swan stricken with an arrow in the breast, beneath it a motto Candida Candidis

Venice, 1506 12 0 0

Giovanni di Spira (the younger), 1493

302 RULES OF THE ORDERS. Title, printed in red: Habes isto volumine lector cādidiss. quatuor: pri | mū approbatas religiosus qbusq; viuendi regu | las: . . Under this heading in eleven lines, is the mark of L A Giunta also printed in red. Fol. 229 blank (except for the signature H). Fol. 230a: . . Absoluta v' Venetijs . . | . . | . . impensis nobilis viri Luc' Antonij de Giunta Florē | tini. Arte z solerti ingenio magistri Ioannis de Spira. Anno salu- | tis dominice. M.cccccc. Idibus Aprilis. | Deo gratias. Fol. 131, a blank, cut away. Foll. 132-135 contain a Tabula. Fol. 136 blank.

Small 4to. with three pages of woodcuts, and many fine initials; some leaves at end wormed; Professor J. H. Middleton's copy in limp vellum wrapper

1500 6 10 0

Although the woodcuts are not numerous they are remarkably fine. The book is described by Mr. Fisher in his book on Italian Prints in the British Museum.

Aldo Manuzio Romano, 1494

303 MUSÆUS, First Edition. Title: Μουσαίου ποιημάτων τὰ καθ' ἑρῶ . . This Greek intitulation is in three lines and is followed by Musæi opusculum de Herone & | Leandro, quod & in latinam | linguam ad uer- | bum trala- | tum | est | . On the reverse are some corrections and the epitaph of Musæus. Fol. 2a: Ἄλδος ὁ Ῥωμαῖος τοῖς σπουδαίοις | . . Fol. 21b: . . ἘΓΡΑΦΗ ἘΝ ἘΝΕΤΊΑΙΣ ΔΑΠ'Α- | ΝΗΙ ΚΑΙ ΔΕΞΙΟΤΗΤΙ ἌΛ- | ΔΟΥ ΤΟΥΤ ΦΙΛ'ΕΛΛΗ- | ΝΟΣ ΚΑΙ ῬΩ- | ΜΑΊ- | ΟΥ. | ΘΕΩΙ Δ'Ο- | ΞΑ. Fol. 22a: Lucerna . . the six Latin lines corresponding to the six Greek ones on the opposite page; and under them the word FINIS.

Small 4to. 22 leaves, 20 lines to the page, with signatures; the title scribbled on, and all the Latin leaves inlaid; red morocco

S. a. (Venice, 1494) 5 15 0

The Greek poem and colophon were printed as one sheet of ten leaves with the signature a. The title and Latin part were printed as one sheet of twelve leaves with signature b. Here they are interleaved so that each page of Greek faces a corresponding page of Latin.—There are two woodcuts illustrative of the story.

- 304 BEMBO. *Fol. 1a*: PETRI BEMBI DE AETNA AD | ANGELVM CHABRIELEM | LIBER. | Factum a nobis . . . *Fol. 30b*: ego finem loquendi feci; ille cogitabun | dus in bibliothecam perrexit. | IMPRESSVM VENETIIS IN | AEDIBVS ALDI RO | MANI MENSE FE | BRVARIO AN | NO. M. | .VD.

Small 4to. 30 leaves, 22 lines to the page, with signatures A, B, C in eights and D in six leaves; printed in a sharp and beautiful Roman letter, quite different from the old battered type with which Aldus had printed the Latin part of the *Musæus*; very fine copy in smooth grained reddish calf gilt

Venice, 1495 25 0 0

Inserted, there is a MS. Brief of Leo X, written in oblong fashion upon a folded leaf of vellum and signed as secretary by Bembo "Bembus," in which the Governor and Antients of Genoa are requested to make restitution of a Florentine ship and cargo seized in the port of Pisa.

- 305 THEODORE GAZA, etc. *Fol. 1, title*: In hoc uolumine haec insunt. | Theodori Introductiuæ grāmatics libri quatuor. | Eiusdem de Mensibus opusculum sanequāpulchtu. (*sic*) | Apollonii grāmatici de constructione libri quatuor. | Herodianus de numeris. *On the reverse*: ALDVS MANVCIVS ROMANVS LECTORI. S. D. | . . . *Fol. 2a*: ΘΕΟΔ'ΩΡΟΥ ΓΡΑΜΜΑΤΙΚΗΣ . . . *Fol. 198a*: . . . Impressum Venetiis in aedibus Aldi Romani octauo Calendas Ianuarias | M.CCCCLXXXV. Concessum est eidem Aldo ab illustrissimo Se | natu Veneto ne cui hunc librum liceat imprimere sub poena ut in gratia.

Small folio, entirely in Greek, with the exception of the title, the preface, and the colophon; 198 leaves, 31 lines to the page, with woodcut initials and ornaments; a few early MS. notes at the beginning; large and clean copy in old calf

Venice, 1495 8 18 6

The quire-signatures are aa-1A in eights, a in eight, b in ten, AA-LL in eights, MM in four.

- 306 THEOCRITUS, *First Edition* *Fol. 1a, title*: Τ'ΑΔΕ ΞΕΝΕΣΤΙ . . . | θεοκρίτου εἰδύλλια . . . *line 18*: Hæc insunt in hoc libro. | Theocriti Eclogæ triginta. | Genus Theocriti & de inuentione bucolicorum. | Catonis Romani sententiæ paræneticæ distichi. | Sententiæ septem sapientum. | De Inuidia. | Theognidis megarensis siculi sententiæ elegiacæ. | Sententiæ monostichi per Capita ex uariis poetis. | Aurea Carmina Pythagoræ. | Phocylidæ Poema admonitorium. | Carmina Sibyllæ . . . | Differētia uocis. | Hesiodi Theogonia. | Eiusdem scutum Herculis. | Eiusdem georgicon libro duo. *On the reverse*: Aldus Manucius Romanus Baptistæ Guarino præceptoris suo | . . . *Fol. 2a*: ΘΕΟΚΡΙΤΟΥ ΘΥΡΣΙΣ . . . *Fol. 140a*: Impressum Venetiis characteribus ac studio Aldi Manucii Ro | mani cum gratia &c.

£ s. d.

M.CCCC.XCV. Mense februario. *On the reverse:* In hoc uolumine continentur hæc | Hesiodi Ascræi poetæ Theogonia . .

Small folio, 140 leaves, 30 lines to the page, with woodcut initials and ornaments; red morocco gilt, from the libraries of Drury and Hawtrey

Venice, 1495 10 0 0

The quire-signatures are A-Δ in eights, E, Z, Θ in sixes, ZZ in ten, AA-ΔΔ in eights, EE in six, α and β in eights, γ in ten, δ and ε in eights.

307 THEOCRITUS. The same, small folio, in a parchment cover. BILIBALD PIRCKHEYMER'S COPY, WITH A FINE PAINTING by ALBERT DÜRER on the first page of the text. A woodcut bookplate of Pirkheymer loosely inserted

1495 240 0 0

A precious memorial of the friendship of two eminent men. Albert Dürer not only designed and engraved two bookplates for his friend's library, but was also in the habit of decorating some of the books themselves. In most cases he drew slight sketches, but here we find a finished and fully-coloured picture in which even gold is used to heighten the lights. The typographical ornament and initial at the beginning of the Thyrsis were first coloured red, green and gold; and then the bottom margin was utilised for the general illustration of the subject in a pastoral scene. At the foot of a tree on the left sits a rustic clad in grey, with blue cape and hose, who is playing on a fiddle; while opposite to him, on the right, another in red cape, blue doublet, and grey hose, stands with his back against a second tree, and plays in concert on the pandean pipes. Between them in the middle distance we see browsing sheep, and goats frisking. Green wooded slopes rise on both sides, and from a rocky height on the left water falls into a pool and thence flows to form a stream in the central valley. In the far distance there are blue hills visible. A dog with his tongue hanging out stands by the side of the piping shepherd. This figure is a beardless one, but a long club (the heavy part of which rests on the ground while the lighter end is on his shoulder), and a sword that hangs from his belt, betoken that his work is sometimes of a rougher kind than would befit his seated comrade. The latter is brown-bearded and of a strikingly dignified aspect. On the tree above him the Pirkheymer escutcheon is suspended; on the opposite tree hangs the shield of the Ritter family to which Pirkheymer's wife belonged.

When the dispersion of the Pirkheimer collection began towards 1630-40 this drawing was cut out of the book so as to be sold separately, but evidently second thoughts prevailed and the detached piece was replaced and fastened with glue and small strips of paper at the junctures. It was at that time no doubt that the original inscription by Dürer perished, but a transcript was made which is still preserved in the book. It runs thus "Albertus Durerus Noricus fecit. In honorem Bilibaldi Pirkeymerij amici sui optimi 1524." The binding of the book is in Dutch vellum slightly gilt on the back in French style with a lettering on a red label . . Sixteen books illustrated with marginal designs by Dürer were bought out of the Pirkheymer collection, by Matthæus van Overbeck of Leyden, in 1634. This is probably one of those sixteen.

308 ARISTOTLE'S WORKS, *First Edition*. (Vol. I) fol. 1: 'ΕΙΣ ὈΡΓΑΝΟΝ ἈΡΙΣΤΟΤΕΛΕΩΣ . . . This is not an intitulation but verses by three scholars on Aristotle. *On the reverse:* ALDVS Manucius Romanus Alberto Pio principi

Carpensi. S. P. D. | Necessarium esse . . . *Fol. 2a* :
 'Αλέξανδρος ἀγαθήμερος φυσικὸς . . . *Fol. 3a* : ΠΟΡΦΥΡΙΟΥ
 'ΕΙΣΑΓΩΓ'Η . | . . . *Fol. 13a* : 'ΑΡΙΣΤΟΤΕΛΟΥΣ ΚΑΘΗ-
 ΓΟΡ'ΙΑΙ . | . . . *Fol. 234a* : . . . Impressum Venetiis dexteritate
 Aldi Manucii Romani. | Calendis nouembris. M.CCCC.
 LXXXV. | Concessum est . . . *On the reverse*: In hoc
 uolumine continentur. | . . . (*Vol. II*) *fol. 300a* : . . .
 Exscriptum Venetiis manu stamnea ī domo Aldi manutii
 Romani, & | græcorum studiosi. Mense Februario. M.III.D. |
 Impetratū est . . . (*Vol. III*) *fol. 458* (*marked 457*)
reverse: . . . Venetiis in domo Aldi Mense Ianuario MIIID. |
 Et in hoc . . . *Fol. 459 blank. Fol. 467a* : En tibi lector
 . . . (*Vol. IV*) *fol. 1a* : Τῶν ἐν τῇδε τῇ βίβλῳ . . . *line 10* :
 Theophrasti de historia plantarum . . . *Fol. 227* (*marked*
226): . . . ΤΕΛΟΣ. (*Vol. V*) *fol. 1a* : 'ΑΡΙΣΤΟΤΕΛΟΥΣ
 ΠΡΟΒΛΗΜ'ΑΤΩΝ, Π'ΙΝΑΞ. | . . . *Fol. 117a* (*numbered 1*):
 'ΑΛΕΞ'ΑΝΑΡΟΥ 'ΑΦΡΟΔΙΣΙΥ'ΕΩΣ . . . *Fol. 159a* (*foliated*
1): 'ΑΡΙΣΤΟΤΕΛΟΥΣ ΜΗΧΑΝΙΚ'Α. | . . . *Fol. 171a*
(numbered 1): . . . ΜΕΤ'Α ΤΑ ΦΥΣΙΚ'Α . . . *Fol. 292a*
(which follows the leaf numbered 121): . . . Exscriptum
 Venetiis in domo Aldi Manutii Calēdis Iunii. M.III D. | Et
 in hoc . . . (*Vol. VI*) *fol. 94, a blank, cut away. The Politica*
end on fol. 209. Fol. 210 blank. Foll. (211-222) contain
the Oeconomica and are unfoliated. Foll. 223-258 (marked
210-245) contain the Nicomachian Ethics. Foll. 259-329
(marked 246-316) contain the Eudemian Ethics. Fol. 330a:
 . . . Venetiis. M. IID. Mense iunio. Apud Aldum. et hoc
 cum priuilegio

6 vols. small folio, olive morocco extra, gilt edges, by
 Mackenzie 1495-98 28 0 0

This is one of the most important productions of the Aldine press,
 and complete copies are very rare.

- 309 URBANUS. *Fol. 1, title*: INSTITVTIONES GRAECAE |
 GRAMMATICES. *Fol. 2a*: Aldus Manutius Romanus
 Ioanni Francisco | Pico Mirandulæ. S. D. | Cogitanti . . .
Fol. 3a: Fratris Urbani bellunensis ordinis minorum |
 institutiones grammaticæ. | . . . *Fol. 212a*: . . . Venetiis in
 ædibus Aldi Manutii Romani. M.III D. | mense Ianuario. |
 Impetravit ab. Ill. S. V. & in hoc qd in cæteris suis.
Fol. 213a: ◼ Castigationes errorum . . . *This list of*
Errata ends on 214b.

Small 4to. 214 leaves, 27 or 28 lines to the page; fine
 large copy in blue morocco extra, gilt edges, by Charles
 Lewis Venice, January, 1497(-8) 8 8 0

This has the first state of the Errata, namely that which ends on
 the third line (not, as Renouard says, the fourth) of fol. 214b.

- 310 — another copy, with the second state of the Errata,
 which ends on the 23rd line of fol. 214b, and is followed by

£ s. d.

the Hail Mary in Greek in three lines; in a superb binding imitated from work done for Francis I, bearing on the sides a mosaic of blue, red, white, and gold, the back similarly treated, and the edges goffered and painted 1497 18 18 0

COLLATION: a ten leaves; b-z in eights, & in eight, A in eight, B in ten; and two additional leaves.

- 11 LEONICENUS. *Fol. 1, title: Libellus de Epidemia, quam | uulgo morbum Galli | cum uocant. Fol. 2a: Nicolai Leoniceni uincentini in librum de epidemia, quā | itali morbum gallicum uocant, ad illustrem uirum Ioānem Frā | ciscum mirandulensem . . Fol. 3a: De Epidemia . . Fol. 28a: . . Venetiis, In domo Aldi Manutii. Men- | se Iunio. M.iii, D. Fol. 29a: Correctiones . . Fol. 30 blank.*

Small 4to. 30 leaves, 34 lines to the page; some of the marginal notes slightly cut into; vellum binding

Venice, June, 1497 5 0 0

VERY RARE, especially with the leaf of Errata. This is believed to be the first book printed on the ugly subject it deals with. The name of Syphilis had not yet been appropriated, as the disease itself was no more than three years old.

The Syston Park copy sold for £6. 12s 6d, although it wanted the Errata.

- 12 PSALTERIUM GRÆCUM. *Fol. 1, title: ΨΑΛΤΗΡΙΟΝ.*

On the reverse: Ἰουστίνος ὀδεκαδύος, τοῖς ἐν ἐλλάδι γραι | κοῖς, εὐπράττειν. | . . Fol. 3a: ψαλμὸς τῷ Δαδ . . Fol. 65, line 1, in the ordinary type: ποταμῶν ἕως . . Fol. 150a: . . Ἐγράφη ἐν ἐνετείαις ἐν οἰκειᾷ Ἄλδου του | μανουτίου.

Small 4to. 150 leaves, 20 lines to the page; with signatures a-θ in eights, ι six leaves, κ-ν in eights, ο-υ in eights; the headings and the initials printed in red, the obverse of leaves 3 and 71 framed within a woodcut border; a fine and very large copy (the largest known) in old English red morocco gilt

Venice, Aldus (about 1497) 16 0 0

An escutcheon is painted at the end of the preface.

- 13 ——— another copy. *Fol. 65, line 1, in minute type: ριεύσει ἀπὸ θαλάσσης ἕως θαλάσσης . .*

Small 4to. a fine copy in the original stamped calf binding

(about 1497) 12 0 0

With the Archinto (of Milan) bookplate, and that of W. H. Crawford of Lakelands.

The difference between the two copies on fol. 65 arises from the circumstance that the compositor omitted seven words at the beginning of that leaf. Some copies went forth uncorrected; in others the first three lines were deleted and reset in smaller type so as to bring in the omitted words.

- 14 IAMBlichus. *Fol. 1, title: Index eorum, quæ hoc in libro habentur. | Iamblichus de mysteriis Aegyptiorum. Chaldæorum. | Assyriorum. | Proclus in Platonicum alcibiadem de anima, atq; | dæmone. | Proclus de sacrificio & magia. |*

Porphyrius de diuinis atq; dæmonibus. | Synesius Platonicus de somniis. | Psellus de dæmonibus. | Expositio Prisciani & Marsilii in Theophrastū . . | . . | Alcinoi Platonici liber . . | Speusippi Platonis discipuli liber . . | . . | Pythagoræ philosophi aurea uerba. | Symbola . . | Xenocratis . . liber de morte. | Marsilii ficini liber de uoluptate. (*omnia Latine*). *On the reverse is the epistle of Marsilius Ficinus to Cardinal Joannes Medici (Leo X) Fol. 184b: . . venetiis mense septembri. M.IIID. In ædibus Aldi . . . Fol. 185a contains the Register*

Small folio, 185 leaves, 37 lines to the page, with signatures a-i in eights, K four, L and M in sixes, N-Z in eights, & in nine leaves; the initials painted; old English citron morocco gilt, with the bookplate of Wilmot Viscount Lisburne

Venice, September, 1497 5 15

315 HORÆ. *Fol. 1, title: Ὁραι τῆς ἀειπαρθένου Μαρίας κα | τῆθος . .*
Line 4: Horæ beatiss. uirginis secū | dum consuetudinem
ro | manæ curiæ. | Septem psalmi pœnitentia | les cū
lætaniis & orationi- | bus. (The whole of this intitulation
printed in red.) A woodcut on the reverse. Fol. 2a:
Ἀκολουθία . . Fol. 112a: . . Ενετίησιw ἐτυπώθη παρ Ἀλδω.
ὄνκ | ἄνευ μέντοι τιρονομίου. χιλιοστῶ | τετρακοσιοστῶ ἐννενηκοστῶ
ἐβδόμῳ | ἀπὸ τῆς θεογονίας ἔτει. μηνὸς πο | σειδεῶνος πέμπτη . .
(This colophon wholly printed in red)

12mo. 112 leaves, 13 lines to the page, headings and initials in red ink; with signatures a-ξ in eights; fine copy in olive morocco extra, gilt edges, by Bedford

Venice, December, 1497 40 0

316 POLITIAN. *Fol. 1, title: OMNIA OPERA ANGELI*
Politiani, et alia | quædam lectu digna, quorum nomina in
se- | quenti indice uidere licet. On the reverse: Aldus
Manutius Romanus Marino Sannuto . . Fol. 2a: Index
eorum, quæ hoc uolumine continentur. | . . Fol. 3:
ANGELI POLITIANI EPISTOLARVM LIB. PRIMVS.
| . . Fol. 450b: . . Venetiis in ædibus Aldi Romani
mense Iulio M.IIID. | . . Fol. 451a: REGISTRVM
This Register ends on the seventh line of 452a, and beneath
it is the Monodia in Laurentium Medicem.

Small folio, 452 leaves, 38 lines to the page; fine copy in old French red morocco gilt, bound probably by Padeloup

Venice, 1498 8 8

The quire-signatures are a-p in eights, q and r in tens, s and t in eights; A-I in eights, K in four (of which the fourth is a blank); L in eight (of which the first is a blank); M-P in eights, Q and R in tens, S in eight, T in ten, V in six, X and Y in tens, Z eight, & ten; iterum aa, iterum bb, in eights; aa ten, bb-hh in eights, ii six, and kk ten.

£ s. d.

- 17 EPISTOLÆ GRÆCÆ. *Fol. 1, title: Επιστολαὶ διαφόρων φιλοσόφων. ῥητό- | ρων . . line 6: Epistolæ diuersorum philosophorum. ora- | torum. Rhetorum sex & uiginti. | . . | . . | . . | Fol. 266a: . . Venetiis apud Aldum. mense Martio. M.ID. cum pri- | uilegio ut in cæteris. Fol. 267a, a second title: ΕΠΙΣΤΟΛΑΙ . . Fol. 403b: . . Venetiis apud Aldum . .*

2 parts in 1 vol. small 4to. 403 leaves, 26 lines to the page; Pirkheimer's copy with his arms, supported by trumpeting cherubs, painted on the first page of text; without the final blank leaf; blue morocco Venice, 1499

4 4 0

- 18 POLIPHILLO. *Fol. 1a, title in eleven lines: HYPNEROTOMACHIA POLIPHILI, VBI HV | MANA OMNIA NON NISISOMNIVM | ESSE DOCET . . On reverse: Leonardus Crassus Veronensis Guido Illustriss. Duci Urbini. S. P. D. | CVM semper . . Fol. 5a, second title, in eight lines: POLIPHILI HYPNEROTOMACHIA, VBI | HVMANA . . . On the reverse: Poliphilus Poliae. S. P. D. | MOLTE FIATE . . Fol. 6a: POLIPHILLO INCOMINCIA LA SVA HYPNEROTO | MACHIA . . Fol. 233a: . . Taruisii cum decorissimis Poliae amore lorulis, distineretur misellus | Poliphilus. | . M.CCCC. LXVII. Kalendis Maii. Fol. 233b: EPITAPHIVM POLIAE | . . Fol. 234a: Li errori del libro. facti stampando, liquali corrige cosi. | Quaderno . . line 61: Venetiis Mense decembri. M.ID. in ædibus Aldi Manutii, accuratissime. The reverse blank.*

Small folio, 234 leaves, 39 lines to the page, with ornamental woodcut initials, and 172 woodcut illustrations of the story, remarkably beautiful in design and execution; bound in red morocco extra, large and fine copy Venice, 1499

90 0 0

uc Antonio Giunta, 1497

- 19 VALLOMBROSA MISSAL. *Fol. 1 title: (Under a woodcut of St. John Gualbert crushing the fiend) Missale mōasticū s'm | œsuetudinē ordinis | Vallisumbrose This intitulation and the mark of L. A. Giunta beneath it are printed in red. On the reverse of the title is the dedication to the General of the Order. Foll. 2-7 contain the Calendar; 8, the Almanack for movable feasts, 9 on the months of the year, 10 the Table. Foll. 11a-14a contain the Music of the Glorias, etc. Fol. 14b has the arms of Vallombrosa within a fine woodcut border. Fol. 15a: Incipit missale monasticū . . Fol. 130b has a large woodcut of the Crucifixion. Fol. 131-134 contain the Canon of Mass. Foll. 135-178 contain the continuation of the Dominicale. Fol. 179a: Incipit proprium sanctorum . . Fol. 253a: Incipit commune*

sanctoru; . . . *Fol.* 314a: Venetiis apud Lucam Anto |
nium Iuncta idibus | decembribus | M.ccccc.ij *Under*
this the device of the printer.

Folio, PRINTED ON FINE VELLUM AND HAVING ALL THE
LARGE WOODCUTS SPLENDIDLY ILLUMINATED, *with borders;*
done for some Abbat of the order who is represented by an
interlaced S and a crook; nine leaves at the end mended,
and the leaf of colophon mounted; in old Italian binding

Venice, 1503 120 0

A magnificent and rare book; very attractive in its grand black
and red Gothic letters, and the great quantity of woodcut decoration,
in pictorial designs and arabesque borders, with which it is embellished.
The work of illumination upon all the larger and handsomer pages is
very brilliant. Weale describes the book as containing 14 + CCCIII
leaves. In the above copy the last leaf of text is CCXCIX at the end
of which is the word FINIS. It is followed by the colophon leaf
which is the last.

Foligno, 1470

Johann Numeister and Emiliano Orsini, prototypographers

320 BRUNUS ARETINUS. *Fol.* 1 blank: *Fol.* 2a: LEONARDI
ARETINI DE BELLO | ITALICO ADVERSVS
GOTHOS | [E]TSI LONGE IOCVNDIVS | mihi fuisset
. . . *Fol.* 73a: . . . Hunc libellum Emilianus de Vrsinis
Eulginas (*sic*) | & Iohannes Numeister theutunicus;
eiusq; sotii | feliciter impresserunt. Fulginei in domo
ciusdē | Emiliani anno domini millesimoquadringētesi- |
moseptuagesimo feliciter. *Fol.* 74 blank.

Small folio, 74 leaves (*of which the first and last are*
blanks), 29 long lines to the page; crimson morocco extra, with
a broad dentelle pattern in gold (*Derome*), with the book-
label of Girardot de Prefond

Foligno, 1470 42 0

THE FIRST BOOK PRINTED AT FOLIGNO, EXTREMELY RARE. The type is
a large bold and striking character, Roman of Rome, indicating plainly
that Numeister and his socii had been brought by Emiliano Orsini
from the Papal capital, and that his associations in Rome had been
with Ulrich Hahn and not with Sweynheym. There is a family
resemblance between the types used by Hahn, Lignamine, Georg
Lauer, and the Eusebian Monastery at Rome, and those of Numeister
and his partners at Foligno. M. Claudin's excellent monograph upon
the first press of Albi, has shown that among the socii were: Stephanus
de Moguntia, Johann Vydenast, Johannes Ambracht, and a man named
Crafft. Their company broke up at Foligno in 1472 after the produc-
tion of the famous Numeister Dante of that year. All of them except
Orsini and Numeister were busy in Perugia in 1475 as the first printers
of that city.

The blank leaf at the beginning bears in a contemporary hand the
intitulation "Leonardō areting | de bello gotoꝝ."

At the end of the Aretinus, is bound up a tract of ten leaves
"Bernardi Ivstiniani . . . Oratio" printed by Lignamine and described
ante under Rome.

21 DANTE, *First Edition*. Fol. 1a: COMINCIA LA
 COMEDIA DI | dante alleghieri di firenze nella q̄le
 tracta | delle pene et punicioni de uicii et demeriti | et
 premii delle uirtu: Capitolo primo della | prima parte de
 questo libro loq̄le sechiamo | inferno: nel quale lautore fa
 prohemio ad | tucto el tractato del libro:. | [N]EL mezo
 delcamin dinrā uita | mi ritrouai . . Fol. 83 blank. Fol.
 84a: COMINCIA LA SECONDA Parte | . . Fol. 167
 blank. Fol. 168a: COMINCIA LA TERZA Cantica | . .
 Fol. 250a, line 22: Lamor chemuouel sole et laltre stelle |

Nel mille quatro cento septe et due | nel quarto mese
 adi cinque et sei | questa opera gentile impressa fue | Io
 maestro Iohanni Numeister opera dei | alla decta impres-
 sione et meco fue | Elfulginato Euangelista mei:.

Small folio, 250 leaves, printed in the same type as the
Aretinus, 30 lines to the page; without foliation and signa-
 tures; fine large copy in blue morocco extra, gilt edges, lined
 with orange morocco gilt, from the Ashburnham library

Foligno, 1472 240 0 0

This first edition of one of the most famous books in the world, is
 precious from every point of view.

Milan, 1471.

Antonio Zaroto, prototypographer

22 POMPONIUS MELA, *First Edition*. Fol. 1a: [O]RBIS
 SITVM DICERE ag | gredior impeditū opus & facū | diæ
 minime capax. Constat. n. | fere gentium locorumq;
 nomini | bus . . Fol. 59b: . . POMPONII MELLAE
 COSMOGRA | PHIAE LIBER EXPLICIT: | Mediolani
 septimo kalendas octobres Mil/ | lessimo quadringentesimo
 septuagesimo | PRIMO. Fol. 60 blank. Small 4to.
 60 leaves, 22 lines to the page; old English red morocco gilt,
 from the Sunderland and Lakelands libraries

Milan (Zaroto), 1471 12 12 0

The first book known to have been produced by Zaroto was the
Festus to which he set his imprint on the 3rd August, 1471. The
Pomponius Mela was probably his second or third book as it is dated
 the 25th September of the same year.

The type is identical with that of the *Cicero* below, but sharper
 and cleaner in its impression.—It may be remarked that Zarotto from
 his very beginning used the proper diphthongs æ and œ, for which most
 other printers substituted the simple e of the old MSS.—In the *Pompo-
 nius Mela*, there is not a single instance of that abbreviation for a final *us*,
 which in Zarotto's later books was used in the form of 9. The character
 for final *rum* is always of the form which resembles our written 4.

323 CICERO. Fol. 1a blank; 1b: M. Tull. CiC. C. Trebatio.
 S.D.P. | [V]Ide quanti apud me sis . . Fol. 2a: Incipit
 Præfatio Cicironis In Librum Topi | corum. | [M]Aiores nos
 res scribere . . Fol. 20b: . . Explicit Liber Topicorum

Ciceronis. *Fol.* 21 *blank.* *Fol.* 22a: Marci. Tullii. Ciceronis de ptitionibus oratoriis | ad Ciceronem filium liber. | . . *Fol.* 48a: . . Anno Dominico Mcccclxxii. Ad laudem | Christi. O. M. Atq; Virginis Mariæ: | Ecce finis partitionum oratoriarum: quas Gabriel | fontana placentinus non indiligenter recognouit.

2 parts in 1 vol. small 4to. *the Topica having 20 leaves with 25 long lines to the page, the Partitiones 28 leaves with 26 long lines to the page; old English blue morocco extra, from the Sunderland library* (Milan, Zarotto) 1472 10 0 0

Brunet speaks as though the *Topica* and the *Partitiones* were printed in different types, but he is wrong. The same type is used in both, but in the *Topica* the size of the page of type is 135 × 90 mm., while in the *Partitiones* it is enlarged to 140 × 100. The justification in both books is very irregular. The *Topica* is evidently later than the *Partitiones*, but probably not by a year's length.

In the *Topica* there is frequent use of the *us* character shaped like 9. It does not appear at all in the *Partitiones*. In both books *rum* is always represented by the small capital *r* with a stroke across the final curve.

Gabriel Fontana was not a printer, but is alleged to have been a corrector of the press in Zarotto's house.

- 324 MOMBRIUS. *Fol.* 1a: Boninii Mombritii ad sanctissimm. d. dominum | Sistum quartum sūmum pontificem de dnica | passione liber primus. | . . *Fol.* 73b: . . Opus Impssum M'i per Antoniū Zarotum | Parmensem. Small 4to. 73 leaves, 26 long lines to the page (Milan, Zarotto (1473))

This has the *us* form used in the *Topica* of Cicero, the mark of interrogation (like a semicolon reversed) which appears in the *Partitiones*, the form of *rum* which is used in both these pieces; and in addition semicircular brackets for parentheses.

- 325 HORACE, first dated edition. *Fol.* 1: QuINTI Horatii Flacci Venusini Carmi | unum Liber Primus Ad Mecænatem. | [M]E coenas Ataus edite regibus: | . . *Fol.* 125b: . . FINIS | Anno a Natali Christiano 1474 die 16 Martii | Diuo Galeaciomaria Sfortia vicecomite Insu | briū ligur'q; qnto Duce Feliciter Regnante: | Antonius Zarothus Parmensis Cuncta Opa | Quinti Horatii flacci venusini nō idiligenter | emendata .s. Carminū Libros .iiii. Epodon. | Carmen sæculare. De Arte poetica Librum .i. | Sermonum libros .ii. Epistolarum libros .ii. | eleganter atq; fideliter Impressit: | Quisquis hæc coemerit: nunq̄ pœnitebit. 125 leaves, 33 long lines to the page 16 March, 1474

Brunet erroneously supposed that this edition was posterior to the Naples one of the 15th November, because, as he believed, the 16th March, 1474, was old style for 16th March, 1475. He did not know that at Milan the year began *a natali christiano* (as the Benedictines tell us, and as the colophon of the book itself gives us to understand), *i.e.* on the 25th December. This book is consequently eight months earlier than the Naples one.

Added, as a second volume, is the commentary following:

ACRO'S Commentary, *first edition* (*forming a second volume to the above Horace*) Fol. 1a: Acronis Commentatoris Egregii In Quinti Horatii | Flacci Venusini Opera Expositio Incipit. | [H]Oratius flaccus . . Fol. 147a: Acronis Viri q̄doctissimi Commentaria diligenter emendata | In .q. Horatii Flacci Opera per Antonium Zarothum par | mensem Mediolani impressa MCCCCLXXIII. Idi | bus sextilibus. 147 leaves, 33 long lines to the page 13 August, 1474
2 vols. small folio, bound uniformly in old English blue morocco gilt, from the Sunderland library

Milan, Zarotto, 1474 28 0 0

327 JUSTIN. Fol. 1a: Iustini Historici Clarissimi in Trogi Pompeii | Historias Exordium. | [C]VM MULTI EX ROMANIS | etiam consularis dignitatis . . Fol. 122a: . . FINIS | Historias veteres peregrinaq; gesta reuoluo | Iustinus. lege me. sum trogus ipse breuis. | Quem manus Antoni Zarotho sanguine creti | Impressit sollers: insubribusq; dedit. | Iustini Historici Clarissimi i Trogi Pompeii Historias | Liber. XLiiii. Feliciter explicit. | .M.CCCCLXXIII. Idibus Iuniis.

Small folio, 122 leaves, 32 long lines to the page; fine copy in russia extra, gilt edges Milan, Zarotto, 13 June, 1474 5 0 0

From the Syston Park library, with the Thorold bookplate.

328 JUVENAL AND PERSIUS. Foll. 1, and 2, blank. Fol. 3a (with signature a): D. IUVENALIS ARPINATIS SATYRARVM | LIBER PRIMVS. | MATERIAM ET CAVSAM SATYRARVM | INSPICE PRIMA. | (*This four-line heading printed in red ink.*) [S]EMPER EGO AVDITOR | tantum . . Fol. 70b: . . D. Iunii Iuuenalis: Et A. Persii Flac | ci Satyras q̄diligentissime | castigatas Antoni⁹ za | roth⁹ parmensis | impressit | 1476 | ml'i. Fol. 71 and 72 blank.

Small folio, 72 leaves (*of which four are blank*), 34 long lines to the page, with signatures; a few slight wormholes at beginning and end; large copy in old calf, from the Hope-toun library Milan, Zarotto, 1476 3 10 0

The quire-signatures relate to the 68 printed leaves only (and do not include the blank leaves which may have formed a half-sheet wrapper, two leaves at the beginning and two at the end). They are a-h in eights, and I in four leaves.

The original owner has written on the flyleaf:

Aurea nunc vere sunt secula . plurimus auro
Venit honos: auro conciliatur amor.

329 CÆSAR. Fol. 1a blank; 1b: PETRVS. IVSTINVS. PHILELPHVS. SAL. PL. DICIT. | IOHANNI. SIMONETAE . . Fol. 2a: G. IVLII CAESARIS COMMENTARIORVM DE BELLO | GALLICO LIBER PRIMVS. | gALLIA EST omnis . . Fol. 145a: . .

Anno Christi .M.CCCCLxxvii. Die uero .x. Mensis
 Februarii. | Hoc opus diligenter emendatum Antonius
 zarothus parmensis | huius preclare artis magister poli-
 tissimus quam maxima potuit | diligentia impressit.
Fol. 146 blank. Fol. 147a: Index commentariorum.
 G. Iulii Cæsaris : & earum rerum : quas ad | cognitionem
 urbium & fluminum . . | . . Raymundus Marlianus
 inuenit : atq; addidit. | . . *Fol. 168b: . . FINIS*
 Small folio, 168 leaves, 41 lines to the page; with quire-
 signatures; the lower margin of two leaves mended; large
 copy in calf Milan, Zarotto, 1477 6 6 0

FIRST EDITION in which the Index of places by Marlianus was
 printed. It is also the first edition in which appeared at the end of
 the commentaries, the ten words beginning *Quarum laudibus* which
 were added to give a rounder close to the broken text.

The signatures are a-g in eights, h ten leaves; i-s, and A, B, in
 eights; C six leaves.

330 MANILIUS. *Fol. 1a: H. STEPHANVS DVLCINIVS*
 . . *Fol. 5a: MARCI MANILII MATHEMATICI*
 POETAE | CLARISSIMI ASTRONOMICON AD
 CAESA | REM AVGVSTVM LIBER PRIMVS. | . .
Fol. 60a: . . Hoc præstantissimū Manilii poetæ astro-
 nomici op⁹ | Impressū fuit in ciuitate Inelyta Mediolani.
 Per An | toniū Zarotū Parmensem. Anno salutis christiane
 | M.cccc.Lxxxviii. quinto Idus nouenbris Sub Illu |
 strissimo Principe Ioanne Galeazio Duce Mediolani | Sexto
 fœlicissimo. | FINIS.

Small folio, 60 leaves, with quire-signatures, 40 lines to
 the page; fine copy in old English red morocco extra, from
 the Sunderland library Milan, Zarotto, 1489 9 9 0

This copy fetched £10. 15s at the Sunderland sale.

The signatures are A 4 leaves, a-h in sixes, I in 8 leaves.

331 AMBROSE (St.) EPISTLES, etc. *Fol. 1a: IRREFRA-*
 GABILIS ET GLORIOSI ECCLESIE DOCTORIS: ET
 | ARCHIEPISCOPI MEDIOLANENSIS: SANCTI
 AMBROSII: EPISTOLARVM LIBER PRIMVS. | . .
Fol. 190a: . . Sancti Ambrosii De Epistolis. De Vocatiōe
 | oīum gētiū. De ædificatiōe urbis Mediolani. De Ysaac &
 aīa: & De fuga | sæculi: opa fœliciter ipressa sūt ī iclyta
 Ciuitate Mediolani Per Antoniū | Zarotū | parmēsem.
 Anno Domini Mcccc.Lxxxxi. in calēdis februarii. *Fol.*
190b contains the Register.

Small folio, 190 leaves, 40 long lines to the page, with
 quire signatures; fine copy in smooth reddish morocco
 covered with a noble painted mosaic pattern of geometrical
 and arabesque design, with silver clasps and knobs

Milan, Zarotto, 1491 14 0 0

Filippo Lavagna, 1472

£ s. d.

- 332 HORACE. *Fol. 1a blank. Fol. 2a: QVINTI HORATII FLACCI | VENVSINI CARMINVM LIBER | PRIMVS AD MECOENATEM. | mEcœnas Atauis . . Fol. 125a: . . Hoc opus Horatii emendatissimum impressum est | opa & impensis Philippi de Lauagnia Ciuis medio | lanensis. Anno a Natali Christiano. Mcccclxxvi. | die .xvi. Februarii. Amen. Fol. 126 blank. Small folio, 126 leaves, 34 lines to the page; without signatures, catchwords, and large printed initials; fine copy in old English red morocco extra, red edges bearing in gold the name HORATIVS; from the Sunderland library* Milan, Lavagna, 1476 30 0 0

On the first blank leaf there is an inscription by the first possessor (about 1480). "Horatius phi. triuisani." On the first printed page there is painted in the margin a tall green tree, leafless; with a ribbon bearing the words "Sine fronde tamen vivam." Below there is an escutcheon with the motto *Nunquam*.

Some copies have signatures stamped by hand in the lower right-hand corner. This has none.

- 333 LUCAN. *Fol. 1 blank. Fol. 2a: Four lines of verse beginning [C]Orduba me genuit . . M. ANNEI LVCANI PHARSALIAE | LIBER PRIMVS. | bella per emathios . . Fol. 118a: . . Opus impressum Mediolani impensis Philippi Lauagniae | Anno M.ccccLxxvii Sexto kalendas Martii. | Si generi soceriq; cupis cognoscere bella: | Non alium . . Fol. 118b: POMPONII INFORTVNATI | M. ANNEI LVCANI VITA. | . . Fol. 120a: Registrum huius codicis | . . Small folio, 120 leaves, 35 lines to the page; with signatures A-P (of which A is in 10 and P in 6 leaves, the rest in eights); old red morocco, from the Sunderland library* Milan, Lavagna, 1477 10 0 0

The signatures were printed at the same time as the text.

Two months later Zarotto brought out an edition of the same poet.

- 334 PLINY JUNIOR'S *Letters. Fol. 1a: Caii Plinii Secundi Nouicomensis Oratoris facundissimi | epistolarum Liber Primus incipit. | . . Fol. 91b: . . Anno domini .M.cccc°Lxxviii. quarto kal'. Martias. Re- | gnātibus Iohanne Galeazio & Bona ducibus Mediolani ibi | Impressum est hoc opus per Philippum Lauagniam Me- | diolani ciuem ad omnipotētis laudē & studentū utilitatē. Fol. 92 blank.*

Small folio, 92 leaves, 33 lines to the page; with quire-signatures a-k in eights, l and m in sixes; a very fine copy in old blue morocco gilt, from the Sunderland library

Milan, Lavagna, 1478 7 0 0

A beautiful example of Lavagna's press. The initials are painted in large over the printed lower-case letters which served to guide the rubricator. The first of these initials is illuminated.

- 336 CÆSAR. *Fol. 1a*: G. IVLII CAESARIS COMMEN-
TARIORVM DE BELLO | GALLICO LIBER PRIMVS.
| gALLIA EST omnis . . . *Fol. 131b*: . . . Anno Christi
M.cccc°Lxxviii. sexto idus apriles Philippus Lauagnia
Me- | diolanensis commentaria Cæsaris imprimi fecit
Mediolani. *Fol. 132a*: Index commentariorum. G. Iulii
Cæsaris: & earum rer': quas ad cogni- | tionem urbium &
fluminum & locorum uir clarissimus & eruditissimus |
Raymundus Marlianus inuenit: atq; addidit. | . . . *Fol.*
151b: . . . DEO GRATIAS AMEN.

Small folio, 151 printed leaves, 42 long lines to the page;
with quire-signatures a-p in eights, q in 6 leaves, r in 5,
A and B in eights, C in 4 leaves; fine copy in a vellum
wrapper

Milan, Lavagna, 1478 5 0 0

The sixth leaf of signature r was a blank and has been cut away.
This is the second edition which contains the topographical index
of Marlianus; the first having been the edition produced by Zarotto
in 1477.

An inscription on the last leaf reveals that this book was bought
in 1480 by Henricus Keddekin Abbat of the Church of St. Mary of
"Capella Thosan" in the diocese of Tournay.

- 337 IUVENAL AND PERSIUS. *Fol. 1a*: D. IVNII
IUVENALIS AQVINATIS | SATYRA PRIMA. |
sEMPER . . . *Fol. 57a*: AVLII PERSII FLACCI
SATYRARVM | LIBER. | nEC . . . *Fol. 66b*: . . . D.
Iunii Iuuenalis: & A. Persii Flacci satyras | impressit
Philippus Lauagnius mediolanensis sexto | kalendas Iunii.
MccccLxxviii. *Fol. 67a* contains a Register beginning
PRINCIPIA CHARTARUM . . .

Small folio, 67 leaves, 35 lines to the page, with quire-
signatures a-g in eights, and h in 10 leaves; the leaf of
Register being additional; old English red morocco gilt,
from the Sunderland library

1478 12 0 0

- 338 LUCAN. *Fol. 1a*: .M. ANNEI LVCANI. CORDVBEN |
SIS. PHARSALIAE: LIBER | PRIMVS. | [C]Orduba
me genuit: . . . *Fol. 115b*, fourteenth line: Obsedit muris
calcantem mœnia magnum: | FINIS. *Fol. 116* blank.
Fol. 117a: .M. ANNEI LVCANI VITA EX COM |
MENTARIO ANTIQVISS. | . . . *Fol. 118a*: EX
DIMIDIATO CODICE PAR | TICVLA . . . 118b con-
tains 12 lines and 4 lines from Martial, which are followed
by the first eleven lines of the Genethliacon from Statius.
The Genethliacon ends on the eighteenth line of *Fol. 120b*;
under it follows the extract from Tacitus

Small folio, 120 leaves, 36 lines to the page, with signa-
tures; old red morocco, from the Sunderland library

S. n. (Milan, Lavagna, about 1478-9) 10 0 0

The signatures are a-n in eights, o and p in sixes. Then follow
four unmarked leaves which perhaps ought to be found at the

beginning.—The types have a worn appearance,—and for that reason probably, the printer has scattered over the first page and the last pages and the book-headings a number of little typographical ornaments in the shape of stars and tendrils and curling branchlets. The type is the same kind as Lavagna used in the Cæsar, and we find frequent use of the r' abbreviation for *rum* (as in the Cæsar) which he does not appear to have had or used at all in his earlier books.

“Edition ancienne imprimée vers 1475.”—*Brunet*.

Domenico da Vespolate, about 1474

339 SOLINUS. *Fol. 1a*: Boninus Mōbritius reuerēdo ī christo p̄ri | & dno Antonio Triulcio iuris pontifi | cii doctōri Clarissimo ac diui Antonii | cōmēdatori optime merito .s.d. | aCcipe primitias nostri uir sum | me laboris | . . . *Fol. 1b*: . . C. Iulii Solini grāmatici Polystor ab ipso | editus ac recognitus de situ orbis terrarū | & de singulis mirabilibus: quæ ī mūdo ha | bentur . . . *Fol. 122a*: humiliter ad culmē . . FINIS: . Small 4to. 122 leaves, 26 lines to the page, without catchwords, foliation, and printed initials, but having quire-signatures printed by hand in the lower right-hand corner; fine copy in brown morocco extra, gilt edges (*Pratt*)

[*Milan, Domenico da Vespolate, about 1474*] 5 15 0

Printed in the same letters as the Boccaccio, Philocopo of 1476, but much less skilfully, and with so clear and sharp an impression of the types as to show that they were new. In fact the verses of Mombritius in which the book is called *primitias nostri laboris* are equivalent to an assertion that this Solinus was the first book produced by the printer. They cannot refer to the first-fruits of his own learned labour, for he was nearly fifty years of age when the book came out. In December, 1474, he was performing similar service for Valdarfer, so that we may conclude he was not attached as a reader to any particular establishment. He says here *Occurrunt multi quibus otia nostra petuntur*.

This is probably not earlier than the Solinus printed by Jenson in 1473; but it is certainly the first edition of the Polyhistor, that is of Solinus's second recension in which he complains of the number of corrupt copies of the earlier recension in circulation, and proceeds to give his proper and definitive text. MSS. of both kinds were known in the Middle Ages. Jenson's book was printed from the earlier and corrupt book.

340 BOCCACCIO, *Fol. 1a, column 1*: INCOMENCIA IL LIBRO PRIMO | di Florio & Bianzafiore chiamato Philo | colo che tanto e adire quanto amorosa | faticha. Composto per il clarissimo poe | ta miser Iohāni Boccacio . . . *Fol. 108b, column 1*: Il libro del Philocolo di mis' Iohanni Boc | catio da certaldo poeta illustre qui | finiscie ipso p | Domenico da Vespolate | nel iclyta cita de Milano nelli āni del | signor .M.cccc.Lxxvi. a giorni .xiiii. | di Iunio Galeaz Maria Sforza quinto | duce dessa dignissima citta. | Vita di miser Iohāni Bocchatio oposta p | Hieronymo squarzafico . . . *Fol. 182b, column 2, last line*: Aspicias,

annosos nō amat illa senes.

Small folio, 182 leaves, double columns, 43 lines to the column, without foliation, but having quire-signatures printed by hand in the extreme lower right-hand corner; with a few slight wormholes; bound in vellum

Milan, Dom. da Vespola, 1476 10 0 0

Of the signatures mentioned above nearly every trace has been cut away, but we can still see B on the ninth leaf, and S four times in succession on leaves 444-447.

Christoph Valdarfer, 1474

- 341 AMBROSIUS. Fol. 1a: SANCTI AMBROSII EPISCOPI | MEDIOLANENSIS DE OFFICIIS | LIBER PRIMVS. [N]On arrogans uideri arbitror . . Fol. 98b: . . Impressus mediolani p Chirstofor' Valdarfer | Ratisponensem. M.cccclxxiiii die vii Ianuarii. Fol. 99a: VITA SANCTI AMBROSII . . Fol. 128b, line 28: Iesucristo cui ē honor & gloria ī secula seculorū. amē. Small 4to. 128 leaves, 28 long lines to the page; without signatures and foliation, and having the blanks left for initials filled in by the rubricator; blue morocco extra, gilt edges, from the Sunderland library 1474 12 12 0

THE FIRST BOOK PRINTED BY VALDARFER AT MILAN. According to Brunet (Vol. I) it ought to contain 130 leaves, but his numeration was erroneous and is corrected in Vol. VII (Dictionnaire de Géographie).

- 342 TERENCE. Fol. 1a: TERENCE VITA EX DONATI COMEN- | TARIIS EXCEPTA. | . . Fol. 3a: ANDRIA. | PVBLII TERENCE AFRI. | . . Fol. 104b: . . FINIS . | M.CCCC.L.XXIII. pridie nonas avgvsti.

Small folio, 104 leaves, 33 long lines to the page; with quire-signatures, stamped by hand, but without foliation and printed initials; the text covered with MS. glosses by a contemporary Italian scholar and a few by a sixteenth-century German hand; large, almost uncut, copy in modern red morocco (Milan, Valdarfer) 1474 12 0 0

Although there is no indication of the place and printer, the type gives sufficient witness, as it is identical with that of the Ambrosius de Officiis which had been printed six months before. The signatures are stamped in type and in printing ink at the lower right-hand corner so close to the edge that it is clear they were intended to be cut away. There are thirteen quires of which the first three are in tens, the fourth in six, and the last in four leaves; the rest being in eights. They are marked a-k, on the first 84 leaves; the l, m, and n of the last twenty leaves being no longer visible.

Heber's copy fetched £15.

- 343 [BANDELLUS] Fol. 1a, column 1: [V]ERITATEM meditabitur | Cor meum . . Fol. 5b, column 1: . . Incipit libellus relectorius auctoritatum de ueritate cōceptio | nis beate uirginis gl'iose. | . . Fol. 125b, second column: Explicit ualde utilis libellus rectorius de ueritate

£ s. d.

cōceptōis bea | te uirgīs Marie ipres⁹ Mediolani | dnante
Felicissimo Galiazmaria | uicecomite duce Quinto p Christo
| forū Valdarfer Ratisponensem An | no domini. 1475.
Fol. 126a contains a Register in two columns.

Small 4to. Gothic letter, 126 leaves in double columns,
38 lines to the column; without foliation, signatures, and
large initials; fine copy in pigskin, gilt edges (*Bedford*)

Milan, Valdarfer, 1475 7 0 0

Written against the prevalent doctrine that the Virgin had escaped
original sin. The anonymous author revealed himself a few years
later in another book which he wrote upon Christ's conception.

The characters are minute and full of contractions; and resemble
nearly the Gothic type used by Vindelin at Venice.

344 PHILELPHUS. *Fol. 1a*: FRANCISCI PHILELPHI
SATYRARUM | HECATOSTICHON PRIMA DECAS.
| . . *Fol. 149a*: . . Impressæ Mediolani Galeacio Maria
Sphortia Inuicti | ssimo duce Quinto florente: per
Christophorum | Valdarpher Ratisponensem huius eximiæ
artis im | primendi consummatissimum Magistrum (*sic*):
Anno | a natali Christiano Millesimo Quadringentesimo |
Septuagesimo Sexto: Idibus Nouembribus: *Fol. 149b con-*
tains a Register. Fol. 150 blank.

Small folio, 150 leaves, 35 long lines to the page, without
foliation, catchwords, and signatures; large and fine copy in
purple morocco, gilt edges

Milan, Valdarfer, 1476 7 10 0

345 — another copy, UN CUT, of extraordinary size, and in
matchless condition; bds. 1476 10 0 0

These satires are not so valuable for their fine Latinity as for the
light they throw upon Italian life and manners in the first half of the
fifteenth century.

(*Dionysius Paravisinus, 1476*)

346 PLAUTINA DICTA. *Fol. 1 blank. Fol. 2a contains the*
Register of quires. 2b: Bonus Accursius pisanus uiro
magnifi | co ac ducali Quæstori dignissimo | Iohanni meltio
salutē plurimā dicit. | VELLE M equidē . . Fol. 3b: . . Vale
uir optimorum omnium optime. Under this an ornament
formed of four semicolons, four X, Z and N twice each—
arranged like three cruciform figures in a line. Fol. 4 blank.
Fol. 5a: AMPHITRYO. | iVSTAM . . Fol. 102b, last
line: ra: ne comites morer.

12mo. 102 leaves, with signatures, twenty long lines to the
page; calf

S. n. [Milan, about 1476] 8 8 0

Printed in the same type as is used in the Latin part of the 1481
Psalter.

Bound up with the *Mirabilia Romæ* described post under Treviso.
—The signatures in the *Plautina Dicta* begin on the fifth leaf, and are
A-E, and A-G in eights, H in two leaves. A typographical
peculiarity (besides the frequent curious use of semicolons and
x-combinations as terminal ornaments) is the form of the con-
traction for final *us*. It is a rounded *u* enclosing a small *s*. Only one

other perfect copy of the book is known; now in the Spencer-Rylands library.

This copy (formerly in the Sunderland library) is the very one which led to Hain's curious mistake of attributing the *Plantina Dicta* to Gerard of Lisa.

Greek Press (Dionysius Paravisinus, Demetrius Chalcondylas, etc.) 1476

- 347 LASCARIS. *Fol. 1a blank; on the reverse: Bonus Accursius Pisanus Viro Clarissimo Iulio pomponio | salutem plurimam dicit. | Cum mea opera & studio uir Venerabilis & græce ac la- | tine doctissimus Iohannes monachus Placentinus uerterit in | latinum Erotemata . . Fol. 2a, column 2: COMPENDIUM OCTO | ORATIONIS PARTIUM | ET ALIORVM QUORVM | DAM NECESSARIORVM | EDITVM A CONSTANTI | NO LASCARI BYZAN | TIO. Greek and Latin printed in parallel columns. Fol. 97a, column 2: . . Hoc diuinum opus impressum est | Mediolani iii kalendas octobres. | M.ccccLxxx. & interpretatum | per uenerabilē uirū utriusq; lin- | guæ doctissimū ac optimum Io- | hannem monachum Placentinum. Fol. 98 blank.*

Small folio, 98 leaves, double columns, 31 lines to the column; with signatures **a-l** in eights, and **m** in ten leaves; red morocco extra, gilt edges, from the Thorold library

Milan, 1480 10 10 0

This is the second edition. The first one which had appeared at Milan in 1476 was the earliest book printed in the Greek language. It bore the name of Dionysius Paravisinus as printer; and as the identical Greek type reappears here, he must be regarded as having printed the 1480 edition likewise.

- 348 PSALTER. *Fol. 1a blank; 1b: Iohannes placentinus Monachus Reuerēdo patri & domino. D. Lu | douico Donato Episcopo Bergomensis. S. p. d. | Psalterii . . Fol. 3a, col. 2: DAVID PRŌPHETAE ET | REGIS melos. | bEatus uir qui | non . . Greek and Latin printed in parallel columns. Fol. 182a: Impressum Mediolani Anno Mcccc.Lxxxi die .xx. Septembris. Small folio, 182 leaves, double columns, 29 lines to the column; with signatures **a** 10 leaves, **b-x** in eights, **y** and **z** in sixes; fine copy in green morocco extra, gilt edges*

Milan, 1481 12 0 0

Editio Princeps of any part of the Greek Bible. The Greek type is identical with that of the Lascaris of 1476 and 1480.

- 349 SUIDAS. *Fol. 1a: Διάλογος στεφάνου τοῦ μέλανος (a feigned dialogue between the bookseller and the booklover, ending with the latter's decision to buy the book for three gold pieces) Fol. 2a: Clarissimo Viro D. Alberto Pio . . Fol. 3a: ΤΟ ΜΕΝ ΠΑΡΟΝ ΒΙΒΛΙΟΝ, ΣΟΥΙΔΑ . . On the reverse of the second-last leaf: Registrum . . Anno ab incarnatione. M.cccc, lxxxviii die xv nouembris, Impressum, Mediolani | impensa & dexteritate D Demetrii Chalcondyli Ioannis Bissoli Bene-*

dicti Mangii | Carpensium. Under this the woodcut mark (white on black) of the two printers (Bissolus and Mangius). Obverse of last leaf: Ioānes salandus, D, Demetrio Calchondilo.

Folio, 516 leaves with signatures; in a gorgeous binding of modern work, gilt to resemble gold covers with criblé ground and a solid raised surface on which there is a blue and black pattern of geometrical design, with arabesques and flowers and roundels of various tints; chased silver clasps, and on the sides a central boss of metal engraved with the hat and arms of a Medici Cardinal; the edges painted with flowers Milan, 1499 40 0 0

The signatures are a-ω, aaa-λλλ, A-Ω, AA-ZZ4, all but the last sheet in eights.

Leonard Pachel and Ulrich Scinzenzeler, 1478

350 TERENCE'S COMEDIES. Fol. 1a: Terentii Vita excerpta de dictis. D. F. Petrarcae. | d E Terentii uita . . Fol. 104a: Hoc opus ē ipressū Mediolāi p magistros Leonardū & Oldo | ricū socios q adhibita ōni diligētia ut ī man^o hoīum q emēda | tissimū uēiret curauit ne libri mēdū usq̄ dep̄hēsūm adolescē | tum aīos a studio litterar' ut plerūq; contigit deterreret.

Small folio, 104 leaves, 35 long lines to the page, with signatures a-n in eights; the margins of the first and the last leaves a little mended; russia gilt, from the Thorold library Milan, Pachel and Scinzenzeler, about 1479 10 0 0

This edition is so rare that it was unknown to Hain and Brunet, and no copy was to be found in the great Sunderland, Grenville, and Spencer collections.

The date may be conjectured from the number of lines per page. In 1480, in books of this size the printers began to use 36 to the page, and also to use their full names.

351 PLAUTUS. Fol. 1, title: Plautus integer cum | interpreta-
tione | Ioannisba | ptistae | pij. This intitulation in Gothic missal type. Below, a four-line epigram (Roman letter) of "Sebastiani Ducii" on the commentator. On the reverse: p̄Hilippus beroaldus . . On fol. 13a the text begins. On the second-last leaf: . . Impressum Mediolani per Magis-
trum Vldericum seinzenze | ler anno domini. Mcccc. die xyiii. mensis. Ianuarii. Under this the printer's woodcut mark, white on back. On the obverse of the last leaf: REGISTRVM HVIVS OPERIS | . .

Small folio, 422 leaves, with signatures; fine copy in a gorgeous binding gilt to resemble solid gold, with a criblé ground and a grand geometrical pattern in relief, all the edges painted with miniatures in ovals Milan, 1500 40 0 0

The signatures are: AA 6 leaves; a 6; b-z, &, c, r', A-Z, aa bb, all in eights; and cc ten leaves.

Petrus Cornerus, about 1479

352 CORNELIUS NEPOS. Fol. 1 blank. Fol. 2a: Petrus cornerus magnifico: & præstantissimo legū | enucleatori

dno Theodoro plato ducali cōsiliario. | [Q]Vum Aemylium
 probum historicum clarissi | mum impressoribus tradere ī
 animo esset : . . Fol. 3a: AEMILII PROBI VIRI
 CLARISSIMI DE | VITA EXCELLENTIVM . . Fol.
 58, line 16: Aemylii historiam Mæcenas perlege docti. |
 Attice seu maui iam Theodore legi. | Quam tuus impressit
 petrus cognomine dictus | Cornerus: . . Fol. 58b has a
list of contents.

Small 4to. 58 leaves, 37 (35, 36) lines to the page; with
 signatures a-f in eights, g six, and h four leaves; old English
 blue morocco gilt (Milan) Petrus Corner (about 1479)

6 10 0

The date can be fixed within short limits, since in the printer's
 dedication he mentions *our queen Bona of Savoy*; and on the second-
 last leaf, the epistle of Jacobus Bechetus is signed by him as secretary
 of the most illustrious Bona Maria dux Insubrium (i.e. Duchess of
 Milan). Bonne of Savoy was Regent at Milan in 1477-1480; so that
 this book must have been produced between the two dates.

Guillaume Le Signerre, 1496

353 GAFURI. Fol. 1, title: PRACTICA MVSICE FRAN-
 CHINI GAFORI LAVDENSIS. Under this title a large
 woodcut representing Music and all its tones. On the reverse
 a Register of the quires. Fol. 2a blank, 2b and 3a contain
 the list of chapters. Fol. 3b: ILLVSTRISSIMO &
 Excellentissimo Principi dno. D. Lodouico Mariæ | Sfortiæ
 Anglo Duci Mediolanensium inuictissimo Franchinus
 Gaforus Musicæ | professor Salutem. | . . Fol. 5a:
 FRANCHINI GAFORI LAVDENSIS. MVSICE ACTIO-
 | NIS. LIBER PRIMVS. | . . Fol. 111b: . . Practica
 Musicæ Franchini Gafori laudensis quattuor libris com-
 præhensa Finit. | Impressa Mediolani opera & Impensa
 Ioannis petri de Lomatio per Guillermmum | Signerre
 Rothomagensem anno salutis Milessimo quadringentesimo
 nonagesi- | mo sexto die vltimo Septembris . .

Small folio, 111 leaves, with signatures Γ 4 leaves, a and
 b in eights, c 6 leaves, aa-kk in eights, and ll 5 leaves;
 with Music printed from woodblocks and 4 charming wood-
 cut borders with figures; in a beautiful modern imitation of
 a Grolieresque binding bearing the arms of Mansfeldt

Milan, 1496 15 0 0

Giovan Angelo Scinzenzeler, 1500

354 PAESI. Fol. 1, title: Paesi nouamente retrouati. & Nouo
 Mōdo da Alberico Vespu | tio Florentino intitulado. Here
 a woodcut of a throned king receiving warriors who have just
 landed in a walled town from ships anchored in a haven in
 the background. Fol. 83b: . . Stampato in Milano con la
 impensa de Io. Iacobo & fratelli da | Lignano: & diligente
 cura & industria di Ioanne Angelo scinzen | zeler: nel.

£ s. d.

M.ccccyiii. a di. xyii. di Nouembre. *Under this the Register. Fol. 84 blank.*

Small 4to. 84 leaves, Roman letter, 40 lines to the page, with woodcut initials; with signatures but without foliation; the last two leaves in facsimile; crimson morocco extra, gilt edges, by Lortic
 Milan, 1508 25 0 0

The signatures are †, and a-u, all in fours.

Inserted is a vellum licence, or passport, signed by Antonius Vespuccius, at Florence, 1513, allowing for four months freedom of passage to and fro, with or without lights, and with or without arms to Laurentinus Antonius Bernardus de Cambis, Gonfalonier of the city, and his attendants.

This is a very rare volume—much rarer than the first edition printed at Vicenza the year before.

Treviso, 1471

Gerard de Lisa of Flanders, prototypographer

355 MIRABILIA ROMÆ. Fol. 1 blank. Fol. 2a: .I. | :: MIRABILIA ROME:: | mVrus ciuitatis habet trecentas sexagīta . . Fol. 10a: .IX. | extimari potest . . *Seventeenth line: gladius intret in cor ipsorum. AMEN. | ::FINIS:: | ::LAUS DEO:: | ::M::CCCC::LXXV:: | ::XII APRILIS:: | ::G:: ::TARVISII:: ::F:: Fol. 10b blank.*

12mo. size, a single sheet of ten leaves, printed in semi-Gothic characters, 25 lines to the page, the leaves numbered I-IX (the first blank leaf being ignored), but not bearing any signature; old calf
 Treviso, 1475 8 8 0

Bound up with a book of singular rarity: The PLAUTINA DICTA of Bonus Accursius, described *ante* under Milan.

Michael Manzolinus of Parma, 1476

356 CÆSAR. Fol. 1 blank. Fol. 2a: .I. | G. IULII CAESARIS COMMENTARIORVM | . . Fol. 145a: . . MICHAEL | MANZOLINVS PARMENSIS LIBERARIORVM SO- | LERTISSIMVS SVO SVMP TV FIERI CVRAVIT. TAR | VISII ANNO GRATIAE. MCCCCLXXX . . *Beneath this colophon begins an Epistle of the editor Hieronymus Bononius Taruisinus. Fol. 146a: Eiusdem Hieronymi carmen . . Fol. 147a: [I]ndex commentariorum. G. Iulii Cæsaris: & earum rerum quas | ad cognitionem urbiū . . | Raymundus Marlianus inuenit . . Fol. 168a: . . FINIS.*

Small folio, 168 leaves, 44 lines to the page, with signatures; fine copy in citron morocco Treviso, Manzolini, 1480 6 6 0

The signatures are a-u in alternate eights and sixes; x 6 leaves; A, B in eights, C 6 leaves.

Bernard of Cologne, 1477

357 SENECA'S WORKS. Fol. 1 blank cut away. Fol. 2a: Incipit Lucij Annei Senecæ cordubensis liber de moribus: |

in quo notabiliter ⁊ eleganter vitæ mores enarrat. |
 [O]Mne peccatum actio est . . . *Fol.* 123*b*, *last line*:
 Expliciunt prouerbia Senecæ. *Fol.* 124*a*: Incipit prologus
 beati Hieronymi: super epistolis | Pauli ad Senecam: ⁊
 Senecæ ad Paulum. | . . . *Fol.* 127*b*: . . . Lucij Annei
 Senecæ ad Lucillum epistolarum liber primus . . . *Fol.*
 213*a*: . . . Impressum Taruisij per Bernardum de Colonia |
 Anno domini M.cccc.lxxviiij. Small folio, *Gothic letters*,
 212 *printed leaves*, 53 *lines to the page*; *with signatures*;
fine copy, with painted initials, in a magnificent binding
presenting the appearance of solid gold decorated with an
arabesque geometrical pattern in relief on a criblé ground,
the edges gilt and goffered Treviso, 1478 25 0 0

The quire-signatures are a, 9 leaves (the first blank having been cut away); b-h in eights; i 10 leaves; k and l in eights; m 10 leaves; n-z, &, aa, in eights; bb 7 leaves (the final blank having been cut away).

Hermann Lichtenstein, 1477

358 TERENCE. *Fol.* 1*a*: TERENCE VITA. | [P]VBLIVS
 TERENCE AFER CARTHAGINE Na | tus: seruiuit
 Romæ Terētio Lucano senatori: . . . *Fol.* 5*a*: . . . PVBLII
 TERENCE AFRI POETAE | COMICI ANDRIAE
 ARGVMENTVM | [S]OROREM falso . . . *Fol.* 177*b*: . . .
 Lepidas elegantesque Terentii Comœdias cum Donati |
 interpretis commentario iuxta fidele Calphurnianæ castiga-
 tionis exemplar: doctrinam studiumq; Calphur- |
 nii Hieronymo Bononio enixe commédante Hermanus |
 Leuilapis Coloniensis probatissimus librariæ artis exa |
 ctor summa confecit diligentia. | Taruisii Anno Christi. MCCCC-
 LXXVII. | .XIV. KL. Octobres. | Bononii Carmen. | Vestri
 summite . . .

Small folio, 177 *leaves, in types of two sizes, large for the text and small for the commentary, with signatures; three illuminated capitals and a finely painted border, enclosing an escutcheon with bambini supporters; bound in russia leather, from the Wodhull library* Treviso, 1477 8 8 0

Collation by signatures: A 9 leaves (the first blank being cut away); B-K in eights; L 9 leaves (the last blank being cut away); a-k in eights, 17 leaves (the last blank being cut away).

Bologna, 1471

Balthasar de Azzoguido, prototypographer

359 OVID. *Fol.* 1*a*, *Heroides*: [H]ANC TVA PENELOPE
 | lento tibi mittit ulixes. | Nil mihi rescribas: | attamen
 ipe ueni. | Troya iacet certe danais inuisa puellis. | Vix

£ s. d.

priamus . . . *Fol. 48a*: Vt mihi leucadiæ facta petatur
 aquæ | FINIS. *Fol. 49a, Amores*: [Q]VI MODI nasonis
 fuera | mus quinq; libelli: | Tres sumus . . . *Fol. 80b*: . .
 Publii Ouidii nasonis sulmonensis | amorum libri fœliciter
 expliciūt . . . *Fol. 81a, Ars Amandi and De Remedio*
Amoris: [s]IQVIS in hoc artem | populo . . . *Fol. 121b*:
 foliciter (*sic*) expliciunt. Deo laus. *Fol. 122 blank.*
Fol. 123a, Tristia: [P]ARVE: NEC INVIDEO: | sine
 me liber ibis in urbem. | Hei mihi: . . . *Fol. 169a*: . .
 liber qnt^o & !ultim^o explicit. *Fol. 169b, De Ponto*:
 [N]ASO TOMITANAE | iam nō nouus incola terrae |
 . . . *Fol. 211a*: . . liber qnt^o & ultim^o explicit. *Fol.*
211b, Pulex, Philomena, Nux: .P. ouidii nasonis de
 pulice . . . *Fol. 216b*: . . de nuce libellus explicit. *Fol.*
217a, Fasti: [T]EMPORA CVM causis | latium digesta
 per annum: | Lapsaq; . . . *Fol. 280b*: . . LAVS DEO
Fol. 281a, Ibis: [T]EMPVS AD HOC LV | stris . .
Fol. 289a: . . liber in ibim felici | ter explicit *Fol.*
290a, Epist. Consol.: PVBLII OVIDII NASONIS POETAE |
 CONSOLATIO AD LIVIAM AVGV | STAM . . . *Fol. 296a*: . . FINIS
Fol. 297a, Metamorphoses: Orba parente suo . . . [I]N
 NOVA FERT ANI | mus mutatas dicere formas | Corpora . .
Fol. 452a: . . FINIS | Opus impressum Bononiæ p me Bal
 | daserem de Azzoguidis ciuē | Bononiensem. Anno |
 icarnationis | .M.CCCCLXXX.

*Divided into 2 vols. small folio, fine copy in old calf, with
 an illuminated initial, border, and escutcheon on the first
 page*

Bologna, 1480 63 0 0

452 leaves (of which fol. 122 is a blank), 39 lines to the page,
 with signatures as follows:—a-d in tens, e in 8 leaves, f and g in
 tens, h 12 leaves; i, k, l in tens; m 12 leaves, n-x in tens, y 4
 leaves; rr-tt in tens; uu 8 leaves, xx and yy in tens, zz 6 leaves;
 && 10 leaves; zz 6 leaves; A-P in tens, and Q in 6 leaves.

“Cette seconde edition d’Ovide donnée par Azzoguidi est peut-
 être plus rare que la première,” says Brunet, who was obliged, in
 order to give his collation of it, to describe the book partly from the
 copy in the Bibl. Nationale, and partly from the Grenville copy in the
 British Museum.

The first edition had been printed by the same printer in 1471,
 but it did not contain all the matter of this one.

60 MARTIAL. *Fol. 1a*: REGISTRVM. | . . . 1b: Plinii. Secūdi
 Epistola ad Corneliū priscū. | [A]udio Valeriū Martialē
 decessisse: & mol. | leste fero . . . *Fol. 2a*: In Amphi-
 theatrum Cæsaris. | b ARBARA Pyramidū | sileat miracula
 memphis | Assiduus . . . *Fol. 178b, line 33*: FINIS.

4to. 178 leaves, 32 lines to the page (33 on the last), the
 chief initials painted in, but not so as to conceal the typo-
 graphic lower-case letter which was given in every instance for

the guidance of the rubricator; very fine and large copy in old blue morocco gilt, from the Sunderland library S. n.

[probably printed by Azzoguido at Bologna in 1473-4] 32 0 0

The types are identical with those of the 1480 Ovid, but appear heavier or thicker-faced, and not so sharp in the impression. There are no signatures to the sheets. The Register shows that there are eighteen quires all of ten leaves, except the last which has only eight.

Ugone Ruggieri, 1473-74

- 361 MANFREDI (*Libro del Perche*). Fol. 1a blank, 1b: MEA interest magnifice ac generose Miles Iohannes d bentiuoliis | ut in omib; his quib; meae sufficiūt uires . . Fol. 2a: LIBER DE HOMINE . . Fol. 13a: [P]ERCHE EL SOPERCHIO NE LE COSE Che | noi uieumo: & lo idebito mō del uiuē nostro: idu | ce i noi egritudie . . Fol. 109a: . . FINIS LAVS DEO AMEN; | BONONIAE IMPRESSVM PER ME VGNEM RVGERI | VM. ET DONINVM BERTOCHVM REGIENSES ANNO. | DOMINI. M.CCCC.LXXIII. DIE. PRIMA IVLII. Small folio, 109 leaves, 40 long lines to the page, without signatures and foliation; calf *Bologna, 1474* 12 12 0

The first book printed upon the subject of Anthropology; containing a good deal of very curious matter which is said to have been modified or excised in later editions. The author was Hieronimo Manfredi.

- 362 PETRARCA. Fol. 1a: [] D Illustrissimum Mutinae Ducem Dium Borsium estensem Ber | nardi glicini Medicinae ac philosophiae discipuli in triumphoru;. | CL. P. Fra. Petrarce expositio Incipit: . | [P]VBLIO Cornelio Scipione . . Fol. 240b: . . FINIS. | BONONIAE IMPRESSVM M.CCCC.LXXV. DIE .XXVII. MEN | SIS APRILIS. Fol. 241a: [Q]Vesta sera latauola delitrium | phi e suo comento . . Fol. 243a: . . Registro . .

Small folio, 243 leaves, 47 lines to the page; the lower margins of some leaves mended, and the last line of the colophon and of another leaf injured; illuminated letters, a painted floral border on the first page with a portrait of Petrarch in the initial, the arms of the original owner painted below, with other figures; another portrait of Petrarch on the margin of the second leaf, with a peacock on each side; old red morocco extra, from the Sunderland library

Bologna, 1475 21 0 0

Although described by Brunet as being in Azzoguidi's types, the book seems rather to be from the press of Ruggieri.

- 363 MANDEVILLE. Fol. 1a blank; 1b: Tractato de le piu maraue | gliose cose e piu notabile che si trouino i le parte del | mondo reducte e colte sotto breuita in lo psente com

£ s. d.

| pēdio dal strenuissimo caualier a speron doro Iohā | ne
de Mandauilla . . *Fol. 2a*: [C]Oncio sia cosa che la |
terra . . *Fol. 82b, column 2*: . . Impssu; boñ. p Ugonē
Ru | geriū āno dni. Mcccclxxxvii] *under which is the
printer's woodcut mark, white on black, bearing the letters
V R*

Small 4to. Gothic letter, 82 leaves, all but the first page
printed in double columns, 39 lines to the column; citron
morocco, from the Yemeniz library *Bologna, 1488* 12 0 0

With signatures a-k, the last in ten leaves, all the rest in eight
leaves each.

Henrico di Colonia, 1477

64 SABADINO. *Fol. 1 blank (except for an ornamental design
or coloured sketch done in 1498). Fol. 2a*: Ioannis
Sabadini de arientis Bononiensis ad illustrissimum et in |
clytum Herculem estensem Ferrarie Ducem: Compatrem
ac do | minū suū unicū: & piū benefactorē faceciarū
poretanarū opus. | [S]E le humane forze . . *Fol. 173b*:
. . Impressa nella illustre cita de Bologna per Henrico de
Colonia. | regnante lo inclyto caualiero zoanne Bentiuoglio.
II. ne gli anni de | la eterna salute. M.cccclxxxiii. lultimo
di Aprile. *Fol. 174a*: Titolo de lopera nominata le
poretane nouelle a carte .ii. | Prohemio . . *Fol. 179b*: . .
Finis.

Small folio, 179 leaves (of which the first is a blank), 34
and 36 lines to the page; olive morocco by Bedford

Bologna, 1483 65 0 0

Being quite perfect, this copy is probably unique. A few other
copies are known, but they are all either imperfect or made up in
facsimile.

This one belonged to BILIBALD PIRKHEYMER, the first page of text
and the blank page preceding it being painted for him with a frontis-
piece and borders imitated (in 1498) from the second page of the
Bergomensis de Mulieribus which had appeared in 1497. In them the
Pirkheymer arms are twice represented, in one case with dragons for
supporters, with angels in the other. The date of 1498 appears on
the pediment of one of the architectural ornaments.

The volume passed into the possession of Thomas Earl of Arundel
(about 1630), and though his great-grandson Henry Howard Duke of
Norfolk into that of the Royal Society in 1681; next into mine in
1873, until it was bought by the late Mr. Cheney. When I became
its owner for a second time at his sale, the book was bought from me
by Signor Maglione of Naples, and again I have become its possessor,
by purchase at his sale.

COLLATION: A, 10 leaves, the first blank; B, 6 leaves; C, 4 leaves;
a, 6; b, 8; c, d, e, f, g, 6 each; h, 7 leaves (this must have been
caused by some corrected omission of the printer); i, k, l, m, n, o, p,
q, 6 each; r, 4 leaves; s, t, u, x, y, z, &, o, 6 each; R', 2 leaves;
table, 6 leaves.

Johann Schriber, 1478

£ s.

- 365 DUNS SCOTUS. *Fol. 1a*: [C]IRCA PRIMUM | SENTENTIAꝝ. | queritur primo . . . *Fol. 124a, column 2*: . . . Iohannis scoti ordinis minorum sacre theo | logie professoris precellentissimi. primo su | per sententiarum questiones reportationū | parisiensium a Bartholomeo bellatum feltē | sem sacre pagine doctore clarissimo nec non | regente erudito tunc temporis conuentꝝ bo | nonie. Emendate cum diligentia finiunt fe | liciter Nec nō operate characterizateqꝫ sub | limi litterarum effigie ductu ꝛ impēsis ui- | ri circūspecti domini Ioannis de Annun- | ciata de Augusta . . . | phāti. Anno salutis dōinice. M.cccc.lxxviii | Mensis aprilis sexta feria. Small folio, *Gothic letters*, 124-leaves, double columns, 48 lines to the column; with signatures; in a fine modern imitation of a Maiolesque binding, bearing the words "Ercole Estense" in the centre-piece, the edges painted and gilt [Bologna] 1478 7 7

Benedetti Family, 1488

- 366 BOSSUS. *Fol. 1a, title*: DE INSTITVENDO SAPI | ENTIA ANIMO. *Fol. 2a*: MATTHAEVS BOSSVS. VERONEN | SIS CANONICVS REGVLARIS SVO | IN DOMINO PATRI ET CONCANO | NICO MERITO PERCOLENDO SE | VERINO CALCHO SALVTEM. | [M]Ecum mi Seuerine . . . *Fol. 4b contains a title and an address to the reader in twenty lines of capital letters. Fol. 5a*: ARGVMENTVM . . . *Fol. 128a*: Opus hoc Impressum ē q̄accuratissima | fide et diligentia licuit: sano distinc | toqꝫ caractere a Pla | tone de Be | nedictis Bo | noniæ | Anno Salu | tis Milesimo quadrin | gesimo, nonagesimoquinto | Octauo Idus Nouembres. Laus Deo. 128 leaves.

— Sermo. *Fol. 1a*: MATTHAEI BOSSI . . . IN IESV CHRISTI SALVATORIS PASSIONE . . . SERMO | . . . *Colophon*: Impressum Bononiæ per Platonem | de Benedictis de Bononia | Anno salutis Milesimo | quadringētesimo | et nonagesi | moqnto | tertio Idus nouem | bris | ? | REGISTRVM. | A B Ambo sunt Terni. Here the woodcut mark of the printer. 12 leaves.

The two books in 1 vol. small 4to. PRINTED ON FINE VELLUM, and decorated with several illuminated letters and painted half-borders, besides a fanciful floral frame-work around the title on leaf 4b; in old calf, from the Sunderland library Bologna, 1495 60 0

A very handsome example of Italian printing on vellum.—The first book is in quires as follows: preliminary leaves, 4; signature A-P in eights, Q in four leaves. The second book has a, b in six leaves each.

£ s. d.

- 368 VALERIUS FLACCUS. *Fol. 1a, title:* C. Valerii Flacci poete elegantissimi Argonautica | Diligēter accurateq; | emēdata ⁊ suo ni | tori reddita | ī hoc | volumine cōtinentur. *Fol. 72a:* . . . Explicit hoc opus C. Valerii setini Bononiæ Impressum per Bene | dictum Hectorem Bibliopolam sub Anno Dni. M.CCCC. | LXXXVIII . . .
 Small folio, 72 leaves, 40 lines to the page, with signatures a-m in sixes; large copy in blue morocco, from the Sunderland library
 Bologna, 1498 8 0 0
 An edition which is noted for its excellent readings.
- 369 PLATINA. *Fol. 1a, title:* Libellus platine de honestate ac | ualitudine. *Fol. 90b:* . . . Impressum per Ioannē antonium platonidem Benedictorum bibliopolam necnō ciuem Bononiensem sub Anno domini. Mccccxcix *Foll. 91-95 contain a table, and fol. 96 is blank.* Small 4to. 96 leaves, 29 lines to the page, with signatures a-m in eights; red morocco extra by Bedford
 Bologna, 1499 7 7 0
 Bound up with the edition of Apicius in 32 leaves bearing the imprint "Impressum Venetiis per Bernardinum Venetum," but without a date (about 1498-99).

Ferrara, 1471

André Beaufort, prototypographer

- 370 POGGIO. *Fol. 1a:* [M]Vltos futuros esse arbitror: | Qui has nostras confabulationes tū ut res leues & uiro | graui indignas reprehēdāt: | . . . *Fol. 66b:* . . . Expliciunt facecie Pogii florētini uiri | eloquētissimi. Impresse ferrarie die qnto | augusti. | .M.CCCC.LXXI.
 Small 4to. 66 leaves, 25 lines to the page; old red morocco
 Ferrara, 1471 15 0 0
 The second book printed at Ferrara (the first one had appeared a few weeks earlier;) and the first dated edition of these obscene anecdotes. The printer was Andreas Gallicus whose name did not appear on the earliest books of his press.
 This was Wodhull's copy and had previously been in Croft's library.

Lorenzo dei Rossi, 1482

- 371 BERGOMENSIS. *Fol. 1 title:* De | plurimis | claris sceletis q; | Mulieribus. Opus | prope diuinu; | nouissime | conge | stum | *On the reverse a large woodcut design and border bearing the date MCCCCLXXXIII.* *Fol. 2a:* Prologus | ¶ Fratris Iacobi philippi Bergomēsis ordīs Heremitaꝝ diui Augustini ad | sacratissimā Beatrice; Aragoniā, Vngaroꝝ ⁊ Boemoꝝ Reginā in librum de | claris sceletisq; (*sic as on title*) Mulieribus nouissime cōgestum. | . . . *Fol. 176a:* . . . Ferrarie ipressu;. | Opera ⁊ ipensa Magistri Laurentij de

rubeis de Valentia tertio kal'. maias. | anno salutis nre.
M.cccclxxxxvij . .

Small folio, 176 leaves printed in Gothic letters, 45 lines to the page, with foliation and quire-signatures; numerous woodcuts designed by Ferrarese artists, including three pretty borders; the lower margin of the title mended; red morocco extra, gilt edges

Ferrara, 1497 48 0

This is one of the more important of the books illustrated with woodcuts which were produced in Italy in the fifteenth century.—The signatures are A 4 leaves; a-e in eights; f 6 leaves; g-p in eights; q-x in six and eight alternately; y and z 6 each. The foliation begins on the seventh leaf which is marked FO. III, and is continued to the end, the last leaf being marked erroneously CLXX.

- 372 HIERONYMUS. Fol. 1, title: Epistole | de san hieronymo | uulgare. On the reverse and on Fol. 2a are two beautiful woodcut borders with various designs. Fol. 267a: . . Imprensa e la presente opera cosi con dili | gentia emendata como di iocunde caracte | re & figure ornata ne la inclita & florentis | sima cita de Ferrara: per Maestro Lorenzo | di Rossi da Valenza: ne gli anni de la salu | te del mundo. M.CCCC.XCVII. A di. xii | de Octobre . . Fol. 270a: Registro . . . FINIS. Fol. 271a, title: Vi | ta episto | le de sancto hie | ronymo | ul'ga | re. Fol. 272a, under a woodcut: Vita de sancto Hieronymo | . . Fol. 274b: . . FINIS

Small folio, 274 leaves, printed in double columns in Roman characters, but having the titles in Gothic letters; with a great quantity of beautiful woodcuts, and with fine initials (white on black, in interlacing style); the four leaves of the Vita shorter than the rest of the book and one of them mended; blue morocco extra, gilt edges

Ferrara, 1497 48 0

With foliation and signatures. These are a 8 leaves, b c 6 each, d-m in eights, n o 6 each, p-r in eights, s 6, t 8, u 6, x 8, y z 6 each, & o r' 6 each, and A-N in sixes. The four leaves of the Vita at the end are not marked, and are not included in the Register.

Naples, 1471

Sixtus Riessinger, prototypographer

- 373 [MANFREDI, *Libro del Perche*]. Fol. 1a blank, 1b: Franciscus Tuppi. 11. studens. Clarissimo Berardino | Gerardino Amerino militi. Regenti uicariam. Salutem | Tanto sono state . . line 22: . . te mā | do el filosofo singulare Alberto Magno quale alla despesa tua ho fa | cto da fidelissimi mei Germani imprimere . . Fol. 2a: INCOMENZA EL LIBRO | chiamato della uita costumi natura. | & oīne altra cosa pertinēte tanto alla | conseruatione della sanita dellomo. | quanto alle cause et cose humane. Cō | posto per Alberto Magno filosofo | excellent-

£ s. d.

issimo. Lege feliciter. | . . Here follows the Table of contents in double columns, 42 columns altogether, ending on fol. 12a, the reverse blank. Fol. 13a: [P]ER CHE EL SOPERCHIO NELE | cose che noi uiuemo . . Fol. 109a: . . Neapoliz impssum sub aureo seculo & augusta pace Serenissimi | Ferdinandi Regis Clementissimi. Ope ac impensa Magnifici dni | Bernardini de gerardinis de Amelia militis comitispalatini. ac Re | gentis magnam curiam vicarie. Diui Regis Ferdinandi consiliarii | fidi. Vltimo Augusti. Anno salutis. M.CCCC.LXXVIII. Small folio, 109 leaves, 40 lines to the page; without foliation, signatures, and catchwords; an illuminated initial and escutcheon on the first page of the text; old russia gilt, Wodhull's arms on the sides
Naples (Riessinger), 1478

VERY RARE. It is described by Hain and Brunet, under Manfredi, as containing only 108 leaves; neither of them mentioning that the editor ascribes the work to Albertus Magnus. Hain, however, describes it also under Albertus as though there were two different books, — and, in this place, marks the correct number of leaves. Tuppi and Riessinger were in some form partners till the latter quitted Naples.

Arnold of Brussels, 1472

374 MUHAMMAD II, Letters. Fol. 1 blank. Fol. 2a: LAVDIVII equitis hierosolymitani ad | Francinum Beltrandum in epistolas magni | turci prefatio. | [E]Pistolas a me nuper in lucem editas: | ad quem . . Fol. 23b: Epistole magni Turci finiunt: a Lauidiuo eq | te hierosolymitano edite: ac in ciuitate Neapo- | lis in presse per Arnaldū de Bruxella. die. xvii. | Septembris. Anno. M.cccc.Lxxiii.

Small 4to. 23 leaves (the 24th a blank cut away) composed at the rate of 25 lines to the page, but no page containing that full number; without signatures, catchwords, and foliation; old English red morocco

Naples, Arnold of Brussels, 1473 10 0 0

The paper-mark seems to be a cross-bow within a circle.

Bound up with these letters is the following:—

SAGUNDINUS. Fol. 1a: Nicolaus Sagundinus ad Io- | hannem filium. de epistolari | dicendi genere. | [N]Vllam patior preterire diem: | alicuius erga te . . Fol. 11b, line 23: familiaris in pectore reponere tuo. | Vale. Fol. 12 blank.

Sm. 4to. 12 leaves, 24 lines to the page. S. n. Printed on paper similar to that of the Laudivius, but having for its mark a coronet within a circle.

This piece is in a large clumsy Roman type, indicative of the earliest stage of typography in Italy; very unlike the elegant printing of the Laudivius. Only one other copy (in the Spencer-Rylands library) seems to be known.—The type looks like early Roman, and resembles in style that of the Eusebian monastery but is not identical with it, nor with any used by Hahn, Lauer, Sachsel, etc.

- 375 HORACE, *Odes and Ars Poetica, with commentaries of Acro and Porphyrio*. Fol. 1a blank, 1b: Ioannes Aloisius tuscanus aduocatus cōsistorialis | Francisco Helio Parthenopeio salutem. | [E]Runt qui inuentum hoc nostrum lenocinii reum di | cant . . Fol. 3b: Franciscus Marchisius Aelius Perthenopeus dno | Ioanni Aloisio Tuscano . . Fol. 5a: Vita. Horatii. Secundum. Acronem. | . . Fol. 6a: QVINTI. HORATII. FLACCI. O- | DARVM. AD. MOECENATEM. | LIBER. PRIMVS. [M]Oecenas atauis edite regibus | Ohe psidium . . Fol. 223b: Syculiq; poete . . line 9: ☉ Explanatio Porphirionis In | arte poetica feliciter Explicit. Small folio, 223 leaves, 34 lines to the page; without foliation, catchwords, and signatures; old English blue morocco gilt, from the Sunderland library

S. n. (Naples, Arnold of Brussels, about 1474-5) 24 0 0

This is the excessively rare volume which Brunet describes twice; first as containing 224 leaves, then as 217. In the second instance, however, he was only following Panzer; in the first Hain, and Hain's calculation of 224 leaves including one blank which he reckoned as fol. 5. Both Hain and Brunet guessed at Guldinbeck of Rome as the printer;—but the book is undoubtedly in the same type as the Laudivius described above.

Mathias of Moravia, 1475

- 376 SENECA'S *Works, First Edition*. Fol. 1a: Incipit lucii annei Senecæ cordubensis liber de moribus in quo notabiliter | & eleganter uitæ mores enarrat: | [O]Mne peccatum . . Fol. 144a: . . Sub Domino Blasio Romero . . est | impressum hoc opus in ciuitate Neapolis Anno domini: M.lxxiiii . . Diuo Ferdinando re | gnante. | Gabrielis Carchani mediolanensis in artificem carmen: | Iam pæne abstulerat Senecæ monumēta uetustas | Vixq; erat hæc ullus cui bene nota forent | Tam bona: sed docti Mathiæ scripta morau | Artificis: non est passa perire manus | Huic igitur meritas grates studiosa iuuentus | Pro tam sublimi munere semper agas *On the reverse a Register*. Fol. 145a: Incipit prologus beati hieronymi super epistolis Pauli ad senecam & Senecæ ad Paulum. | . . Fol. 149a: . . LVCII ANNEI SENECAE AD LVCILIVM: EPISTOLARVM LIBER | PRIMVS . . Fol. 252a: Registrum foliorum libri Epistolarum Senecæ. | . .

Folio, 252 leaves, without foliation, catchwords, and signatures, 46 long lines to the page; a little wormed at beginning and end; large copy in old calf

Naples, Mathius Moravus, 1475 18 0 0

- 376* — another copy, equally large and finer in condition; a few old MS. notes on some of the margins; brown morocco extra, gilt edges, by Bedford 1475 25 0 0

A rare and beautiful book; a triumph of typography as well as an

important text. From an examination of the Registers we see that it was issued in 254 leaves, but foll. 1 and 145 being cut away as blanks the total number remains 252.

- 377 BIBLIA. *Fol. 1 absent. Fol. 2a, headline:* Prologus in Genesim. Feliciter incipit. *Column 1:* Incipit epl'a sancti Hierony | mi ad Paulinū presbiteꝝ de | oīb' dīne historie libris. C.I | [F]Rater Ambrosius tua mihi | munuscula . . *Fol. tt8, second column:* . . Explicit Biblia. Incipiūt interpretationes he | braicorū nominū scdm ordinem alphabeti. *The table of Hebrew names occupies foll. uu—z(z) in triple columns. At foot of the last column on z(z)8a:* Editum opus ꝛ emēdatū accuratissi | me ac diligēter. Impressit Mathias | Morauus uir singulari arte ingenio | q3. In urbe Neapoli. Ferdinando re | ge inuicto. Anno xpi dei. M.cccc. | lxxvi.

Small folio, *Gothic letters; the text in double columns with 52 lines to the column, the Interpretationes in treble columns, with 54 lines to the column; five leaves deficient; calf gilt, very fine copy* Naples, Mathias Moravus, 1476 20 0 0

EXCESSIVELY RARE. A complete copy should contain 454 leaves with signatures as follows: a-m, m, n-z, ꝛ, aa-ll, lm, mm-yy, and z (of which f, h, i, s, t, x, ff, gg, ii, kk, ll, lm, rr-uu, yy, and final z are in eights, the rest in tens).—The above copy has only 449 leaves, the missing five being the first leaf (which contained two preliminary epistles, between the editor and his friend Taqui) and signatures z 5, 6; bb 5, 6.

A beautiful plate is inserted at the beginning—Grese's etching of St. Jerome, after Guido, published by Boydell in 1777. On the back of this leaf is the stamp of the Renato Imperiali library.

Florence, 1471

Nicolaus Alemannus, 1477

- 378 DANTE. *Fol. 1a:* COMENTO DI CHRISTOPHORO LANDINO FIORENTI | NO SOPRA LA COMEDIA DI DANTHE ALI | GHIERI POETA FIORENTINO. | Proemio | . . *Fol. 13a:* CANTO PRIMO DELLA PRIMA CANTICA O VERO | COMEDIA DEL DIVINO POETA FIORENTINO | DANTHE ALEGHIERI: CAPITOLO PRIMO: [N]EL | ME | ZO | DEL | CA | MI | NO | DI | NO | ST | RA | VI | TA | . . *Fol. 366b:* . . IMPRESSO IN FIRENZE | PER NICHOLO DI LORENZO | DELLA MAGNA A DI. XXX. DA | GOSTO. M.CCCC. LXXXI.

Folio, 366 leaves, *unfoliated but with quire-signatures; with the two original engravings which illustrate Cantos 1 and 2, and with facsimile copies in Indian ink of the other seventeen; the first page and the thirteenth page decorated with beautiful illuminated floral borders in the Florentine style of 1480-90; fine copy in calf* Florence, 1481 50 0 0

This copy belonged a couple of centuries ago to a member of the Apponyi family; and for him perhaps the beautiful borders were

painted (in Florence in imitation of the work of two centuries before). For him also the copies of engravings 3-19 were added, each in the blank space left for it by the printer (as only two had been finished and impressed at the time the book was ready for publication). On the first page, in the lower margin, there are two medallion portraits of Dante and Beatrice painted in grisaille on a gold ground. This is an exceptionally attractive copy of the 1481 Dante.

Of the first quire of 12 leaves, the first three leaves are signed i., .ii., iii, the others unmarked. Then the signatures proceed: a 9 leaves, b 8, c d e in tens, f 8, g 10, h 8, i 8, l 10, m n in eights, o p q r in tens, s 6 leaves; aa 9, bb-gg in tens, hh 12, ll mm in tens, oo 6; A (of which the first and second leaves are marked aaa) 8, B-H in tens, I 6, L 10 leaves.

Between the preliminary leaves and the first leaf of the text there is added a large early engraving of the Mouth of Hell from Orcagna's picture in the Campo Santo di Pisa; with this inscription in the upper left-hand corner "QVESTO. ELINFerno. DEL. CHÂPOSAN | TO. DI PISA.

- 379 DANTE. Landino, Firenze, 1481. Another copy of the same book, 366 leaves with 2 engravings (*Cantos I and II*); some leaves stained; folio, blue morocco, gilt edges 1481 24 0 0

Antonio Miscomini, 1481 (or others)

- 380 BONAVENTURA. Fol. 1a, on the right-hand side of a small cut of the Crucifixion begins the intitulation: ◀ Incominciano lediuote meditationi so | pra lapassione del nostro Signore chauate | & fondate originalmente sopra sancto Bo | nauentura Chardinale del ordine de frati | minori sopra Nicolao de Lira: etiamdio | sopra altri doctori & predicatori appbati. | Under this a large woodcut of the Raising of Lazarus, and beneath it there are the first nine lines of text. Fol. 42b, last line: ◀ Finite sono lediuote meditationi delnostro signor̄ Giesu xp̄o.

Small 4to. 42 leaves, 37 long lines to the page, unfoliated but having signatures (a-d in eights, e in six, and f in four); with 12 beautiful Florentine woodcuts; fine copy in limp vellum cover, from the Ashburnham library

S. n. [Florence, about 1495] 52 0 0

The subjects of the woodcuts are: 1. The Raising of Lazarus; 2. Christ riding into Jerusalem; 3. The Supper of Institution; 4. Christ in the garden of Gethsemane; 5. The Kiss of Judas; 6. Christ buffeted; 7. The Flagellation; 8. The Crown of Thorns; 9. The Bearing of the Cross; 10. The Crucifixion; 11 and 12. The Resurrection.

The Duc de Rivoli described this edition (which he had not seen) at a guess as Venetian, but the cuts are certainly Florentine, and appear in identical arrangement as here, in another issue bearing the name of Miscomini, but also without a date. A copy of the latter fetched nearly 1700 francs at the Maglione sale.

- 381 PICUS. Fol. 1a blank; 1b: Robertus Saluiatus Laurentio Medici Sal'. | Cum eo natus ingenio . . Fol. 2a: ◀ HEPTAPLVS IOHANNIS PICI MIRAN- | DVLÆ DE SEPTIFORMI SEX DIERV̄M GE | NESEOS ENARRATIONE . . Fol. 57a: Adiecit . . FINIS

£ s. d.

Small folio, 57 leaves, PRINTED ON VELLUM, 29 lines to the page, with signatures a-f in eights and g in 9 leaves; olive morocco extra, gilt edges S. n. [Florence? about 1490] 10 10 0

Hain and Brunet agree in thinking this to be the work of a Florence press.—The preliminary address of Rob. Salviati to Lorenzo de Medici informs him that as Pico had *nuper* given the text of the Heptaplus to Lorenzo, Salviati now proposed to confer at his own expense a similar boon upon the public by printing it. The Hebrew words are filled in by hand, and this writing may be the author's autograph.

382 SAVONAROLA. ◀ La expositione del pater noster Compo | sta per frate Girolamo da ferrara. *Under this a beautiful woodcut of Christ in the garden, his disciples sleeping.* Fol. 2a: ◀ Prohemio sopra la expositione . . Fol. 24b, line 25: rito. | FINIS.

Small 4to. 24 leaves, 34 lines to the page, with signatures a, b, c, in eights; fine copy in brown morocco

S. n. (Florence, about 1495) 7 10 0

Francesco Bonaccorsi, 1485

383 LEO MAGNUS. Fol. 1a: PROHEMIO DI PHILIPPO DI BARTHOLOMEO COR | SINI . . SOPRA DE SER | MONI DI BEATO LEONE PAPA DI LINGVA LA | TINA IN TOSCANA DALLVI TRADOCTI. | . . Fol. 173a: . . Impresso in Firenze adi. xxi. di maggio. MCCCC.LXXXV.

Small folio or 4to. 173 leaves, with foliation but without quire-signatures, 33 long lines to the page; in a painted mosaic binding with arabesque and geometrical details imitated from a book bound for Paul III, the edges gilt and painted Florence [Francesco Buonaccorsi], 1485 8 0 0

The type is the same as is used in the larger-printed portions of Dante's Convivio below. The numeration of the leaves is printed in capital numeral letters at the bottom of the text in the same position as quire-signatures usually have. It begins with I on the fifth leaf and stops with CLXVIII on the second last.

384 FORESI. Fol. 1a: Libro chiamato ambitione composto per | Ser Bastiano foresi notaio fiorētino al Ma | gnifico Lorenzo de Medici! nel quaie (sic) si di | chiarano eprecepti della agricultura secon | do lageorgica di Virgilio. | Come lauctore . . Fol. 4a: Come in questo mondo ogni cosa, e, in lite & | discordia Capitulo primo. | q Vando alalbergo elfulgido pianeta, | della nutrice di gioue ritorna, | che quasi . . Fol. 88: . . Finis. Fol. 89 blank. Small 4to. 89 leaves with signatures, 24 lines to the page; red morocco extra, gilt edges S. n. [Florence, Buonaccorsi, 1489-90] 3 13 6

This terza-rima poem—an imitation of Virgil's Georgics—is printed in the same type as the preceding book (Sermoni di Leone, 1485). The quire-signatures are a 3 leaves (the first leaf a blank cut away), b-1 in eights, and m 6 leaves, of which the last is a blank.

- 385 DANTE. *Fol. 1a*: CONVIVIO DIDANTE ALIGHIERI | FIORENTINO | . . . *Fol. 90a*: . . . Impresso in Firenze per ser Francesco buonaccorsi Nel an | no mille quattrocento nouanta Adi. xx. di settembre. Small 4to. 90 leaves, with quire-signatures; blue morocco extra, gilt edges
Florence, Buonaccorsi, 1490 5 5 0

The prose is in a minute type; the poetical portions are in the same letter as the Leo and the Foresi.—The signatures are a-k in eights, l in 10 leaves.

Bernardo and Nerio Nerli, 1488

- 386 HOMER, **First Edition.** ILIAD. *Fol. 1a*: BERNARDVS NERLIVS PETRO MEDICAE LAVRENTII | FILIO. S. | [C]Vm doctissimorum . . . Vale. FLORENTIAE Idibus Ianuariis. M.CCCC.LXXXVIII. *On the reverse*: Δημήτριος ὁ χαλκονδύλης . . . *this address in Greek ending on Fol. 2b.* *Fol. 3a*: ΗΡΟΔΟΥΤΟΥ . . . ΠΕΡΙ ΤΗΣ ΤΟΥ ΟΜΗΡΟΥ ΓΕΝΕΣΙΟΣ . . . *Fol. 9a*: . . . ΠΑΟΥΤΑΡΧΟΥ ΕΙΣ ΤΟΝ ΒΙΟΝ ΤΟΥ ΟΜΗΡΟΥ . . . *Fol. 39b*: . . . ΠΕΡΙ ΟΜΗΡΟΥ ΛΟΓΟΣ ΝΕ ΔΙΩΝΟΣ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ . . . *Fol. 42 blank.* *Fol. 43a*, the text of the poem begins. *Fol. 250b*: . . . ΤΕΛΟΣ ΤΗΣ Ο | ΜΗΡΟΥ | ΙΑΙ | Α | ΛΟΣ 250 leaves, with signatures, 39 lines to the page.

ODYSSEY, etc. *Fol. 1a*: ΥΠΟΘΕΣΙΣ ΤΗΣ Α ΟΜΗΡΟΥ ΟΔΥΣΣΕΙΑΣ . . . *Fol. 189b*: . . . ΤΕΛΟΣ ΤΩΝ ΤΟΥ | ΟΜΗΡΟΥ ΥΜΝ | ΩΝ. | Ἡ τοῦ ὁμήρου ποίησις ἅπασα ἐντυπωθεῖσα πέρας ἔειλη | φεν ἤδη σὺν θεῷ ἐν φλωρεντία, ἀναλώμασι μὲν, τῶν ἐν | γενῶν καὶ ἀγαθῶν ἀνδρῶν . . . | Βερνάρδου καὶ νηρίου ταναΐδου τοῦ νεριλίου φλω- | ρεντίνου. πόνω δὲ καὶ δεξιότητι δημητρίου μεδιολα | νέως κρητὸς . . . | Ἔτει . . . χιλιο- | στῶ τετρακοσιοστῶ ὀγδοηκοστῶ ὀγδῶ μῆνός δεκεμβρίου | ἐνάτη. *Fol. 190 blank.*

190 leaves, with signatures, 39 lines to the page.

— together 2 vols. small folio, red morocco extra, gilt edges, fine copy *Florence, 1488* 100 0 0

COLLATION: (Iliad) A-D in eights, E 10 leaves; A-Z. ET, O, and R' in eights. (Odyssey:) AA-ZZ in eights, and ET ET in 6 leaves.

It is believed that the Brothers Nerli were only the publishers of this noble work. Demetrius Chalcondylas is supposed to have done the printing.

Lorenzo de Alopa, 1494

- 387 ANTHOLOGIA GRÆCA, **First Edition.** *Fol. 1a blank,* *1b*: Α. Β. Γ. . . | ΑΙ . . . | [Α]ΝΘΟΛΟΓΙΑ ΔΙΑΦΟΡΩΝ ἘΠΙΓΡΑΜΜΑΤΩΝ . . . *Fol. 2a*: ΑΡΧΙΟΥΤ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ | ΑΓΩΝΑΣ. | . . . *Fol. 273a*: ΧΑΛΚΟΥΠΟΙΣ . . . ΛΑΣΚ'ΑΡΕΩΕ. *Fol. 273b*: ΙΟ. LASCARIS RHYNDACENVVS PETRO MEDICI. S. | [C]VM GRAECAS LITTERAS QVAE PER MVLTAS IAM | AETATES . . . *Fol. 279b*: IMPRESSVM FLORENTIAE PER LAVRENTIVM

FRANCISCI | DE ALOPA VENETVM. III. IDVS AVGVSTI.
M.CCCC | LXXXIII. Fol. 280 blank.

Small 4to. 280 leaves, with signatures, printed in SMALL CAPITALS, 28 lines to the page; fine copy in the original stamped binding, the back mended Florence, Alopa, 1494 25 0 0

The signatures are A-Ω and AA-KK in eights. The last sheet, also in 8 leaves (the last blank), is unmarked, but may be counted as ΛΛ. It is of considerable rarity as it was cancelled in September, 1494, when Pietro dei Medici, to whom the Latin letter is addressed, had been driven into exile by the French King's entry into Florence.

The above copy was evidently issued (and doubtless also bound) in August, 1494.

388 APOLLONIUS RHODIUS. Fol. 1a: ΓΕΝΟΣ Ἀπολλωνίου
. . . Fol. 2a: Ἀρχόμενος . . . ΑΠΟΛΛΩΝΙΟΥ ΡΟΔΙΟΥ |
ΑΡΓΟΝΑΥΤΙΚΩΝ ΠΙΡΩΤΩΝ. | [Α]ΡΧΟΜΕΝΟΣ . . . Fol.

171a: . . . ΕΝ ΦΛΩΡΕΝΓΙΑ. ἔΤΕΙ ΧΙΛΙΟΣΤΩ. ΤΕΤΡΑ | ΚΟΣΙΟΣΤΩ.
ἔΚΤΩ. Fol. 172 blank. Small 4to. 172 leaves, with signatures, the text of the poem printed in the middle of the pages, in small CAPITAL LETTERS, and the gloss in ordinary type all round it; large and fine copy in green vellum

Florence [L. de Alopa], 1496 10 0 0

The signatures are α-φ in eights, χ in four leaves.

389 ——— the same, a very fine and very large copy in red morocco, by Bedford 1496 24 0 0

THE LAST WAS ROGER ASCHAM'S COPY, and bears his autograph inscription as to its presentation from his Greek teacher, Robert Pember, at St. John's College, Cambridge, between 1530 and 1537. The inscription is simply "R. Pemberus hunc librum dono dedit Rogero Aschamo teste Magistro Fitherbert et multis aliis." Of course it might be Pember's writing, but its boyish character makes it likely that Ascham himself (about eighteen or nineteen years of age) was recording the fact that he had received the book as a tribute to his proficiency in Greek from the man under whom he was studying. The Master Fitzherbert in whose presence the gift was made had been Ascham's first teacher at Cambridge in 1530-31. This inscription is on the last blank leaf. On the first page of the book is the signature "C. Spencer" written about 1690 and representing the future Earl of Sunderland.

390 APOLLONIUS. Another copy, stamped in whitish kid binding, with the letterpress BOOKPLATE of its second owner WOLFGANG SEDEL, pasted inside the cover, and some MS. notes by him on the first two leaves, including the statement "Wolfgangus Sedelius me comparavit; eram ante olim D. Hieronymi ab Endorf utriusque juris doctoris. 1539"

1496 12 12 0

391 LUCIAN, First Edition. Fol. 1a: ΛΟΥΚΙΑΝΟΥ | ΣΑΜΟΣ-
ΑΤΕΩΣ | ΔΙΑΛΟΓΟΙ. | . . . Fol. 256a: . . . ΕΝ ΦΛΩΡΕΝΓΙΑ.
ἔΤΕΙ ΧΙΛΙΟΣΤΩ ΤΕΤΡΑΚΟΣΙΟΣΤΩ ἑΝΕΝΗΚΟΣΤΩ ἔΚΤΩ. | ΠΙΝΑΞ . . . This table ends on 257b. Small folio, 257 leaves, with signatures,

- | | | £ | s. | d. |
|-----|--|----|----|----|
| | 42 lines to the full page; fine copy in red morocco extra, gilt edges
Florence, 1496 | 18 | 0 | 0 |
| 392 | — the same, a very large and fine copy, having the first page decorated with a brilliant painted border, and the headings and capitals throughout the book illuminated with gold; old French green morocco extra, gilt edges
1496 | 21 | 0 | 0 |
- There is no indication of the printer's name, but as the type is identical with that of the glosses in the Apollonius Rhodius, and was printed in the same year, the book came evidently from Alopa's press. Whether he produced it for himself or for the new house of Giunta we cannot say.
- The signatures are A 6, B 8; α-ω, and αα-ββ in eights; γγ 4, δδ-ζζ in eights, and ηη in 7 leaves (the last a blank being cut away).

Filippo Giunta, 1497

- 393 ORPHEUS, **First Edition.** Fol. 1: Under a woodcut arabesque ornament: .ΟΡΦΕΩΣ. ΑΡΓΟΝΑΤ- | ΤΙΚΑ. | ΩΝΑΣ ΠΤΘΩΝΟΣ μεδέων έκατη | βόλε μάντι. | . . Fol. 26a: . . ΤΟΥ ΑΥΤΟΥ. ΠΡΟΣΜΟΤΣΑΙΟΝ . . Fol. 48b, the Orphic Hymns end with ΟΡΦΕΩΣ. | ΥΜ-. | ΝΟΙ. Fol. 49a: ΠΡΟΚΛΟΥ ΑΤΚΙΟΥ ΤΟΥ ΦΙΛΟΣΟΦΟΥ. | Υμνοι . . Fol. 51a: . . Anno ab incarnatione M.ccccc. Die. xix. Septem- | bris. Impressum Florentie impensa Philippi Iū | te bibliopole . . Fol. 52 blank. Small 4to. 52 leaves with signatures (α-ζ in eights and η in four leaves), 27 lines to the page; the arabesque ornament, the woodcut initial, and the heading of each part (fol. 1 and fol. 26) printed in red ink; fine copy in limp vellum wrapper
Florence, Giunta, 1500
- The type is the same as was used by the Nerli in the 1488 Homer.

- 394 — the same, ROGER ASCHAM'S COPY, with his autograph inscription of ownership; in large and fine state, bound by Bedford in red morocco
1500
- Ascham's inscription is on the first page, in Greek: ἡ βιβλος τοῦ ροβερου τοῦ ἀσχαμοῦ καὶ τῶν φιλῶν. Besides, he has written a few words here and there on the margins of the text.—This was formerly in the same volume with the Apollonius Rhodius above described as presented to Ascham at Cambridge about 1535.—The name of C. Spencer (Lord Sunderland) also appears on the first page.

Padua, 1472

Bartolommeo Valdezocchi, prototypographer

- 395 BOCCACCIO. Fol. 1a: IOHANNIS. BOCHACII. VIRI. EL- | LOQVENTISSIMI. AD FLAMET- | TAM. PAN- PHYLI. AMATRICEM | LIBELLVS. MATERNO. SERMO- | NE. AEDITVS: INCIPIT: PROLO- | GVS. ARTIFICIOSVS. | [S]Vole a miseri crescere di dolersi |

£ s. d.

uageza . . . *Obverse of the last leaf:* . . . M.CCCC.LXXII.
| DIE. XXI. MAR | CIL. FINIS. | FVIT. FI | AME |
TE. | BAR. VAL. Patauus. F. F. | Martinus de
septē arboribus Prutenus. *On the reverse:* CECVS . . .

Small folio, *without foliation, catchwords, and signatures,*
25 lines to the page; *an illuminated initial painted on the*
first page; olive morocco extra, gilt edges (Ch. Lewis)

Padua, 1472 12 0 0

THE FIRST BOOK PRINTED IN PADUA, and THE FIRST EDITION OF THE
FIAMMETTA. It ought to consist of 132 printed leaves, but here there
are only 123. Nine leaves are deficient, and one is supplied in
facsimile.

The continuator of Brunet, labouring under a belief that the year
began with Easter, has placed this book as the seventh produced in
Padua; but erroneously, as the year began with Christmas in Padua
as in Venice and Milan.

The names of the printers were Bartolommeo Valdezocchi, a
Paduan, and Martin the Prussian, of Siebenbäumen (a small town
between Hamburg and Lübeck).

397 ZOCCHI. *Fol. 1a:* [O]MNIS VTRIVSQVE FAMO- |
SVM . . . *Fol. 127a:* . . . Explicit famosum utile atq;
altum. c. Omnis utriusq; sexus de | peni. & remis. disputa-
tum ac repetitū per famosum ac excellētē | iuris utriusq;
doctorem dominum Iacobū de zochis de ferraria | in
gignasio . . . | BAR. DE Valdezochio Patauus. F. F. |
Martinus de septem arboribus. Prutenus. | M.CCCC.-
LXXII. die xxviii. Iullii. .F.

Small folio, 127 leaves, 35 long lines to the page; *old*
French olive morocco gilt (Derome)

Padua, 1472 7 15 0

A legal dissertation on the papal decree which begins *Omnis*
utriusque sexus.

One of the earliest books printed in Padua, only three volumes
having preceded it.

398 PETRARCA, *Rime.* *Fol. 1a:* A piedi colli dela bella uesta
. . . *This is the beginning of an alphabetical table which*
occupies 15 pp. (fol. 1-8) *Fol. 8b:* LAVRA PROPRIIS
Virtuti- | bus illustris . . . *Fol. 9a:* [V]OI CHASCOLTA |
TE IN RIME SPAR | SE IL SVOÑO | . . . *Fol. 188a:*
Francisci petrarcae laureati poetæ | necnon secretarii
apostolici | benemeriti. Rerum | uulgariū fragmē- | ta ex
originali | libro extracta | In urbe pa | tauina li | ber
abso | lutus est | fœlici | ter. | BAR. de Valde. patauus.
F. F. | Martinus de septem arboribus Prutenus. | M.CCCC.-
LXXII. DIE VI. NO | VEN | BIRS. (*sic*)

Small folio, 188 leaves, 30 long lines to the full page; *a*
fine large copy, ruled, having the margin of the first leaf of
table mended; the large initials throughout the book gilt or
painted, and the first page of the Rime having not only all the
letters of the text gilt, but also a beautiful illuminated border

£ s. d.

painted with flowers, birds, and insects; blue morocco (by Padeloup) Padua, 1472 30 0 0

EXCESSIVELY RARE, only some four or five copies being known, most of them incomplete. Indeed this copy (formerly in the Paris and the Heber libraries) and the Ryland-Spencer copy are the only two which I can find as being certainly perfect.

The peculiar interest which belongs to this edition is that it was printed from Petrarch's autograph MS., and that the account of Laura which faces the first page of the sonnets, was published here for the first time.

This was the fifth book printed at Padua.

Pierre Manfer, 1484

399 DONATUS. *Fol. 1a*: DONATI grammatici peritissimi fabularum | breuiario ouidii nasonis elegans & succincta. Et | primo . . . *Fol. 40b*: . . . Petrus maufer normanus Rothomagēsis ciuis. Small 4to. 40 leaves, 24 long lines to the page, without foliation, catchwords, and signatures; red morocco extra (Padua) Maufer (about 1474) 3 3 0

He began to use signatures in 1475: this book belongs to his first period, and may be as early even as 1473.

Mantua, 1472

Paul of Putzbach, prototypographer

400 THOMAS AQUINAS, Summæ II partis pars II. *Fol. 1a*: [P]Ost omne; | consideratō | nem de uir | tutib; z ui | ciis. z aliis | ad materia; | morale; pti | nentib°. ne | cesse . . . *Fol. 386b*: . . . Diuo Lodouico illustri mantuanorum | principe regnante. Religiosissimus uir | sacre pagine magister. D. frater Lodoui | cus de cremona. ordinis carmelitarum | ciuis mantuanus. sua inpena perficien | dum opus hoc curauit. Imprimente | magistro Paulo de puzpach germani. | co eius artis perito. Absolutumq; est | mantuae

Small folio, Gothic letters, 386 leaves printed in double columns, 53 lines to the column; very fine copy in a magnificent painted mosaic covering, executed in imitation of a binding done for Maioli, with metal clasps and corner-ornaments

Mantua, about 1474 21 0 0

Ludovicus de Cremona was the promoter or publisher of this book, as he had been of the Petrus de Abano printed in 1472 by a different printer. It was in 1473 that Paul of Putzbach began to print under his own name solely, his partner Georg of Putzbach disappearing from the business after 1472. Inscriptions on the vellum flyleaf show that Johannes Groot, Canon of the church of St. Denis at Liege, owned this volume (about 1480) and that it afterwards belonged (about 1490) to the Carthusians at Hertogenbosch.

Johann Schall, 1475

401 EUSEBIUS. *Fol. 1a blank; 1b*: illvstrissimo & Inuictissimo Mantuanorum Principi | Frederico Gonzage Iohannes

£ s. d.

Schallus Herosfeldensis physicus | obsequentissimus. |
 fVerunt multi . . *Foll. 3-8 contain a table of chapters.*
Fol. 9a: Incipit prologus Rufini presbyteri in hystoriam
 ecclesiasticam | ad Cromatium episcopum. | [P]Éritorum
 dicūt . . *Fol. 10a*: Incipit liber primus hystorie eccle-
 siastice. | [S]Vccessiones . . *Fol. 171b*: . . Explicit liber
 ecclesiastice hystorie. | Transtulit Ausonias istud Rufinus
 ad aures | Eusebii clarum Cæsariensis opus. | Schallus
 Ioannes celebri Germanicus arte | Aere premit. Mantus
 principe Foederico. | Quom datus est finis. referebat Iulius
 annos | Mille quater centum septuaginta nouem. | Hunc
 eme qui docti nomen. qui limen Olimpi | Quaeris. habet
 praesens munus utrūq; liber. | Hinc coeleste bonum :
 sanctosq; docebere mores | Et prodesse magis lectio nulla
 potest. *Small folio, 171 leaves, 34 long lines to the page ;*
without signatures, but having catchwords to every page ; fine
copy in a gilt and painted mosaic binding with a geometrical
pattern in black, some ecclesiastical escutcheon on the sides

Mantua, 1479 12 0 0

There is a pretty illuminated initial on the ninth leaf.—As there are 171 printed leaves, while the very accurate Hain only specifies 170, the copy which he examined was probably imperfect.

Verona, 1472

Paulus Fridenberger, 1486

402 LUCRETIUS. *Fol. 1a*: T. Lucreti Cari. poetæ philosophici
 antiquissimi | de rerum natura liber primus incipit fœlici-
 ter. | a Eneadū genitrix . . *Fol. 94a*: . . Paulus hunc
 impressit fridenperger in uerona. | Qui genitus est in
 Patauia alæ magnæ. | Ab incarnatione christi: Mcccclxxxvi
 | Die uigesimo octauo septembris calen. octobris. . .

Small folio, 94 printed leaves, with signatures, 41 long
lines to the page ; slightly wormed at the beginning ; fine copy
in gilt russia

Verona, 1486 5 15 0

Brescia, 1472-73

Angelo Britannico, 1488

403 GAFURI. *Fol. 1 title*: Musice utriusq; cantus practi | ca
 excellentis Frāchini Ga | fori Laudensis libris | quatuor
 modu | latissima. *On the reverse*: REGISTRVM HVIVS
 OPERIS . . *Fol. 2a blank, 2b and 3a a table. 3b*: ILLVS-
 TRISSIMO & Excellētissimo Principi dno. D. Lodouico Mariæ
 Sfortiæ An- | glo . . *this dedication ending on 4b. Fol.*
5a: ◀ FRANCHINI GAFORI LAVDENSIS. MVSICAE ACTIONIS. |
 LIBER PRIMVS. | . . *Fol. 111b*: . . Impressa Brixiae opera
 & impensa Angeli Britannici: anno salutis Millesimo-

quatin- | gentesimonagesimoseptimo: nono Kaleñ:
Octobris.

Small folio, 111 leaves with signatures; the MUSIC noted throughout, apparently from woodcut blocks; the title in Gothic letter, all the rest of the book in Roman; fine copy in a grand and sumptuous decorative binding of painted mosaic imitated from a fine specimen of Grolier's library

Brescia, 1497 15 0 0

The quires are arranged as follows: preliminary leaves 4; a 8, b 8, c 6; aa-hh in eights; ii 7 leaves; kk 8, ll 6 leaves.

Vicenza, 1474

Leonardus de Basilea, prototypographer

404 LASCARIS. Fol. 1a blank; 1b: Bonus Accursius Pisanus Viro Clarissimo Iulio pom | ponio salutem plurimam dicit. | Cum mea opera & studio uir Venerabilis & græce ac latine doctissimus Iohānes monachus Placētinus uerterit | in latinum Erotemata Constātini Lascaris . . Fol. 2a, column 1: ΕΠΙΤΟΜΗ ΤΩΝ ὈΚΤΩ | ΤΟΥΤ ΛΟΓΟΥ ΜΕΡΩΝ | . . Column 2: COMPENDIUM OCTO | ORATIONIS PARTIVM | ET ALIORVM QuORVN | DAM NECESSARIORVM | EDITVM A CONSTAN- | TINO LASCARI BYZAN | TIO. | . . Fol. 97a, column 2: . . Hoc diuinum opus impressum | est Vicentiæ per magistrū; Leo | nardum de basilea .xviii. Kalen- | das Iulii. M.cccclxxxviii. & in | terpretatū per Venerabilē uirū | utriusq; liguæ doctissimū ac op | timum Iohannem monachum | Placentinum. Fol. 97b: στίχη . . Fol. 98a: . . ΤΕΛΟΣ. Foll. 98b and 99 blank. Fol. 100a: Κωνσταντίνου λασκάρους (sic) τοῦ βιζαντίου προοίμιον τοῦ | περὶ ὀνόματος καὶ ῥήματος τρίτου. | βιβλίου. | . . Fol. 116b: . . Τέλος.

Small 4to. 116 leaves; red morocco gilt, from the Thorold library

Vicenza, 1489 6 6 0

FIRST EDITION OF THE COMPLETE WORK; i.e. third edition of books I, II, and first edition of book III. Leaves 1-98 are a reprint in double columns (Greek and Latin) of the two books which had already appeared in 1476 and 1480 at Milan. Leaves 100-116 contain the third book in Greek only, with the author's own Epilogue in which he states how the work was divided and where he had written the various parts, this third being finished in 1466.

The rarity of the third part is so great, that the books are not considered to be incomplete without it. It was evidently printed after most of the copies had been issued.

Collation by signatures: a-1 in eights, m in ten leaves; a 8, b 6, and c 4 leaves. The only leaf completely blank is the first leaf of the second a.

Hermann Liechtenstein, 1475

£ s d.

405 VIRGIL. *Fol. 1 blank. Fol. 2a:* .P. Maronis Virgilii Liber Eneidos | feliciter Incipit. | .PROLOGVS. | [A] Rbitrasti che li excellēti facti | ele uirtuose ope de li antiqui | romani . . . *Fol. 3a:* . . . Questo e il prologo dil greco | athanagio. | . . . *Fol. 4b:* . . . Quiui incomencia Virgilio el quale narra | le aspere bataglie, et li facti de Enea. | [D]Elle aspere bataglie, Io Virgilio in uer | si narro, ei facti di quello homo il quale | fugito prima uēne de le cōtrade di troia | fatamēte in Italia . . . *Fol. 101a:* O uoi periti . . . che legiereti | . . . la nobile opera gia in uerso com | ponuda p . . . P. Ma | rone Virgilio . . . | . . . in lingua uulgare redu | cta per lo litteratissimo greco Athanagio . . . *Line 14:* . . . impressa | ne la famosa cittade de Vicencia. per Hermanno | Leuilapide da Colonia grāde, ne lano dil Signor̄ | .M.CCCC.LXXVI. adi Marti. xii. Marcio : | Iam presens opus hoc mille Athanasius annis | Eneadum cecinit: lege dulcia carmina lector. | P. B. C. O. *Fol. 101b:* Publii Maronis Virgilii Epitaphia. | . . . *The fourteen Epitaphs end on fol. 102a.*

Small 4to. 102 leaves, 23 long lines to the page, with signatures a-m in eights, and n in six leaves; red morocco

Vicenza, 1476 5 0 0

An Italian compendium in prose, which was probably the first appearance of Virgil in any of the modern vernaculars.

406 OVID'S works. *Fol. 1 blank. Fol. 2a:* Bonus Accursius Pisanus salutē dicit plurimā Mag- | nifico equiti aurato & sapientissimo ac primo ducali | secretarie Ciccho Simoneta. | . . . *Fol. 7a:* Fabule Primi Libri | . . . *Fol. 10b:* P. OVIDII NASONIS METAMORPHOSEOS | . . . *On fol. 167b, the Metamorphoses end with a colophon dated pridie Idus Aug. 1480. Fol. 168 blank. Fol. 169 blank. Fol. 170a:* P. OVI. NASONIS . . . | . HEROIDVM . . . | . . . *Fol. 216b:* P. Ouidii Nasonis Elegiarū : siue amorū Liber. I. | . . . *Fol. 243a:* Publii Ouidii Nasonis Sulmonensis De Arte Amādi | . . . *Fol. 267b:* . . . DE REMEDIO | AMORIS . . . *Fol. 276a:* . . . Publii Ouidii Nasonis in Ibin Liber Vnicus. | . . . *Fol. 283a:* . . . FASTORVM LIBER | PRIMVS INCIPIT. | . . . *Fol. 335a:* . . . De Tristibus Liber Primus. | . . . *Fol. 373a:* . . . De Ponto Liber Primus. | . . . *Fol. 408a:* . . . P. Ouidii Nasonis de pulice . . . *408b:* . . . De Philomena . . . *409b:* . . . De Medicamine Faciei. *410b:* . . . de nuce. | . . . *412b:* . . . consolatio ad Liuiā au | gustam . . . *417b:* . . . Finis omnium librorū. P. Ouidii qui extant, eos | q accuratissime emendatos a Barnaba Celsano vi- | cētino. ipressit

Hermanus Colōniēsis Lichtenstein | Vicentiae. M.cccc.Lxxx.
sex. Id. Maii. | Feliciter. Fol. 418 blank.

Small folio, *beautiful copy in old French citron morocco extra (Derome), Wodhull arms on sides* Vicenza, 1480 13 13 0

The quire-signatures are: a 6, A 10, B-V in eights; a 10, b-z and aa-hh in eights.

Henrico Zeni di Sant Orso, 1481

407 APULEIUS. Fol. 1 blank. Fol. 2a: EPISTOLA | IOANNIS ANDREAE EPISCOPI HYLARIENSIS | [B]Essarion . . Fol. 7a: LIBER PRIMVS | .L. APVLEII MADAVRENSIS PHILOSOPHI PLA | TONICI METAMORPHOSEOS SIVE DE ASINO | AVREO . . Fol. 176b: Lucii Apuleii platonici Madaurensis philosophi metamor- | phoseos liber: ac nonnulla alia opuscula eiusdem: necnon epi- | toma Alcinoi in disciplinarum Platonis desinunt. Impræssa | per Henricum de Sancto Vrso in Vicentia. Anno salutis | .M.CCCC.LXXXVIII. Die nona Augusti. *Below this the printer's mark bearing the letters R V Fol. 177a contains the Registrum, and Fol. 178 is blank.*

Small folio, 178 leaves, 38 lines to the page, with signatures V, a-z, &, o (of which a c e g i l n o q s u are in eights, all the rest in sixes); old Italian red morocco, an escutcheon in gold on the sides Vicenza, 1488 6 6 0

This copy is 291 mm. in height.

408 ——— another copy, *slightly wormed and without the two blank leaves, but of extraordinary size (338 mm. in height); old English crimson morocco, from the Sunderland library* 1488 12 0 0

The R V of the printer's mark correspond to Rigo (Arrigo) Vicentino.

409 PAESI. Fol. 1 title: CUM PRIUILEGIO *Beneath these words (which are in red ink) is a woodcut of a globe in the midst of twining ribbons forming a scroll with the intitulation, also in red ink: ✠ Paesi | No | ua | mente | retro | uati. | Et | Nouo | Mondo | da Alberico | vesputio | Florentino | intitulato. Fol. 2a: Tabula Cōmunis. | . . The Table ends on fol. 6a. Fol. 6b: Montalboddo Fracan. al suo amicissimo Ioānimarìa | Anzolello Vicentino. S. | . . On fol. 7 begins the text of the work, which ends in its 142nd chapter on fol. 125a, line 16. Then follows: ¶ Finis: atq; Soli Deo honor: & gloria | . . Fol. 125b: ¶ Stampato in Vicentia cū la impensa de Mgro | Henrico Vicentino: & diligente cura & indu | stria de Zāmaria suo fiol nel. M.ccccvii. a | di .iii. de Nouembre. Cum gratia & | priuilegio p āni .x. como nella | sua Bolla appare: che*

£ s. d.

p | sōa del Dominio Ve | neto nō ardisca ī | primerlo. | ✠
Here follows the Register in two lines, and the woodcut mark of the printer.

Small 4to. 125 leaves, without foliation, but with signatures (✠ 6 leaves; a-z, z, o r', A-C, in fours; D in five leaves); brown morocco, gilt edges, by Hardy-Mennil

Vicenza, 1507 250 0 0

This rare and celebrated volume was the precursor of all the great Collections of Voyages. In it were gathered for the first time the accounts of the work of Spanish and Portuguese navigators during the fifteenth century and down to 1502.

This has also the mark of R. V.

Jacobus Dusenensis, 1482

410 CLAUDIAN, *First Edition.* Fol. 1 a blank cut away.

Fol. 2a: Barnabas Celsanus Bartholomæo paiello . .

Fol. 3a: Claudii Claudiani præfatio in raptum Pro- | serpinæ. | . . Fol. 102b: Finis operum CL Claudiani: quæ nō minus | eleganter q diligenter impressit Iacobus Dusen | sis Milesimo quadringentesimo octogesimo secū | do sex. cal. Iun. Vicentiæ. | REGISTRVM | . .

Small folio, 101 printed leaves, 42 long lines to the page; hf. bd.

Vicenza, 1482 10 0 0

411 ——— the same, *Pirckheimer's copy having his arms painted on the margin of the first leaf of text; the first leaf mended; red morocco extra, by Bedford*

1482 14 0 0

The quire-signatures are A, B, and a-l, in eights, except l which has 6 leaves, and A of which the first leaf (a blank) has been cut away.

Turin, 1474

Jean Lefèvre de Langres (prototypographer)

412 TURRECREMATA. Fol. 1 blank. Fol. 2a: [B]Eatissimo patri & clemētissimo domino pio se | cundo pōtifici maximo Iohannes de turrecre- | mata sabinensis episcopus . .

Fol. 4a: Psalmus primus in quo de | scribitur pcessus ī btitudīez | [B]Eatus | uir qui nō | abiit . .

Fol. 165a: . . Explicit laudabilis expositio su | per psalteriū Impressa per egre | gium magistrum Iohannem fa | bri lingonensem de anno domi | ni. Millessimo. CCCClxxxii die | xxix martii

Small folio, 165 leaves, double columns, 32 lines to the column, with signatures; a little waterstained, the first blank leaf mended, some MS. notes on the first two leaves; parchment covers

(Turin) Jean Lefevre, 1482 3 10 0

The quire-signatures are a-s in eights, t six leaves, u in eight, and x in seven leaves (the last blank having been cut away).—The type is altogether Roman, with the exception only of two or three words in Gothic letters at the beginning of each psalm.

Modena, 1475

Domenico Rocociolo, 1482

£ s. d.

- 413 TEBALDEO. *Fol. 1 blank. Fol. 2a: Illustris: March. Mantue. | Hauēdo io gia uedute in uarii luogi disperse le | opere de. M. Antonio Thebaldeo mio cugi | no . . . On folio 2b, this preface or dedication ends with the signature Seruus Iacobus de | Thebaldis. Fol. 3a: ANTONII THEBALDEI | FERRARIENSIS AD | INCLYTAM ISA | BELLAM | ESTEN | SEM | MARCH: MANTVAE. | uEdendo in foco le mie membra poste | Volea . . . Fol. 173a: . . . Impresso in Modena per. M. Dominico Roco | ciolo ne lanno. M.cccc.lxxxviii. a di. xiii. | de Octobre Imperante Hercule Ducha de | Ferrara Modena & Rezo &c. Fol. 174a: Francisci Rococioli Mutinensis | Ad Lectorem Epigrāma | . . . On 174b, the printer's mark. Small 4to. in the original gilt olive morocco binding, edges gilt* Modena, 1498 30 0 0

Rare early edition of an Italian poet in a binding which must rank with the best Italian examples of the early part of the sixteenth century.

The number of leaves is 174. The signatures are a-l in eights, m in four, n-u in eights, x four leaves (of which the fourth is a blank); y eight leaves, and z six.

Cividale del Friuli, 1480

Gerard de Lisa of Flanders, prototypographer

- 414 PLATINA. *Fol. 1a: Platyne De Honesta Voluptate: τ Valitudie. ad | Amplissimū ac Doctissimum. D. B. Rouerellam | . S. Clemētis Presbiterū Cardinalem. | Liber Primus. | e Rrabūt . . . Fol. 89b: . . . impressu; in Ciuitate Austrie: | impensis τ expensis Gerardi | de Flandria. Venetiaru; | Duce Inclito Io- | hanne Mocēico. | Nono Kalendas Nouembris. | .M°cccc°lxxx° | Laus Omnipotenti Deo. On fol. 90a begins a table of chapters which ends on 93a. Fol. 93b: Cartarum presentis operis registrum. | . . . Fol. 94 blank. Small 4to. 94 leaves in Gothic letters, 32 long lines to the page; without signatares; fine and very large copy, hf. bd. from Dr. Klosz's library* Friuli, 1480 5 0 0

THE FIRST BOOK PRINTED AT FRIULI.—Gerardus de Flandria or de Lisa had his first press at Treviso in 1471, his second at Venice in 1477, his third here (where he only produced two books), his fourth at Udine in or before 1484; he then returned to Treviso before 1492, and disappears after 1494.

Reggio d'Este, 1480

Bartolomeo de Bruschi, prototypographer

£ s. d.

415 SCRIPTORES REI RUSTICÆ. Fol. 1a blank; 1b: gEorgius Alexandrinus Petro Priolo. M. filio. S. Priscas dictiones | de tribus rei rusticæ scriptoribus . . Fol. 2a: ENARRATIONES BREVISSIMAE PRI- | SCARVM VOCVM MARCI CATONIS. | . . Fol. 15 blank. Fol. 16a: EPISTOLA | gEorgius Alexandrinus . . Fol. 20a: MARCI CATONIS PRISCI DE RE RVSTICA LIBER. | [E]ST . . Fol. 85b: . . IMPRESSIT BARTHOLOMEVS BOTTONVS AL' BRVSCHVS REGIENSIS. M.CCCC.LXXXII. Foll. 86, 87 blank. Fol. 88a: LVCII IVNII MODERATI COLVMELLAE REI RVSTICAE . . Fol. 242 blank. Fol. 243a: PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS | DE RE RVSTICA . . Fol. 302a: . . REGII OPERA ET | IMPENSIS BARTHOLOMEI BRVSCHI . . | M.CCCCLXXXII. NONIS IVNII. | . . Fol. 303a: REGISTRVM. | . .

Small folio, 303 leaves, 40 lines to the page; with signatures; old English red morocco, large and fine copy

Reggio d'Este, Bart. Bruschi, 1482 5 15 0

The signatures are: A 6 leaves; a 8; b 10 (of which the first is a blank); c 10, d 8, e-g in 10, h 8, i 6 (of which the sixth is a blank); k 10 (of which the first is a blank); l 10, m-z in 8; &, o, r' in 8, aa 8, bb 12 (of which the eighth is a blank); cc, dd, in 8; ee, ff, gg, hh, in 10; then follows the leaf of Register.

415* — another copy, a little wormed at the beginning, but large and sound, and having four blank leaves (i.e. including fol. 304 which matches the leaf of Register); in parchment binding, with the Sussex bookplate 1482 3 0 0

Prospero Odoardo and Alberto Mazali, 1481

416 TIBULLUS, CATULLUS, AND PROPERTIUS. Fol. 1a blank; 1b: Tibulli Vita | a Lbius Tibullus eques illustris . . Fol. 2a: Albii Tibulli. eq. Ro. Poetæ. Cl. liber Prim' q' | sptis diuitiis & militia Deliã amet & amori s'uiat | diuitias alius . . Fol. 27a: uAlerius Catullus scriptor lyricus Vero | næ nascitur . . Line 21: Val. Catulli Veronensis Poetæ. Cl. Liber | Ad Cornelium Gallum. | [Q]Voi dono lepidum . . Fol. 56a blank; 56b: VITA PROPERTII. | oRis quoq; blandi . . Fol. 57a: Propertii Aurelii nautæ poetæ clarissimi Elegiar' | liber primus. ad Tullum. | [C]Ynthia prima suis . . Fol. 105b: . . Clarissimor' poetar' | Tibulli: Catulli: & Proptii: | 9 eor' uita opa Regii lepidi accuratissie ipssa: Au | ctorib' Prospro odoardo & Alberto mazali regiẽ | sib': Anno Sa. 1481 19 (sic) Kl. octo. D. H. est. d. s'o. Fol. 106 blank.

Small folio, 106 leaves, 42 long lines to the page, with

signatures; the initials painted; fine copy in old English red morocco gilt, from the Sunderland library

Reggio d'Este, 1481 16 16 0

The signatures are: a-c in eight, d two leaves, e eight, f six, g-i in eights, k six, l-n in eights, o and p six leaves each.—This edition, as Brunet states, follows a codex different from the one which had been previously printed.

Soncino, 1484

Hebrew Press

417 BIBLE. THE PROPHETS, with Kimkhi's Commentary, in Hebrew. (Vol. I); *Fol. 1a blank; 1b: Kimkhi's Preface. Fol. 2a begins Joshua. Fol. 21a, end of Joshua. Foll. 21b and 22a blank. Fol. 22b begins Judges. Foll. 42b and 43a blank. Fol. 43b begins Samuel. Foll. 106b and 107a blank. Fol. 107b begins Kings. Fol. 165b, end of Kings. Fol. 166a: (was finished in the year five thousand and two hundred and six and forty from the creation of the world, on the sixth day of the month of Markhaswan, here at Sontzino in the region of Lombardia . . .)*—(Vol. II) *Fol. 1b: Preface of Dawid bar Yoseph bar Kimkhi. Fol. 2a: begins Isaiah, which ends on fol. 88a. Foll. 88b and 89a blank. Fol. 89b Kimkhi's preface. 90a begins Jeremiah, which ends on 154a. Fol. 155b Kimkhi's preface, 156a begins Ezekiel which ends on fol. 223b. Fol. 224 blank. Fol. 225b Kimkhi's preface. Fol. 226a begins Hosea, which ends on 241b. Fol. 242a begins Joel, 246a Amos, 256a Obadiah, 257b Jonah, 259b Micah, 266b Nahum, 269a Habbakuk, 273b Zephania, 276a Haggai, 278a Zakaria, 291a Malachy, which ends on 294a. There is no date to this volume.*

2 vols. small folio, 166 and 294 leaves, the text in large quadrate characters, the commentary in Rabbinical letters to the number of 45 lines on a full page; with signatures; Vol. I bound in brown morocco, Vol. II in bds. each enclosed in a red morocco lettered case

Soncino, 1485 21 0 0

A precious monument of the earliest Hebrew typography.

Pescia (Tuscany), 1485

Sigismund Rodt, 1488

418 VEGETIUS. *Fol. 1 blank. Fol. 2a: Flauii Vegetii Renati viri illustris Epitoma | rei militaris libri numero. iiii. | Incipiunt. | pRimus . . . Fol. 34a: Non sunt passi. | diutius situ τ squa | lore delitescere. Illu- | strem Vegetium de mili- | tari disciplina loquentem: virum | omni laude dignissimū. Ingenui ado | lescentes Sebastianus τ Raphael de Or | landis. Quem ob eam maxime causam impri | mi curauerunt . . . Line 20: Piscie. iiii. nonas*

£ s. d.

Aprilis. Meccclxxxviii. Sigismon | do Rodt de Bitsche
operis architecto. | Registrum. | ..

Small folio, printed in Gothic letters, 34 leaves, 43 long
lines to the page, with quire-signatures; fine large copy in
old calf *Pescia, Sigismund Rodt, 1488* 13 13 0

The signatures are a-e, the first and last being in eights, the other
three in sixes.

This is a book of extreme rarity, and curious as showing that the
two brothers Orlandi were unaware of the existence of any previous
edition.

Ortona (Abruzzi), 1518

Hieronimo Soncino, 1518

19 GALEOMYOMACHIA. Fol. 1, title: HOMERI VATIS
NATVRALISSIMI | DE MVRVM FELISQVE BELLO
CO- | MOEDIA. *Vel alterius cuiusque ingeniosissimi |*
ab. Hieronymo. Soncino diligenter græcanicis la- | tinicisq;
litteris impressa . . . M.D.XVIII . . . Fol. 22a: . . . Finis.
Impressum Ortone. | Pre Hieronymum Soncinum. (The
Pre is altered into Per, by hand, with printing ink)

12mo. brown morocco by Bedford *Ortona, 1518* 4 4 0

THE FIRST BOOK PRINTED AT ORTONA. It is in Greek and Latin so
printed that the translation faces each page of the text. The
translator was *Oliverius poeta anzianensis* as he is called on the title.
The second-last page contains a list of the various Greek words used
to designate the voices of animals (as we might say that dogs bark,
wolves howl, etc.). The last item is ἐπὶ Ὀλιβερίων ληραίν, which appears
in the Latin version opposite as in *Oliuero Nugari*. It is either his
own joke, or a jibe of Soncino's.

Cagliari (Sardinia), 1557?

Vicenzo Sembenino, prototypographer

20 CHRISTIAN POETS. IUVENCI HISPANI EVANGELICAE
HISTORIÆ LIBRI III . . Calari, MDLXXIII. Exscudebat
Vincentivs Sembeninvs . . —AVRELI PRVDENTII . . Carmina
. . Calari, MDLXXIII . . Venantii Honorii Clementiani.
Fortvnati . . Carminum, Libri octo . . Calari . .
MDLXXIII. 3 vols. in 1, small 8vo. (12mo.) printed in
Italics (except titles, headings, and Index which are Roman);
in the original red calf, gilt on the sides and back

Cagliari, 1573-74 3 3 0

A book "La Vitta e la morte . . de sanctu Gavinu," printed in
1557, is said to be the first fruit of the press in Cagliari; but it has
no indication either of the place or the printer's name. The Juvencus
above described is actually the first book which bears the imprint of
Cagliari, and also the first that gives the name of the prototypographer.

Unknown Presses

£ s.

- 421 CICERONIS EPISTOLÆ. *Fol. 1a*: M. TVLLII
CICERONIS. EPISTVLARVM FAMI- | LIARIVM
LIBER PRIMVS INCIPIT AD LEN- | TVLVV
PROCONSVLEM . . . *Fol. 146b*: . . . Tullius ingenua
præfulgens mente solebat | Has Cicero claris mittere
patriciis | Marco respondent multa quos arte notarat |
Eloquium priscis summo in honore fuit. | .M.CCCC.LXXI.
Small folio, 146 leaves, 40 long lines to the page; red
morocco 1471 9 9

Without catchwords, signatures, and foliation. Brunet alleges that the book was printed by Zarotto at Milan, but it is as certain as anything can be that Zarotto did not print it. The type is somewhat larger and less regular than that which he used in the seventies; and there are a good many Greek words printed in their proper forms. This would not have been possible for Zarotto in 1471. In his *Topica Ciceronis* (printed 1472 or 1473) he had to leave blanks for the Greek words. If the book were his, and printed later than 1474, it would have had signatures.

Dibdin considered that this Cicero was printed by the Adam whose name is affixed to the Virgil of 1471, and whom he considered to be a Venice typographer, distinct from Adam Rot, Adam Rotvil; and Adam of Ammergau.

The paper-mark is a pair of shears.

- 422 LUCAN. *Fol. 1a*: .M. ANNEI LVCANI VITA EX
COM | MENTARIO ANTIQVISS. | M. Anneus Lucanus
patrem . . . *Fol. 1b*: . . . EX DIMIDIATO CODICE . . .
Fol. 2a: . . . MARTIALIS. | Verona docti . . . *Fol. 2b*: Heu
Nero crudelis . . . | Debuit . . . tibi. | GENETHLIACON
LVCANI . . . *Fol. 4a*: APVD CORNELIVM
TACITVM LEGITVR | . . . *Fol. 4b* blank. *Fol. 5a*:
M. ANNEI LVCANI CORDVBEN | SIS PHARSALIAE
LIBER PRIMVS. | [C]Orduba me genuit . . . *This*
epitaph in four lines is followed by the text: [B]ELLA p
æmathios . . . *Fol. 106a, line 14*: Obsedit muris calcantem
moenia magnum | FINIS | Cum genero inuentis Cæsar . . .
Last line: Codice nec careat turba docenda nouo

Small folio, 106 leaves, 40 lines to the page; red morocco
extra, from the Osterley Park collection, the largest and
finest copy known S. n. about 1471-2 14 0

Without signatures, catchwords, and numeration, and in the same type as the Varro, *infra*.—This is the first edition of a recension differing from that which had been used by Sweynheym and Pannartz at Rome in 1469. They may be roughly distinguished by the life of Lucan which in the Roman sort had been written by Pomponius Lætus then in prison and calling himself Pomponius Infortunatus. In the volume above described the life is compiled from ancient writers. Lavagna reprinted the Rome book at Milan in 1477; but in 1479 he reprinted the text of this one, as Guerinus had already done at Venice.

The paper-marks are a pair of shears, an archbishop's hat, and (most frequently) two arrows in saltire.

£ s. d.

- 3 VARRO. *Fol. 1a*: OMPONIVS PLATINAE SALVTEM
 | p .M TERENTIVS VARRO TOGator' | Literatissimus
 . . . *On the reverse of fol. 9 ends an alphabetical table with
 the word FINIS. Fol. 10a*: .M. T. VARRONIS
 ANALOGIAE LIBER .I. | Quomodo . . . *Fol. 51b*: . . .
 FINIS TRIVM LIBRORVM LINGVAE LATI | NAE
 AD CICERONEM *Fol. 52a*: .M. T. VARRONIS DE
 LINGVA LATINA | [Q]Vēadmodū uocabula . . . *Fol. 81b*:
 . . . Finis eius quod inuenitur Marci Varronis. Parce
 qui | legeris: si aliqua minus polita inueneris. Nam ita
 ex | omni parte: siue seculum fecerit siue librarii
 Volu- | men quod uis corruptum erat ut necesse fuerit
 aucu- | pari hinc inde sententias ideo sine robore ueniā
 dabis | & errori manum inponas Pomponius tuus orat.
 Vale. Small folio, 81 leaves, 32 long lines to the page;
 large and fine copy in red morocco gilt, from the Sunderland
 library S. n. about 1472 6 6 0

EXTREMELY RARE. Lord Spencer's copy as described by Dibdin was imperfect, wanting two leaves in the middle. The name of the printer has not been discovered. This volume is a reprint of the Ed. Pr. which had been issued by Georg Lauer at Rome (about 1471) also consisting of 81 or 82 leaves, 32 lines to the page.

There are no signatures, nor catchwords. As for numeration, it is a curious feature of this volume that leaves 20-51 which are 11-42 of the text of the Analogia, are stamped by hand in printing-ink with the numerals xi—xxxii. This was done no doubt after the printing of the book, so as to facilitate reference from the table to the text.

The most striking feature of the type is the small e, in which the horizontal bar projects some distance beyond the close of the loop.

The paper-marks are a single-headed eagle crowned and displayed, a balance (both within circles), and a third figure like a mythical hyena.

This copy fetched £12 at the Sunderland sale.

- 24 ALEXANDER DE VILLA DEI, *Doctrinale. Fol. 1a*:
 [S]Cribere cleric'is paro doctri | nale nouellis | Pluraq3
 doctor' sociabo scrip | ta meorum | Iamq3 legent pueri pro
 nugis | maximiani | Que ueteres sotiis . . . *Fol. 47b, line
 21*: Pluraq3 notauī que non debes imitari | Finit
 Small 4to. 47 leaves, irregularly printed, without catch-
 words, numeration, and signatures, 28 (and towards the end
 29) lines to the page; the initials painted in blank spaces;
 calf S. n. (about 1472) 5 5 0

There is no appearance of æ; the final us is represented by 9 not rising above the line; the x has always the shape of x; and the o has always a similar form to that which is used by Adam of Ammergau, that is the thick parts lie always (so to speak) north-west and south-east. There is frequent use of t for c in such words as socius and species. The only stops used are the point, one tiny diagonal stroke for a comma, scarcely more than half the height of an ordinary letter; and the same stroke doubled (in parallel) as a colon or semicolon. They are all placed above the base line and below the upper ruling.

The paper-mark is two arrows in saltire.

Bound in, at the end, is the Opvs culvm de Bombyce of Ludovicus Lazarellus, 6 leaves, s. n.

- 425 [BOCCACCIO] FIAMMETTA. *Fol. 1a*: Incomincia il libro di madonna Fiammetta da lei alle inna- | morate mandato. | sVOLE Amiseri crescere di dolersi Va- | gheza: quando di se discerneno o senteno | cōpassione in alcuno . . . *Last page*: animo & in nebuloso tempo . . . *Line 17*: donna. Finis. Deo Gratias Amen.

Small folio, 35 long lines to the page; with signatures; old English red morocco gilt, from the Sunderland library

S. n. (about 1474) 32 0

The signatures are a-k, of which a has nine leaves, k six, and the others eight. This would make 79 leaves, but here we have only 77, because the fourth and fifth leaves of sign. h are wanting.

The book is one of extraordinary rarity, and is remarkable for the beauty of its type. The letters are very small, but well and broadly rounded, and carefully spaced so as to present an appearance of the utmost clearness and distinctness. The press-work is admirably done. With regard to the letter-forms it may be observed that the capitals are a little plumper in relative proportion to the lower-case letters, than was customary, say in Venetian typography. They are, however, not so heavy as in the books printed by Arnold de Bruxellis in Naples. The e has its straight bar slanting upwards; the upper-left portion of the p is slightly suggestive of a semi-Gothic bias. The h is not quite like the modern h in its right limb, but this limb falls almost straight from its shoulder to the line, hardly turning inwards near the end. In the first three pages, z has the shape of an ugly 3 falling below the line, but in the rest of the book a modern form is substituted.—There are no traces of Lombard or Venetian spelling—such as *azo* (in the Padua edition) for *accio*. Here we find only Tuscan orthography.

There is no mention of Boccaccio in the volume. Probably it was printed at Florence, and the editor may have heard that the authorship was questionable.

The paper-marks are the eight-petalled rose, and a bunch of grapes.

FRANCE

Paris, 1470

Ulrich Gering, Michel Friburger, Martin Krantz,
prototypographers

- 426 FICHET. *Fol. 1a*: GVILLERMI Ficheti Alnetani, artium | & theologiæ parisiensis doctoris, rhetori- | corum libror' præfatio; | [Q]Vanq̄ ea res . . . *Fol. 5a*: De quinq; rhetoricis elemētis artem extrin- | secus comprehendentibus omnem; | [A]Rtificiose dicendi ratio . . . *Fol. 63a*: Guillermi ficheti alnetani, parisiensis ar | tium & theologiæ doctoris, generaliū rhe- | toricar' inuentionū finit liber primus. De | speciali inuentione, suaq; dispositione, secun | dus liber fœliciter incipit; | [R]ES bene se habebit . . . *Fol. 116a*: Guillermi Ficheti Vernetani, parisiēsis | artiū & theologiæ doctoris, rhetoricor' | liber

£ s. d.

finit Secundus. Incipit Tertius | de elocutione, memoria, & pnunciatione; | [N]Vne cum elocutio . . Fol. 122a, first line: seruit. De qbus . . last line: har' triū semiuōliū . . ut rex (*This leaf 122 was cancelled but has not been cut out*). Fol. 123a, first line: seruit. De quibus . . last line: cursio. ut rex . . societates (*This is the leaf which was intended to be substituted for the preceding one, but they are both contained in the present copy*). Fol. 191a: . . In Parisior' Sorbona conditæ Ficheteæ rhetoricæ finis; Roberti Gaguini se- | quiñ panagericus in auctorem; Fol. 191b: Patri ac præceptoris suo, Guillermo | Ficheto parisiensi theologo doctori, | Robertus Gaguinus. S. P. D.; | [Q]Vos luteos . . Fol. 192a: Theologi exurgent . . Line 11: Vale. Fœlixq; uiue;

Small 4to. 192 leaves (*instead of 191*), Roman characters, 23 long lines to the page, printed on very thick and strong paper, with a vase and a bell as paper-marks; four pages decorated in pen and ink with delicate floral arabesque borders, which it was no doubt the intention to colour and illuminate; fine copy in calf gilt

In the Sorbonne at Paris [by Gering, Friburger and Krantz], about 1470-71

80 0 0

EXCESSIVELY RARE. Traces of MS. signatures are observable here and there in the lower right-hand corner.—Some copies of this book were sent by Fichet to his friends, with specially printed letters of presentation. One of these letters, addressed to Rob. Gaguin, is found in a copy in the Bibliothèque Nationale; and contains the first existing notice (outside Germany) of the history of the new Art of Printing and its inventor.

27 MAGNUS (Jacobus). Fol. 1a: Sequitur tabula capitulorū Sophologij. | Et primo . . This table ends on fol. 3b. Fol. 4a: Doctissimi atq; excellentissimi patris? sacraꝝ litteraꝝ | doctoris deuotissimi? fratris iacobi magni? religionis | fratrū Heremitarum? sancti augustini sophologiū in- | cipit . . Fol. 217b: . . Anno domini Mille.cccc.lxxv. die prima mensis Iunij. | Impressum fuit istud Sophologium Parisius per Marti | num crantz. Vdalricū gering. Et Michaelem friburger. Fol. 218 blank

Small folio, 218 leaves, in semi-Gothic characters, 32 long lines to the page; a little waterstained near the beginning, but nevertheless a fine sound crisp copy in old calf gilt, without numbers, catchwords, and signatures Paris, 1475

10 10 0

This example of the second original press of Paris is not, though Deschamps thought so, in purely Gothic "lettres de forme." The capitals are purely Roman, and as for the lower-case letters they are no more than semi-Gothic. They are, moreover, so sharp and clear in their impression that they look rather like the work of steel engraving than of topography.

This work by Jacques Le Grant must have been very popular in

Paris, since three different editions were printed there within the space of a few years: 1472, 1475, 1477. The Epigramma which precedes the colophon on the last page says "Quicquid enim veterum tetigit preceptio digna | Mille voluminibus? clauditur hoc opere."—The paper is strong and white, with the mark of an anchor reversed and surmounted by a ball and cross.

- 428 ANGELO DI AREZZO. *Fol. 1a*: Angeli de Aretio legū doctoris tractatus de criminibus. seu | de maleficijs! incipit feliciter. Prologus; | [S]Epenumero mecū . . . *Fol. 146b*: . . . Angeli de Aretio legū doctoris tractatus de Criminibus finit. | Impressusq; Parisius per Martinū, Udalricū, et Michaelēm | Anno a natiuitate dni. M.CCCC.lxxvj. Die vii. Septembris.

Small folio, 146 leaves, 40 long lines to the page, in small Gothic characters; French red morocco extra, gilt edges, bound about 1760

Paris, 1476 10 0 0

Without numbers, catchwords, and signatures.—This is an example of the third type used by Gering, Crantz, and Friburger.

Ulrich Gering alone, 1478

- 429 NYDER. *Fol. 1a*: Prohemiū. | Eximii sacre theologie professoris fratris Iohannis Ny- | der ordinis predicatorū, in expositionē preceptorū deca | logi: prologus incipit. | . . . *Fol. 302b*: . . . Eximii sacre theologie pffessoris magri ichānis ny | der . . . | legis finit feliciter. Exaratūq; p magistrum vdalri | cū Gering in vrbe Parisiana. Anno domini .M. | cccclxxxii. die. ix. Iunii. | Sequit̄ registrū . . . *Fol. 330b*: . . . Finis tabule. Small 8vo. 330 leaves, 37 long lines to the page, in small Roman characters; with painted capitals; slightly wormed at the beginning; old calf

Paris, 1483 2 2 0

With signatures a-z and A-S, all in eights except S, which is in eleven (the blank twelfth being cut away) and a which is in seven (the blank first leaf having been cut away).

This is an example of Ulrich Gering's new Roman type.

Gui le Marchant, 1483

- 430 LULL (Ramon) *de Laudibus Marie*. *Fol. 1a*, title: Hic continentur libri Remundi | pij eremite. | Primo | Liber de laudib⁹ beatissime virginis marie: | qui . . . | secundo. | Libellus de natali pueri paruuli. | Tertio. | Clericus Remundi. | Quarto. | Phantasticus Remundi. *Fol. 1b*: Iacobi Fabri Stapulensis, benignis lectoribus. | . . . *Fol. 85b*: . . . Impressum Parhisij, per Guidonem Mercatorē: proprijs eiusdē sump- | tib⁹, et expēsis. Anno eiusdē | domini saluatoris. 1499. | 6. Aprilis. | Recognita . . . *Fol. 86* blank. Small folio, Gothic letters, 86 leaves, with foliation and signatures, 46 lines to the page; in calf magnificently decorated in sixteenth-century style with a geometrical pattern of

interlacing black bands outlined in gold, and a sunken round centrepiece bearing a Cardinal's hat

£ s. d.

Paris, 1499 10 0 0

The quire-signatures are a-d in eights, e-g in sixes, h in eight, i m in sixes, and n in four leaves.

See post No. 445.

Antoine Verard, 1485

131 FROISSART. (Vol. I) *Fol. 1a, title: Le premier volume | de froissart | Des croniques de France. Dangleterre. Descoce. Despaigne. De bretagne. De gascongne. De flan | dres. Et lieux circunuoisins. Foll. 2-7 contain the Table. Fol. 8 has the Register on the obverse and is blank on the reverse. The text begins on fol. 9 numbered Fueillet i. Fol. 279a, numbered Fueillet CClxxi: . . Cy finist le premier volume | de Messire Iehan froissart sur | les croniques de frâce z dāgle- | terre et lieux voisins Imprime | po^r Anthoine verard marchant libraire demourant a paris sur | le pont nostre Dame a lymage | saint Iehan leuange- liste ou en | la sale du palais au premier pil- | lier Detant la chappelle ou lon | châte la messe de messeigneurs | les presidens. On the reverse the woodcut mark of Verard.*

(Vol. II) *Fol. 1a, title: Le Second volume | de froissart | . . Foll. 2-8 contain the Table and register. The text occupies foll. 9-287, foliated i-cclxxix. 287b: . . Cy finist le second volume de messire | iehan froissart . . | . . | . . Imprime a | paris pour Anthoyne verard marchant | libraire demourant a Paris sur le pont | nostre dame, and so on as in the preceding volume, with Verard's mark beneath the colophon.*

(Vol. III) *Fol. 1a, title: Le Tiers volume | de froissart | . . Foll. 2-6 contain the Table and register. Fol. 7 is numbered Fueillet i. Fol. 237 (numbered CCxxxi) b: Cy finist le tiers volume . . This colophon (under which is the woodcut mark of Verard) is in exactly the same phraseology as the preceding two. Fol. 238 blank.*

(Vol. IV) *Fol. 1a, title: Le quart volume | de frois- sart | . . Foll. 1b and 2 contain the Table. Fol. 3 (num- bered i)-113 (numbered Cxi) contain the text. Fol. 113a: . . Cy finist le quart volume . . This colophon is in thirteen lines and is in precisely the same phraseology as the three preceding*

4 vols. in 3, small folio, with signatures; printed in double columns, *Lettres de forme*, 46 lines to the column; the first twenty leaves of the first vol. a little wormed, the copy being nevertheless a large and fine one, in blue morocco extra, gilt edges, from the library of Frederick Perkins



Paris, about 1495 63 0 0

According to Brunet, Verard printed two editions, the first having a colophon in each volume precisely like that in the above copy;

the other printed after 1500 as appears from a change in Verard's address indicated in the colophons, namely "deuant la rue neuue Nostre Dame." He also specifies another distinctive mark on the titles, in the initial letter L; saying that there are two men's heads in the L of the second edition and only one in the L of the first.

Now here we have two heads in the L of Vols. II, III, IV, and only one in that of Vol. I; while the colophon is in all four volumes the one that marks the first edition. The most reasonable deduction is that Verard possessed both forms of the L when he first printed the book, and that either form was used in printing.

Lord Crawford's copy fetched £81, although it was a mixed one; and other copies have brought considerably more, as for instance that of Baron Double which sold for 4000 fr.

- 432 VALERIUS MAXIMUS, in *French*, Vol. I. Fol. 1, title: Valere le grant. Foll. 2-12 contain the Table. Fol. 13, a blank cut away. Fol. 14a: Prologue |  Cy commence le liure de valere le grant translate de latin en francoys. | (Here a large woodcut painted as a Miniature in opaque colours with an illuminated border which contains the escutcheon of Claude Durfé or his father Pierre.) [L]Abriefuete et fragilite de ceste dou | loreuse vie . . Fol. 180a: . .  icy fine le quart liure de valere le grant

Small folio, a magnificent example of Verard's typography UPON VELLUM, with four splendid pages, the large woodcuts upon which are PAINTED AS MINIATURES and decorated with borders; all this done in grand and sumptuous style for PIERRE DURFÉ; old French red morocco extra, gilt edges (probably by Derome le jeune)

(Paris, Verard, 1500) 48 0

Only this volume had come down to the time of the binding (about 1770). The second volume is perhaps hidden in some public library. Although only half the book, this is a glorious volume which would be an attractive feature in any library.

The decorative work was done probably for Pierre d'Urfé about 1500-1501, and this book subsequently took its place in the famous library of his son Claude.

- 433 PSALTER, *Latin-French*. Fol. 1 title missing. Fol. 2a: Cy commence le psaultier. | BEatus vir . . Fol. 8 missing. Fol. 244: . . Cum priuilegio. | Opera z impensis honesti viri | Anthonij verard bibliopole al- | me vniuersitatis Parisien.

Small 8vo. 242 leaves (out of 244) printed in Gothic types of two sizes, the Latin in black and the French in red; with quire-signatures a-z and A-G in eights, H in four leaves; in the original black calf (Paris, about 1500) 5 5

VERY RARE. The translation, which is literal, may be identical with the one given in the Bible Historiée which Verard printed in or before 1499. Whether or not it be so, and whether the above edition be rightly attributed to "about 1500," it is probably the first edition of the French Psalter as a distinct book.

34 JACOBUS DA CESSOLIS, *Game of Chess*. Fol. 1a: Le Ieu des eschez |

moralise | Nouvelle- |
ment impri- |
me a paris

On the reverse a number of woodcuts in compartments, the central one representing a King and Queen playing at Chess. Fol. 2a, column 1: ¶ Prologue Du ieu Des eschez | ¶ Treshaulte puissante et exe- | lente ma treshōnoree dame pour | ce que . . . Fol. 5a, headline: Esches Fueillet .i. Column 1: ENtre to⁹ les mau | uais signes q pe- | uent estre . . . Fol. 63b: . . . Sensuyt vng liure qui conso- | ne fort a la matiere precedente | Dudict Ien Des eschez. Atous | Nobles: princes: cheualliers et | gens De tous estatz. Fol. 86a: . . . Cy fine le liure De lordre De | cheualerie. | . . . On the reverse a large woodcut of the Trinity. Fol. 64a, column 1, begins the story of Melibé and Prudence with the words: v Ng iouuenceau | appelle mellibre | puissant, et riche | eut vne fēme ap- | pellee, prudence et De . . . Fol. 106b, column 2: . . . Cy finist le liure des eschez | et lordre De cheualerie transla- | te de latin en Francoys imprime | nouvellement a Paris et fut a- | cheue. Le vendredy .vi. iour De | septembre. Lan. M. v. c. z. iiii. | Pour anthoine verart Libraire | iure en Luniuersite De Paris, demourāt a paris a limaige saïct | iehan leuuāgeliste devant la rue | neufue nostre dame. Ou au pre | mier pilie Du palais ou lon chā-te la messe Des presidents.

Small folio, *Gothic letters*, 106 leaves, double columns, 34 lines to the column; with woodcuts; quire-signatures a-s of which the first is in four leaves, and all the rest in sixes; fine copy in red morocco extra, by Trautz-Bauzonnet, from the Didot collection

Paris, 1504 150 0 0

RARE FIRST EDITION. The book is foliated i—C.ii, not including the four preliminary leaves.—Brunet describes the book as having three preliminary leaves, and as having the last leaf numbered in error lxxxii. Here we have four preliminary leaves and correct numeration.

435 PAUL (S.). Fol. 1a, title: LES EPISTRES SAINCT | POL. GLOSEES. Colophon under Verard's woodcut mark on reverse of fol. 118: Ce present liure a este acheue Dimpri- | mer par ledit verard le .xvii^e iour de ian- | uier mil cinq cens z sept. Et a le roy no- | stre sire donne audit verard lectres de pri- | uilege . . .

Small folio, 118 leaves, double columns, in Gothic types of two sizes; with coloured initials and 13 ILLUMINATED MINIATURES painted over woodcuts in opaque colour;

fine copy, ruled throughout; in old French calf gilt, with a coronet and the letter S on the back

Paris, 1507 48 0 0

VERY RARE. Formerly in the Wodhull library, at the first sale of which in 1826 it fetched £51.

The title is emblazoned with the arms of a sixteenth-century owner. They are those of a widow whose initials were M S and the escutcheon is *burelé, argent et azur, une cotice en bande, de gueules* (attributed by Palliot to a family named Ratault de Courlay). The crest is a helmet surmounted by a mitred head, over which falls the cordelière of a widow. Above it are the following verses: "Me viduat fatum, nec spem mihi sustulit omnem | Quum me nunc foveant quæ quondam vincla jugarunt." This illumination was added about 1590, the binding was executed about 1680, and the book next came into the possession of Lord Shelburne, whose coronet and initial were then impressed on the back.

The quire-signatures are a-t in sixes, and v in four leaves.

Antoine II Vérard

436 SAINT GELAIS. *Fol. 1a, title: Le Seiour | dhonneur 2 | compose par reuerend pere en dieu messire | Octouien de saint gelaiz Euesque dangou- | lesme Nouuellement imprime a Paris | pour Anthoyne verard | . . Fol. 164a: ¶ Cy finist le seiour dhonneur nouuellement imprime a Paris pour Anthoyne verard mar- | chant libraire demourant audit lieu deuant la | rue neufue nostre dame a lymage saint Iehan | leuangeliste, ou au Palays au premier pillier | deuant la chappelle ou len chante la messe de | messeigneurs les presidens. Et fut acheue le | xxv^e iour Daoust Mil. cccc. et. xix. Under this the same woodcut mark as had been used by Antoine I Verard.*

Small 8vo. 164 leaves, Gothic letter, fine large copy in red morocco extra, by Bauzonnet-Trautz, with a book-label bearing a crest: a spread eagle crowned with a Marquis's coronet

Paris, 1519 24 0 0

EXTREMELY RARE. A copy containing only 160 leaves fetched £21 at the Sunderland sale.—The quire-signatures are, in alternate eights and fours: a-z, &, A-C.

Simon Vostre, 1488

437 HORÆ. *Fol. 1a, within a border, and under Vostre's device bearing his initials and his name: ¶ Hore beate marie vginis secundū vsū roma- | num cū illius miraculis vna cū figuris apocal- | ipsis post biblie figuris insertis. On the reverse the Almanack (1508-28). Fol. 2a, figure of the Anatomical man. 2b-8a, the Calendar. 9a-14b, the Gospel-lessons. 15a: OBsecro te . . 16a: . . O Intemerata . . Fol. 21a (under a large picture): Domine labia mea . . (the beginning of the Hours of the Virgin) Fol. 31a, last line: Ad matutinas de cruce. 32a, last line: Ad matutinas de sanctospiritu. Fol. 47b: HAs horas canonicas . . 51a, last two lines: sequuntur septem psalmi*

penitentiales | ān. Ne reminiscaris. Psalmus. Fol. 59a:
 . . Incipiunt vigilie mortuorum . . Fol. 73a (under a
 picture): De sanctissima trinitate . | . . Fol. 74b, last
 two lines: Sensuit lystoire et loraison en laquelle est | la
 mesure de la playe nostre seigneur. Foll. 75-81a contain
 the *Suffragia Sanctorum*. 81a, third line from bottom:
 Sensuyent plusieurs deuotes louenges, pe | titions . .
 84a, last line: Sequit̃ officiū de cōceptione btē marie vgīs
 Fol. 87a, last line: De sancto sepulcro domini. 88a: . .
 Sensuyt la table de ces presentes heures. | . . ending on
 fol. 88b.

Large 8vo. Gothic letters, PRINTED ON VELLUM, every
 page within illustrated borders, enclosing numerous small
 miniatures (including the *Dance of Death*); with several
 small Miniatures within the text, these and the 22 large
 MINIATURES RICHLY ILLUMINATED and painted in opaque
 colours; olive green morocco by Derome le jeune (with the
 bird-ornament), a large and splendid copy from the Didot
 collection

Paris, Vostre (1508) 90 0 0

88 leaves, 29 lines to the page; with signatures a, b in eights;
 c four; d eight, e six; f-i in eights; k six; ā and ē in eights.

The large pictures (not including the device and the Anatomical
 man) are: Christ the Teacher of the World; the Betrayal; the Tree
 of Jesse; the Annunciation; the Visitation; the Crucifixion; Descent
 of the Holy Ghost; Adoration of the Kings; Adoration of the Shep-
 herds; Presentation in the Temple; Journey to Egypt; Coronation
 of the Virgin; David on his Throne, harping; David and Uriah;
 Raising of Lazarus; Job and his friends; Worship of the Trinity; the
 Grail; the Gate of Heaven (a figure of the Virgin with a smaller
 figure of herself and the child appearing below her bosom); the
 Entombment.

138 HORÆ. Fol. 1a, under the device: ¶ Ces presentes heures
 a lusaige de Rome toutes | au long sans reqrir: avec les
 figures z signes de lapo | calipse: la vie de Thobie z de
 iudic, les accidēs de lhō | me, le triumphe de cesar, les
 miracles nostre dame: | ont este faictes a Paris pour Symō
 vostre libraire | demourāt en la rue neufue a lēseigne. s.
 iehā leuāgel'. On the reverse the almanack for 1520-36 etc.
 Fol. 2a the Anatomical man. Foll. 2b—8a contain the
 Calendar. Fol. 8b, under the picture of St. John before the
 Latin Gate: Initiū sancti euāgelii scdm Iohannē. Gloria
 tibi dñe. Fol. 29a, under a picture of the Annunciation:
 [D]Omine labia mea aperies. | . . Fol. 78b: . . Sequuntur
 septem psalmi penitē- | tiales . . Fol. 91b, under a picture
 of Dives and Lazarus: Sequuntur vigilie mortuo- | rum . .
 Fol. 116b: . . Sequuntur suffragia plurimorū | sanctorum z
 sanctarum. Fol. 134b: . . Sequitur officium de conceptio-
 ne beate marie virginis. Fol. 140 contains the Table.

Small 8vo. Gothic letters, PRINTED ON VELLUM, 134 leaves,

22 and 21 lines to the page, signatures a-c in eights, d in four, e-p and (ā) ē, ī in eights; every page bordered, the borders containing numerous illustrations including the Dance of Death; with 19 large illustrations (not including the Device and the Anatomical man) which are all (as well as some minor ones within the text) SPLENDIDLY COLOURED AND ILLUMINATED AS MINIATURES; bound in red morocco, gilt edges

Paris (1520) 40 0 0

The larger illustrations are 1, John before the Latin Gate; 2, Judas's Kiss; 3, Jesse's Tree; 4, The Annunciation; 5, Mary in Heaven; 6, The Crucifixion; 7, The Holy Grail; 8, The Nativity; 9, The Warning of the Shepherds; 10, The Worship of the Kings; 11, The Circumcision; 12, The Slaughter of the Innocents; 13, Death of the Virgin; 14, David and Uriah; 15, Dives and Lazarus; 16, Job and his friends; 17, Worship of the Trinity; 18, Assumption of the Virgin; 19, The Entombment.

Wolfgang Hopyl, 1489

439 SARUM MISSAL. *Fol. 1a, title: Missale ad vsū ac cōsuetudinē Sarū Here a very large woodcut of scenes arranged as three stages within a portico, and underneath: Qui diuina cupit . . . On the reverse the Table of movable Feasts. Foll. 2-7 contain the Calendar. Fol. 8a: Exorcismus aque, | . . . Fol. 9a, column 1, under a large woodcut: ¶ Missale ad vsum Sarum in- | cipit feliciter . . . Fol. 161b contains a woodcut of the Crucifixion, this leaf as well as 162 being PRINTED ON VELLUM. Fol. 177a: ¶ Incipit ppriū festiuitatū sctōꝝ | . . . Fol. 251a: ¶ Incipit cōe sanctorū. | . . . Fol. 313b, column 2: . . . Missale ad vsum ecclesie Saris- | buriēsis: optimis formulis (vt res | ipsa indicat) in alma Parisiorum | academia, opera wolffgangi Ho- | pylij, impensis vero Francisci byr | chman, elimatis- sime impressum: | On the line which is the eleventh below this: tibi indicabit. 1514 28 Nouembris. | . . . Fol. 314 contains on the obverse a Table, on the reverse a repetition of the large woodcut at the beginning*

Small folio, Gothic letter, printed in red and black, with Music and woodcuts, 314 leaves double columns, 42 lines to the column; old russia gilt

Paris, 1514 72 0 0

COLLATION: 8 preliminary leaves; signatures a-k in eights, l in six, m-t in eights, u x y in sixes, A-H in eights, I in ten, and A-H in eights. The Temporale and Mass are foliated i-clxx; the Proprium Sanctorum is not numbered; the Commune is foliated i-lxiiiij. There are however errors in the numeration; but the book is perfect.

There are not many copies of this book to be found outside of the great public libraries.

"John Brone and Jane his wyff" were the owners of this volume about 1520-25.

Jean Trepperel, 1492

£ s. d.

40 CHARTIER. *Fol. 1a, title:* SEnsuyuēt les faitz | de maistre alaī char- | tier cōtenant en soy | douze liures dōt les | nōs sont en la table cy ap̄s | Qui traictent de plusieurs choses touchāt les | guerres faictes par les angloys. *Here a woodcut, and under it:* Tous charetiers tant parfaitz que imparfaitz | Qui charier veullent . . . *On the reverse the Table. Fol. 2a, under a woodcut:* Hommes mortelz tant villains | que gentilz | . . . *Fol. 132b:* . . . Cy finissent les faitz, ditz, z | balades Maistre Alain chartier Imprimez a Paris par la | veufue feu iehan trepperel et Iehan iehannot demourans en | la rueneufue Nostre dame alenseigne de lescu de France.

Small 4to. 132 leaves, double columns, Gothic letter, forty lines to a full column; fine copy in green morocco extra by Bauzonnet-Trautz Paris (about 1514) 27 10 0

Jean Trepperel I died in 1511, and his widow carried on the business for some years longer.

The quire-signatures are a-z; of which a c e g k n p s u y are in eights, the rest in fours.

Michel Lenoir, 1492

41 LOI SALIQUE. *Fol. 1a, title:* La loy salicque qui est la pre | miere loy des frācoys faicte par le roy Pharamon pre | mier roy de france faisant mencion de plusieurs droitz | cronicques et histoires desditz roys de frāce. Imprime | nouvellement. *This intitulation above a large woodcut of the King seated and receiving seven Doctors. Fol. 1b:* POurce q̄ plnsieurs (sic) . . . *Fol. 37a, line 20:* ¶ Explicit le traictie dentre les roys de france z | dangleterre commēt les filles ne peuvent succeder | a la couronne Amen dico vobis. | PAix est de dieu, et ou dieu est paix est | Paix vient damour, et de iustice naist | Paix hait guerre . . . *These verses end on the fifteenth line of 38a, and beneath them is the imprint:* ¶ Imprime a Paris par Michel le noir | libraire demourant en la rue saint iacques | a lenseigne de la rose blāche. Le douziesme iour de iuing. Lan mil cinq cens z sept. *Fol. 38b is occupied entirely by the printer's fine large armorial device.*

Small 4to. Gothic letters, 38 leaves, 36 long lines to the page; with quire-signatures A six leaves, B four, C six, D four, E six, and F G H in fours; fine copy in blue morocco extra, gilt edges (Duru) Paris, 1507 9 9 0

From the collections successively of Coppinger, Solar, Odiot, Potier, and Heredia.

This treatise on the questions disputed between successive French and English Kings was written between 1461 and 1471, as we may conclude from some words on leaf C 5: "les deux roys dangleterre qui a present sont. Cest assauoir edouart et henry."

On the reverse of F 3, we remark a statement of chronological

interest—in the month of April, 1448, according to French use, and 1449 according to the use of England. Thus we see that the French year must have begun at Easter which in 1449 fell on the 13th of April, and was thus nineteen days later than the English one.

- 442 NEUF PREUX. *Fol. 1a, title*: LÈs neuf preux. | Nou-
uellement imprime a Paris. *On the reverse a large woodcut
of the author at work. Fol. 2a, column 1*: TResnoble et
Treschresti- | en Loys xii. de cenompar | la grace dedieu
roy de frā | ce. Ie qui pour ma petites | se ne vueil
presumer moy | nōmer . . . *Fol. 9a, under a large woodcut
of Joshua*: ¶ Cy commence le compileur de ce | liure a
iosue le premier des preux, et | premierement . . . *Fol.
191b, column 2*: . . . Cy fine le liure intitule le triumphe |
des neuf preux, ouquel sont contenus tous | les faitz z
prouesses qlz ont acheuez durant leurs vies, avec lhystoire
d' bertran de gues | clin. Imprime a Paris par Michel le
noir | libraire demourant en la rue saint iacques | a
lenseigne de la rose blanche courōnee. Et | fut acheue le
troiziesme iour de decembre. | Lan mil cinq cens z sept.
(*Fol. 192 containing the printer's mark, lacking*)

Small folio, Gothic letter, printed in double columns, with
quire-signatures; 11 large woodcuts; in the original stamped
calf, rebacked

Paris, 1507 14 14 0

VERY RARE. The quire-signatures are a in eight leaves, b-y in
sixes, AA-HH in sixes, II in four, and KK in six.

The first edition which appeared in 1488 was dedicated naturally
to Charles VIII. The printer of the second edition thought himself
justified in changing the King's name to that of his living sovereign,
so we find here Louis XII.

- 443 DAMERVAL (Eloy de). *Fol. 1a*: Le liure de la deablerie.
(*Here a large woodcut representing the jaws of Hell, with
several figures, one marked Lucifer, one Sathan, and the
third Eloy.*) De maistre eloy damernal sās doub- | tance |
Venerable prestre plaī de prudēce | Icy sensuyt croyez sa
deablerie | Il a conge du roy ie vous affie | De lē faire
aparis imprimer | . . . *Fol. 124a, column 2, line 25*: Lim-
primeur est Michel le noir | Qui a paris a son manoir | En
la rue saint Iaques en somme | A la Roze blanche cest
homme | Est vray libraire et vsite | Iure en luniuersite |
Qui la mis en Impression | Et tout a bonne intencion | Lan
mil cinq cens et huyt sās faulte | . . . Small folio, Gothic
letter, 124 leaves, double columns, 48 lines to the column;
with 3 woodcuts; the first leaf mended in the lower corner
and having a few words made up in facsimile; olive morocco
extra (by Lewis)

Paris, 1508 12 12 0

A set of dialogues in verse, between Sathan and Lucifer, in which
the former satirises the customs of the day in France, especially; on
which the latter makes remarks and quotes the Bible.

The quire-signatures are A-T in sixes, V four, and X six leaves.

£ s. d.

444 JEHAN DE SAINTRÉ. *Fol. 1a, title:* LHystoyre et plaisante cronicque | du petit Iehan de saintre, de la ieune dame des belles cousines sans | autre nom nommer, auecques deux autres petites hystoires de mes- | sire Floridan et la belle Ellinde, et leextraict des cronicques de flandres. Nouvelle | ment imprime par Michel le noir Libraire iure de luniuersite de Paris. (*Here a large woodcut of a Knight and Squire*) Cum priuilegio. *Fol. 80a, column 2:* . . . Nouuellement Imprime a paris par Michel le noir Libraire | iure de luniuersite dudit lieu. Le | quinziesme iour de Mars Lan mil | cinq cens z. xvii. Et a preuilege de | trois ans . . . *On the reverse the printer's mark.*

Small folio, *Gothic letters*; 80 leaves, double columns, with signatures; 5 large woodcuts; blue morocco extra, gilt edges, by Duru

Paris, 1517 55 0 0

The quire-signatures are a four leaves, b-n in sixes, o four leaves. —A small red stamp on the title "Bibliothecæ Regiæ" indicates that this volume was a "turn-out" from Louis XIII's collection, about 1640.—The latest possessor was the Earl of Crawford.

"Edition la plus recherchée, et l'une des plus rares, de ce joli roman."—*Brunet.*

The Solar copy sold for 3450 francs.

Pierre Le Dru, 1495

445 BONAVENTURA. *Fol. 1a, title:* Dieta salutis a beato bona | uentura. vltimate emēdatñ: (*sic*) | ac parisi^o nouiter impressum. *Under this the woodcut device and name of Jean Petit. Fol. 152a:* . . . Parisius impressus per magi | strum Petrū le Dru. Anno dñi Millesimo. CCCC.xcvii. Die vltima mensis Septembris. 152 leaves, with foliation and signatures. ¶ Dialogus bone | auenture *Under this title, the woodcut device of Gui le Marchant bearing his initials G M. On the reverse a large woodcut of the saint. Fol. 2a:* ¶ Incipit dialogus | . . . in quo anima | deuota meditando interrogat . . . *Fol. 44a:* . . . Impressus Parisij in Campo | gaillardo a Magistro Guidone Mercatore. | Anno domini. 1497. Die. 17. Iunij. *Under this two little woodcuts; and on the reverse a woodcut of the Trinity. 44 leaves with signatures. Tractatus colloquii | peccatoris et crucifi | xi Ihesu christi. Here the woodcut device and on the reverse a little woodcut. Fol. 12a:* . . . Impress Parisius | Per Guidonem Mercatoris. *Under this two little woodcuts, and on the reverse that of the Trinity. 12 leaves with signatures. 3 pieces in 1 vol. 12mo. vellum back*

Paris, 1497 3 3 0

Nicolas Higman, about 1495

446 SALISBURY MISSAL. *Fol. 1, title:* ¶ Missale ad vsum in | signis ac preclare eccle | sie Sar'. . . *On the reverse,*

the table of Dominical letters etc. Foll. 2-7 contain the Calendar. Fol. 8a: Speculum sacerdotum. | . . Fol. 9a: Dnica prima aduentus. Fol. j. Then, under a woodcut: Missale ad vsum | Saꝝ incipit . . Fol. 154a: Ordinarium misse. | . . Foll. 163-166 are printed on vellum. Fol. 163b contains the large woodcut of the Crucifixion. 164a: Canon. Fo. clvi. | TE igitur . . Fol. 176b: . . Finit temporale. Fol. 177a: In vigilia [sancti Andree. Folio .j. | Under a woodcut ¶ Incipit propriū | festiuitatum sancto | rum . . Fol. 257a: Folio .j. | Here a woodcut | ¶ Commune sc̄tōrū propriū nō habētū. Fol. 320b: . . Impressum Parisius per | Nicolaum higman Almanū: | impēsis vero et sumptibus | honestoꝝ viroꝝ videlꝫ | Frāncisci regnault alme vniuersitatis parisien. | librarij Iurati. et Francisci Byreckman ciuis | Coloniensis. Anno dñi Millesimo quingen- | tesimo decimo nono. Die v'o .xxix. Octobris. Under this, is Regnault's woodcut mark

4to. Gothic letters, 320 leaves, double columns, printed in black and red; with several woodcuts; fine copy in the original stamped calf binding

Paris, 1519 48 0 0

There is no copy of this rare edition in the British Museum catalogue. Weale only describes four copies, one of them imperfect.

On the title is the signature of "Johannes Vnderhillus" about 1560, and also an inscription "Georg Butler Book. emi ex Ambrosio myres," about 1600.

Johann Philippi of Creutznach, 1495

447 QUADRILOGUS. *Fol. 1, title: ¶ Vita ꝛ processus sancti Thome can | tuariensis martyris super libertate ec | clesiastica Fol. 93b, column 2: . . Explicit quadripertita hystoria cō- | tinēs passionē scissimi thome martyrꝫ | archipresulis cantuarienē et primatis anglie vna cum processu eiusdē super | ecclesiastica libertate. que ipressa fuit | Parisius per magistrum Iohannem | philippi: amorātem in vico sc̄ti Iacobi | ad int̄signium sc̄te barbare. Et ꝓpleta | Anno dni Millesimo q̄dringētesimo | nonagesimoquinto. vicesimaseptima | mensis Martij. Fol. 94a: Hec sunt q̄ttuor epistole . . Foll. 95-98 contain the table of Chapters. Fol. 99a: libellus iste conflat^o | est et compositus per domi | num Petrū bertrandi vtri- | usq; iuris . . Fol. 116a . . Explicit quid' libellus de iuridicti | one eccl'iastica, factus p̄ dñm petrum | bertrādi . . | . . | . . | . . Impressum parisij per mgrm | Iohem philippi alemanū. In vico sc̄ti | iacobi. | ad intersignium sancte barbare | Anno dni millesimo quadrigētesimo | nonagesimoquinto. sc̄da Aprilis. On the reverse the woodcut mark of the printer*

Small folio, 116 leaves, double columns, Gothic letter, with

£ s. d.

quire-signatures; a few old MS. notes on the first two leaves, nevertheless a fine and large copy in the original stamped calf rebacked

Paris, 1495 4 15 0

The record of ownership by the house of SS. Victor and Augustin at Paris about 1500 is written on the bottom margin of the second leaf.

Uncertain Printer, 1495

448 ANTICHRIST. *Fol. 1a, title: Vita antichristi | ☩ Aureū opus: | in quo secūdū expositionē aut determinatio | nem Apocalypsis . . | . . de | natiuitate, vita, z turpissima morte pessimi | seductoris antichristi, sermōe Latino, Gal | lico z Italico diligenter agitur: cū eleganti | bus historijs e regione scripture positis, rē | oēm . . Preter hec | in fine . . | . . adiecta Quindecim | signa . . | . . Fol. 2a: Prologus . . Fol. 3a: Capitulum primum . . Hence the text goes onward in one column of Latin prose, and one column of French verse and Italian verse, on the obverse of each page. Fol. 21a contains the last chapter of the Antichrist in Latin and French (no Italian being given). Fol. 22a: Sensuyuant les quinze signes | . . two columns in French prose only. Fol. 23a: ☩ Sequunt quindecim signa . . two columns of Latin only. Fol. 23b and 24a contain four columns of Italian verse on the Quindecim segni closing with the word Finis. Small 4to. 24 leaves in two kinds of Gothic type, the title printed in red and black within a Renaissance border such as was used by Jod. Badius and the first Stephanus; with 22 large block-prints occupying the reverse pages of foll. 1-22; red morocco extra*

S. n. (Paris, about 1495) 60 0 0

PROBABLY UNIQUE. The large prints, with their inscriptions in Roman capitals, represent probably a French or Italian blockbook of 1470, of which there is no other trace except in this book, and in the edition printed by Michel Le Noir. They are not copies but are impressions from the original blocks which had evidently come into the printer's possession. He calls them *elegant histories* on the title-page.

There are quire-signatures A-F in fours.

Thielman Kerver, 1497

449 HORÆ. *Fol. 1, title under the large woodcut device: ☩ Hore diue vginis Marie scdm verū vsum Romanū | eum (sic) aliis multis folio sequēti notatis: vna cum figuris | apocalypsis post figuras biblie recenter insertis. On the reverse the Anatomical man. Fol. 2 contains Table and Almanack (1497-1520). Foll. 3-8 contain the Calendar. Fol. 9a, under the illustration of St. John in the cauldron: ☩ Initiū scti euangelii scdm iohānē . . Fol. 11b, under the Kiss of Judas: ☩ Passio dñi nostri . . Fol. 16a: . . Hore intemerate Marie virginis secundu; | verum vsum Romanum . . Fol. 51b: . . Sequuntur septem psalmi*

penitentiales. | . . . *Fol.* 60a: . . . Sequuntur vigilie mortuorū . . . *Fol.* 76a: . . . Sequuntur hore sancte crucis. *Fol.* 78a: . . . Sequuntur hore de sancto spiritu. *Fol.* 80a: . . . Sequitur officium de conceptione beate marie virginis . . . *Fol.* 86a: . . . Sequuntur suffragia sanctorū & sanctarum. | . . . *Fol.* 104b, *line* 17: Finit officiū beate marie vginis scdm vsu; | Romanū . . . *Line* 23: Impssū Parisiis Anno dni Millesimo quīgē | tesimo quinto .xii. kalēdas Februarii. Opera | Thielmāni keruer. Venaleq; est supra pontē | seti Michaelis in intersignio Vnicornis.

Small 8vo. *printed in Roman letters, black and red, UPON VELLUM, 104 leaves, 26 lines to the page, with signatures A-N in eights; with 18 large illustrations (not including those on the first leaf) and a great number of small ones in the borders with which every page is surrounded; blue morocco extra, gilt edges* Paris, 1505 30 0 0

The large illustrations are: 1, St. John in the cauldron; 2, Judas's Kiss; 3, The Tree of Jesse; 4, The Annunciation; 5, The Visitation; 6, The Nativity; 7, The Warning of the Shepherds; 8, The Adoration of the Kings; 9, The Presentation in the Temple; 10, The Journey to Egypt; 11, The Coronation of the Virgin; 12, David and Bathsheba; 13, The Raising of Lazarus; 14, The Crucifixion; 15, Descent of the Holy Ghost; 16, The Assumption; 17, Symbols of the Trinity; 18, Symbols of the Passion.

The Dance of Death is not included in the border-subjects.

- 450 HORÆ. *Fol.* 1a: *Under the printer's elaborate engraved device (bearing the name Thielman. Kerver.) and within a pretty border: Hore intemerate dei genitricis virginis marie secundum vsum Romanum, totaliter ad longum, quā plurimis sanctorum sanctarumq; deo | tissimis his adiunctis orationibus et suffragiis. On the reverse the Anatomical Man. Fol.* 2a *has the Almanack 1506-1530. Foll.* 2b-8a *contain the Kalendar. Fol.* 8b, *under the design of St. John at the Latin Gate: Initium sancti euangelii: Secundum | Iohannem. Gloria tibi domine. Fol.* 11a *under the engraving of Judas's Kiss: [E]gressus est dñs iesus . . . Fol.* 15a: . . . Hore intemerate virginis marie: secundum | vsum Romane curie, incipiunt feliciter. *Fol.* 41a: . . . Sequuntur septem psalmi penitentiales. añ. | Ne reminiscaris domine. Psalmus. *Fol.* 48b: . . . Incipiunt vigilie mortuorum. | Ad vespervas. añ. Placebo. ps. *Fol.* 62a: . . . Sequuntur hore de sancta cruce. | Ad matutinas. *Fol.* 64a: Sequuntur hore de sancto spiritu. | Ad matutinas. *Fol.* 66a: . . . Sequuntur suffragia plurimorum sanctorum | et sanctarum. Et primo de sc̄tissima trinitate ~ *Fol.* 82b: . . . Sequitur officiū de cōceptione intemerate dei | genitricis virginis marie. qd̄ q̄tū ad numerū sil | labarum est simile illi hymno. Vt queant laxis. *Fol.* 86b: . . . Sensuiuent les sept oraisons de mōseigneur | saint gregoire

.. *Fol. 87b*: . . Sensuit loffice de nostre dame de | pitie. A matines Inuitatoire. *Fol. 90b*: . . Sensuiuent les sept pseaulmes en francoys translatez au plus pres du latin. *Fol. 100b*: . . Ces presentes heures a lusaige de Romme fu | rēt acheuees le .xx. iour de Iāuier Lan mil cinq | cens et vij. Par Thielman Keruer imprimeur ⁊ libraire iure de luniuersite de Paris, demourant | en la rue saint Iaques, a lenseigne du Gril.

8vo. *Gothic letters*, PRINTED ON VELLUM, 100 leaves, 29 lines to the page; with 18 large illustrations (not including the two on the first leaf) and numerous small ones in the elegant borders which surround every page; the richly gilt sides of the binding done for "Claude Servient religieuse de Framol" about 1560, preserved in the modern morocco cover

Paris, 1507 90 0 0

The large illustrations are: 1, St. John in the Cauldron of oil. 2, The Kiss of Judas. 3, The Tree of Jesse. 4, The Annunciation. 5, The Visitation. 6, The Nativity. 7, The Warning of the Shepherds. 8, The Adoration of the Magi. 9, The Presentation in the Temple. 10, The Journey into Egypt. 11, The Coronation of the Virgin. 12, David and Bathsheba. 13, The Raising of Lazarus. 14, The Crucifixion. 15, The Descent of the Holy Ghost. 16, The Mystical Trinity. 17, The Assumption of the Virgin. 18, The Symbols of the Passion.

The minor illustrations do not include the Dance of Death; but this is a splendid example of Kerver's work.

Guillaume Eustace, 1497

451 JEAN DIVRY. *Fol. 1a*, title: Les triūphes de frā | ce trāslatez de latin en frācois par maistre Iehā | diury bachelier en medecine selō le texte de char | les curre mamertin Here the woodcut mark of Guillaume Eustace, and under it Au tiers pillier de la salle au palais | Me trouerez tant par vers que par laiz. On the reverse a woodcut. *Fol. 54b*: De par le preuost de Paris . . fourteen lines of privilege to Eustace. *Fol. 55a*: Lexil de gennes la superbe faict par frere Iehan | danton historio-graphe du Roy. Here a large woodcut of a siege. *Fol. 65a*: . . Fini et accompli Le .xx. iour de may lan mil | cccc. et huyt par Iehan barbier imprimeur | et libraire de luniuer sie (*sic*) de paris. *Fol. 65b*: De par le preuost . . privilege to Guillaume Eustace. *Fol. 66* has a woodcut on each page. *Fol. 67a*: Epistre aux rommains | . . in verse ending on 72b. *Fol. 73*, probably a blank, cut out. *Fol. 74a*: A la louenge du tres noble legat | George damboise. *Fol. 82b*, line 18: Vient de lassus par grace qui me incite | Sit laus summo.

4 parts in 1 vol. small 4to. (or 8vo.) PRINTED ON VELLUM in Gothic letters, with 14 illustrations apparently woodcuts; having a portion of the margins gnawed away by a mouse

but still in fine and sound condition, and large enough to bear cutting; in old English red morocco extra

Paris, 1508 30 0 0

A paper copy of the first part alone (which is all that was known to Brunet) fetched at the Beckford sale £23. Only one other copy on vellum seems to be known; it is in the Bibliotheque Nationale.

COLLATION by signatures: a, b, c in eights, d in six leaves, e f g in eights; aa eight, bb four, aa six, and A nine leaves (A1, which was probably a blank, having been cut away).

Guillaume Eustace was a publisher only; Jean Barbier was the printer of this book.

- 452 LIVIUS. *Fol. 1a, title:* Le premier volume des | grans
decades de tit^o liuius | Translatees de latin en francois
nouuellement corrigees et amen | dees. Et ensuyuant les
faictz dudit Titus liuius aucunes addi- | cions de plusieurs
grans historiographes sicomme Orose Salu- | ste Suetone
et Lucain. | Cum puillegio regis. *Under this the publisher's
woodcut mark. On the reverse the privilege granted to
Guillaume Eustace for two years. Foll. 2-8 contain the
Table, and foll. 9-232 (numbered i-CCxxxiiii) contain the
text of the first volume. Colophon on reverse of last leaf:*
Cy fine le premier volume des grans | decades de titus
liuius nouuellemēt cor- | rige et amende avec la translacion
de la | premiere guerre punique. Imprime a | paris pour
Guillaume eustace libraire | iure de luniuersite demourant
en la rue | neufue nostre dame a lēseigne de lagnus | dei Ou
au palais en la grāt salle au trois | iesme pillier. (Vol. II)
Title: Le Second volume des | grans decades de tit^o liuius |
Cum puillegio regis. *Under this the mark of Guillaume
Eustace. Foll. 2-5 contain the table, and fol. 6b has a large
woodcut with the inscription Pour Guille' eustace | Libraire
du Roy. The text occupies foll. 7-181 (marked i-Clxxv)
Fol. 182 is blank. (Vol. III) title:* Le Tiers volume des |
grans decades . . with the same mark as before. *The table
occupies foll. 2-8, and the text foll. 9-241 (marked i-CCxxxix).
Colophon on last leaf:* . . Imprimme a pa- | ris lan mil
cinq cens et quinze le quator- | ziesme iour doctobre. Pour
francois re- | gnault libraire iure de luniuersite de la- |
dicte ville demourant en la rue saint ia- | ques a lenseigne
de saint claude.

3 vols. in 1, Gothic letters, printed in double columns, 50 lines to the column, with many bold and striking woodcuts; slightly wormed near the end; in the original stamped calf binding

Paris, 1515 28 0 0

The name of Regnault in the colophon of the third volume—although it seems to be found in all the copies—merely indicates that he had taken part of the stock from Eustace in order to share in the sale of the book.

The actual printer's name does not appear.

Jean Petit, 1497

£ s. d.

453 COMESTOR. *Fol. 1a, title: Le premier volume | de la bible en francoiz Under this intitulation, the woodcut mark of Jehan Petit. On the reverse Prologue: Foll. 2-9 contain the Table; fol. 10 blank. Fol. 11a (numbered Fueillet .i.) Under a large woodcut VNg empereur ou vng roy . . Fol. 12a: Under a large woodcut ¶ Comment le ciel et la terre furēt crees | et tous . . Fol. 125a: Des iuges Fueillet .C.xiii. | . . Fol. 126a: Des roys Fueillet .i. | . . Fol. 289a: Le psaultier Fueillet .C.lxv | . . 289b: . . finist le premier volume de | la grant bible en francois historiee et corri- | gee avec le psaultier. Et fut acheue dimpri | mer le. xxiii^e iour doctobre Lan mil cinq | cens et ving Pour Iehan petit libraire iu- | re de luniuersite demourant a paris en la | rue saint Iaques a lenseigne de la fleur | de lys dor. Fol. 290 blank. Fol. 291, title: Le Second volume | de la bible en francoiz. Under this, Petit's smaller mark. Foll. 292-299 contain the Table. Fol. 300b: Le prologue | . . Fol. 301a: Les paraboles de Salomon Fueillet .i. | . . Fol. 444b: . . Sensuyt le nouveau testamēt . . Fol. 445: Sainct mathieu. Fueillet. C.i. | . . Fol. 446a: Sainct mathieu. Fueillet. ii. | . . Fol. 557a: Sainct Iehan. Fueillet .C.xiiii. | . . 557b: . . Cy fine lapocalipse saint Iehan | leuangeliste. | A la louenge dedieu . . | . . finist le secōd volume de la | grant bible en francois historiee et corri- | gee avec lapocalipse Et fut acheue dimpri | mer le. xxiiii. iour doctobre Lan mil cinq | cens z vingt Pour Iehan petit marchand | libraire . .*

2 vols. in 1, small folio, *Gothic letters*, 557 leaves, double columns, 51 lines to the column, with signatures; numerous woodcuts; in a sixteenth-century binding of stamped calf; with the book-label of Lionel Gatford, 1715 Paris, 1520 20 0 0

There is no indication of the actual printer's name.

Jean Poitevin, 1498

454 HORÆ. *Fol. 1a contains the printer's woodcut mark bearing his name: IEHAN. POITEVIN within a border. On the reverse is the anatomical man. Fol. 2a: Almanahc (sic) pour xvii ans. | (1503-1520) . . Foll. 2b-8a contain the Calendar. Fol. 8b: Initium sancti euangelii secundum Iohā | nem. Gloria tibi. These words under a woodcut of St. John in the cauldron of oil. Fol. 16b: Hore intemperate diue virginis marie | secundum vsum ecclesie romane. These words under a woodcut of Jesse's tree from the identical block used in the Verard Horæ of 1508. Fol. 27b: . . Ad matutinas de cruce. Fol. 28b: . . Ad matutinas de sancto spiritu. Fol. 50a: . . Sequuntur septem*

psalmi penitentiales | ān. Ne reminiscaris Psalmus *Fol.*
 58a: . . Sequuntur vigilie mortuorum. | Ad vespervas.
 ān. Placebo Psalmus *Fol.* 72b: . . Sequuntur suffragia
 plurimorum san- | ctorum et sanctarum. Et primo | De
 sanctissima trinitate. *Fol.* 84a: . . Sensuiuēt plusieurs
 deuotes louēges pe | titions . . *Fol.* 91a: Ad matutinas
 de conceptione beate marie | virginis. | . . *Fol.* 93a:
 Sensuiuent les sept pseaulmes en frācoys | translatez au
 plus pres du latin | . . *Fol.* 100b, *last line*: mo pctōri.
 Pater noster. Aue maria.

8vo. 100 leaves, 28 long lines to a full page, PRINTED ON
 VELLUM in Gothic letters; with 16 large illustrations (not
 including those on the first leaf), and numerous small ones
 in the borders which surround every page of the book; fine
 large copy in blue morocco *Paris, about 1509*

36 0 0

On the first page, we notice the signature of "Moreau Dufour-
 neau" who owned the book in the last century. The text is reprinted
 in close imitation of Verard's *Horæ* of 1508.

The sixteen large illustrations are: 1, St. John before the Latin
 Gate (not in Verard's 1508 *Horæ*); 2, The Kiss of Judas (from the
 same block as used in Verard's book of 1508); 3, The Tree of Jesse
 (identical with Verard's); 4, The Annunciation (different from Verard's
 and printed from an older block); 5, The Visitation (not in Verard);
 6, The Crucifixion (identical with Verard's); 7, The Descent of the Holy
 Ghost (identical with Verard); 8, The Nativity (from an older block
 than Verard's and quite different); 9, The Warning of the Shepherds
 (from an older block than Verard's and quite different); 10, The
 Adoration of the Magi (quite different); 11, The Circumcision (quite
 different); 12, The Journey to Egypt (replaced in Verard by the
 Slaughter of the Innocents); 13, Death of the Virgin (different from
 Verard's, and printed from an older block); 14, Bathsheba in her bath
 (replaced in Verard by David and Uriah); 15, Dives and Lazarus
 (replaced in Verard by the Raising of Lazarus); 16, Worship of
 the Trinity (identical with Verard).

The quire-signatures are exactly as in Verard's edition: q, aa, c-i,
 A, B, in eights; C in four, ā in eight leaves.

A great many of the border illustrations are from the same blocks
 as Verard's.

Denys Roce, 1498

455 FARENUS. Confessio vtilis et | Necessaria Fratris
 Anthonii Fareni 8 leaves including this title on which
 there is a woodcut, 30 lines to the page. *S. n.*

Libellus de modo | penitendi et confitendi *The large wood-*
cut mark of Denis Roce beneath. Leaf 32a: . . Impressus
 Parisius pro dyonisio Roce commorā | te in vico sancti
 Iacobi Ad intersigniū sancti martini. 32 leaves, in type of
S. a.

Modus cōfitendi *Roce's smaller mark beneath this intitulation.*

Fol. 8b: . . Impressum parisius pro Dyonisio Roce . .
 8 leaves, 32 lines to the page *S. a.*

Interrogationes ⁊ doctrine quibus quilibet sacerdos debet

£ s. d.

- interrogare suum cō | fitentem *Under this the woodcut mark of Bernard Aubri. 8 leaves, the last one being a blank, 32 lines to the page* S. n.
- GERSON. Opusculum tripertitum | eiusdem . . *Under this intitulation, the smaller woodcut mark of Denys Roce. Fol. 24b: . . Opusculum tripertitum magistri Iohānis de | gerson . . 24 leaves, 32 lines to the page* S. a.
- Thesaurus incom | parabilis *Under this the larger woodcut mark of Roce. 24 leaves, 32 lines to the page* S. n.
- (HUGO DE S. CARO.) SPeculum eccle | sie ☐ Et speculum sacerdotum *Under this the smaller woodcut mark of Roce. 16 leaves, the last one a blank, 32 lines to the page* S. n.
- All in 1 vol. 12mo. bound in French red morocco in early Derome style Paris (about 1498-1500) 6 6 0

The motto "Alaventure tout vient a point qui peut attendre" which appears on the various devices of Denys Roce, appears also on that of Bernard Aubri, but with a monogram of B A (instead of D R) on the shield.

Guillaume Le Rouge, 1509-10

- 56 LUCAN. Fol. 1, title printed in black and red: Marci Annei Lucani poetæ: ac oratoris | clarissimi Pharsalia: cum familiari atq; perlucida annotatione | Petri de ponte cæci brugensis . . Fol. 386a: . . Parrhisiis elaboratum calendis aprilibus. | M. D. xii. per Guielmū le rouge eximiū | calcographum: expensis vero Dionisii roce | academiæ parrhisorum bibliopolæ . .
- Small 8vo. 386 leaves, the commentary in minute italic letter, but the text of the poem in very large and bold italics, every line beginning with an ornamental initial of Byzantine taste; bound in Etruscan calf Paris, 1512 6 6 0

Brunet describes this as a very rare volume, which has grown considerably in value in consequence of its typographical peculiarities.

The signatures are A-Z, &, AA-ZZ, &&, all in eights except A which has ten leaves.

Antoine Bonnemere

- 57 JUDAS MACCABEUS. Fol. 1, title: Les excellētes magnifiques et triumpnan | tes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du tres- | preux et valeurex prince Iudas machabeus vng des .ix. preux tresuaillant iuif . . On the reverse the privilege. Fol. 2a: Prologue Fo. I. | LEs grandes Croniques . . Fol. 10a (numbered Fueillet. IX): . . Le premier Chapitre . . Fol. 97a (numbered Fueillet. xevi): . . Imprime a Paris par preuilege du roy | nostre sire pour

Anthoine bon mere Imprimeur demorāt en la rue | saint
Iehan de Beauluais a lenseigne saint Martin audict | Paris
perfect z acomply ou moys Daoust. Lan de salut Mil
cinq | Cens et .xiiii.

Small folio, 97 leaves, Gothic letter, 40 lines to the page,
with woodcuts; large and fine copy in brown morocco

Paris, 1514 32 0 0

COLLATION: title, unmarked; a-e in sixes, f-v in fours, x two,
y four leaves. The text is numbered i-xvi. Thus there are 97
leaves instead of 98. The missing 98th is said to have been a list of
contents between the title and the text; but there was no such leaf in
any of the copies I have met with.

The author (or rather translator) was Charles de Saint Gelais.

Galliot Dupré, 1512

458 PAESI. Fol. 1, title: L E nouueau monde et nauigacions
fai | ctes p Emeric de vespuce florētīn, Des | pays et isles
nouuellemēt trouuez, au | parauāt a nous incongneuz, Tāt
en le | thiope q arabie Calichut z aultres plu | sieurs
regions estranges, Translate de italien en Lāgue | francoyse
par Mathurin du redouer licencie es loix. *Here the woodcut
device of Galliot Du Pré, and under it: Cum priuilegio
regis. | Imprime a Paris pour Galliot du pre, marchand
li- | braire demourant sus le pont nostre dame, a lenseigne
de | la gallee, ayant sa Boutique en la grande salle du
Pallays | au second Pillier On the reverse, the royal
privilege for two years' monopoly of the impression, dated
10 January 1516[-17]. Foll. 2a-6b contain the Table.
Fol. 7a: Premiere nauigacion. Fueillet i. | . . Fol. 138b
(foliated on the obverse cxxxii): . . Cy finist le liure
intitule le nouueau monde et nauiga- | cions de Almeric de
Vespue, . . | . . | . . Imprime a paris pour Galliot du pre,
mar | chant libraire . . | . . | . . | Auec le priuillage
du Roy nostre sire | comme il appert par ses lettres
patentes*

8vo. 138 leaves, Gothic letter, 31 lines to the page, with
three woodcut figures of Southern constellations; with signa-
tures aa 6 leaves, A-Q in eights, and R in four leaves; the
first six leaves unnumbered, the rest foliated i-cxxxii; gilt
russia

Paris, 1517 40 0 0

This is the genuine first French edition, although HARRISSE
thought otherwise. The licence here mentions that Galliot du Pré had
reason to fear that others would print the book, and do him harm.
Therefore they are strictly forbidden to do so for two years. When
the rival edition appeared, in 1519 no doubt, it was done so carelessly
that the figures of the constellations were omitted, although the refer-
ences to them in the text were left standing.

Lyons, 1473

Bartolomieu Buyer, prototypographer

£ s. d.

459 RODERICUS ZAMORENSIS. *Fol. 1a, column 1: Cy commence le liure inti | tule le miroir de vie humai | ne fait par rodorique hispaig | nol euesque de zamorēsis Ou | quel toute creature humaine | mortelle en quelque estat que | elle soit establie ou en office | spirituel ou temporel pour | ra veoir de chascun art et ma | niere de viure les prosperitez | et aduersitez et les enseigne | mens de droitement viure Le | quel liure a este translate de | latin en francois par frere | iuliē docteur en theologie du | couuent des freres saint au | gustin a lion sur le rosne En | lan mil cccclxxvii | . . . Fol. 141a, column 2: . . . Cy finist ce present liure inti | tule le miroir de la vie humai | ne impsse a lyon sur le rosne | p bartholomieu buyer citoien | dudit lyon le huytiesme iour | du moys de iuillet lā mil qua | tre cens septante et sept | DIEV SOIT LOE* Small 4to. 141 leaves, double columns, 29 lines to the column, irregularly printed in a rude Gothic type, with signatures; the blank margin of the last leaf mended, and that of the first strengthened; with a few slight wormholes; old French red morocco gilt

Lyon, 1477 36 0 0

First Edition of the French translation by Julien Macho. "Elle est fort rare," says Brunet, who was unable to cite the occurrence of any copy since the La Valliere sale in the last century.

The quire-signatures are as follows: a-i in eights; l in five leaves (the sixth, a blank, cut away); n-u in eights. Thus k and m were skipped by the compositor.—The earliest owner of the book has written his name in a few places. It seems to be M. Loyville.

This product of the first Lyons press is attributed usually to Guillaume le Roy working in the house of his capitalist Bartholomieu Buyer. Leroy's name appears (for the first time?) as Guillermus Regis in the Latin edition of the Rodericus Zamorensis which is dated 7th January, 1477, and is therefore six months later than the above French one. The French year began at Easter, which in 1478 was the 22nd March.

The Seillière copy sold in London in 1887 fetched £47. The Benzon copy sold in Paris in 1876, 1500 francs.

Philippi and Reinhard, 1477

460 GLANVIL (Bartholomew) *Fol. 1 a blank (cut away). Fol. 2a: Prohemium | column 1: Incipit prohemium de proprietatib⁹ | rerum fratris Bartholomei anglici de | ordine fratrum minoꝝ. | . . . Fol. 2b, column 1: . . . Incipit liber de proprie | tatibus rerū. Et primo de | deo et eius essentia. Fol. 321b: . . . Explicit tractatus de proprietatibus re | rum editus a fratre Bartholomeo an- | glico ordinis fratru^m minorum. Impres- | sus per Nicolau³ pistoris de Bens'heym | et Marcum reinhardi de Argentina so | cios.*

Sub anno dñi Millesimoquadrin | gētesimooctogesimo. die
vero Iulij. xxix. *Fol. 322 blank.*

Small folio, *Gothic letter*, 320 printed leaves, in double
columns, 49 lines to the column, with quire-signatures;
slightly wormed at beginning and end; large copy in hf. calf,
with Dr. Klossz's bookplate (Lyon) 1480 6 6 0

THE FIRST DATED EDITION. The quire-signatures are a-i in tens;
k, l, L in eights; m-x in tens, y, z, z, o in eights; A-F in tens;
G and H in eights. Nicolaus, son of Philipp Becker (Philippus
Pistor) is usually called Nicolaus Philippi or Nicolaus Pistoris.

Topie et Heremberk, 1488

461 BREYDENBACH-LE HUEN. *Fol. 1 a blank cut away.*

Fol. 2a: A treshaulte trescrestienne et tresredoubtee
prin- | cesse la roine de frāce Marguerite: ma tressou |
ueraine dame en nostreseigneur hiesus: hum | ble salut et
grace parfaicte: Frere Nicole le Huē hūble | professeur . .

Fol. 4b: Preface pour introduction de la peregrination
de | oultre mer en terre saicte . . *Fol. 91b:* . . Cy finist
la premiere partie de ce present liure. | pour la seconde
peregrination de iherusalem | en allant par desers au mont
de sinai pour visi | ter la tresglorieuse saicte katherine
premise se | ra vne preface *Fol. 92a:* LEs histoires
sacrees . . *Fol. 117a:* Aulcuns noms communs du

langaige des turcs . . *Fol. 118a:* Les noms des Isles . .

Fol. 131b: . . Des saintes peregrinations de iherusalem et
des auirons z des lieux | prochains. Du mont de synay z
la glorieuse katherine: Cest ouuraige | et petit liure
contenāt du tout la description ainsi que dieu a voulu le
dō | ner a cōgnoistre. Imprime a Lyon par hōnestes hōmes
Michelet topie | de pymont: z Iaques heremberck
dalemaigne demourant audit lyon. Lā | de nostreseigneur
Mille. cccc. quattrevīgtz z huictz et le .xxviii. de nouēbre.

Fol. 132a: Ces bestes icy soubz pourtraites . . *under this
a large woodcut. On the reverse, the mark of the printers.*

Small folio, *Gothic letter*, 131 printed leaves of letter-
press, with 5 folding copperplate views as described below;
etruscan calf gilt (Lyon, 1488 50 0 0

The first book produced in France with copperplate illustrations,
and therefore one of the most highly prized documents for the history
of engraving in Western Europe.

The plates are: 1, a long view or panorama of Venice. 2, the
city of Parence in Istria. 3, Corfu (missing here). 4, the town of
Modon in the Morea. 5, the city of Candia in Crete. 6, Rhodes.
7, map of the Holy Land (missing here). Besides these separate
engravings, there are woodcuts in the text; all the illustrations (both
woodcut and copperplate) being copies of the woodcuts in the Mentz
Breydenbach of 1486, from which the French pilgrim likewise took
his geographical and historical information. This he thought himself
entitled to do, because he went over the same ground in 1487 as the
German pilgrim had traversed in 1485. The chief difference is in the
names of his companions and the narration of the early part of the

£ s. d.

pilgrimage. In the prefatory portion of the book Le Huen says that he accomplished his work by the aid of "nostre seigneur Ihesus, et moiennant le script de mon precedant escripuain monseigneur le doyen de Magunce [*Breydenbach*]: le quel y a este z la dieu mercy retourne: puis a escript de son voiage vng traictie: duquel la substance est cy inseree: et dauantage quelque chose." He also alludes to the printers, the venerable and very ingenious men Michiel Topie of Mondevis in Piedmont and Jacques Herenberck of Germany, as having printed his book and supplied the engravings in which the cities are *moult richement figurees au vif*.

- 462 CHRONIQUE SCANDALEUSE. *First Edition. Fol. 1a, title: L'Es croniq̄s du treschrestien z tres victo | rieux Loys de valois feu roy de frāce q̄ dieu absolue vnziesme de ce | nō au ec̄qs plusieurs aultres aduētures aduenues, tāt en ce royaul- | me de france cōme es pays voisins depuis lan mil quatre cens .lx. iusques en lan mil quatre cēs quatrevingtz z trois Inclusiuemēt. Fol. 2a, column 1: a Lonne^r z louāge de dieu | nostre doulx saulueur . . Fol. 73b: . . Deo gracias.*

Small folio, *Gothic letters, 73 leaves, double columns, 44 lines to the column, with quire-signatures a-e in eights, f-i in sixes, and k in nine leaves; fine copy in red morocco extra, gilt edges, by Bedford*

S. n. (Lyon, Topie and Herenberg, about 1489) 25 0 0

First edition of a celebrated historical work which was frequently reprinted. It is very rare. The type is identical with that used in the Breydenbach-Le Huen described above.

Unknown Printer

- 463 COMPLAINTE DE L'AME DAMNEE. *Fol. 1a, title: LA cōplaite | doloureuse | de lame dā | nee The reverse blank. Fol. 2a: Cy cōmence la complainte de | lame dannee faicte a lutilite | et salut dung chūn pecheur | en la quelle sont cōtenus les | regres . . Fol. 2b: Helas helas et plus que helas | Se mille foys disoye helas | Ne me pourroye asses plaïdre | Ne ma tristresse faire maindre | Car mes douleurs espouventables | Me sont au cueur . . Fol. 18a, first line: Mais cest chose bien dangereuse | . . line 22: Tantost apres que finires | Finis The reverse blank*

Small 4to. 18 leaves, *printed in large Gothic letters, 24 lines to the page; with signatures a 10, and b 8 leaves; fine ruled copy in red morocco extra, by Trautz-Bauzonnet*

S. n. (Lyons? about 1489) 9 9 0

The large L on the title is from an engraved block, and contains two heads, both looking to the right, one above the other. A figure like a fish, with long jaws, is about to close them upon the neck of the upper head. Its tail springs from the topmost part of the L, and the body curves downwards, returning towards the letter in its descent.—The paper-mark is sometimes a right hand and sometimes a left hand, the shape of the thumb differing in each.

This edition, unknown to Brunet, is evidently older than any of those which he describes. We are aware of no other copy than this, which fetched 360 fr. at Bancel's sale.

Unknown Printer

£ s. d.

463*LATIN-FRENCH VOCABULARY. *Fol. 1, title:* Catho-
licum paruum *Nothing else on this page, and the reverse*
blank. Fol. 2a, column 1: A La premiere lettre | de a. b. c
neu | A prepositio in gal | A lico du. | Aarō. propre nom |
d'homme m | Ab p̄position. deseruāt a lablatif | . .
Fol. 125b, column 2, first line: large portion de terre f
Line 10: sis scilicet maius m | Laus deo *Fol. 126*
blank.

Small 4to. Gothic type, 126 leaves, double columns, 36
lines to the column; without foliation but having signatures
a-q (all in eights except p which has six leaves); fine large
copy, with many uncut leaves, in the original calf binding,
stamped in lattice compartments with the shield of France and
also with single large fleurs-de-lis *S.n. (Lyons? about 1495)*

8 8 0

Apparently only one other copy recorded, which was in the
Bignon library in the last century, and which is referred to by Brunet
in his note on the CATHOLICUM PARVUM printed at Lyons by Havard in
1499.—The first edition of the work itself is described by him under
VOCABULAIRE as printed at Geneva in 1487. It was the first Dictionary
of its kind.

The above copy was possessed by A. de Besseto about 1500, by
M. de Puteo soon afterwards, and was presented a little later by Dōnus
Benedictus to some monastery. His words are "Ego dōnus benedictus
aportavi istum librum de seculo. Amore Dei dicatur ave maria pro
me. bb."

Jacques Arnoullet, 1495

464 DESTRUCTION DE JERUSALEM. *Fol. 1a, title:* La
destruction | de iherusalem et vengeance de nostre saulueur
et redēp- | teur ihūcrist, faicte par Vaspasien empereur de
Rom | me et par Titus son filz *Under this a woodcut.*
On the reverse: Commēt veronique apporta la precieuse
face de nostre saulueur ihesucrist pour | guarir lempereur
vaspasien de sa mesellerie. *Here a woodcut. Fol. 2a:*
APres quarāte ans q̄ nostre | saulueur . . *Fol. 22a:* Cy
finist la vengeance de la mort z passion de no | stre
saulue^r z redempteur ihūcrist. Imprimee a Lyon | sur le
rosne p Iaques arnollet Le .xxvij. ior de iuing. Lan de
lincarnation de ihūcrist mil cinq cens z .iiij.

Small 4to. 22 leaves, Gothic letter, in two sizes of type,
with 19 woodcuts; brown morocco *Lyon, 1504*

7 7 0

The quire-signatures are a, b, c in sixes, d in four leaves. No
other copy than this one seems to be known.

Toulouse, 1476

Heinrich Mayer, 1488

465 GREGORIUS. *Fol. 1a, title:* El libro del diagolo (*sic*) de
sant Gregorio. *Fol. 2a (with signature aj):* e ste es el
muy notable libro del diagolo | el q̄l cōpuso z fizo el bien

£ s. d.

aventurado | senor Sañt Gregorio papa . . Fol. 198b,
line 8: ble. Amen. Under this the printer's woodcut mark
which is the letter M supporting a double or Lorraine cross,
white upon black. Foll. 199-211 contain the table, which
ends on 211b line 13 with the words donar a su hermano
A little below are two lines: Fenesçe la tabula del libro del
dialago (sic) del | biē aventurado sant gregorio papa.

Small 4to. 211 leaves, 26 long lines to the page, with sig-
natures, but without foliation and catchwords; fine copy in
brown morocco, gilt edges

S. n. (Toulouse, Henrique Mayer, about 1488-90) 18 18 0

The signatures are a-h, k-z, z, aa, bb, all in eights; and c
(irregularly marked) eleven leaves (the final blank having been cut
away).

The types must have been cut in Spain; since we find frequently
used among them the peculiar initial double-r, which was only used in
that country—its form resembling somewhat a narrow capital H.

There can be no doubt that the Tolosa of Mayer's Spanish imprints
was the city of Toulouse in Languedoc. He printed the first French
Imitation in 1488 with the name *Tholouse* on the title and *Tolose* in the
colophon. From this, and from the fact that most of his books are in
Castilian, we may conjecture that he had been working at some press
in Spain—perhaps in Zaragoza; and that when he migrated to
Toulouse, he hoped to continue his relations with the bookbuyers of
Aragon.

Albi (Languedoc), 1481

Johann Numeister, prototypographer

466 CEPOLLA. Fol. 1 blank. Fol. 2a, column 1: Bartho-
lomei Cepole Ve | ronēsis iur. vtriusq; doc | toris et
aduocati cōistoria | lis ad .R. In xpō patrē. do. | dñm
Hermolaū Barbatu; | Venetū sacri pontificii Ci- | uilisq;
iuris doctorē. et ciui- | tatis Verone sanctissimū p̄ | sule;.
Libellus de cōtracti- | bus emptionū et locationū | cū pacto
de retrouendendo | simulatis. | [O]PTIMAM BO |
NORVM. Pos- | sessione; maiores | nostri Veronen- | ses. .
Fol. 61b, column 2: . . Explicit sollennis tracta- | tus de
simulatōe cōtractus | editus p̄ famosimū vtrius- | q; iuris
doctorē dñm Bar- | tolomū cepollā veronēsem

Small folio, 61 leaves, double columns, 36 lines to the
column, without numeration, catchwords, or signatures, printed
in a rude Roman type, having nothing Gothic in it but the
small v, which somewhat resembles the same letter used by
Vindelin de Spira; with some contemporary notes on the mar-
gins by a French lawyer, and the paper occasionally cut
by the action of his ink; also a little wormed; old red binding
S. n. (Printed at Alby in Languedoc by Numeister in 1481) 12 12 0

This is in the same type as the Aeneas Sylvius and Septem Sapientes,
which Claudin has definitively proved (in his masterly monograph on
the Origines de l'Imprimerie à Albi) to be the work of Numeister at
Albi in Languedoc. The previous notion of bibliographers was that

they had been printed by an unknown typographer at Albi in Savoy, but Claudin has cleared up the matter for ever. He has traced the peregrinations of the printer thus: from Germany to Italy between 1463 and 1470; he founded a press at Foligno in 1470 which ceased to exist soon after 1472. It is only a conjecture that he next went to Rome while his fellow-workmen actually started a new press at Perugia. In 1479 he was back again in Mentz, and there printed his *Meditationes J. de Turrecremata*. He is supposed to have gone next to Basel, and thence to Lyons; but it is an assured fact that he was at Albi in 1480, and that he printed there the two small quartos above mentioned, in the same type as our *Cepolla*; the *Aeneas Sylvius* without date and signatures; the *Septem Sapientes*, also without date but with signatures. He also reprinted, in Gothic type, his own Mentz edition of the *Turrecremata*, with signatures, on November 17th, 1481; and a Roman Missal "vers 1484" in Gothic type with signatures. He then departed for Lyons, and in the year 1487 printed there a *Missale Lugdunense* in identical type with the other missal, under the name of *Joannes Alemannus de Magontia*. Next a *Breviarium Viennense*, also printed at Lyons in January, 1489-90, under the name of "*Joannem Meunister de magna dictum Albi.*" Finally a *Missale Ucceniense*, also at Lyons in 1495, under the name of *Joannes Neumester de Maguncia*. The chain of evidence is perfect.

Our *Cepolla* must have been printed before 1484, and the absence of signatures makes it probable that it was one of his earliest Roman-type books towards the end of 1480.

Rouen, 1487

Martin Morin, 1490

- 467 SARUM MISSAL. *Fol. 1a, title: Missale | Secundū vsum insignis ecclesie Saꝛ (Under this intitulation, a fine large woodcut of St. George and the Dragon.) Foll. 2-7 contain the Calendar, and fol. 8 the Benedictio salis et aque. On fol. 9 (numbered fo. i and signed Ai) the text begins under a large woodcut. The Ordinary of the Mass begins on fol. 87a (marked Fol. lxxix.), and the Prefaces end on fol. 94 (marked lxxxvi). Foll. 95-100 (foliated lxxxvii-xcii) contain the Canon. Foll. 95-98 are ON VELLUM; 95b has a woodcut of the Crucifixion, and 96a one of God in Majesty. Foll. 100-141 (foliated xciii-cxxxiii) contain the supplement of the Temporale. On fol. 142a, beneath a large woodcut, begins the Proprium Sanctorum, which ends on fol. 190 (marked clxxxii). Foll. 191-242 (marked faultily clxxxiii-cexliiii) contain the Commune Sanctorum. Fol. 242a, column 2: . . . Anno incarnationis dominice | quingentesimo octauo supra mille- | simum . die vero xxvii . mensis maii | arte et industria Magistri Martini | morin impressoris Rothomagi iux | ta insignē prioratū sancti Laudi cō- | morañ, Impensa vero Iohannis | richardi mercatoris : hoc egregium | opus sacri missalis ad vsum famose | ac percelebris ecclesie Saꝛ, nuper | solerter correctum et emendatum : est palam venale facili pcio coram | cunctis pro-*

£ s. d.

ductum et exhibitum. *Foll. 242b-244a contain the Tabula. Foll. 245-256 contain the Accentuarium. On the reverse of 256 the printer's mark.*

Small folio, Gothic letter, printed in black and red, 256 leaves (of which four are ON VELLUM); having a few small wormholes, but nevertheless A FINE, VERY LARGE, AND PERFECT COPY in the original stamped binding Rouen, 1508 130 0 0

The quire-signatures are a, and A-I in eights, K and L in sixes, M eight (of which four are vellum), N-X in eights, a-i in eights; A and B in sixes.

THE ONLY PERFECT COPY KNOWN. Even imperfect copies are very rare. Maskell and Weale knew but of one copy, which they described as consisting of 251 leaves; a second which I have had wanted three of the four leaves of vellum.

With the bookplate of "Robert Spearman of Oldacres, Esqr. DURHAM" (about 1750).

Unknown Printer

468 CHRONIQUES DE NORMANDIE. *Fol. 1a, title, under the woodcut device, printed in red, of Pierre Regnault: LES croniques de normendie | nouvellement Imprimees a | Rouen. On the reverse: Les victorieux faiz des nobles z sages par les | vertus de nos pdecesseurs . . . Foll. 2a-6a contain the Table. On fol. 6b is a woodcut, and under it: Cy commence les histores des ducz de normendie. commencās | au duc Aubert pere de robert le | deable. Fol. 7a: Du duc aubert. i | . . . Fol. 107b, column 2: . . . Cy finissent les cronicques de nor | mēdie nouvellemēt iprimees a rou- | en pour Pierre regnault libraire de | luniuersite de caē demourāt en froi- | de rue a lenseigne saint Pierre:*

Small folio, Gothic letters, 107 leaves, double columns, 46 (and 47) lines to the column, with signatures A and a-q in sixes, r in five leaves; fine copy in blue morocco, in Roger Payne's style Rouen (about 1500) 36 0 0

"Edition belle et rare," says Brunet, but he does not offer any conjecture as to who the printer was. Regnault was only the publisher.

Thomas Rayer

469 LEFEVRE (Pierre). *Fol. 1 title: En lhonneur, gloire, et exultation de | tous amateurs de lettres et signamment de eloquence | ¶ Cy ensuyt Le grant et vray art de pleine Rhe- | torique . . . | . . . Com- | pille et compose Par tres- | expert, scientifique, et | vray orateur Maistre | Pierre Fabri. En son viuant cure | de Meray et | Natif de | Rouen | . . . Fourth line from the bottom: . . . Imprime a Rouē. Lexvij. iour | de Ianuier. Mil.ccccc.xxi. auant pasques. Pour Symon | Gruel libraire demeurāt aud' lieu. au portail des Libraires. | Cum gratia et priuilegio regio. On the reverse, the royal licence dated 21 Sept.*

1520. *Foll. 2-6 contain the table. Fol. 7a: ☛ Le prologue de lacteur. Fueillet .j. | La rethorique prosaique de Maistre | Pierre le Feure . . . Fol. 111a: Le second liure. Fueillet .j. | PAR les enseignemens . . . Fol. 160a: . . . Nouuellement Imprime a Rouen Par Thomas Rayer Demourant au moulin de saint Oouen. Pour Sy | mon Gruel Libraire demourant audict lieu. Tenant sa bou | ticle au portail des Libraires . . .*

4to. 160 leaves, 37 long lines to the page (inclusive of the headline); slightly wormed at the beginning and a little waterstained towards the end; in the original stamped binding (damaged)

Rouen, 1521 5 0 0

The second book is entirely devoted to poetry, and gives a fine anthology of old French songs, ballads, lais, virelais, rondeaux, chapelets, bergerettes, chants-royaulx, etc. Even examples "en barbare picart," which contain objectionable matter, and were evidently popular rhymes.

S. Nicolas du Port, 1501

Pierre Jacobi, prototypographer

470 BLARRORIVO. *Fol. 1a, title: ☛ PETRI DE BLARRORIVO PARHISIANI INSIGNE | NANCEIDOS OPVS DE | BELLO NANCEIANO. HAC PRIMVM EXARATVRA | ELIMATISSIME NVPERRIME IN LVCEM EMISSVM. Under this a woodcut of Renatus Lothoringiæ Dux, and below that the signature a.i. On the reverse the licence of the Duke of Lorraine beginning Anthoine par la grace de dieu | Duc de Calabre de Lorraine . . . dated 4 September, 1518. [Here is inserted a leaf: Mandement. Anthoine par la grace de dieu | Duc de Calabre de Lorraine . . . dated 21 February, 1518[19] and extending the privilege.] Foll. 2a-3a contain two Latin dedications by Iohannes basinus Sendacurius, the first to the Duke of Lorraine, the second to the Bishop of Toul. Fol. 3b: ☛ Idem Iohannes ad eundem Reuerendum patrem | . . . fourteen lines of verse. ☛ Idem Ad Desiderium . . . seventeen lines of prose. Fol. 4a: ☞ Iohannis basini Sendacurij, in magnificas hystorie Nanceidos laudes, followed by twenty-eight lines of verse. Foll. 4b-8a contain the preliminary matter. Fol. 8b contains two woodcuts of the Duke of Lorraine's army. Fol. 9a: ☛ Petri de Blarrorivuo Parhisiani, Nanceidos Liber primus. | PRelia magnanimum . . . Fol. 128b: . . . Impressum in celebri Lothoringie | pago diui Nicolai de portu Per Petrū iacobi pbr̄m, loci pa | ganū. Anno Cristiāe incarnatiōis M.D.XVIII. | Nonas Ianuar̄. quo die ip̄m quoq; bellū | Nanceianū pactū est, āno eiusdem | Incarnationis. M.CCCC.LXXVI. | . . . Fol.*

129 contains *Epitaphs and Elegy on the author*. Fol. 130a has a list of *Errata*, and 130b contains a title: LIBER NANCEIDOS, in which the L is a large woodcut letter with grotesque heads.

Small folio, 130 leaves (plus the additional Mandement) printed in Roman letters with glosses in Gothic letter on the margins; numerous woodcuts; modern red morocco, with the arms of Lorraine on the sides S. Nicolas du Port, 1518 9 9 0

The additional Privilege (the existence of which was unknown to Brunet) was not printed till six weeks after the book was finished; and was only sent out as a small broadside, probably for loose insertion in the copies. Here it is fastened-in, and inlaid to the size of the book. It is of course not included in the quire-signatures, which are: a eight leaves, b-u in sixes, x in eight.

Toul, 1505

Pierre Jacobi, prototypographer

471 VIATOR. Fol. 1a, title: +DE. ARTIFICIALI. P̄SPEC- TIVA. | (Here a woodcut of concentric circles to represent distance as seen through a tunnel.) VIATOR † | ¶i. Fol. 2a: De perspectiua positiua: Cōpendiū. | A Funda- mentis edificatum . . Fol. 42a: . . IMpressum Tulli | Anno catholice ve- | ritatis. Quigētesimo quito supra | Milesimū : Ad nonū Calendas | Iulias. Solerti opera petri iacobi | pbrī, Incole pagi Sancti Nicolai. This colophon is printed by the side of the printer's mark, a woodcut in which a cross (with nails) rises from a wounded heart, on the left of the cross some notes of music, on the right the words Fides | Ficit. Fol. 43a: LEuure deuant mis parfait, et veu par aucuns: leur a semble estre reqs | le transcrire et interpreter en vulgar . . Fol. 46a: HAbes optime lector: . . last line: pas ronde. Section est ou vne ligne trespasse lautre. | [Deo Gratias.]

Small folio, 46 leaves, printed in long lines in large Gothic letters, 37 leaves out of the 46 containing woodcuts impressed on the obverse only; the last leaf inlaid, by reason of which the final words Deo Gratias are missing; with signatures A-D in eights, E in ten, and four leaves not marked; green morocco extra, from the Didot collection

Toul, 1505 105 0 0

THE FIRST BOOK PRINTED AT TOUL; being likewise the first edition of the first scientific treatise on Perspective. Only some four or five perfect copies are known to be extant. The woodcuts in outline have historical as well as artistic value, as they represent architectural monuments of their time. The author was Jean Pelerin, called Viator.

Brunet's account of the signatures is wrong. E is the only quire which has ten leaves, not C as he gives it; although there is a note in his handwriting inserted here showing that he had seen this copy when it was in the possession of Leon de Laborde.

Neufchatel, 1533

Although now a part of Switzerland, and from 1715 to 1858 a portion of the King of Prussia's domain,—the Sovereign of the county of Neufchatel in 1533 was Louis d'Orleans, Duc de Longueville. This is an excuse for placing the Calvinist Bible under the section France.

Pierre de Vingle, prototypographer

£ s. d.

472 CALVINIST BIBLE, *First Edition. Fol. 1, title: I.A BIBLE | Qui est toute la Saincte escripture. | En laquelle sont contenus, le Vieil Testament | z le Nouveau, translatez | en Francoys. | Le Vieil, de Lebrieu: | z le Nouveau, | du Grec. | . . . On the reverse: ¶ Ioannes Caluinus, Cesaribus, Regibus, Principibus, gentibusq; omnibus Christi Imperio subditis Salutem. | Priuilegia nous libris impetrari . . . Fol. 2a: P. Robert Oliuetanus lhumble z petit Translateur, a Leglise de Iesus Christ Salut. | LA bonne Coustume . . . Fol. 3a: Apologie du translateur. | . . . This Apologie ends on fol. 5b. Fol. 6a: ¶ V. F. C. a nostre allie z confedere le peuple de lalliance de Sinai, Salut. | . . . Fol. 7b contains Latin verses by Jo. Eutychius Deperius. Fol. 8a: ¶ Les noms de tous les liures . . . On the reverse, some French verses: Au Lecteur des deux Testamētz . . . Fol. 9 (foliated Fueillet .j.) Genesis begins. On fol. 194 (Fueil. clxxxvj) The Song of Solomon ends. On fol. 195 (Fueillet .j.) begins the volume of Prophets, which ends on fol. 260 (Fueil. lxxvj). Fol. 261 contains the title of the Apocrypha, with Aux fideles lecteurs on the reverse. On fol. 262 (Fueillet. ij.) begins Ezra iii, and the Apocrypha end on fol. 320 (Fueil. lx). Fol. 321 is the title of the New Testament. The reverse of that leaf, and the whole of fol. 322, are occupied by an address: A tous amateurs de Iesus . . . On fol. 323 (Fueil. iij.) begins St. Matthew's Gospel, and the Apocalypse ends on fol. 398a (Fueil. lxxviiij). Foll. 399-425 are occupied by the Tables etc. Fol. 426a: . . . Acheue dimprimer en la Ville et Conte de | Neufchastel, par Pierre de wingle, dict | Pirot picard. Lan. M.D.xxxv. | le. iiij^e iour de Iuing. | Here a woodcut device, and under it: ¶ Au Lecteur de la Bible. | Lecteur entendz . . . ten lines of verse with an acrostical value, and under them three lines of a quotation from Ezekiel.*

Folio, 426 leaves, double columns, 61 lines to the column; leaves 1, 2, and 8 supplied from a shorter copy, and the last leaf strengthened; a good copy in old calf gilt, from the Sunderland library

Neufchatel, 1535 28 0 0

According to the *Registre general de tous les cayers*, which precedes the colophon on the last leaf, there would only be 418 leaves in the book, but the eight preliminary leaves are not reckoned.

The acrostical verses on the last page yield this couplet:—

Les Vandois peuple evangelique:
Ont mis ce tresor en publique.

Pau, 1552

Jean de Vingle and Henri Poyvre, prototypographers £ s. d.

473 FORS DE BEARN. *Fol. 1, title within a woodcut border:*
 LOS | FORS ET | costumaz | de Bearn | Imprimidas a
 Pau, | per Iohan de Vingles, | Et Henry poyvre, | AB
 PRIVILEGI | DEV | REY, | M.D.LII. *Fol. 102b, paged 196,*
last line: qui à requesta deus susdijtz retengu lò present
acte. Foll. 103-114 (paged 197-220) contain a Table in
double columns.

Small 4to. 114 leaves, 27 or 26 long lines to a full page,
 in Roman letters PRINTED UPON VELLUM; the vellum being
 of coarse texture and of various tones of colour; bound in
 old calf Pau, 1552 7 7 0

This book has undergone a fate very different from most other
 rare old things. It is a perfect copy of the first edition of 1552
 printed on vellum,—which, for its rarity, Louis Rabier was privileged
 to reprint at Lescars in 1602. The owner for whom the volume was
 bound about 1680 has inserted the paper title of the reprint in front
 of the old vellum title.

SPAIN, 1474

*It would be extremely interesting to gain some certain knowledge concerning the
 introduction of Typography into Spain; but all is guess-work beyond the mere fact
 that the Certamen Poetich of 1474, edited by Bernat Fenollar and printed in the
 same year at Valencia, was the first production of the press in the peninsula. Alonso
 Fernandez de Cordova and Lambert Palomar Alamany put their names as printers to
 the Valencian Bible, and from that fact Mr. Deschamps jumped to the conclusion that
 Palomar (i.e. Lambert Palmart) was the prototypographer of Spain. It seems certain
 that Valencia preceded Barcelona as a printing-place, and the earliest books of
 Valencia were printed in Roman types, while those of Barcelona were Gothic. The
 access to Valencia for a working printer would have been easiest by sea, and one is
 tempted to conjecture, for that reason and on account of the type, that the first printer
 of Valencia came from Rome. The communication between Valencia and Naples was
 frequent both for political and commercial reasons. Barcelona was probably reached
 by a printer from Lyons carrying his materials with him down the Rhone and then
 sailing from Marseilles to the capital of Catalonia.*

Valencia, 1474

Printer unknown

474 PEREZ DE VALENCIA. *Fol. 1a, headline: Tabula.*

Column 1: Incipit tabula. de omni materia |
pro maiori parte |
reperta in libro psalmod' secūdū expositioneꝝ. R. | D. Iacobi
pereç de Valentia. | . . Fol. 10b, column 1: . . Explicit
tabula . . | . . secundum expositionē nouiter fa- | ctam

per. R. D. Iacobum p̄rec de Valencia Ēpm | cristopolitatum. (*sic*) simul cum expositione impressa. | .vi. Septēbris. Anni dñi. Millesimi Quadringē | tesimi Octoagesimiquarti. *Fol.* 11a *blank.* 11b, *headline*: . Prologi. *Column* 1: Reuerendi et optimi patris dō iacobi de valentia | christopolitani ep̄i: Ad reuendissimū ī x̄ p̄re; et dō | minū D. Rodericū boria cardinalē valētīnū ep̄m | portuense; . . . *On fol. 36b the sixth treatise of the Prologue ends.* *Fol.* 37a, *headline*: . Psalm9: prim9. *Column* 1: [B]Eatus vir zcē . . . *Fol.* 395a, *column* 1: . . . **Comentum** nouiter eddi | tum per .R. | .D. Iacobu; de Valencia sacre Theo- | logie ordinisq; Sancti augustini profes | sores, necnon Episcopum Cristopoli- | tanum in psalmos dauid feliciter expli | cit. Impressu; ī eadē famosissima yspa | niarum vrbe Valencie. sub anno Salua | toris Millesimo Quadringentesimo- | octoagesimo uarto (*sic*). *Fol.* 395b *contains the Register of quires.* *Fol.* 396 *blank.*

Small folio, Gothic letter, 396 leaves, double columns, 50 lines to the column, with woodcut initials; unfoliated, but having signatures; a slight defect caused by a tear on the eleventh leaf; hf. bd. from the Salvá collection

Valencia, 1484 12 0 0

Collation by quires: a 10 leaves; a 8 leaves (of which the first is unmarked, and the second, third and fourth, are marked i, ij, and iij); b 10, and c 8 leaves; a-z in 8 each; aa-ii, 8 each; ll 8, mm 6; A-I, 8 each; L 8, M 10 (of which the tenth is a blank.)

Printer unknown

475 TIRANT LO BLANCH, **First Edition.** *Leaf* 1 *obverse blank.* *Leaf* 1 *reverse*: a honor: laor: e gloria de la inmensa: e diuina bondat de nostre senyor deu ihesu crist: e dela sacratissima mare sua . comencen les rubriques del libre de aquell admirable Caualler tirant lo blanch . . . *The table ends on the reverse of the eighth leaf.* *Leaf* 9 *blank.* *Leaf* 10: A honor lahor . e gloria . . . Comenca la letra del present libre appellat tirant lo blanch dirigida per mossen Joanot martorell caualler al serenissimo princep don Ferrando de portogal. *Colophon on leaf* 387 *reverse*: Fon acabada d empremtar la present obra en la Ciutat de Valencia a .xx. del mes de Nohembre del ay de la natiuitat de nostre senyor deu Jesu crist mil . cccc.lxxxx. *The last leaf* (388) *is blank.*

Small folio, Gothic letter, with woodcut initials; fine copy in crimson morocco lined with morocco, gilt edges, the Seillièrre arms on the sides (Marius-Michel), enclosed in a morocco case

Valencia, 1490 500 0 0

With signatures a, a-r, 2, f, s, t, u, v, x, y, z, A-I, L-U, X, Y,

£ s. d.

Z, all in sheets of eight leaves, except the last two which are in sixes. The lower part of the leaf f 7 has been made up in facsimile,

THE FIRST ROMANCE OF CHIVALRY PRINTED IN SPAIN.

Original edition, of extraordinary rarity. Only three other copies are known—one in the British Museum, a second (imperfect) in the library of the University of Valencia, and a third which had belonged to the Royal Library at Lisbon before it came (somehow) into the hands of the banker Salamanca, and which is probably once more in its original home.

The author, Johannot de Martorell, a knight, dedicated his work to Dom Ferdinand of Portugal (son of the King, Dom Duarte) in 1460. He professes to have rendered it from English into Portuguese, for the prince's behoof, and thence into Valencian for the benefit of his compatriots. There is a certain amount of truth in the statement of an English original since the incidents of the early chapters are derived from Guy of Warwick, and the central figure in that part of the story is called Guilhem of Waroych, an Earl who emerges from a monastery to conquer heathen invaders of England and then returns to it after having revealed himself to his wife. The origin and laws of the Order of the Garter are given, differing somewhat in the account of its creation from the ordinary story. After Tirant appears on the scene, the romance seems to be independent of any original, and incidents of love and war are thickly crowded in the course of the narrative; which deals henceforward chiefly with the Empire of Constantinople rescued from the Turks by the hero. Tirant is engaged to the Emperor's daughter, but his courtship is protracted, and other ladies tempt him in a great many warm passages. He wins, however, the renown of a chaste and valiant warrior, and finally dies without his reward. The mourning princess dies upon his dead body, and the tale is ended. Martorell would perhaps have finished it differently, but he died when only three parts of the work had been written. The fourth part was composed at the request of Doña Isabel de Loris by the magnificent knight Masti Johan de Galba.

Jacobus de Villa, publisher

476 (HORES DE VALENCIA.) *Fol. 1 title, and fol. 2 first leaf of Calendar deficient. Foll. 3-6 contain the Calendar March-October. Foll. 7 and 8 end of Calendar deficient. Fol. 9 (foliated I) : Hores dela setmana sancta segons lo vs del ar | chibispat de valēcia començant a les matines del | diumenge de Rams . . Fol. 200a (foliated CLXXXII) : . . Impressum valentie impensis. d. Iacobi de villa | die. xxj. mensis februarij. M.cccc.lxxxiiij.*

Small 8vo. *Gothic letter, printed in red and black, 27 long lines to the page; with foliation and signatures; a little stained, and having a small wormhole in the margin of some leaves; bound in old black goatskin* Valencia, 1494 5 5 0

EXTREMELY RARE. The signatures and foliation begin with the second quire, that is omitting the preliminary leaves which should be eight, and are here only four. The signatures are (†), a-z, z in eights.

All the headings are in red ink, and in the Lemosin or Valencian language.

Jorge Costilla

477 BERGOMENSIS. *Fol. 1, xylographic title*: S uma | de to | das las | Cronicas | del mundo. *Above this intitulation, in letterpress*: Con preuilegio Real *and below it*: Llamado en latin Supplementū Cronicaꝝ. *On the reverse*: Prologo. | Endereça d'la obra para el illustre señor Mar | ques de Pliego. | . . *Fol. 4a, at bottom*: Comiença la traducion d'l Libro intitulado | Supplementode las Cronicas: sacado de lengua Latina y Toscana en este presente vulgar Castellão: por mossen Narcis Viñoles. *Fol. 446a*: . . A onor y gloria de nuestro señor Ihesu cristo . y de la | gloriosa vgen Maria madre suya fue emprentado el presente Libro llamado | Suplemēto de todas las Crōicas del mundo: enla metropolitana cibdad de | Valencia: por Gorge Costilla . . *Second line from bottom*: . . Acabos | se a .xj. dias de Setiēbre enel año de n̄ra | salud .Mill.d.x. *The printer's woodcut mark lies on the right of this colophon. Foll. 447-456 contain the alphabetical Tabla, and the printer's mark is repeated on 456a, beneath the end of the table.*

Small folio, 456 leaves, 44 long lines to the page, handsomely printed in a bold Gothic type; with numerous rude woodcuts, and having foliation and signatures; fine copy in gilt russia, from the Salvá collection Valencia, 1510 10 0 0

The quire-signatures are a-v in eights, u in six; x-z, A-I, L-Z, aa-ii, ll, all in eights; and † ten leaves.

In the *prologo del traduzidor* he speaks of his audacity in making such an attempt "para ponerla en esta limpia, elegante y graciosa lengua Castellana" a language to which he says "yo no hijo natural, mas devoto soy ahijado della." For the other tongues of the peninsula, he calls them "muchas barbaras y salvajes de aquesta nuestra España."

Diego Gumiel

478 JAUME LO CONQUISTADOR. *Fol. 1a, title, under a large woodcut of the arms and crest of Aragon*: AVreum opus regalium priuilegiorum ciuita | tis et regni Valentie cum historia cristianissi | mi Regis Iacobi ipsius primi conquistatoris. *On fol. 2a begins the Tabula, printed in treble columns, which ends on fol 6a. Fol. 6b (under a fine woodcut of a mounted warrior)*: SI nescias ego sum Rex Iacobus ille primus, cognomen | to bonus: qui . . | . . | . . sequentem hanc de | me historiam. C. cesaris exemplo proprio calamo sicut et ense et depinxi et contextui. *Fol. 7a, within a pretty woodcut border*: ◀ Comença la cōquesta p lo serenissimo e catholich | princep de immortal memoria dō Iaume . . *Fol. 27b, column 2, line 41*: . . E | per tal que sapia hom quāt fo presa valeñ fo | la vespra de sent miquel enlany .M.cc.xxxix. | Deo gratias. *Fol. 28a, within the same woodcut border*: ◀ In

£ s. d.

xpi noie amen. In hoc libro est plena copia diligent̄ |
 examinata regioꝝ priuilegioꝝ ⁊ cartarū existēciū original'r
 in archivo sale cō | silij insignis ciuitatis Valeñ . . Fol.
 273a (*foliated* CCXLVI) : . . Impressumqꝫ | in nobili ac
 magnifica Ciuitate Valencie | arte et industria humilis
 Didaci de gumiel: sub anno incarnationis | dominice
 .M.D.xv. die ve | ro intitulata .xxx. mēsis | octobris . .
On the reverse a table. Fol. 274a : ◼ Post conclusuꝫ in
 opere fuit reperta prouisio sequens : que ve | nit ad decla-
 rationē priuilegij dñi regis petri secūdi: folio. ciiij. cap. x. |
 FERdinandus . . Column 2, line 37 : . . Dat̄ in villa
 vallisoleti die .xxx. mēsis | octobris anno anat' dni.
 M.D.xiiij. Augu- | stin⁹ vic. V. marcellus . .

Small folio, Gothic letter, 27 leaves unfoliated, followed
 by 246 foliated leaves, and one final unfoliated leaf, 50 lines
 to the column, with signatures; the first leaf and the last leaf
 in facsimile, some others a little stained and mended; calf

Valencia, 1515 10 10 0

The quire-signatures are + 6 leaves, A 8, B 6, C 7 (a final blank
 cut away), a-z and A-G in eights, H 7 leaves (a final blank cut away).
 The story of the Conquest of Valencia at the beginning, represents
 (so far as it goes) the First Edition of King Jaime's famous Com-
 mentaries in the Limosin language.

Juan Joffre

479 ORDINARIUM. Fol. 1, title: Ordinariuꝫ | de ministraōe
 (these two lines xylographic, in red ink) | sacramentorum
 secundum consuetudineꝫ | alme metropolitane sedis Valeñ.
 . . On the reverse a woodcut of the Crucifixion. Fol. 9a :
 INCipit ordina- | riū . . (this page printed in red ink within a
 woodcut border which bears the printer's name : .IOANNES . .
 IOFFREDVS.) Foll. 84, 85 deficient. Fol. 149a, text ends
 and Tables begin. Fol. 152 wanting.

Small 4to. printed in black and red, in two Gothic types
 (24 lines and 35 lines per page); with MUSIC and some
 woodcuts; three leaves wanting, and a few of the margins
 scribbled on; gilt vellum [Valencia, Juan Joffre, 1514?] 4 4 0

Portion of the Marriage Service, and nineteen pages in the Ars
 Moriendi, besides various headings throughout, are all in the vernacular
 Valencian.

COLLATION: a-t in eights, which ought to amount to 152 leaves,
 but leaves 84, 85, and 152 are wanting. The book is foliated.

480 CELESTINA. Fol. 1, title (under a woodcut): Tragi-
 comedia (this word xylographic) | de calisto y Melibea
 nueuamēte reui- | sta y emendada cō addicion d'los argu |
 mētos de cada vn auto en principio . la | qual cōtiene de
 mas de su agradable ⁊ | dulce estilo muchas sentencias
 filosofa | les : ⁊ auisos . . | . . engaños q̄ estā | encerrados

en siruientes z alcahuetas. *The border below this intitulation bears the printer's name as .IOANNES. IOFFREDVS. On the reverse: ◀ El auctor a vn su Amigo. | SVelen . . Fol. 2: ◀ El autor escusando se . . followed by televen acrostical stanzas. Fol. 3a: . . TODas las cosas . . This prose introduction ends on the eighth line of fol. 4b. Under it: ◀ Sigue se la Comediã o Tragicome | dia . . Fol. 69a: ◀ Concluye el autor . . followed by three octaves. Then: Alonso de proaza corrector dela | impression al letor. This is followed by seven octaves, the sixth beginning Penados amantes at the top of 70a. The seventh stanza runs thus El carro phebeo despues de auer dado | mill z quinientas bueltas en rueda | ambos entonces los hijos de Leda | a phebo en su casa tenien possentado: | quando este muy dulce y breue tratado | despues de reuisto z bien corregido | con gran vigilancia puntado y leydo | fue en Salamanca impresso acabado. | Registro . . | A. B. C. . . | ◀ Tragicomedia de calisto z Meli- | bea. Agora nueuamente reuista z corre | diga (sic) con los argumentos de cada au- | to en principio acabasse con diligencia | studio impresso enla insigne ciudad de | Valencia por Iuan joffre a XXVII. | de Março de M. D. y XVIII. años.*

Small 4to. 70 leaves, 42 long lines to the page, with many woodcuts; fine copy in the original stamped binding

Valencia, 1518 18 0 0

The great value of this edition is that the colophon stanza proves the book to be a verbal reprint of the lost Salamanca edition of 1500. Thus it gives Proaza's octave *Penados amantes* which was omitted in all editions except the Valencia reprints of 1514 and 1518. The two woodcuts which represent Rojas and Proaza (on fol. 69) look like genuine portraits, and may be exact copies of the blocks in the Salamanca edition with which both men were connected.

- 481 APPIAN. *Fol. 1, title (under a woodcut of the arms of the Marquis Rodrigo de Mendoza which is accompanied by various inscriptions): LOS TRIVMPHOS | DE APIANO (this intitulation is in red ink and xylographic with letter-combinations which cannot be reproduced here). Fol. 2a (within a fine woodcut border): AL Illustrissimo señor el Mar- | ques don Rodrigo de Mendoça. Se presenta la e- | pistola presente dictada porel bachiller Iuan de Mo | lina sobre la traduccion de Appiano . . Fol. 13a: C Omiença el libro primero . . Fol. 157 (foliated CXLVIII) on the reverse, under the printer's woodcut device: A loor . . | . . | . . se acabo la par | te primera d' Appiano Alexan- | drino Sophi | sta: enla insigne ciudad d' Valencia a veynte | del mes d' Agosto d' nuestra reparacion Mil | D.XXII. por industria d'l experto y solcito | maestre Iuan*

£ s. d.

Ioffre ĩprimido ěsu officina | dicha comunmente al moli dela Rouela.

Small folio, 157 leaves, with foliation and signatures, printed in bold Gothic characters in double columns, 43 lines to the column; one leaf torn and mended at the corner so that a few letters or words have gone; hf. morocco

Valencia, 1522 5 0 0

Salva describes this as not only a rare volume, but as one of curious interest, since the translator gives, among the preliminaries, a copious account of the contemporary seditions in Valencia.

The signatures are + 6, ++ 6, A-R in eights, S 9 leaves (a final blank cut away).

482 MARINEUS SICULUS. Fol. 1, title xylographically printed in red under a woodcut of the arms of Aragon: CRÓNICA | DARAGON Fol. 2a, within a woodcut border: AL Illustrissimo y gran señor Do | ñalonso de Aragon . . | . . es dirigida la presente Epistola compuesta por | el bachiller Iuã de Molina sobre la Coronica de los . . | . . reyes de Aragon: cuyas vidas y succession de latin en lē | gua castellana nueuamente ha traduzido. | . . Fol. 68a: . . Impresa la presente | Cronica enla ciudad de Valeñ | cia: ěla casa y officina dicha al | moli dela Rouella por ĩdus | tria d'l experto y enesta ar | te asaz docto Iuan Io- | fre señor y maestro ěla casasobredicha. Aca | bose a. XIX. d' Iunio | De nra reparaciō | M.D.XXIII. Here the small woodcut mark of the printer.

Small folio, Gothic letter, 68 leaves, 41 lines to the page, foliated and signed, with woodcut illustrations and ornamentation; a fine copy in maroon morocco, gilt, with Bunbury's arms on the sides

Valencia, 1524 7 0 0

The signatures are A-G in eights, H and I in sixes. The foliation is correct and ends on the second-last leaf with LXVII.

Zaragoza, 1475

Paul Hurus

483 FABRICIO DE VAGAD. Fol. 1, title, under a large woodcut representing an angel supporting the escutcheon of Aragon: Coronica de aragon. On the reverse: A honor y gl'ia de dios . . | . . Comieça la | esclareçida coronica delos muy altos y muy poderosos pncipes y reyes cri | stianissimos delos siēpre cōstantes y fidelissimos reynos de Sobrarbre, de | Aragō, de valēcia, y los otros. por el reuerēdo padre dō fray Gauberte fa- | bricio de vagad . . Fol. 2a, column 1: El prologo primero del mō | ge Gauberte . . Fol. 29a, headline: Rey primero de Sobrarbre. ĩ column 1: Capitulo primero: donde | se da razon del primer motiuo y cau | sa . . Fol. 208a: . . Acaba la famosa y esclareçida Coronica de los . . | . . reyes del . . |

reyno de aragon : por el reuerēdo padre don .f. Gauberte fabricio de va- | gad . . | . . pncipalmēte cōpuesta. y despues re- | cognoçida . . por . . mi | çer Gonçalo garcia de sancta maria. en la muy noble . . | ciudad . . Caragoça . . | . . | . Emprintada por el magnifico maestre Paulo hurus, ciudadano | de . . Costancia . . | a .xij. dias del mes de .Setiēbre. Año de mil. cccc.xcix. *Under this, the printer's woodcut mark.*

Small folio, 208 leaves, double columns, 42 lines to the column, in a handsome Gothic type, with woodcut initials; a few leaves mended, and some of the margins written on by an old Catalonian hand; the copy nevertheless in fine condition, bound in limp vellum Zaragoza, 1499 15 15 0

VERY RARE. Baron Seilliere's copy fetched 920 francs, plus expenses.

The signatures are A-D, a-z, τ, ϰ, of which C, D, b, d, g, i, m, o, q, s, u, y, are in sixes, the rest in eights.

Georg Koch

484 ARISTOTLE. *Fol. 1 title (under a large woodcut marked with the names of Alexander and Aristotle):* La filosofia moral del Aristotel: es a saber Ethi | cas: Polithicas: y Economicas: En Romance *Fol. 2a:* Prologo. | Prologo del muy illustre don Carlos pñcipe de Viana: Pri | mogenito de Nauarra . . *Fol. 78a:* . . Acaban se los diez libros dela Ethica de Aristotil: | . . trasladados por . . | Carlos principe de Viana . . | ¶ Y siguen se los ocho libros de la politica . . *Fol. 150a:* Acabanse los ocho libros . . | . . impressos en la noble ciudad de çaragoça, por in- | dustria y dispensa de Gorge coci Aleman: a.xxj. del mayo: del año | de mill y quinientos y nueue.

Small folio, 150 leaves, in Gothic type of two sizes, the smaller type occupying sixty lines to the page; with signatures a 4, b-i in eights, k 10, A-M in sixes; the margin of the first leaf mended; Zaragoza, 1509 2 10 0

485 ENZINA. *Fol. 1 title, under a large woodcut of the arms of Spain:* Cancionero de todas las | obras de Iuan del enzina: con otras co- | sas nueuamente añadidas . . *Foll. 1b and 2a contain the Tabla. Fol. 2b, column 1:* ¶ Alos muy poderosos y cristia | nissimos principes don Fernando z doña | Ysabel. Comiença el prohemio por Iuan | del enzina . . *Fol. 3a:* . . Al muy esclarecido y bienauē | turado principe don Iuan. Comiençan el | prohemio en vna arte de poesia castellana: | compuesta por Iuan del enzina . | . . *This prose introduction in nine chapters ends on fol. 6a, column 2. On the reverse is another prose introduction to Fadrique de Toledo and Ysabel Pementel, Duke and Duchess of Alva. The poetical text begins on*

£ s. d.

fol. 7a. Fol. 91b, column 3: . . Fue imprimido el
presen | te libro: llamado Cancionero: | por Iorge Coci:
en çaragoça. Acabo se a .xv. dias del mes | de deziembre.
Año de mill z | quinientos z deziseys años. Fol. 92a,
column 1: ¶ Coplas en loor del | apostol sant Pedro. | . .
followed by other pieces which end on fol. 98a. 98b blank.
Fol. 99a: A La dolorosa muerte del principe Dō Iuan . .
This Tragedia, or elegy, ends on fol. 104a, column 1, line 17.
It is followed by a Romance and a Villancico on the same
subject, which fill the rest of the page. Fol. 104b blank.

Small folio, Gothic type, 104 leaves, sometimes in double
but mostly in treble columns, foliated and signed; the
first and the last leaf mended; red morocco extra, gilt edges,
from the Salvá library

Zaragoza, 1516 50 0 0

EXTREMELY RARE AND VALUABLE. The signatures are; a-1 in eights,
m in ten, and A in six leaves. The foliation extends to XCVIII, leaving
the last six leaves unnumbered.

This copy of the edition of 1516 is the only one in which the
perfect sheet of six leaves is found at the end. The copy described in
Gallardo had only four leaves and wanted the last twenty-two stanzas
of the Tragedia besides the Romance and the Villancico mentioned
above.

The Seillière copy, which I sold for £36, ended with folio 98, and
was therefore without the last six leaves.

The Eclogas and Representaciones which are found in the latter
part of this volume are pieces of dramatic interest with speaking
characters; which began to be acted in public in 1492. Ticknor
treats these compositions as "the foundation of the Spanish drama,"
because the Celestina cannot be placed earlier than 1499.

Antonio knew only of the existence of MSS. of Enzina's Cancionero,
being unaware that it had ever been printed, although there had been
several editions before this one.

486 FUEROS DE ARAGON. Fol. 1a is entirely filled with a
woodcut of the arms of Aragon supported by an angel. On
the reverse begins the table, in double columns, which ends on
fol. 6b. Fol. 7a, blank. Fol. 8a, headline: Rex Iacobus.

II Column 1: ¶ Incipiūt fori editi per do- | minum
Iacobum regē Ara- | gonum zc. in curijs Arago- | nensibus
. . . On fol. 239 (foliated CCXXXII) the first book comes to
an end with the year 1495. Then follows a second part
consisting of 58 leaves, beginning with the words Liber
Primus I. On the fifty-sixth of these fifty-eight leaves is a
colophon: Felici placidaqz flante aura . . . opus |
vniuersorū fororū, tam antiquorum q' nouissimorū . . .
Third line from bottom: . . Impressum in inelyta ciuitate
Cesaraugustana: arte z industria largisq; expen | sis
circumspecti viri Georgij Coci teuthonici: anno christiane
salutis millesimo quingente | simo decimo septimo. Leaves
57 and 58 are an index of rubrics. Next follows an
appendix of the Fueros promulgated at Monzon in 1510-12,

beginning Rex Ferdinandus scds. Montissoni . . in two sheets bearing the signatures **a** and **b** which ought to make 16 leaves, but here the leaf **a** 3 is missing.

3 parts in 1, small folio, *Gothic type, with woodcut initials, printed in double columns, 43 lines to the column; russia extra, gilt edges* Zaragoza, 1517 4 14 6

Bound in at the end of the volume is an edition of Charles V's Fueros (Fori editi per Cesarem), 12 leaves printed in 1532.

- 487 PETRARCH. *Fol. 1, title with a fine woodcut border:* Francisco Petrarcha | delos remedios con- | tra prospera y aduer | sa fortuna. *Fol. 176a:* Fue imprimido el libro del fa- | moso poeta y orador Frãcisco petrarca | delos remedios cōtra prospera, z ad- | uersa fortūa. Enla muy noble, z | muy leal ciudad d' Caragoça, | por Georgi Coci aleman. | Acabose a doze dias del | mes de Nouiembre, | Año de mil, y qui- | niētos, z veyn- | te, y tres | años. *To the right of this colophon is impressed the printer's woodcut mark.*

Small folio, *Gothic letter, with woodcut initials, 176 leaves printed in long lines, 45 to the page, with foliation and signatures; beautiful copy in brown morocco extra, gilt edges* Zaragoza, 1523 2 16 0

The signatures **A** 6, **a-v** in eights, and **x** 10 leaves. The foliation begins on the seventh leaf (which is the first of the text) with *Fol. I* and proceeds to *Fol. CLXIX* (which ought to be *CLXX*).

- 488 GUEVARA. *Fol. 1, title within woodcut border:* Libro aureo de Marco | aurelio: empador | y eloquētissimo | orador. Nue | uamente | impres | so . . . + + + | + | 1529. *On the reverse a large woodcut. Fol. 81b:* ◻ Aqui haze fin el libro . . *Foll. 82-83 contain the Tabla, with a woodcut on 83b. Fol. 84 blank.*

Small folio, *in the same type as the Petrarch, 84 leaves, 44 long lines to the page; foliated and with signatures (a-i in eights, k and l in sixes); fine copy in red morocco extra, gilt edges, by Bozérian* S. n. (Zaragoza, Jorge Coci), 1529 5 5 0

The monogram of the printer appears in the woodcut border on the title.

Sevilla, 1477

Alonso del Puerto, one of the three prototypographers

- 489 VALERA. *Fol. 1a:* [L]a siguiente coronica y lustrissima p̄cesa es partida | en quatro partes principales. la primera trata | dela cosmografia . . *Line 14:* . . nouenta z ocho ca | pitulos. | [L]a segunda parte trata dela poblacion delas españas, z delos | que las poblaron . . | . . veynete capitulos. | [L]a tercera parte trata dela venida delos godos enlas españas | desde el rey atanarico . . | . . treita

£ s. d.

z siete capitulos. | [L]a quarta trata desde el tiempo del
 infante don pelayo . . . *The table begins below, and is
 continued on the reverse, ending on fol. 10a. Fol. 10b blank.
 (Fol. 11, a blank, cut away.) Fol. 12a:* Comiença la
 coronica de españa dirigida ala muy alta z muy excellen | te
 princesa Serenissima Reyna z Sennora nuestra sennora
 donna ysa | bel Reyna de espanna de secilia z de cerdenna
 Duquesa de athenas | Condessa de barcelona. abreuviada por
 su mandado por mosen diego | de ualera su maestresala
 z del su conseio. (*This heading printed in red ink.*)
 [E]SCRIVE latancio Serenissima Reyna z señora en | el
 prologo . . . *Fol. 184b:* [M]uchas cosas son illustrissima
 princesa . . . *Line 8:* . . . porque las istorias | cronicas
 que . . . | . . . parecen ser sepultas . . . a | cabsa dela penuria
 de originales z trasuntos . . . | . . . agora de nueuo serenissima
 princesa | de singular ingenio . . . | . . . asi como en socorro
 puestos ocurren con tan ma | rauillosa arte de escreuir . . .
 restitu | yendonos por multiplicados codices . . . | . . . por |
 nascion alemanos muy espertos z continuo inuectores
 enesta arte de | inpremir que sin error. diuina dezir se
 puede. delos quales alemanos | es vno michael dachauer
 . . . | . . . familiar de vuestra alteza a espensa del qual | z
 de garcia del castillo . . . | . . . la presente istoria general
 en multipli | cada copia . . . | . . . | . . . nos en vuestra muy
 noble z muy leal cibdad se seuilla. fue impresa por |
 alonso del puerto. enel año del nascimiento de nuestro
 saluador ihū | xpo de mill z quatrocientos z ochenta z dos
 años.

Small folio, 183 *printed leaves, thirty-six long lines to the
 page, printed in a semi-Gothic lower-case type, but with
 Roman capitals; with signatures † 10 leaves, A 7, B-X in
 eights, and Y six leaves; fine and large copy in red morocco
 from the Salvá-Heredia library*

Sevilla, 1482 60 0 0

EXTREMELY RARE; very few copies having survived, notwith-
 standing the author's delight in finding that he should be transmitted
 to future ages in multiplied copies, by virtue of the new divine art of
 writing or printing which had been brought in by the expert and
 continuously inventive Germans. The man he particularly alludes to,
 Michael Dachauer, was with Garcia del Castillo, the publisher of the
 book, these two having paid the cost of the impression. He may have
 had something to do with the introduction of typography into Seville,
 but he was not himself a type-setter. As printer, only Alonso del
 Puerto is mentioned in the colophon. He was one of the three whose
 names appear in the Manual of Diaz de Montalvo of 1477, as the
 prototypographers of Seville. The other two were Antonio Martinez
 and Bartolome Segura. All three Spaniards, but they were presumably
 not the actual type-setters. Mendez quotes another writer as stating
 that Juan de Leon was the introducer of printing into Seville. If so,
 Juan de Leon must mean John of Lyons.

This Editio Princeps of Valera's Chronicle was the first book of
 signal importance printed in Spain.

Maynard Ungut and Stanislaus Polonus

£ s. d.

- 490 JOSEPHUS. *Fol. 1 a blank cut away. Fol. 2a (with signature a ij), headline: Prologo. Column 1: ¶ Prologo dirigido ala muy alta z muy poderosa Señora Doña Ysabel | Reyna de Castilla: z de Leon: de A | ragon: z de Cicilia z cetera. Por el | su humil Cronista Alfonso de Palē | cia enla traducciō delos siete libros | dela guerra Iudayca: z delos dos li | bros cōtra Appion . . . (This heading, in sixteen lines, is printed in red.) The Spanish translator's Prologue ends in the first column of fol. 3a. On the reverse begins the prologue of Josephus, with a heading of eleven lines in red ink: it ends on the fourth line of fol. 5a, column 2. Then immediately follows the text: ¶ Comiēça el primer libro dela guer | ra Iudayca: Capitulo primero. | . . . Fol. 185b, column 1: ¶ Feneçen los dos libros de Iose- | pho contra Appion grammatico z | otros philosophos Griegos: alos | quales todos el supo de tal manera | confutar que fizo ser baldios todos | sus falsos argumentos E ala impres | sion de aquestos dos libros preçe- | dio segund el orden acostumbrado | la delos siete libros de la guerra Iu- | daica: fuerō todos impressos en Se | uilla Año de n̄o saluador d' mill z q̄ | troçiētos z nouēta z dos años. Por | Menardo Ungut Aleman: E Lan- | çalao Polono compañeros. E aca- | bados a veynte siete dias del mes | de Março. Under this the printers' woodcut mark of two shields hanging on a tree, one shield bearing M, the other S. The final blank leaf 186 cut away.*

Small folio, 184 printed leaves, double columns, in a beautiful rounded Gothic type, entirely of one size, 49 lines to the column; with signatures but without foliation; a few leaves slightly soiled; hf. morocco, gilt edges *Sevilla, 1492* 10 10 0

The signatures are a 7 leaves; b-y in eights; and z 9 leaves.

Brunet calls this volume "précieux par sa rareté," and it may be counted rare indeed since Salvá had no copy. This one belonged to Miro and afterwards to Heredia. There are two copies in the Madrid National library; and one was in the possession of Don Pascual de Gayangos. There are no others recorded.

- 491 ÆGIDIUS ROMANUS. *Fol. 1 title, under a fine large woodcut of an enthroned Emperor: Regimiēto. De. | Los. PrincipeS (This intitulation is xylographic, white upon black.) Fol. 2a: A Loor de dios todo poderoso z dela biē | auenturada virgen sin manzilla sancta | Maria su madre. Comiença el libro inti | tulado Regimiēto de principes. Fecho | y ordenado por Don fray Gil de Roma dela orden | de sāt Agustin. E fizolo trasladar de latin en romā | ce dō Bernardo obispo de Osma . . . (This heading printed in red—with the exception of the woodcut initial A—in a large type.) Fol. 4a, headline: Primera parte del primero*

£ s. d.

libro iiij *Column 1*: Comiēca el libro prime | ro del
 regimiento delos | principes. | . . *Fol. 249b, column 1*: . .
 Fenesce el libro: intitulado Regimiento de principes.
 Impresso | ēla muy noble z muy leal cibdad | de Seuilla.
 A espensas de mae- | stre Conrrado aleman: z Melchi |
 or gurrizo: mercadores de libros | Fue inpresso por
 Meynardo Vn | gut alemano: z Stanislao Polo- | no:
 compañeros. Acabaron se a | veynte dias del mes de
 Octubre | Año del señor de mill z quatro | cientos z nouenta
 z quatro. *Under this the woodcut mark of the printers.*
Fol. 250 blank. Foll. 251a—255b contain the Tabla. Fol.
256 blank.

Small folio, 256 leaves, double columns, printed in a
 handsome rounded Gothic type of three sizes, usually 45 lines
 to the column; with foliation and signatures; a very fine
 copy in Spanish calf gilt

Sevilla, 1494 28 0 0

The signatures are a-z, and A-G, in eights; H ten leaves, and
 AA six.

The prevalent type in this book is larger than that in the Josephus,
 but not so solidly built.

- 492 CELESTINA. *Fol. 1, title, under a woodcut of the lovers*
meeting: Tragicomedia de Calisto y Meli | bea: enla qual
 se contiene de mas | de su agradable z dulce estilo mu- |
 chas sentencias filosofales: z au- | sos muy necesarios
 para mance- | bos: monstrandoles los engaños q̄ | estan
 encerrados en seruientes z | alcahuetas: z nueuamente
 añadi- | do el tractado de Centurio. *On the reverse*: ☉ El
 Auctor a vn suo amigo | . . *Fol. 2a*: ☉ El auctor
 escusando se de su yerro enesta | obra . . *This is followed*
by eleven stanzas of eight lines each except the last, which, by
the printer's error, has only seven. They end on fol. 3a.
Fol. 3b: Todas las cosas ser criadas . . *Fol. 5a*: . .
 Sigue se la Comedia o Tragicome | dia de Calisto z Melibea
 . . *Fol. 82a*: ☉ Descriue el tiempo en que la obra | se
 imprimio. | ☉ El carro phebos despues de auer dado | mill
 quinientas y vna hueltas en rueda | ambos entōces los
 hijos de leda | a phebos en su casa ienien (*sic*) posentado: |
 quando este muy dulce y breue tractado | Despues de
 reuisto z bien corregido | con gran vig(i)lancia puntado y
 leydo. | fue en Seuilla inpresso y acabado. | A dios gracias.
Below this the mark of the printer, bearing the letters
 S POLONVS.

Small 4to. 82 leaves, 37 lines to the page; with woodcuts;
 the last leaf supplied in facsimile; blue morocco, lined with
 crimson morocco extra, gilt edges, a large and fine copy

Seville, 1501 24 0 0

The signatures are A-T in fours, and V in six leaves. There is
 no foliation.—The prose address on the back of the title, and the

metrical statements of the eleven stanzas which follow, show that, some time before 1499, Fernando de Rojas found in Salamanca the first act of this play, left unfinished by its author, who was said to have been Juan de Mena or Rodrigo Cota. He read it with delight several times, and then resolved to complete the work. This he did, and caused his First Edition, in 16 acts, to be printed probably at Burgos by Fadrique Aleman in 1499. Of that first edition only one copy has survived, which was recently in my possession.

Next he made several alterations and additions, and printed the second edition, in twenty-one acts, at Salamanca in 1500. No copy of the second edition is extant. Then he printed the above third edition at Seville, of which only two copies seem to be known, namely this one, and the one from which the last page was facsimiled.

The eleven stanzas at the beginning furnish acrostically the name of the man who completed the *Celestina*, thus—El Bachiller Francisco de Roias acabo la comedia de Calysto y Melybea, e fue nascido en la puebla de montalvan. Curious to say, the line beginning with l of Montalvan was omitted by the printer of the 1501 edition.

See below, No. 500.

*Paul of Cologne, Johann Pegnitzer of Nürnberg,
Magnus, and Thomas, the Germans*

- 493 LAS SIETE PARTIDAS. *Fol. 1, title:* Primera Partida. *Fol. 2a, col. 1:* Tabla de los titulos | d'la primera partida. | . . . *Column 2:* Introducion. | DEspues q̄ ala su- | ma clemēcia τ pie | dad del muy alto | dios . . . *Fol. 2b, col. 2:* Prologo. | A Dios d'ue onbre | temer . . . *Fol. 4a, headline:* Primera partida. Titulo .j. *Column 1:* Comieça la primera | partida que fabla de | todas las cosas que | pertenescen ala fe ca- | tholica . . . *Fol. 88 blank.* *Fol. 89a, title:* Segunda partida. *Fol. 172a, title:* Tercera partida. *Fol. 283 blank.* *Fol. 284a, title:* Quarta partida. *Fol. 326a, title:* Quinta partida. *Fol. 379a, title:* Sexta partida. *Fol. 422a, title:* Setima partida. *Fol. 474b, column 1:* . . . ◐ Las siete partidas quel serenissimo τ muy | excellēte señor don Alfonso rey de Castilla τ de | Leon zē. de gloriosa memoria: nono deste non- | bre fizo τ mando compilar τ reduzir a muy pro | uechosa breuedad de todas las principales | fuerças iudiciales por muy solenne (*sic*) τ aprobados | iurisconsultos. Fueron impressas enla muy no | ble τ muy leal cibdad de Seuilla. por comissiō | de Rodrigo d'escobar: τ de Melchior gurrizo | mercadores de libros. Imprimierō las maestres | paulo de colonia τ Iohānes pegniczer de nurē | berga τ Magno τ Thomas compañeros ale- | manes. Acabaron se de imprimir a .xxiiij. dias | de deziembre año de nuestra salud de mill τ qua | trocientos τ nouenta τ vn años bienauentura- | damente. Van enestas siete partidas las adicio | nes τ cōcordanças fechas por el doctor de mon | taluo. *Column 2 contains the Register and, beneath it, the woodcut mark*

£ s. d.

(white on black) of the four printers, with the letters P I |
M T | ALEMANI.

Small folio, 474 leaves in double column, printed in two sizes of Gothic letter, 52 lines of the smaller type to the column; with signatures but without foliation; fine copy in red calf gilt, from the Salva library Seville, 1491 36 0 0

The quire-signatures are a-l in eights; aa-ii in eights, kk in six, ll in five (a last blank cut away); aaa-ooo in eights; aaaa-dddd in eights, eeee in ten; A-F in eights, G in five (a last blank cut away); AA-DD in eights, EE in six, and FF in five; AAA-FFF in eights, and GGG in five.

This great book, in its admirable and nervous prose written between 1256 and 1265, is in itself the sufficient reason which accounts for the triumph of the Castilian language over all its rivals in the peninsula. It was not only, as Ticknor calls it, "far the most important legislative monument of its age"; it was also the first modern Code of Laws in a vernacular tongue, and has remained a living power to the present time in every land in which Spanish is spoken. A different edition was printed *two months* earlier in the same city by Ungut and Stanislaus Polonus. Mendez mentions both and specifies two copies of Ungut's book, and a fragment only of the one above described. Brunet mentions both, but assigns them to the one press, namely, that of Paul of Cologne. Gallardo possessed a copy of Ungut's edition, but makes no mention at all of the December edition. It is probable enough that two publishers received simultaneously the royal permission to print, and that Ungut completed his work before Paul of Cologne. However, one fact is clear: the extraordinary rarity of the edition (or editions) of 1491, in which year the book was printed for the first time.

94 MENA. Fol. 1a, xylographic title: Las. ccc. del | famosissimo | poeta juan de | mena cō glosa. Fol. 2a: Prologo. Fo. ij | ¶ Glosa sobre las trezientas del famoso poeta Iuan de | mena. compuesta por hernand nuñez de toledo . . | y dirigida al muy magnifico señor don Iñigo lopez de Mendoça . . Fol. 6a: La primera orden De la luna. Fo. vij. | ¶ Comieça el labyritho de juã de mena . . Fol. 190b: . . ¶ Acabãse las treziētas d'l famosissimo poeta juã de mena glosadas por Hernãd | nuñez de Toledo cauallero dela ordē de santiago. Impressas cō mucha diligēcia | y correcciō por Ioãnes pegnizer de Nurenberga y Magno y Thomas cōpañe- | ros alemanes. Enla muy noble y muy leal cibdad de Seuilla año de mill.cccc.xc | y.ix. a. xxviij. de agosto. Under this the woodcut mark of the printers, white upon black, bearing three initials I M | T | ALEMANI

190 leaves, in Gothic type of two sizes, with foliation (ij-cxc) and signatures (a-z in eights, and z in six); the title mended and a few leaves stained 1499

— Fol. 1a, xylographic title: Coronaciō cō- | puesta por el fa- | moso poeta Iuã | de mena: al muy | illustre cauallero don Yñigo lopez de mendoça marques de santillana Fol. 2a, column 1: ¶ Comiença la coronacion

cō | puesta . . . *Fol. 32a, column 2: . . .* Acaban se las
cinquenta de Iuan d' Me | na sobre la coronacion de yñigo
lopes de mē | doça. ā cinco dias del mes de nouiēbre. año |
del nascimiento del nuestro saluador Ihesu | cristo de
mill.cccc.x.cix. años.

32 leaves, double columns, in Gothic type of two sizes,
without foliation, but with signatures (a-c in sixes, d in
four, e in six, and f in four) 1499

2 vols. in 1, small folio, calf *Seville, 1499* 42 0 0

EXCESSIVELY RARE. Gallardo knew of one copy of the *Trezientas*, then in a monastic library; and there is another in the Grenville collection in the British Museum. No perfect copy seems to be known beyond these two and the one above described. It is the second edition of the text (the first of the gloss).

Of the *Coronacion* (which is the first edition) one copy was known to Mendez; but Gallardo knew of none, and the Grenville catalogue, describing an edition of the 12th November by Lanzalao Polona, calls in question the existence of this earlier one of the 5th November.—The types of the *Coronacion* are not the same as those of the *Trezientas*, but they resemble very closely those of the *Siete Partidas*.

495 MENA, TREZIENTAS. 1499. *Heber's copy of the book above described, in good condition, although cropped, but wanting fol. 14 and the last leaf; green morocco* 1499 8 8 0

Heber paid £16. 16s for this copy at the Conde sale.


496 LOPEZ DE MENDOZA. *Fol. 1, title: Los púbio^s | vtilissimo^s del | Illustre cauallero dō Eñigo lopez de mēdoza marques de san | tillana con la glosa del dicho marques z cō la glosa del doctor | Perodiaz de toledo. y vn tractado de prouidencia cōtra fortu- | na . . . Fol. 32a: . . . Aqui se acaban los prouerbios | del illustre cauallero don Eñigo | Lopez de mendoça marques de | sanctillana. Fol. 32b: ¶ Aqui comiença el tractado de | prouidencia contra fortuna com | puesto por Diego de Valera al | magnifico don Iohan pacheco | marques de villena. | . . . Fol. 34a: . . . Aqui se acaba el tractado de | prouidencia contra fortuna.*

Small folio, 34 foliated leaves, double columns, in Gothic type of two sizes, with woodcut initials; with signatures a-e in sixes, and f in four leaves; green morocco gilt *S. n. (Seville, Pegnitzner, about 1500)* 9 0 0

Pedro Brun and Juan Gentil

497 MEXIA. *Fol. 1 title: ¶ Libro jntitulado nobiliario perfeta | mente coplado z ordenado por el on | rrado cauallero Ferantd Mexia veyn- | te quatro de Iahen zc. Fol. 2a begins the Tabla in treble columns, which ends on fol. 4b. Fol. 5a, under the headline Prologo is an intitulation in red ink: ¶ Aqui comiença el prolo | go del libro de la nobleza. | Intitulado z llamado no- | biliario vero fecho z orde- | nado z copilado por el on- | rrado cauallero*

£ s. d.

ferrãtd me- | xia veynte quatro de Iahē | end'reçado al
 muy alto muy | esclareçido z muy noble el | rrey don
 Ferrnando de ca- | stilla de Aragon z d' çeçilia | nuestro
 señor . . . *Fol. 7a, column 1* :  Aqui comieça la yntro- |
 duçiõ d'l dicho . . . | . . . nobiliario | . . . copi | llado por el
 onrrado caualle | ro Ferantd mesia . . . *Fol. 96a*: . . .
 Acabose la presente obra sabado | xxx. de junio. año dela
 jncarnaçion : | de mill y.cccc.xcij. años. En la muy | noble
 y lleal cibdad d' seujlla jnpres- | sa por llos onrrados
 varones maes | tros. Pedro brun. Iuã gentil. fiel | z verda-
 deramente corregida zc.

Small folio, 96 leaves, printed in double columns, in a handsome rounded Gothic letter (two sizes), 48 lines to the column, with pretty woodcut initials; several woodcuts of armorial bearings; slightly waterstained, in limp vellum wrapper

Sevilla, 1492 8 0 0

With the autograph of Juan de Enzinas (about 1580) on the title.

498 ——— the same, a very large and fine copy in crimson morocco extra, gilt edges

1492 12 0 0

There is no foliation. The signatures are a six leaves, b-h in eights, i in ten, k-m in eights.

Pedro Brun, or Pere Bru, a Savoyard, had been a printer in Barcelona, first in collaboration with the German, Nicolas Spindeler, in 1478-80, and next in partnership with Pere Prova, a Catalan *prevere*, in 1481. He was no longer associated with the latter in 1482, but wherever he passed his time between this and 1492, he carried some of the customs of his Barcelona press to Seville. We may instance the spelling *lleal* and *llos* in the colophon, and also the use of *j* for *i* at the beginnings of words. The true Spaniard frequently turned his initial *i* into a *y*, but not into a *j*.

Panzer (and after him, Brunet) mentions an edition of 1485, which is only supposititious. That year appears at the end of the author's text as being the date on which he had finished the *writing* of his work.

Printer uncertain

499 LEYES DE TORO. *Fol. 1, title, under a woodcut of the imperial arms*: Q Vaderno delas leyes y nuevas decisiones | sobre las dubdas de derecho . . . | . . . | . . . | . . . las qua | les se ymprimieron por mandado del Rey hecha en | la cibdad de Toro a catorze dias d'l mes de Março de mill y quinientos y cinco años . . . *On the reverse*: D Oña Luana . . .

Small folio, 8 leaves with the signature a, 48 long lines to the page, with some MS. notes, hf. bd.

Ś. n. (Sevilla, about 1505) 3 3 0

This is reprinted from the original issued at Salamanca or Toro—see Toro, *infra*. The type may be that of Cromberger or Varela; the imperial escutcheon on the first page is from a block which was actually used by Varela.

Jacobo Cromberger

£ s. d.

500 CELESTINA. *Fol. 1 title (under a woodcut of the lovers meeting, different from that in the 1501 edition):* Tragicomedia de | Calisto y melibea. (*These two lines are xylographic*) | Enla q̄l se cōtiene de mas de su agra | dable z dulce estilo muchas sentēcias | filosofales : z auisos muy necesarios | pa mācebos : mostrandoles los enga | ños q̄ estan encerrados en seruientes | z alcahuetas. z nueuamēte añadido | el tractado de Centurio. *On the reverse:* ◻ El auctor a vn su amigo. *Fol. 2a:* El auctor escusando se de su yerro . . . *followed by the 11 stanzas which furnish the acrostic mentioned at No. 492. They end near the middle of fol. 3a, and are followed immediately by the prose introduction which ends on fol. 4a. On fol. 4b:* ◻ Sigue se la comedia o Tragico- | media de Calisto z Melibea . . . *Fol. 64a:* ◻ Cōcluye el auctor aplicādo la | obra al pposito porque la acabo. *This heading followed by the three octave stanzas of Rojas. Under them:* Alōso de paza corrector de | la impression al lector. *followed by six stanzas of which the last is a metrical colophon:* El carro d' febo d'spues d' auer dado | mill z quiniētos dos bueltas en rueda | ambos entōces los hijos de leda | a phebo en su casa tienē posentado | quādo este muy dulce y breue tratado | despues de reuisto y biē corregido | con grā vigilancia : puntado y leydo | fue en Seuilla impresso y acabado. *The reverse blank.*

Small 4to. 64 leaves, 42 long lines to the page (except the last page which is in double columns with 43 lines to the column); with rude woodcuts; green morocco extra, gilt edges
Seville, 1502 28 0 0

There is no foliation. The signatures are a-h in eights.—Cromberger used in 1512 (in his Eurialo y Lucrecia) the same open ornamental initials as are found in this Celestina, and also the same woodcut block as appears here in fresher condition. Salvá concludes from this circumstance that Cromberger printed the Celestina. It is, however, only a probability, not a certainty.

This is the earliest edition of the famous play which is to be found PERFECT. Neither in the edition of Burgos (undoubtedly the first but only extant in a single imperfect copy), nor in the edition of Seville, 1501 (described above as having a facsimile last leaf), do we find the concluding set of stanzas by Rojas and Alonso de Proaza. We believe that the final text of Rojas was printed at Salamanca in 1500 (an edition now utterly lost), and that he there gave, for the first time, his three stanzas of moral application at the end of the book. To those three, the press-corrector, Alonso de Proaza, added seven others, of which the sixth revealed the acrostical value of the eleven octaves at the beginning of the book; the seventh, beginning *Penados amantes*, gave reasons for calling the play a tragedy rather than a comedy; and the eighth gave a metrical colophon in which line 2 had *mil y quinientas bueltas*, and line 8 *fue en Salamanca*. Then the book was reprinted at Seville in 1501, apparently omitting all the final stanzas except the colophon, in which *mil y quinientas* was altered to *mil quinientas y una*,

£ s. d.

and *Sevilla* substituted for *Salamanca*.—Next appears this first perfect one of *Seville*, 1502;—in which, however, the *Penados amantes* stanza (probably on account of its weak and useless character) was omitted. This being the mother edition of the later *Celestinas*, that stanza was likewise omitted in all but two, namely the *Valencia* editions of 1514 and 1518, which were reprinted literally from the *Salamanca* issue of 1500.

- 501 LOPEZ DE MENDOZA. *Fol. 1, title, within a woodcut border: ¶ Prouerbios de dō | Yñigo lopez de men- | doça .. On the reverse, column 1: INtroducion del marqs de Sātilla | na don Yñigo lopez de mēdoça al | centiloquio de sus prouerbios y ca | stigos: q̄ fizo por mandado y ruego | de n̄ro señor el rey don Iuā . . | . . | . . Enlos qua' | les puerbios: en algunos dellos el dicho marqs | puso algunas glosas . . | . . despues . . | . . el doctor Pero diaz de | Toledo: hizo otro prologo: segund que adelan' | te se hara menciō . . Fol. 24a, column 2: . . Fenecen los prouerbios de don yñigo lopez | de mendoça: Marques de santillana. Impressos | en Seuilla por Iacobo crōberguer alemā. a. xxvj | dias del mes de Enero. Año de n̄ro saluador Ie | su christo de mill z quientos z nueue años.*

Small folio, 24 leaves, double columns, in Gothic letter of two sizes; calf gilt, from the *Salvá* library *Seville*, 1509 7 7 0

There is no foliation. The signatures are a and b in eights, c and d in sixes.

- 502 LOPEZ DE MENDOZA. *Fol. 1 title, within a woodcut border: Prouerbios de dō | yñigo lopez de men | doça. Fol. 32b, column 2: Fenescen los prouerbios de don yñigo | lopez de mendoça Marques de santilla- | na. Impressos en seuilla por Iacobo crō | berguer alemā a. xxv. dias del mes de mar | ço Año de nuestro saluador Iesu christo | de mill quinientos z doze años.*

Small folio, 32 leaves, double columns, printed in Gothic type of two sizes; without foliation, but having signatures a-d in eights; a wonderfully fine copy with many uncut leaves, in brown morocco extra by *Clarke and Bedford*

Seville, 1512 10 0 0

- 503 ÆNEAS SYLVIUS. *Fol. 1 title, under a woodcut: Hys- toria muy | Verdadera de | dos amantes Eurialo franco y Lucrecia se | nesa que acaescio en la cibdad de sena enel a | ño de Mil z. cccc. z. xxxiiij. años ē presencia | del empador Fadrique. Fecha por Eneas | siluio que despues fue elegido papa llama- | do Pio segundo. Fol. 28a: . . Fin del p̄sente tratado d'los dos amātes | Eurialo frāco y Lucrecia senesa. Fue im- | preso enla muy noble y muy leal cibdad de | Seuilla: por Iacobo crōberger. Año de | mill z q' nientos z doze. A. xxviii. de Iulio.*

Small 4to. 28 leaves, 33 long lines of Gothic type to the

- | | £ | s. | d. |
|---|---|----|----------------------|
| <i>page; without foliation, but with signatures a and b in eights, and c in twelve leaves; yellow morocco Seville, 1512</i> | 7 | 0 | 0 |
| RARE. The woodcut on the title-page is from the same block as was used in the 1502 Celestina. | | | |
| 504 MENA. <i>Fol. 1a, title: Las. ccc. del famosissimo poeta Iuã de mena: cõ otras. xxiiij. coplas y su glosa y la coro nacion del mesmo poe ta: z otras cartas: z coplas z cãciões. Agoranueua mente aña didas. On the reverse: ◀ Glosa sobre las treziētas cõpuesta por Fernan nuñez . . Fol. 104b: . . Fueron emprendidas las tre- zientas d'l famoso poeta Iuã de mena enla muy noble cib- dad de Seuilla: por Iacobo crõberger aleman año de mil z quinientos z doze a veynte z cinco de mayo. Fol. 105a, title (under four woodcuts and within border): La coronacion cõpuesta por el famoso poeta Iuan de Mena: cõ otras coplas añadidas ala fin fechas por el mismo poeta. Fol. 126a (foliated xxii): . . Fue emprendida la pre sente obra delas cinquenta o coronacion llamada d'l muy famoso poeta por Iacobo cronberger Aleman año del nascimiento de nuestro saluador Ie su christo de mill z quinientos z doze años. A ocho di as del mes de Febrero. ◀ Coplas que fizo . . The reverse blank.</i> | | | |
| 2 vols. in 1, small folio, 126 leaves, double columns, in Gothic type of two sizes; foliated (i)-ciiiij and (i)-xxij; with signatures a-n, and a-b in eights, c in six leaves; a splendidly fine copy in red morocco by Chambolle-Duru | | | |
| | | | Sevilla, 1512 21 0 0 |
| 505 BOETHIUS. <i>Title (under a woodcut of a school): Libro de boecio seuerino inti- tulado dela cõsolacion dela philosophia: agora nue- uamente traduzido de lati en castellano por estilo nũca ante vi sto ē españa. va el metro ē co plas y la p sa por me dida. Fol. 68b: . . Fue impresso el psente libro de boecio seuerino por Iacobo crõberger en Seuilla M.d.xviiij. . . Svo. calf gilt, from the Salvá library</i> | | | 1518 3 10 0 |
| The translator gives his name—Alberto de Aguayo—in the heading of the prologue on the reverse of the title. | | | |
| 506 COLONNA (Guido). <i>Fol. 1a, title within a woodcut border: La coronica tro- yana en romãce. On the reverse: Prologo. ◀ Comiença la famosa coronica z destruyciõ tro- yana: dirigida al muy reuerendissimo z muy magnifico señor don Matheo dela puerta arçobispo de Salerno: compuesta z copilada por el famoso poeta z historiador Guido de coluña . . Fol. 104a: . . Fenece la coronica Troyana nueuamēte corre- gida y emēdada. Fue impressa enla muy no- ble z opulentissima cibdad de Seuilla por</i> | | | |

£ s. d.

Iacobo crōberger: Año dela | encarnacion del señor de
mill | ⁊ qñiētos ⁊. xix. A. xxiiij. del mes de setiēbre.
Foll. 105-108 contain the Tabla.

Small folio, 108 leaves, double columns, 48 lines to the
column; printed in a bold handsome Gothic type, with
woodcut initials; in a grand binding of red morocco, with a
green morocco lining bearing a Grolieresque pattern;
from the Seillière library Seville, 1519 30 0 0

With signatures a-n in eights, and A in four leaves. The
numeration of the leaves extends from ij to ciii.

- 507 VARTEMA. *Fol. 1a, title within a woodcut border: ◀ Itinerario del venerable varon | micer Luis patricio romano : enel | qual cuēta mucha parte dela ethio | pia Egipto : y entrābas Arabias : | Siria y la India. Buelto de latin | en romance por Christoual de ar- | cos clerigo. Nunca hasta aqui im- | presso en lengua castellana. Fol. 56a : ◀ Fue impressa la presente obra | enla muy noble y leal ciudad de Seuilla por | Iacobo crōberger aleman. Enel año | dela encarnacion del señor del Mill ⁊ quinientos | y veynte.*
- Small folio, 56 leaves, double columns, 47 lines to the
column, printed in the same type as the *Coronica Troyana*,
with woodcut initials; foliated from ii-lv, and having
signatures a-g in eights; dark green morocco extra, gilt edges
Seville, 1520 40 0 0



- 508 BOCCACCIO. *Fol. 1, title, with the same woodcut and border as in the Lopez de Mendoza of 1509 : Libro llamado Fiameta | por q̄ trata d' los amores d' vna notable | dueña napolitana llamada Fiameta el | ql libro cōpuso el famoso Iuan vocacio . . On the reverse a table of contents. Fol. 2a : SVe le alos | miseros . . Fol. 46b : . . Fenesce el libro de fiameta compuesto por el famoso | poeta Iuā vocacio, fue impresso enla muy no | ble y leal ciudad d' Seuilla por Iacobo crōberger aleman, acabose en diez | y ocho dias d' agosto. Año d'l | señor de mil ⁊ quinien- | tos y veynte y tres | Años.*
- Small folio, 46 leaves, double columns, 47 lines to the
column; without foliation, but with signatures a-e in eights,
and f in six leaves; calf extra, from the Salvá collection
Seville, 1523 7 10 0
- VERY RARE. Salvá described it as the only copy he had ever seen
or heard of.

- 509 RODRIGUEZ DE ALMELLA. *Fol. 1, title within a woodcut border : Valerio de las hystorias | scolasticas dela sagrada | scritura : y delos hechos | despaña cō las batallas | cāpales. Copiladas por Fernan perez de guzmā. | Nueuamēte corregido. Fol. 89b (foliated on the obverse*

lxxxvij) : . . Fue impresso en la insigne y muy leal ciudad de | Seuilla por Iacobo cromberger Aleman. | Acabose a.v. dias de Março. Año de | la redencion christiana de Mil y quinientos y veynte y siete. Small folio, *Gothic letter, with woodcut initials, 89 leaves, double columns, 48 lines to the column, foliated and signaturred (a ten, b-k in eights, l seven) ; red calf gilt* Seville, 1527

3 15 0

The real author's name, Diego Rodriguez de Almella, does not appear in the book.

- 510 TORRE. *Fol. 1, title, within a woodcut border*: Visiō delectable de la phi | losophia z artes libera- | les : metaphisica : y philo- | sophia moral .: . *Fol. 2a*: Prologo. *Fol.' ij* |  Comiēça el libro llamado Vision delectable | . . compu- esto por Alfonso dela | torre bachiller . . *Fol. 78a*: . . Es impssso | enla insigne y muy leal ciudad de Se- | uilla por Iacobo crōberger alemā | z Iuan Cromberger. Año del | Señor. M.d.xxvj. Acabo- | se en. xvj. de Iunio. *Foll. 78b and 79 are occupied by a Tabla of three pages. Fol. 80a*: *Fol.' lxxx* |  En donde y por quiē fue inuentada la arte de | imprimir libros : y en que año se diuulgo. | ENtre las artes . .

Small folio, 80 leaves foliated and bearing signatures a-k in eights, printed in a large Gothic type, 40 long lines to the page ; with woodcuts ; the title mended and a little water-stained ; smooth blue morocco extra, by Koehler, with the bookplate of the Marquis de Fortia Seville, 1526

12 0 0

The History of Printing on the last page occupies only 31 lines, but it is curious if not wholly valuable. To the invention of typography, the author attributes the sudden and great advancement in all the sciences, and the multiplication of learned men everywhere. With regard to an art so subtle and so useful, it is important to know where, when, and by whom it was invented ; in order that we may duly venerate the land and the town and the person to whom we owe so much. Germany was the land, Mentz was the city, situated on the river Rhine, and the metropolis of an archbishopric. The inventor was a noble and rich citizen, named Pedro Fuest. The art was divulged in the year 1425 ; after which, in 1431, there was a dispute between two archbishops. The one who was outside formed a plot with certain citizens who were to open the gates to him on the night of SS. Simon and Jude. This was carried out : he entered with his troops and slew almost all the men in the said city. Such was the slaughter that blood ran in the streets, just as water does when it rains ; and among the slain was the venerable man Pedro Fuest, to whose soul be glory. Amen.

- 511 BOCCACCIO. *Fol. 1, title printed within a border, under woodcuts in compartments*: Libro de Iuā bocacio que | tracta delas illustres | Mugerres .: . *Fol. 86b*: . . La presente obra fue acabada enla isigne z muy | noble ciudad de Seuilla por industria y expensas de Iacobo cromberger | aleman a.xxij. dias del mes de Iunio : enel año de la

£ s. d.

humana saluacion. | Mil z quinientos y veynte ocho.
Fol. 87-89 are occupied with a Table in double columns

Small folio, 89 leaves, in the same type as the Torre,
 41 long lines to the page, foliated and having signatures (a-k
 in eights, l in nine leaves); calf gilt, from the Salvá library

Seville, 1528 4 4 0

512 ——— the same, a fine copy in smooth purple morocco extra,
 gilt edges 1528 6 6 0

Juan Varela

513 VALERIUS MAXIMUS. *Fol. 1, title: Valerio maximo*
 delas hy | storias romanas z cartha- | ginēses z d' otras
 muchas | naciones z reynos por or- | dē de vicios z virtudes
 adi | cionado z nueuamente co | rregido. En romāce.
Fol. 2a: Tabla. ij. | COmiençan las rubricas del libro
 q̄ Va | lerio maximo Romano cōpuso: q̄ fue trasladado
 del latin en lengua france | sa por maestre Simō de hedin
 . . E despues . . | . . lo traslado enel romāce castellano
 mossen Vgo de vrries . . *Fol. 230a: . . Fue ympremido*
 enla muy noble z muy leal cibdad de Seuilla por Iuan
 varella | de Salamanca a. xxviiij. de otubre del año | de
 mil z.d.z. xiiij. años.

Small folio, 230 foliated leaves, in double columns, 48 lines
 of rounded Gothic letter to the column, with woodcut initials;
 slightly wormed; hf. bd. from the Salvá library

Sevilla, 1514 2 10 0

VERY RARE. The quire-signatures are a-z and A-F, all in eights,
 except a, which has six leaves.

514 PETRARCH. *Fol. 1, title, under a woodcut of the arms of*
the Gran Capitan: Frācisco Petrarcha. | Delos remedios
 cō- | tra prospera z aduer- | sa fortuna .:. *On the reverse:*
 Prologo. | ☉ Carta para . . don | Gonçalo fernādez de
 Cordoua . . | . . | . . | gran capitan de España. embiada
 por Francisco de Ma- | drid . . | . : sobre la traslacion que
 hizo de latin en romāce al li-bro que el famoso poeta
 philosopho z orador Francisco | Petrarca compuso . .
Fol. 176a: . . A loor z gloria . . | . . es imprimido el
 libro . . | . . En la muy no- | ble z muy leal cibdad
 de Seuilla por Iuan varela de Salamanca. Acabose
 a.xx.di- | as del mes de Setiēbre. Año de mill z quiniētos
 z.xvj. años

Small folio, 176 foliated leaves, 46 long lines to the page,
 in a larger type than the Valerio Maximo; red calf gilt,
 from the Salvá library

Seville, 1516 2 10 0

515 PALMERIN DE OLIVA. *Fol. 1, title: Palmerin de Oliua.*
This printed in red over a large woodcut of a mounted
warrior trampling on his foes. Under the woodcut: Libro
 del famoso z muy esfor | çado cauallero Palmerin de

Oliua z de sus grādes | fechos. Nueuamente corregido z hystoriado. (*This is also printed in red, with the single exception of the hero's name.*) On the reverse: Prologo. | **¶** Al yllustre z muy magnifico señor don Luys de Cordoua | . . . *Fol. 160a*: . . . Fue ympressa la psente obra enla muy | noble y muy leal ciudad de Seuilla por Iuan varela | de Salamanca a treynta dias del mes de Ma | yo año del nascimiēto de nuestro (*sic*) señor Ie | su christo de. Mill z quinientos z | veynte y cinco. Años.

Small folio, 160 foliated leaves, double columns, 48 lines to the column, printed in the same type as the *Valerio Maximo*; with numerous woodcuts; a large and fine copy in *hf. morocco*, from the libraries of Miro and Lord Crawford

Seville, 1525 50 0 0

The quire-signatures are a-v in eights.—This copy fetched at the Miro sale 1800 fr., to which must be added auctioneer's charges and commission.

- 516 ——— another copy, having the large woodcut on the title coloured; in a magnificent doublé binding, crimson morocco outside and blue inside, executed by Chambolle-Duru and Marius-Michel for Baron Seillière 1525 60 0 0

- 517 VALERA. *Fol. 1*, title, under a woodcut of the imperial escutcheon: La cronica de España. | abreuñada por manda- | do d'la catholica z muy | poderosa Señora do | ña Isabel Reyna de Ca | stilla z cetera. | Por mossen Diego de Valera. *Fol. 106b* (foliated on the obverse C): . . . Seuilla en casa de Iuan vare | la de Salamanca . . . | . . . mill z quinientos z veynte z siete: a dos dias | de mes de Febrero.

Small folio, 106 leaves, double columns, 48 lines to the column, Gothic letter, with woodcut initials and rude cuts; somewhat soiled; vellum cover 1527 1 12 0

The signatures are +6, a-l in eights, m and n in sixes.

Barcelona, 1477-8

Pere Miquel, 1493

- 518 CONSTITUCIONS DE CATHALUNYA. *Fol. 1a*: cOm per ordinacio deles Corts generals del | principat de Cathalunya . . . *This exordium ends on line 9 of fol. 1b, and is followed on the same page by a list of the Kings of Aragon and Counts of Barcelona, which ends on fol. 2b with the words Al qual ha succehit lo Serenissimo senyor Rey don Ferrando se- | gon vuy gloriosament regnant. Foll. 3-34 contain Tables. Foll. 35, 36 are blank. On fol. 37 (foliated i, and signed a.ij) the text begins. Foll. 290, 291 blank. Fol. 393a (foliated cccxlii) last line: tra*

manera hi sera procehit sia inualit cas e nulle *The reverse blank.* S. n. [*Pere Miquel*, 1493]

In the same type as the Ovid, and probably printed before it. The contents end with the year 1481. The non-inclusion of King Ferdinand's constitutions of 1493 proves that the volume was published early in that year.

COLLATION: 2 preliminary leaves, unmarked; (A 1 a blank cut away); A seven, B and C in eights, D in 10 (of which the tenth is a blank); a, b, in eights (of which a 1 is blank); c in 10, d 10, e 6; f-f, s, t, in eights; u 10, v 6; x, y, z in eights; A-F in eights, G 6 (of which the fifth and sixth are blank); A-L in eights; M 6, N 8.

The following pieces are added at the end of the volume:—

- (1) ¶ La sentēcia reyal donada p lo senyor Rey don | Ferrādo segō enla primera cort d' Barcelona: pas | sant en acte de cort . . | . . per causa d'les turbacions | passades. (*This title printed in red, above a large escutcheon*), 10 leaves (*including title*) with signatures A 6 and B 4 S. n. [*Pere Miquel*, 1493]

In a smaller type than the Constitucions but evidently from the same press.—The date of the original document was at Barcelona, 1481.

- (2) In xp̄i noīe. Pateat cūctis: Quod cū inter seniores pagensiū de remēça | . . 12 leaves printed without any intitulation in the same type as No. 1, with signatures a and b in sixes, the last page blank S. n. [*Pere Miquel*, 1493]

The date of the original document was Ceragossa, 1488. In the same type as No. 1.

- (3) ¶ Ferdinandus .ij. Rex. | ¶ Hoc est translatum fideliter sumptum | Barchinone zc. 4 leaves of which the first and last are blank S. n. [*J. Rosenbach*, 1496]

A copy, issued for Barcelona, of a Tortosa decree dated Almansa, 23 April, 1496.

- (4) Constitucions fetes per lo | serenissim Rey don Ferrādo . . | en la cort celebrada en Barçelona enlo monestir de sanct Frācesch: en lany. M.D.iiij. | . . Fol. 7b: . . Barçelona per Carles amoros . . | . . Mil.D.xiiij. 8 leaves of which the first and the last are blanks, with signature a

C. Amoros, 1513

- (5) Constitucions fetes per lo Illu | strissimo e Catholich princep Rey e senyor don Ferrando Rey | de Arago . . en la quinta cort de Catha- | lunya celebrada enla sglesia d' sancta Maria dela vila de Mont | so. En lany Mil cinch cents e deu. (*This title printed in red above the royal escutcheon.*) 20 leaves, with signatures a-c in sixes, d in two S. n. [*J. Rosenbach*, 1510]

- (6) ¶ Concessa ad supplicationem Stamenti | ecclesiastici. | . . Fol. 13b: . . Per Iaume de Vingles: a despensas d' mestre Barto | meu aguilar . . | A dos del mes de Noembre Lany Mil Cinchcents e deu. | Cum priuilegio.

Fol. 14a contains a Table, 14 leaves with signatures A6 and B8 *J. de Vingles, 1502*

This new printer seems to have had his fount of type supplied by Pere Miquel. The letters are the same as in No. 1, but not quite so clear.

- (7) Pragmatica sancio . . . *Fol. 3b: . . . Estāpat en Barcelona per Carles a mo | ros . . . | . . . Mil.D.y.xiiij. | Com preuilegio. 4 leaves of which the first and last are blank* *Amoros, 1513*
The date of the document is 5 Nov. 1511.

- (8) Constitucions fetes per la molt | alta Senyora Reyna dona Germana . . . (*this title printed in red over the royal escutcheon.*) 12 leaves with signatures a and b in sixes
S. n. [Jaume de Vingles, 1512]

These are the decrees of the court at Montçò in 1512, at which, in the absence of King Ferdinand, his young wife, Germaine de Foix, presided.

- (9) Constitucions fetes | per la sacra cesarea . . . magestat de | don Carles . . . | . . . | . . . Enla primera cort de | Barçelona . . . | . . . Bar- | chña en lany Mil.D.xx. | . . . 20 leaves of which the last is a blank, with signatures a 6, b 6, c 4, and (d 4)
S. n. [Carles Amoros, 1520]

The signature d is only marked in MS. to show the sequence. The four leaves of which it consists were probably printed separately.

- (10) Capitols y modificacions . . . 8 leaves with signature d which is altered by hand to e; Capitols prouisions . . . 5 leaves marked with signature f. On f 5b is the colophon giving the printer's name and the date *Carles Amoros, 1520*

A rare and valuable collection, in 1 vol. small folio, red morocco, from the Salvá library *Barcelona, 1493-1520* 22 0 0

- 519 OVID. *Fol. 1a, column 1: Taula dels quinze libres d' | transformacions del poeta | ouidi partida per libres: e | capitols . . . The tables end on fol. 6b. Fol. 7 blank. Fol. 8a, headline: Cartas i Column 1: Ala illustrissima senyora la | senyora dona Ioana d' Ara | go filla del molt alt e poten | tissim senyor don ferrando | segon: nostre Rey e senyor | ab humil affeccio francesch | alegre besa les dignes mās. | Entre la o | cupacio | . . . Fol. 10a, headline: Carta. .i. Column 1: Libre primer d' transfor | macions del poete ouidi de | cahos en species. Capitol .i. | . . . Fol. 140a, end of Metamorphoses. Fol. 141a, headline: Cartas cxxxvi Column 1: Prolech de francesch a | legre en los allegories: e mo | rals exposions dels libres d' transformacions . . . Fol. 250a: . . . Acaben los quinze libres d' | transformacions del poeta | ouidi: e los quinze libres de | allegories e morals exposici | ons sobre ells estāpats en | barcelona per pere miquel. | Benauenturadament en es | panya e enlos regnes d' ara | go regnāt los inuictissims. e | preclarissims don ferrando | e dona ysabel. any. M. | cccclxxxiii. a xxiiii. d'abril. Under this a*

£ s. d.

register of the quires, in five lines. Column 2, and the reverse of the leaf, blank.

Small folio, Gothic letter, in two sizes of type, 250 leaves, double columns, 41 lines to the full column, with foliation and signatures; the last leaf slightly repaired; a large and fine copy in gilt russia, from the Salvá library

Barcelona, 1494 55 0 0

The signatures are a 6, a 8, b-q in eights, r 6, r 8, f 8, s 8, t 8, u 8, v 8, x-z and A-D in eights, E 6 leaves. The foliation is irregular. The eighth and ninth leaves are marked i and ii. The tenth and eleventh leaves are marked i and iii. Leaves 12-250 are marked v-cclxvii, there being many errors in the numbers.

This book is excessively rare. The only copies of which I have any note are Heber's (probably identical with the present); another which was sold at Sotheby's in 1825 for £59; and the Thorpe-Tross-Seillière copy which I bought in Paris in 1890 for 1450 francs, plus expenses.

Johan Rosenbach, 1493

520 MALLA (Phelip de). *Fol. 1, title: Peccador Remut. This intitulation within a woodcut, a kneeling angel on each side. Fol. 2a, under the headline Tabula, column 1: Rubrica dela primera | part del libre apellat me | morial del peccador re- | mut: Lo qual tracta con | tēplatiuament d'la mort | y passio del fill de deu: | . . This heading of 27 lines is printed in red. The table ends on fol. 12b. Fol. 13 blank. Fol. 14a, within a handsome woodcut border: Comēça la primera | part del libre appellat | Memorial del pecca- | dor remut lo qual trac | ta . . | . . | . . | . . | Cōpilat per lo reuerēd | Mestre Phelip d' mal | la mestre en arts y ensa | cra Theologia canon- | ge y ardiaca de pena- | des en la sancta seu de | Barçalona. | . . All this heading printed in red ink. Fol. 212a (foliated CLXXXIX) line 13 of column 2: atu de grat. E açi ha fi aquesta | primera part de aquest libre. | Deo gracias.*

Small folio, Gothic letter, in types of two sizes, 212 leaves, double columns, 44 lines to the column; with signatures and foliation; the first three leaves waterstained, the copy nevertheless a fine one, and very large; hf. calf gilt, from the Salva-Heredia collection

S. n. (Barcelona, Johan de Rosenbach, about 1493) 36 0 0

EXCESSIVELY RARE: NO OTHER COPY KNOWN.

Salvá has proved that it was printed by Rosenbach in the same types and on the same paper as he used for the Eximenes which bears his name.

It is said that this work had already been printed (in Barcelona, not Girona) at the expense of Matheu Vendrell of Girona, in 1483. Mendez describes such an edition and gives its colophon;—but no one else seems to have seen it.

The Sinner Redeemed is a curious religious romance or vision in which great numbers of speakers argue *pro* and *con* on the subject of the immolation of Christ. Among the characters are Plato, Moses,

Isaac, Solomon, Eve, and Lucifer. The affair is debated in a court in which the Almighty presides; and in the last chapter of this first book (no more was printed) the Virgin refutes the speech of Orpheus, and consents voluntarily to the death of her Son.

The signatures are A 8, B 4, a-h in eights, i 10, k-z in eights, z 8, o 6. The foliation begins on fol. 15 with III and ends with CLXXXIX (which ought to be CXCVIII, the number LVI having been skipped).

- 521 COLUMBUS, *First Letter*. Fol. 1a: SENOR por que se que aureis plazer dela grand vitoria . . Fol. 2b, line 14: ESTA Carta en bio Colom Alescriuano Deraciō | De las Islas Halladas en Las Indias: Contenida | A Otra De Sus Altezas.

Folio, 2 leaves or 4 pages, 47 lines to the page except p. 4 which has only 16 (Barcelona, Johan de Rosenbach, 1493) 2 2 0

Reproduced in facsimile, with a letterpress edition of the text, and a translation (Quaritch, 1891), *hf. bd.*

The woodcut letter S with which the text begins, is identical with one used in the Tomich and in the Pecador Remut. Curious to say, the block is reversed both in the Columbus letter, and in one instance in the Tomich.

- 522 TOMICH'S CHRONICLE, *First Edition*. (Fol. 1, title, deficient.) Fol. 2a, headline: Tabula. Column 1: A.Ci comēgen les | histories e con | questes dels | Reys de Ara- | go e Comtes de Barce- | lona compilades per lo | honorable mossen Pere | Tomic caualler les quals | trames al molt Reuerēd | Archabisbe de Saragos | sa. | AL molt | Reuerēt se | nyor lo sē | yor en dal | mau d' mur | per la gra- | cia diuina Archabis- | be Cerago | ça lo humil seruidor . . This dedication, dated 1448, ends on the thirteenth line of column 1, fol. 2b; and is followed immediately by the table of chapters which ends on fol. 4b, column 2, line 6. (Fol. 5, probably a blank, deficient.) Fol. 6a (foliated II, and signed a ij), col. 1: Capitol primer. Qui trac | ta dela generacio de Adā | e de la creacio del mon e | com deu feu lo mon en sis | dies. | . . Fol. 74b, column 2, last line: papa los fon respost que li salu (Foll. 75, 76 deficient)

Small folio, printed in double columns, in a large and heavy Gothic type, 40 lines to the column; with foliation and signatures; limp vellum

(Barcelona, Johan Rosenbach, 1495) 20 0 0

First Edition, excessively rare. The book was reprinted by Rosenbach in 1519, and by Amoros in 1534. Of all three editions only the third was known to Brunet. There was no copy of any one of them in the Miro, Seillière, or Salvá-Heredia collections. This first edition is recorded by Hidalgo (in his continuation of Mendez); but only on the faith of a note in the Diccionario Bibliografico of Muñoz. He also cites a description of it (from an apparently imperfect copy) given by Jaime Ripoli in a rare tract printed at Vich in 1833. In both descriptions there are errors, one giving the number of leaves as 77, the other as 72; and it is quite plain that neither of the two copies (if there were two) had a title. But in both the colophon is cited which

has name and place and date as given above. The type is identical with that of the chapter-headings in the Picador Remut described above.

COLLATION: 3 leaves of dedication and table, which must have been preceded by a leaf either blank or containing a title. Then the text begins on a leaf foliated II, just as the table specifies ("Capitol primer . . en cartes ij.") As this leaf is marked a ii, it must have been preceded by a leaf a i which we can only assume was a blank. Thenceforward the foliation and the signatures run on in agreement (a 7, b-h in eights, and i six leaves out of eight=foliated II-LXX). The missing matter at the end, which occupied leaves LXXI-LXXII, is supplied in three leaves of MS., written about 1680, but the transcriber did not think it necessary to give the full colophon. He stopped short with the words *es estat estampat lo pñt llibre*.

Tomich seems to have ended his work in 1448 or 1450. A brief continuation down to 1479 (occupying about a page or a page and a half) was added in the edition of 1495. In the reprint of 1519 a further continuation, 1479-1516, was added by the editor (occupying probably six or seven pages); but nothing beyond that date was given in the edition of 1534, the editor of which states that he had before him a MS. of Tomich's own time, the first edition of 1495, and the second of 1519.

523 BOTELER. *Fol. 1, title: La scala de paradís The reverse blank. Fol. 2a, within a woodcut border: A Honor lahor e p̄coni de la san | ctissima trinitat: e de la sacra- | tissima v̄ge Maria. E a molt | seruei de aquell Illustre e Re | uerendissimo senyor Lo senyor Don | Alonso de Arago meritissimo Bisbe | de Tortosa: es estada composta esta | petita obra p̄ aquell Metge plebeya | he laureat mestre Antoni Boteler: di | gnament intitulado escala de paradís | . . These ten lines of address printed in red. Fol. 28a: . . Aquesta patita obra que tracta dela | Escala de paradís: fou acabada per | Mestre Iohan rosenhach (sic). Any Mil. | cccc. norātacinch. (sic) A. xxvij. de noēbre. | En Barchinona*

Small 4to. *printed in Gothic types of three sizes, 28 leaves, 32 long lines to the page, with woodcut initials; with signatures but without foliation; red morocco, gilt edges*

Barcelona, 1495 52 10 0

THE ONLY COPY KNOWN.—The quire-signatures are a and b in eights, c and d in sixes. This is in a newer and smaller type of the same character as was used in the Pecador Remut.

Johan Luschner, 1495

525 CONSOLAT DEL MAR. *Fol. 1, title: Libre de cōsolat tractāt | dels fets maritims ꝛc. Under this intitulation a large woodcut of a Spanish ship with sailors on the masts. On the reverse: A Gloria e laor de nostre sen- | yor . . Line 9: Perquant enlo libre de consolat se tro- | bauen moltes corrupciōs axi en voca- | bles com en sentencia e molt descom | post per remey de aço yo Francesch celles . . line 17: . . me so esforçat corregir lo present libre . . This preface is followed by the Table which ends on fol. 6a. Fol. 7a (foliated I and signed a): Segueix*

se lo libre de conso- | lat . . Fol. 94b, column 2: . .
 Fon acabada de stampar la | present obra a. xiiij. de Setē- |
 bre del any .M.d.e.ij. en bar | çelona per Iohan Iuschner |
 Alamany stampador. Fol. 95a, col. 1: Capi | tols del |
 Rey-(sic) | en Pe- | re sobre | los fets | e actes | mari- | tims.
 | . . Fol. 107b, column 2: . . Açi acaben les ordinacions |
 derrerament fetes sobre les | seguretats maritimes.

Small folio, 107 leaves, double columns, 40 lines to the full column, printed in Gothic type of two sizes, with woodcut initials; with foliation and signatures; a small hole in the last leaf, and the first leaf a little mended; gilt russia, from the Salvá-Heredia library

Barcelona, 1502 60 0 0

Nearly thirty years ago I had an imperfect copy of this book. I have seen no other copy since, except this one (which is perfect).

- 526 MARQUILLES. Fol. 1, title, above a woodcut of the author and within a woodcut border: Comentaria Iaco | bi de Marquilles | super vsaticis | barchiñ. Foll. 2 and 3 contain the Table which ends on the ninth line of fol. 4a. Lower down on the same page: Reuerendissimo patri et dño do | mino Petro de Cardona Ēpo vrgellen̄ . . Fol. 5a, under a woodcut of the supreme Court and within a woodcut border: MAGni | fice di | gñitat̄, mireq̄ | pietatis . . This page is foliated I and signed a. Fol. 402b, column 2: . . Insigne hoc atq̄ preclarū | op̄ qd Manna dī Iacobi d' Marquilles p̄sbyteri sup Vsaticis barchñe vigilantī | cura z diligētia emēdatū, reuisūq̄ iussu | z impensis magnifici Ioh'is andree Ri- | quer, legū doctoris, z Iudicis Regie cu | rie: z de Regio consilio. Impressum bar- | çhinone p Ioh'em Iuschner alamanū fe- | lici numine Explicitum est. Anno dñi. | M̄d. qūto. septima die Mens' septēbr̄. | Deo gratias.

Small folio, 402 pages, double columns, in Gothic letter, PRINTED ON VELLUM; 44 lines to the column; with foliation and signatures; brown morocco, gilt edges, from the Heredia collection

Barcelona, 1505 25 0

COLLATION: 4 preliminary leaves; a-z, z, o, u, aa-ff, in eights; gg in four; A-Q in eights, and R in ten. The foliation is I-CCCXC-VIII, beginning on fol. 5. The sixteen leaves of signatures A, B, are on paper.

The distribution of types among Spanish printers is a mystery. This book seems to be printed in characters which Rosenbach had used ten years earlier, yet he was still an independent typographer and worked on down to 1530.

Dimas Bellestar and Joan Giglo

- 527 DIAZ (Manuel). Fol. 1a, title: Tractat | fet per lo magni-
 fich mossen Manuel | dieç: e dirigit al Excellent e
 Reuerēdis | sim senyor dō Alōso de Arago Arche | bisbe
 d' Saragoça zc Loqual tractat | es profitos e molt necessari
 per qualse | uol caualler ho gentil home . . | . . que te

£ s. d.

cauall ho mu | la . . . *This intitulation printed in red in fifteen lines within a woodcut border. Fol. 21a, last line: Feneix lo tractat delos mules. Foll. 21b and 22a contain the table of the first book. Fol. 23a, title in red within a woodcut border: Libre fet | per mossen Manuel dieç majordoç d'l molt | alt Princep e senyor don Alfonso Rey de | Arago. zc. Loqual traeta del art de menesca | lia çoes de saber coneixer qualseuol malalties ho accident d'ls caualls . . . Fol. 130b: . . . E fonch estampat | enla Insigne Ciutat de barçelo | na al Bany nou p Dimas | Bellestar y p Ioan Gi | glo. E fonch acabat | a. xviiij. del mes d' | Iuny d'l any. | Mil.D. | xxiiij. | † Fol. 131a: Los signe dej() escrits . . . under eight lines of text a woodcut of a horse within a circular border. On the reverse a woodcut of a horse beneath four lines of text. Fol. 132a: woodcut of a horse under eight lines of text. On 132b: Segueix se la taula del segon libre . . . | . . . enlo qual se | tracta dels caualls. | . . . This table ends on fol. 135a.*

Small 4to. 135 leaves, with foliation and signatures; brown morocco extra, gilt edges, by Riviere Barcelona, 1523 24 0 0

This is probably the only copy known.—The signatures are (Part I) a, b, in eights, c in six=22 leaves, foliated ii-xxi. (Part II) a-n in eights, o in five, † in five.

Unknown Press (1480-82)

28 TORRE. *Fol. 1, a blank. Fol. 1b: Tabla de los capitulos del libro llamado vision delectable cō | puesto por alfonso dela torre bachiller a jnstācia . . . This table ends on fol. 2b, line 22. Fol. 3a: Comiença el tratado llamado vi | sion deleytable compuesto por al | fonso dela torre bachiller. endere | çado al noble don Iuā de veamō. | te prior de sant Iuan en nauarra. (This intitulation is in red ink) | [E]l coraçon ganado | por diuersidad de | meritos z virtud's | que procedido aiā | . . . Fol. 73b, column 2, last two lines: a venturança perdurable por sien | pre. .Amen. .Deo graçias.*

Small folio, rounded Gothic letter, with headlines to each section in a larger type also Gothic, but having its capitals in Roman; 73 leaves, all in double columns, except the two leaves of table which are in long lines; 44 lines to the column; without catchwords and foliation, but with signatures; fine copy in olive brown morocco gilt, from Heber's and R. S. Turner's library S. n. (about 1480-82) 14 0 0

28* — another copy, having the two leaves of Table in facsimile, small folio, vellum cover (1480-82) 4 4 0

THERE ARE APPARENTLY ONLY TWO PERFECT COPIES KNOWN, and the first article above is one of them. It consists of 2 leaves of table unsigned; followed in quires with signatures a-h in eights, and i seven leaves (the final blank being cut away).

Typographical peculiarities are the sign for double-r, which is a figure very like the double-f of our cursive handwriting; or two cross-handled swords put together, in this style ††. The *et*, which is represented above as a reversed 2, is really more in the shape of a 7. The capital Y (in which the two arms are united by an arch) and the capital V have those little curls about them which we see in Strassburg and Basel type. The lower case y has so tiny a tail that the letter looks at first sight like a p. The r is *always* doubled at the beginning of a word, in the peculiar form above mentioned; and I only notice a single instance, even in the middle of a word, in which rr is substituted for that figure. The large heading-type is remarkably bold and clear with few angularities, so that even its ordinary lower-case letters harmonise with the Roman capitals. In the regular type of the text, a small Roman capital N seems to be the only form of this letter.

The edition is so rare and so little known that it is unmentioned by Mendez and Brunet and their continuators. It is also unmentioned in the *Ensayo*. There is no copy in the Grenville library. Salvá is the only person who has described the book distinctly, following up his description with an absurd conclusion that it might have been printed at Toulouse, but he believed rather in Spain, probably at Burgos, apparently at Zamora. Ticknor, who knew only of an imperfect copy (wanting like Salvá's the two leaves of *Tabla*), puts it down to Zamora.

On the first page of the table, we find *jstancia, johan, inventores, jnventores, jventores*; elsewhere *sennaladas, opinjon, patrimonjo, pollitica, domicillio, fijo mjo, mj coraçon, camjno*. These are all indications that the printing was not done within the Castilian monarchy, where such confusion would be most unlikely. I and J had already distinct values. The vowel *i* at the beginning of a word might be replaced by *y* but not by *j*. An *i* might be used for a *j* at need, but not a *j* for an *i*. Even at the Toulouse press, such confusion was avoided, but it is sometimes found in Barcelona and Seville impressions.

Zamora, 1482

Anton de Centenera, prototypographer

529 LUCENA. *Fol. 1a, column 1*: ◀ Aqui comiença vn tratado en es | tillo breue en sentençia no solo largo | mas hondo z prolixo el qual ha nom | bre vita beata hecho z cõpuesto por | el honrrado z muy discreto juã de lu | çena ebaxador z d'l cõsejo del rey Inti | tl'ado al serenissimo pricipes z glorioso | rey don juã el segundo en nombre | de castilla de immortal memoria. | . . . *Fol. 23a, column 2*: . . . Esta obra se acabo en la çibdad de | çamora. viernes siete dias del mes de | hebrero. Año del señor de. mill. cccc. | .lxxx. iij. años. | Centenera.

Small folio, in a bold angular Gothic type, 23 leaves, double columns, 40 lines to the column; with foliation and signatures; the last leaf supplied in facsimile; fine copy in calf gilt

Zamora, 1483 60 0

FIRST EDITION, EXCESSIVELY RARE. This is one of the fifteenth-century classics of Castilian literature. It is a set of imaginary conversations between three famous men, the Marques de Santillana, Alonso de Cartagena, and the poet Juan de Mena.

Salamanca, 1482

Printer unknown

£ s. d.

530 LEBRIJA (Antonio de). *Fol. 1a*: Aelij Antonij nebrissensis grāmatici in cosmographiæ | libros introductorii incipitur foeliciter ad lectorem. | *This intitulation is followed by twelve lines of verse*: Si primos aditus elementaq; cosmographor' | Scire cupis : fuerint hæc tibi pauca satis. | . . . *Lines 11, 12*: Interea contentus abi : nostrūq; laborem | Non aspernatus lector amice legas *Fol. 1b*: Superficiem terre & aque mundo cōcentricā esse. cap. primum. | PRincipio supponendū nobis . . . *Fol. 14b, last line*: Vrbs dicit̃ oīs ciuitas sed p excellētiā Roma dicit̃ vrbs

Small 4to. 14 leaves, Roman letter, 29 lines to the page (with signatures a 6 and b 4); *hf. bd.*

S. n. (Salamanca, 1497-98) 16 0 0

This was printed apparently as an introduction to an intended edition of the *Cosmographers*. The first volume of the texts (and the only one) was the Pomponius Mela which was produced at the same press and in the same type, with a colophon giving the place as Salamanca and the year as 1498.—From 1486 onwards Antonius Nebrissensis made use of a press, probably dependent on the University, at which he caused to be printed a number of tracts always in Roman letter (a Venetian fount of type). The other presses in Salamanca always worked with Gothic type.

This is not only a tract of extreme rarity—the only copy described in the *Ensayo* is the one which belonged to Ferdinand Columbus, very much cut and in poor condition.

On the second leaf, Nebrija alludes to the newly discovered lands in the west, and says, "Such is the daring spirit of the men of our time, that they will soon bring us a true description of that land, both of the islands, and of the continent, of a great part of the sea-coast whereof the sailors have given us an account; that part chiefly which lies opposite to the newly discovered islands (Hispana, Isabela, and the others adjacent to them)."

He also alludes to the discoveries of the Portuguese of the open communication between the Atlantic and the Indian Ocean.

Johann Giesser

531 LEYES DEL ESTILO. *Fol. 1 blank. Fol. 2a, title, under a woodcut of the royal arms*: Leyes del estilo. y declaracio- | nes sobre las leyes del fuero. *Fol. 3a, column 1*: Aqui comiençan las leyes del estilo : que por o- | tra manera se llaman de | claracion delas leyes. *Fol. 25b, column 1*: . . . Fueron impressas z acabadas estas leyes enla | muy noble z leal cibdad de Salamanca per Iu | angysser aleman de Silgenstad a .xxiiij. dias del mes de Junio. Año de mill. ccccij. años. *Fol. 26 blank.*

Small folio, 26 leaves, double columns, printed in Gothic type of two sizes, fifty-six lines to the column of the smaller type; a fine rough-edged, almost uncut copy, bound

Salamanca, 1502 3 10 0

With signatures a, b, c, d in sixes, which do not include the two

blank leaves. These (one at the beginning, the other at the end) may have served as a wrapper sheet to enclose the 24 printed leaves.— There is no foliation.

Printer unknown

- 532 RENALDOS. *Fol. 1, title, beneath a woodcut of two knights fighting: ☞ Libro del noble y esforçado z inuencible caua | llero Renaldos de montaluan : z de las grandes | proezas y estraños hechos en armas quel y Rol- | dan z todos los doze pares paladinos hizieron Fol. 1b, and 2, contain the Genealogia of the hero. Fol. 3a, headline: Libro Primero Fo. j. Line 1: A Qui comiēçã los dos Libros . . | . . llamados en lengua Toscana el enamoramiēto del Emperador Carlos magno : | porque . . Line 10: . . Traduzido por | Luys Domingūs. | . . Fol. 230a (foliated ccxxviiij): . . Impresso en Salamanca acabose a veynte z cinco dias del | mes de Agosto del año de mill z quiētos z veynte z seys años*

Small folio, Gothic letter, 230 leaves, double columns, 45 lines to the column, with woodcut initials; foliated and signed (2 preliminary leaves; a-z and A-D in eights; E and F in sixes); fine copy in red morocco, lined with a superb doublure by Marius-Michel in which a mosaic Le Gascon pattern is produced by inlays of various coloured leathers; from the Seillière library Salamanca, 1526 40 0

It is said that, when this book came from the Sapienza library into the hands of Salamanca the banker, it wanted the last four leaves, and that these were afterwards supplied in facsimile for the Baron de Seillière, when he became proprietor of the volume. But the last four leaves in the copy above described have no appearance of being anything but genuine leaves of the original impression.

Burgos, 1485

Juan de Burgos

- 533 LUCENA. *Fol. 1, title, under a woodcut of a King sitting in his court, with the sword of Justice in his right hand: Tratado: de | vita: beata:—This intitulation is xylographic. On the reverse: ☞ Aqui comienza vn tractado en estilo breue. | en sentencia: no solo largo mas hondo z prolixo: el qual ha nombre vita beata: hecho z compuesto por el honrrado z | muy discreto juan de lucena embaxador . . Fol. 24a, column 2: . . Esta obra fue impressa enla muy | noble: z mas leal cibdad d' burgos | acahose (sic) sabado a ocho d'l mes | de octubre por Iuan de burgos em | prentador. Año del señor: de mill z | quinientos z dos.*

Small folio, Gothic letter, 24 leaves, double columns, 42 lines to the column, with signatures a-d in eights; a very

£ s. d.

large and fine copy in blue morocco gilt, from the Salvá library Burgos, 1502 14 0 0

This is a rare edition of one of the old classics of Castilian literature.—Juan de Burgos was printing in the fourteen-nineties, as the second typographer of Burgos.

Juan de Junta

34 LEYES DE TORO. *Fol. 1a, title (with woodcut border):* Las leyes de Toro glosadas. | *Here the imperial arms.* ¶ *Vtilis ꝛ aurea glosa dñi | Didaci Castelli . . . Fol. 2-16 contain the Repertorium in treble columns. Fol. 17a: Prooemium. Fol. I | . . . Fol. 180a (foliated CLXIII): . . . Exactum est hoc preclarū opus legum Tauri: Burgis: in officina eximij viri Ioānis iuncte chalco- | graphi insignis: nonis Iunij; anno virginei partus. Millesimo quingētesimo vigesimo septimo. Under this the autograph signature of the Glossator.*

Small folio, 180 leaves, in Gothic type of two sizes, printed sometimes in quadruple and sometimes in double columns; foliated and signatored (+, ++, and a-v in eights, x in four leaves); *hf. morocco* Burgos, 1527 1 4 0

Lisbon, 1485 or 1489

Herman de Campos

35 CANCIONEIRO DE RESENDE. *Fol. 1, title: Cancio- | neiro geral: | Cum preuilegio. On the reverse begins the Table which ends at the top of fol. 3b. Beneath this begins ¶ Prologo de garçia de resende deregido ao príncepe nosso senhor. | . . . This ends on the fifteenth line of fol. 4a; fol. 4b containing the royal escutcheon of Portugal within an ornamental border. Fol. 5a: O cuydar. ꝛ sospirar. Folha I | DRegunta (sic) que fez Iorge da silueyra a Nuno pereira porq̄ hyn- | do ambos por huū caminho . . . Fol. 231b (foliated on the obverse CCXXVII): . . . Deo gracias. Fol. 232a: ACabousse de empremyr o canço- | neyro geerall . . . Line 10: escrita. Foy ordenado ꝛ emēdado por Garçia de | Reesēde . . . | . . . Comēçouse | em almeyrym ꝛ acabousena muyto nobre ꝛ sem- | pre leall çidade de Lixboa. Per Hermã de cāpos | alemã . . . | . . . xxviiij. dias de setēbro da era de nosso | senhor Iesu cristo de mil ꝛ quynhent⁹ ꝛ xvi anos. Fol. 232b contains the shield and border repeated from fol. 4b.*

Small folio, 232 leaves in treble columns, 48 lines of bold Gothic type to each full column; with foliation and signatures; *fol. 4 and 232 in facsimile, and the first three leaves*

mended; a fine copy in red morocco lined with green, from the Salvá collection

Lisbon, 1516 136 0 0

The signatures are: AAA 4 leaves, a 6, b-z and A-E in eights, F in 6 leaves. The foliation extends from I-CCXXVII: it begins on fol. 5 and ends on 231.

Deschamps says (under Lisbon) that the second printer of Lisbon was "un français, Germain Gaillard, dont on fit en portugais *Germao Galharde*;" and alleges (under Almeirim) that Germao Galharde was identical with the printer of this Cancionero (begun at Almeirim and ended at Lisbon). But the printer calls himself very clearly "Herman de Campos aleman," which can hardly mean anything else but the German, *Hermann von Campen* or *von Felden*.

This is the rarest and most costly volume in all Portuguese literature. Only some half dozen copies are extant, and not one of them is wholly perfect.

The Castilian *canciones* included in the collection were written by Portuguese poets.

Toledo, 1486

Juan Vasquez, prototypographer

536 XIMENEZ DE PREXANO. *Fol. 1a, column 1: Prohemium. | Capitulum primu3. Noticia . . . Column 2: Sed'a pars. | conteri . . . This table ends in the second column of fol. 2b. Fol. 3a, headline: PROHEMIVM Column 1: Confutatorium errorum contra claues | ecclesie nuper editorum: incipit feliciter. | [R]Euerēdissimo in xpo patri | ac magnificentissimo dño: | dño Illefonso carrillo diui | na miseratione Archiepo | toletano et hispaniaru3 pri | mati ac castelle maiori can | cellario: Petrus ximeni de | p̄xano . . . Fol. 122b, column 1: . . . Confutatoriu3 erroꝝ contra claues ecclesie | nuper editoꝝ explicit feliciter. Fuit aūt con | fectum. Anno dñi. M.cccc.lxxviiij. Per Reue | rendum magistrū petrū ximenes de prexano | tunc canonicū toletanu3. Et fuit impressum to | leti per venerabile3 virum ioh'em vasqui. An | no dñi M.cccc.86. pridie kls augusti . . . This colophon ends on the tenth line of column 2. Fol. 123, which is the first leaf of sign. n, cut out. Fol. 126a, column 1, begins with the word recusauerint . . . and ends on the 31st line with the words nosti. Anno octauo. In the second column begins an alphabetical Index which ends in the first column of fol. 131a. Fol. 131a, column 2, contains the register of the quires, a little imperfect in the upper right-hand corner.*

Small folio, 130 out of 131 leaves, printed in double columns in a small Gothic character, with signatures; a little wormed and waterstained; limp vellum Toledo, 1486 20 0 0

THE FIRST BOOK PRINTED AT TOLEDO; EXCESSIVELY RARE. Only one other copy is recorded.

A small 4to. tract of 28 leaves was, fifty years ago, in the possession of Gallardo. After his death (in 1852), it passed through Sr. Hernandez into the Provincial Library of Toledo. It had no title or

colophon, but was called "Traslado . . de un cuaderno de leyes" and was stated (in print) to have been compared with the original document in June, 1480. By Gallardo, and by Monroy (head of the Toledo library) it was described as having been printed by Vasquez in 1480, in the same type as the above Ximenez de Prexano.—The first time the tract was noticed in bibliography was in 1864, when Hidalgo inserted in his additions to Mendez a long letter from Monroy. On the strength of this statement, Deschamps (*Dictionnaire de Géographie*) gave the tract a place of honour as the first book printed at Toledo, and proposed to entitle it "Leyes originales." It therefore is very surprising that neither in Deschamps' two volumes of *Supplement to Brunet*, nor in the *Ensayo* of Gallardo-Zarco-Rayon, do we find any mention of the little book.—There are however in the *Ensayo* two descriptions, one in Vol. II, the other in Vol. IV, of the compilation of Laws made by Alfonso Diaz de Montalvo for Ferdinand and Isabella, in an edition bearing the date of 11 November, 1484, the day on which *acabose de escreuir en Huepte*. This volume is described in Vol. II as printed in the same types as the Ximenez de Prexano of 1486, and there is a badly expressed suggestion that it should be referred to Toledo, Vasquez, before that year. In Vol. IV, there is no conjecture of place or date, no allusion to type, and only a suggestion that Castro (a name standing alone at the end of the so-called colophon) was the printer.—Now Don Rafael Floranes (in 1794) describes that volume as printed at Zamora (judging from the type) and speaks of Castro as the secretary of Montalvo. He also had a thin small folio pamphlet of 33 leaves, in the same type, which seems to have contained the same matter as the *Traslado* above mentioned.—Spanish bibliography wants overhauling.

Peter Hagembach

537 MOZARABIC MISSAL. *Title, in red, under a woodcut of the Archiepiscopal arms: Missale mixtum secūdum regulam beati Isidori dictum | Mozarabes: On the reverse, is the preface addressed by Alfonso Ortiz to Archbishop Ximenez. Foll. 2-7 contain the Calendar; fol. 8, the Benedictio aque. Fol. 9a, numbered I: Dñica prima aduētus dñi. | . . Fol. 477, numbered CCCCLXIX, contains the end of the text and the beginning of the Tabula, which ends on 479b. Fol. 480a contains the Colophon printed in red: Ad laudem omnipotentis dei. | necnon virginis marie matris eius: omnium | sanctorum sanctarumq; Expletum est missa- | le mixtum scdm regulam beati Isidori dictū | Mozarabes: maxima cum diligentia perle- | ctum et emēdatū per Reuerēdissimū in vtro- | q; iure doctorem dominum Alfonso ortiz | Canonicum Toletanum. Impressum in re- | gali ciuitate Toleti. Iussu Reuerendissimi in | christo patris dñi .d. Frācisci ximenes: eiusdē | ciuitatis Archiepiscopi. Impensis Nobilis | Melchioris gorricij Nouariensis. Per magi | strum Petrum hagembach. Alemanum. An | no salutis nostre Millesimo quingentesimo | die vo nona mensis Ianuarij*

Folio, 480 leaves, double columns, printed in Gothic letter,

black and red; with an illuminated half border on the first page of the text, the large woodcut of the Crucifixion in front of the Canon painted over in opaque colours so as to become a veritable Miniature by a Toledo artist; fine copy in old French red morocco (bound by Derome le jeune for Girardot de Prefond) Toledo, 1500

On the inner margin of the first page of the Canon, there is a little printed slip pasted down (probably by the order of Ximenez himself) to draw attention to the variation between the Mozarabic form of Consecration and the Roman, and another on the margin below, giving the Roman form.

The signatures are †, a-z, A-Z, Aa-Nn, all in eights.

This copy belonged to Girardot, MacCarthy, Hibbert, and Lord Crawford in succession. A nearly illegible inscription on the title runs thus: *Donum eximii viri Dni Joannis de Goyeneche, Navarri, præfecti thesauri Reginae Catholicae: transcripsit Bibliothecæ Argentinensi sodalitatibus Jesu, R. P. Petrus Robinet ejusdem Societatis Rector Collegii.* It shows that the celebrated Jesuit Pierre Robinet received this volume about 1705-10 as a gift to himself (confessor of Philip V) from the Queen's treasurer; and that when he returned to Strassburg as Rector of the College there (about 1710-12) he presented it to the library of the house. The book must have come about 1764, at the time of the suppression of the Order, into the hands of Girardot.

MOZARABIC BREVIARY. *Title, in red, under a woodcut of the Archiepiscopal arms: Breuiarium secundum regulam | beati hysidori. On the reverse, dedication by Alfonso Ortiz to Ximenez. Foll. 2-7 contain the Calendar; fol. 8, the Regula. Fol. 9a, numbered I: Dominica prima . . . Fol. 440a (numbered CCCCXXXII): . . . Impssum i regali ciuitate Toleti. | Iussu reuerēdissimi i xpo prīs dnī. d. frācisci ximenes: | eiusdē ciuitatis Archiepi. Impēsis nobilis Melchio- | ris goricij Nouariensis. Per magistrū Petrū hagem- | bach Alemanū. Anno salutis nre. Millesimo quingē | tesimo secūdo. die vo vicessimaquīta mēsis octobris. On the reverse begins the Tabula which ends on 442a. Small folio, Gothic letter printed in black and red, 442 leaves, double columns (with signatures †, a-z, A-Z, aA-hH, in eights, and iI in two leaves), in the same binding as the Missale* Toledo, 1502

The title of the Breviary bears the same MS. inscription as that of the Missale.



— the two works sold together

400 0 0

Printer unknown

538 CELESTINA. *Fol. 1, title (under a woodcut): Tragicomediade | Calisto y melibea. (These two lines are xylographic) | Enla q̄l se contiene de mas de su agrada- | ble z dulce estilo muchas sentencias fi | losofales z auisos . . . | . . . los ēgaños q̄ es | tā . . . | z nueva mente añadido el tractado de | Centurio. On the reverse ◻ El autor a vn su amigo. | . . . On fol. 2a begin the eleven octaves (described above*

£ s. d.

under No. 492) which end on fol. 3a, line 17. Under them begins the prose prologue TODas las cosas . . which ends on the last line of fol. 4a. Fol. 4b:  Signese (sic) la Comedia o Tragicome- | dia . . Foll. 41, 43, 44, 45 deficient. Fol. 60a, column 1, line 1: Concluye el auctor . . line 27:  Alonso de proaza corretor | . . Column 2, line 36: El carro de febo d'spues d' av' dado | mill y q̄niētas dos bueltas ē rueda | . . line 43: fue en Toledo impresso acabado

Small 4to. Gothic type, 60 out of 64 leaves, 42 long lines to the page, except the last which is in double columns; with several rude woodcuts; in the original binding rebacked

Toledo, 1502 6 0 0

This was reprinted page for page from the Seville edition of the same year. The signatures are a-h in eights, but f 1, 3, 4, 5 are missing as above stated.

539 SENECA. Fol. 1, title (under a woodcut of the author writing) Los .v. libros | de Seneca. (These two lines in thick xylographic letters) | Primero Libro dela vida bienauenturada. | Segundo delas siete artes liberales. | Terçero de amonestamientos z doctrinas. Quarto z el primero de prouidēçia de dios. Quinto el segūdo libro de puidēçia de dios. Fol. 89b: . . A loor y gloria de dios todo poderoso se acaban | las obras de Seneca. Imprimidas enla emperial ciudad de Toledo. Enel año del nascimiento del se- | ñor. de Mill z quinientos z diez Años. A quinze di | as del mes de Mayo.

Small folio, 89 foliated leaves, printed in Gothic type of two sizes, the larger for the translation, the smaller for the Gloss which often runs to 56 lines per page; with woodcut initials; red morocco gilt

Toledo, 1510 5 15 0

The translator's name does not appear; but he was the famous Bishop Alonso de Cartagena.—The signatures are a-o in sixes, p in five leaves.

540 ——— Fol. 1, title (under the same woodcut as used in the Cinco Libros): Las epistolas de Seneca | cō vna summa si quier intro | ducion de philosophia mo | ral en romanze con tabla. Fol. 73b: . . Acabanse las epistolas de Seneca con | vna suma siquier introduction de philoso | phia moral. Empressas enla muy noble | cibdad de Toledo. Año de Mil. z quini | entos z diez años. a veynte z siete dias d'l | mes de setiembre. | . . Foll. 74-76 contain the Tabla.

Small folio, 76 leaves, double columns, 44 lines to the column, printed in the larger of the two types used in the Cinco Libros; red morocco gilt

Toledo, 1510 4 10 0

Signatures a-m, of which c and m are in eights, all the rest in sixes.

These two works were printed by the same printer and evidently

intended to accompany each other. The translator of the Epistles is not known.

Juan de Villaquiran

541 **CANCIONERO GENERAL.** *Fol. 1, title: Cancione | ro general | nueuamēte | Añadido: (These four lines xylo-graphic and printed in red) | OTRA vez ympresso con adicion de mu | chas y muy escogidas obras: las qua | les quien mas presto querra ver: vaya | ala tabla: y todas aquellas que ternan esta | señal. †. (this cross in red) son las nueuamente añadidas. On the reverse: El prologo. | Copilacion: o cancionero de obras en metro castellano | de muchos y diuersos auctores: dirigida al muy espectable y magnifico señor el | señor cōde de Oliua . . Fol. 2a: . . Comiença la tabla . . This table ends on fol. 8b. Fol. 9a: Fo. I | CAncionero general de muchas y diuersas obras | de todos: o delos mas principales trovadores | despaña: ansi antiguos como modernos: en de | uocion: en moralidad. en amores: en burlas. romances. villancicos canciones . . | . . Otra vez ym | presso copilado enmēdado y corregido por el mesmo fernan | do del castillo. Cō adiciō de muchas y muy escogidas obras | . . Fol. 211b: . . La presente obra intitulado cancionero ge | neral copilado por hernādo del castillo. Fue impresso en la im | perial cibdad de Toledo por Iuan de villaquiran impren | sor de libros. Acabose a veynte dias del mes de Enero Año del nacimiento de nuestro saluador Ihesu | christo de mil z quinientos z veynte | Años.*

Small folio, in a large and bold Gothic type, 211 leaves, double and treble columns, 46 lines to the full column; leaves 9-211 foliated I—CCIII; with signatures †, A-Z, and AA all in eights, BB and CC in sixes (the last blank being cut away); three leaves in facsimile (BBij, (BBv), and CCI); brown morocco extra, gilt edges, from the Seillière collection

Toledo, 1520 115 0 0

EXCESSIVELY RARE. Besides this there is one in the British Museum, and probably also one in Lord Crawford's library. Beyond those I know of no others. Brunet mentions the edition thus "there is said to be one of Toledo, 1520."

It is one of the rarest, most precious and interesting of the books of early Spanish lyrical poetry. The Obras de Burlas begin on leaf CXCI, the first of them being the rare Pleyto del Manto.

Gaspar de Avila

542 **BARTHOLOMEW GLANVIL.** *Fol. 1, title: Libro de proprietatibus rerum en romance. This intitulation is printed in red above a set of woodcuts in nine compartments. Below the woodcuts: Hystoria natural: do se tratā las ppiedades d' todas las cosas | . . This intitulation is in five lines and is also in red. It is followed by a list of the*

books, in black ink, and under the list another line in red:
 Loqual todo por sus cap'os largamēte se vera por la tabla.
On the reverse: Al yllustre z reuerendissimo señor el señor
 don Diego de ribera | obispo de segovia. Iuā thomas fabio
 milanes . . . *The table begins on fol. 2a and ends on fol. 6a.*
Fol. 6b: Comiença el prologo del autor. | . . . *Fol. 7a:*
 Comiença el libro . . . *Fol. 346a:* . . . Aqui se acaba el
 catholico z muy prouechoso libro delas | propiedades de
 todas las cosas trasladado de latin en romance. Por el
 reue- | rendo padre fray Vincente de burgos, y agora
 nueuamente corregi- | do z ynpreso enla imperial ciudad
 de Toledo, en casa de Gaspar | de auila ynpresor de libros,
 a costa y espensas del noble va- | ron Ioan thomas fabio
 milanes vezino de Segouia. Acabo se a diez dias del mes de
 Iulio, del año | de mil z quiniētos veynte y nueue años.

Small folio, 346 leaves, double columns, 45 lines to the
 column, printed in a bold Gothic type of two sizes; with
 signatures A-Y and a-u in eights, and x in four leaves,
 without foliation; with rude woodcuts; very fine copy in
 purple morocco, bound by Belz-Niedrée for the Baron de
 Seillière

Toledo, 1529 16 16 0

A very rare book, which Salva had only seen without possessing.

Ramon de Petras

543 LOPEZ DE AYALA. *Fol. 1, title xylographically printed
 in red under a woodcut and within a border:* La cronicadel |
 rey dō pedro | R *Foll. 1b-12b contain the Tabla. Fol.*
13a, headline: Año .j. del rey don Pedro. Fo. j. *Column*
1: ☉ A loor de dios padre | todo poderoso . . . | . . .
 Comiença la co | ronica del rey don Pedro . . . *Fol. 225b*
(foliated on the obverse ccxiiij): . . . Impri | miose enla muy
 noble z imperial cibdad d' Toledo: en ca- | sa de Remō d'
 petras imprimidor. A costas y despē | sas d' Cosme
 damian mercader de libros: vezi | no dela dicha cibdad.
 Acabose a diez dias | del mes de Nouienbre. Año de mil z
 qui | nientos z veynte z seys años. *Under this the*
printer's woodcut mark bearing the letter R Small folio,
in large Gothic type with woodcut initials, 225 leaves, double
columns, foliated and signed; fine copy in polished red
calf gilt, gilt edges

Toledo, 1526 7 10 0

The signatures are +, ++, in sixes; a-z and A-C, in eights; D
 in five leaves.—The Chronicle of Don Pedro the Cruel is immediately
 followed by that of his brother Enrique II, which ends on leaf 168
 (clvj). The remainder of the volume is given to Henry's son, Don
 Juan I, who died in 1390.

The chronicle of Don Pedro had been printed in 1495, but he
 appeared here for the first time in company with his two successors.

The author's name does not appear in the book.

Valladolid, 1492

Diego de Gumiel

£ s. d.

- 544 PETRARCA. *Fol. 1, title (under a woodcut of the arms of the Gran Capitan): FRANCISCO | PETRARCA | Delos remedios contra prospera y aduersa fortuna | con preuilegio. Real. Fol. 2a blank; 2b: ◀ Carta para el Excelente y muy Illustre señor el señor | Don gonçalo fernandez de Cordoua . . | . . | . . | . . embiada por Francisco d' Madrid Arcediano del Alcor . . | . . sobre la traslacion q̄ hizo d' latin en romāce | . . (This heading of ten lines is printed in red ink) Fol. 4a, within a woodcut border: ◀ comiença la vida del Clarissimo Poeta: | Filosofo y Orador Francisco Petrarca . . | . . Fol. 7b and 8a contain the Tabla. On fol. 8b is a large woodcut of the Crucifixion. Fol. 9a: Prologo del primero libro. | . . Fol. 228b: ◀ A loor . . | . . imprimido . . | . . | . . enla muy noble villa d' Valladolid por Diego | de gumiel . . | . . | . . | . . | xvij. dias del mes de março del año de .M. d. x. Under this, the printer's woodcut mark.*

Small folio, 228 leaves, in handsome Gothic letter, 42 long lines to the page; unfoliated but with signatures; a leaf or two mended and the paper a little discoloured; bound

Valladolid, 1510 5 5 0

The signatures are a-v, u-z, A-F, of which o and B-F are in sixes, all the rest in eights.

- 545 PEREZ DE GUZMAN. *Fol. 1, xylographic title: Mar | de istorias | Cō puilegio Foll. 2 and 3 contain the Tabla. Fol. 4a, within a woodcut border: ◀ El presente libro que se llama mar de ystorias embio | Cristoual de santisteuan comendador de Biezma . . Fol. 5a, within a woodcut border: ◀ Este libro se intitula Mar de ystorias el qual copi | lo el noble cauallero Hernan perez de guzman. | . . Fol. 53b: ◀ Siguen se las generacio | nes semblancas y obras de | los ecelentes reyes de espa- | ña don enrique el tercero y don Iuā el segundo y delos | venerables perlados y no- | tables caualleros que enlos | tiempos destes reyes fue- | ron . . | . . Fol. 70a: ◀ Aqui se acaba el libro de Mar de ystorias | copilado por el noble cauallero Hernā | perez de guzman. Emprimiose enla noble villa de Valladolid por | Diego de gumiel. Acabose a | treynta dias del mes de a | gosto. Año del nacimiē | to de n̄ro saluador je | su christo de .M. D. xij. años Under this the printer's mark flanked by small woodcuts.*

Small folio, 70 leaves, double columns, 44 lines to the

£ s. d.

column, in the same type as the *Petrarca*; foliated and with signatures; in an old vellum cover, from the Miro collection
 Valladolid, 1512 28 0 0

The signatures are a four leaves, and a-l in sixes. The foliation begins on the sixth leaf with II and ends on the seventieth with LXVI.

"Libro de estraordinaria rareza" says Salvá in describing his own imperfect copy.—The chief value of the work is that it gives the first edition of the celebrated *Generaciones y Semblanzas*, in which Perez de Guzman drew the portraits of all the eminent men of his time.

Alcalá de Henares, 1501-2

Arnaldo Guillem de Brocar

546 CATHERINA DE SENA. *Fol. 1, title, under a woodcut of the arms of Cardinal Ximenez: Obra delas epistolas y oraciones de | la bien auenturada virgen sancta catherina de se | na de la ordē delos predicadores. Las quales fue | ron traduzidas d'l toscano . . Fol. 343a: Aqui se acaba la obra de las epistolas y oraciones . . line 9: . . Fuerō iprimidas en la su villa de al | cala de henares por el honrrado arna-guillē d' Brocar . . . | a .xxij. dias d'l mes d' no | uiembre de mil. | y quiniētos | y doze. Under this, and within a woodcut border, the Register and the Printer's mark. Fol. 344 blank.*

Small folio, Gothic letter, 344 leaves, double columns, 48 lines to the column; with signatures and foliation; limp vellum, large and fine copy
 Alcala, 1512 3 16 0

Foll. 25-342 are foliated i-cccviii. The quire-signatures are: a 8, b 6, c 6, d 4, A-Z in eights, AA-OO in eights, PP in 6, QQ 8, RR 10.—Bound up with it is the following:—*La vida de la bien auenturada sancta Cateri | na de Sena, printed at the same time by the same printer, and consisting of 12 preliminary leaves, leaves of text i-cxi; ff. 112-116 supplied in MS.*—Signatures a, b, in sixes, c-p in eights, q and r. Of the last two q has lost its eighth leaf, and r is wholly replaced by MS.

547 ANGHIERA (Pietro Martire d'). *Fol. 1a title, verses to the reader in 17 lines of Roman letter. De orbe nouo Decades This title is within a woodcut border. On the reverse, the Dedication to King Charles. Fol. 2a: AELII ANTONII NEBRISSENSIS EX GRAMMATI | co & rhetore Historici regii in Protonotarii. P. Martyris | angli Mediolanensis regii consiliarii opera Præfatio. | . . Fol. 2b: OCEANĒ DECADIS. | . . Fol. 68a: Cura & diligentia uiri celebris Magistri Antonii Ne- | brissensis historici regii fuerunt hæ tres protono | tarii Petri martyris decades Impressæ in | contubernio Arnaldi Guillelmi in | Illustri oppido carpetanæ puī | ciæ cōpluto quod uulgari | ter dicitur Alcala pfe | ctū est nonis No | uēbris An. | 1516*

Small folio, Roman letter, 68 leaves, with signatures a-i (of which a and h are in sixes, the rest in eights); red

morocco, gilt edges, with the arms of Charles Ashburnham impressed on the sides Alcala, 1516 24 0 0

Second edition of the first Decade, and first edition of the three Decades. In 1530, the three Decades were reprinted with five more added, but these five had not yet been written in 1516.

This is the first History of the New World, and had been preceded by nothing but the letters of Columbus and Vespucci. It was based upon the unprinted reports, furnished by all the navigators and explorers, to the Crown.

Miguel de Eguia

548 SENECA. *Fol. 1, title within a border of little woodcuts :*

¶ Epistolas de Sene | ca en Romance : nue | uamēte impressas | y corregidas y emendadas. *On the reverse :* Prohemio | . . *Fol. 2a :* Epistola primera Fo. ij. | . . *Fol. 73b :* . . Fueron impressas las Epistolas | de Seneca, z introduciō d' moral | philosophia. En la vniuer | sidad d' Alcala d' Henares | en casa de Miguel de | Eguia .a.xv. d' Ene | ro. M.D.xxix. | años. *Foll. 74-76 contain the Tabla.* Small folio, *Gothic letter, 76 leaves, double columns, 45 lines to the column ; with foliation and signatures (a-k in sixes, l and m in eights) ; fine copy in red morocco, lined with chocolate morocco gilt (Chambolle-Duru)*

Alcala, 1529 6 16 6

549 CÆSAR. *Fol. 1, title (within a fine woodcut border in compartments) :* ¶ Commentarios | de Cayo Iulio | Cesar : dedi | cados ala | S. C. | C. M. del Empera | dor y Rey nue | stro Señor : | nueuamēte Impres | sos y corri- | dos. Año. | M.D.xxix. *Foll. 2-8 contain the Tabla. Fol. 9 blank. Fol. 10a :* Libro primero Fol'. ij. | . . *Fol. 172b (foliated on the obverse clxiiij) :* . . Aquí se acaban los commenta | rios de Gayo Iulio Cesar, en romance. | Impressos en la Insigne Vniuersidad de Alcala, | en casa de Miguel de Eguia. Acabaronse | primero dia del mes de Agosto. Año del nacimiento de Nuestro se | ñor Iesu christo de. | M.D.XXIX. *Foll. 173-176 contain the Tabla de los lugares . .*

Small folio, *in a larger type than that of the Seneca, 176 leaves, double columns, 44 lines to the column ; foliated, and with signatures (†, and A—V in eights, X and Y in fours) ; fine copy in crimson morocco extra, gilt edges*

Alcala, 1529 7 7 0

Logroño, 1503

Arnaldo Guillen de Brocar

550 PETRARCA. *Fol. 1, title (under a woodcut of the royal arms) :* FRANCISCO PETRARCA | con los seys triunfos de toscano sacados en ca | stellano con el comento que

sobrellos se hizo | Con preuilegio Real. *Fol. 2a*: Carta para el illustrissimo y muy magnifico señor el señor | dō Fadrique enriquez de cabrera almirāte de castilla cōde | de modica zc. enbiada por antonio de obregon capellan del | Rey sobre la traslacion que hizo de toscano en castellano al | libro delos triūfos . . (*This heading is in red ink.*) *Fol. 2b*: La vida del auctor | . . *Fol. 5b* contains a full-page woodcut of the *Triumph of Love*. On *fol. 6* the metrical translation and the prose commentary begin. *Fol. 47b* is occupied by a woodcut of the *Triumph of Chastity*; *fol. 61b* by the *Triumph of Death*; *81b* by that of *Fame*; *142b* by that of *Time*; *153b* by that of *Divinity*. *Fol. 164b*: . . Fue ympressa la p̄sente obra delos seys triumphos del petrarca enla muy noble y leal cibdad d' lo | groño por Arnao guillen de brocar acabose lnes (*sic*) a veynte dias del mes de deziembre año del nascimi | ento de nuestro saluador Iesu cristo de mil z quinientos y doze años. *Under this the woodcut device of the printer.*

Small folio, 164 leaves, with foliation and signatures; the last fourteen leaves in facsimile; maroon morocco, with a mosaic Grolieresque pattern on the sides formed by the inlaying of pieces of leather of different colours; from the *Salvá library*


Logroño, 1512 30 0 0

The signatures are a-z and aa-cc in sixes, dd in eight. The foliation begins with ij on the second leaf and ends with clxiiij on the last.

The volume is one of singular rarity; so rare indeed that the earliest edition known to Zarco del Valle and Sancho Rayon was that of 1532.

The commentary was translated from Bernardo Illicinio.

- 551 PEREZ DE GUZMAN. *Fol. 1a* title, under a woodcut and within a border: Comiença la Cronica del serenissimo rey | don Iuan el segundo deste nōbre impres- | sa enla muy noble z leal ciudad de Lo- | groño: por mādado del catholico rey dō | Carlos su visnieto: por Arnao guillen de | brocar su impressor . . (*This intitulation printed in red ink.*) *Fol. 2a*: Prologo. | Prologo de Aluar garcia de | santa maria. | . . *Fol. 3a*, headline: Año. vi. *Column 1*: PORque en tanto q duro la | enfermedad . . *Fol. 10b* contains a large woodcut of the *Crucifixion* signed by I. D. *Fol. 11a*: ¶ Prefacion enla cronic̄ (*sic*) del rey don | Iuan el segundo . . *Foll. 12b-26a* contain the *Table*. *Fol. 26b*, woodcut portraits within a border, the King on horseback in the centre. *Fol. 27a*, headline: Prologo Rey don Iuan segundo *Fol. j*. *Column 1, line 1*: ¶ Comiença la Cronica . . *Fol. 281a* (*foliated ccliiii*): . . Impressa en la muy noble y leal ciudad de Logroño por mandado de su alteza: por Arnao guillen de Brocar su impressor. A. x.

dias del | mes de Otubre Año de mil.cccccxvij. |  Deo gratias. *Here the printer's woodcut device.*

Small folio, 281 leaves, double columns, beautifully printed in a bold and handsome Gothic type; the first and the last leaf slightly torn and mended; a few MS. notes on the margins; the book, however, perfect and in sound condition; limp vellum Logroño, 1517 10 0 0

- 552 ——— another copy, from R. S. Turner's library; having a portion of the title made up, and two or three leaves elsewhere mended; brown morocco, by Bedford 1517 10 0 0

The printer's own mode of writing his name seems to be Arnao Guillen. Brocar was perhaps a place name which may reveal his origin.

COLLATION: ✚ 10 leaves; A, B, 8 leaves each; a, 9 leaves; b-z, and aa-hh, in eights; ii, six leaves. The peculiarity of 9 leaves in signature a has not been remarked by the bibliographers. It is to be presumed that a leaf was intercalated to supply some error made by the type-setters.—The foliation begins on the twenty-seventh leaf, and proceeds from i-ccliiii on the last leaf (which ought to be cclv).

Toro, 1505

Pedro de Pascua, prototypographer


- 553 LEYES DE TORO. *Fol. 1 blank. Fol. 2a: Q Vaderno delas leyes y nueuas decisiões | sobre las dudas de derecho . . | . . | . . | . . las quales se imprimieron por Pedro | d' pascua vezino de Salamāca con priuilegio . . Fol. 2b blank. Fol. 3a: D Oña Iuana por la gracia de dios . . Fol. 11a: . . Dada en la cibdad de Toro | a siete dias del mes de Março . . mill | z quinientos z cinco años . . With the autograph signature of the Bachiller Johan de Prado. On the reverse is an autograph note signed in the city of Toro by Castañeda on behalf of King Ferdinand. Fol. 12 blank.*

Small folio, 12 leaves with a single signature a; bound

S. n. (*Pedro de Pascua, 1505*) 6 6 0

Although this might be set down to Salamanca, where Pascua resided and worked; it seems likely that he had a temporary press in Toro for the use of the Cortes then sitting in that town, and that this volume was printed there. Otherwise we could not account for the autograph signatures of the two officials.—This is likely, therefore, to have been the first book printed at Toro.

Orense (Galicia), 1547

- 554 DIAZ TANCO. *Fol. 1 title (under a large woodcut of two mounted warriors, above whom is the escutcheon of Prince Philip):  Libro intitulado Palinodia, de la nephanda | y fiera nacion de los Turcos, y de . . | los imperios . . q*

han subjectado . . | Recopilado por Vasco diaz tanco,
 natural de Frexinal de la sierra. Dirigido al muy | alto
 y muy poderoso principe, dō Phelippe, nuestro señor.
 zē. Año .M.D.xlvij. Fol. 10: EL cuerpo del gran
 Turco . . Fol. 11a (*within a woodcut border*): Comiēça
 el libro llamado Palinodia | . . *On the reverse a woodcut.*
 Fol. 70b : . . Este libro llamado Palinodia | Fue ympresso
 en la ciudad de Orense que es en Galizia | En la ympression
 del proprio actor q̄ lo hizo z recopilo | z onde al p̄sente
 haze su residēcia. Acabose de imp'mir | a quinze días de
 setiembre del año de nuestra redēcion | .m.q.xxxxvij. | †

Small folio, 70 leaves, double columns, with woodcuts;
 red morocco extra, the Seillière arms on the sides

Orense, 1547 20 0 0

COLLATION: title, 1 leaf; signature † 8 leaves; El cuerpo, etc.
 1 leaf; a 8 leaves; b 8 leaves (of which the first four are marked b ij,
 iij, iiij, v); c and d 8 leaves each; e 6 leaves; f and g 8 each; h 6
 leaves.—The foliation begins with Fo. ij on the twelfth leaf, and
 proceeds thus: ij-viiij, xj-lxij.

Notwithstanding these irregularities the volume is so fine a piece
 of press-work, that I hesitate in accepting the statement of the colo-
 phon, that it was printed at the author's own press in Orense.

ENGLAND, 1477

Westminster, 1477

William Caxton, prototypographer

Born in Kent soon after 1420, engaged among the English merchants in Bruges
 from 1441 to 1470-71, he became "Governor of the English nation" in that city in
 1463-64. In 1464 Raoul Lefebvre produced his *Recueil des Histoires de Troye* in MS.
 for the pleasure of Duke Philip of Burgundy, and Caxton read it with much delight.
 In 1468 Margaret of York became Duchess of Burgundy. In 1469 Caxton began to
 translate the *Recueil* into English but dropped his work for a time through diffidence
 in his own powers. In 1470-71 he must have given up his governorship, as he was
 in the service of the Duchess, to whom he showed his unfinished translation. She
 ordered him to go on with it, and the result was that he at once resumed the work in
 Ghent, then went to Cologne where he finished it. He had not at first intended to
 translate the third book since Lydgate had treated the subject already, but he changed
 his mind especially "because that I have now good leyzer beyng in Coleyn And have
 no other thyng to doo at this tyme," that was, in 1471, probably late in the
 year. The Duchess received her copy—no doubt an illuminated MS. on vellum—soon
 afterwards, and "largely rewarded" him. Several gentlemen and friends applied to
 Caxton for copies of the book. As he felt himself becoming old and feeble, and unable
 to multiply copies by hand; "therefore," he says, "I have practysed and lerned at
 my grete charge and dispense to ordeyne this said book in prynte after the maner and
 forme as ye may here see, and is not wreton with penne and ynke as other bokes ben."

A fair conclusion from these words is that he went from Cologne to Ghent or Bruges to present his MS., early in 1472, and that he immediately returned to Cologne to learn the new art of multiplying copies. The words "and is not wretton, etc." seem to have been suggested by the phraseology which Schoeffer adopted in 1472, "non atramentali pennâ cannâve." Caxton must have been accompanied or assisted by Colard Mansion, as the type which is called Caxton's first was modelled on Mansion's calligraphy. Mr. Blades tried to make out that Mansion began printing at Bruges in 1471-72, and that, between 1472 and 1475, he printed all the books which are in Caxton's first type; but it is hardly worth discussing the assertion in view of Mansion's own statement in 1475-76 (see No. 170). Even Holtrop and Campbell do not reckon the first-type Caxton books among the productions of Bruges typography, which they would have been delighted to do if they had seen the slightest ground for such a theory. Wherever Caxton established his press, whether at Cologne or at Bruges, he was not merely the capitalist of the business, but was a practical printer himself, and the date of his first achievement, i.e. the complete impression of the *Recuyell*, must be sought for by the numerals on his device. This device, although not used by him till 1487, was clearly intended to convey the date of 1474 and to express the time of the foundation of his press, or of the production of his first book. In 1474 and 1475 he printed the *Recuyell* in English, the *Recueil* in French, the first edition of the *Game of Chess*, the first *Jason*, and a small French book.—Then a second fount of type was prepared for him and the first one disappeared. This new fount synchronises with the introduction of typography into Bruges, and with Colard Mansion's appearance as a printer; and furthermore has some significance by reason of its resemblance to Mansion's first type. While Caxton's type No. 1 (1474) was formed on the model of Mansion's own calligraphy, Caxton's type No. 2 and Mansion's type No. 1 (1475) were modelled from the handwriting of some other calligrapher. The intention to quit Bruges and to return to England had no doubt been already formed. The two men (Caxton and Mansion) agreed to separate and each start as an independent printer—the one in Bruges, the other in London. Something must have interfered to delay Caxton, and he utilised the time by printing in his No. 2 type the *Quatre Derrenieres Choses*, and a couple of tracts. These were probably printed in Bruges, and not in Cologne or elsewhere. Then he quitted the Low Countries, taking all his material with him, and established his press in Westminster, early in 1477. According to Blades he may have printed in 1477 a couple of quarto tracts and the *English Jason* before he produced the *Dictes*, but the first dated book with his name as printer—the first book in fact which was certainly printed in England by him, and which contains the earliest positive evidence that he was a printer—is the *Dictes and Sayings of the Philosophers*. His next great achievement was the printing of *Chaucer's Canterbury Tales*, a work which, however faulty, must be allowed to rank above all the other productions of his press from beginning to end. From that time onward his labours, both as translator and as printer, were incessant and rapid until his death in the latter part of 1491.—The establishment in 1478, at Oxford, of a press from Cologne, which produced some score of books between that year and 1486—was the first show of typographical rivalry in England; but Caxton had the grim satisfaction of seeing it rise and fall while he was still active. In 1480-85 Lettou and Machlinia were closer rivals, having started their press in the City of London; but their success was not great. Machlinia's type is singularly like Caxton's and is supposed to have come from Bruges. Another contemporary rival

was the mysterious schoolmaster of St. Albans, who between 1480 and 1486 printed a few books, of which only two were of first-rate importance, namely the *Book of St. Albans* and the *Chronicle*. His types were likewise from the same foundry which had produced those of Caxton.

£ s. d.

555 DICTES OF THE PHILOSOPHERS, *the first book printed in England.* Fol. 1a: w Here it is so that euery humayn Creature by the | suffrañce of our lord god is borñ z ordeigned to | be subgette and thral vnto the stormes of fortune | And so in diuerse z many sondry wyse man is perplex- | id with worldly aduersitees, Of the whiche I Antoine | wydeuille Erle Ryuyeres, lord Scales zc̄ haue largely z | in many diffirent maners haue had my parte And of hem | releued . . . Fol. 1b, line 3: . . . whyche book I had | neuer seen before. and is called the saynges or dictis of | the Philosophers . . . Fol. 2a, line 1: . . . concluded in my self to trāslate it in to thenglyssh | tonge . . . Fol. 2b blank. Fol. 3a: f Edechias was the first Philosophir . . . Fol. 72b, last line: the trāslacion of the sayngis of these philosopheres ∴. Fol. 73a: h Ere endeth the book named the dictes or sayengis | of the philosophres enprynted, by me william | Caxton at westmestre the yere of our lord .M. | CCCC. Lxxvij. Whiche book is late translated out of | Frenshe into englyssh. by the Noble and puissant lord | Lord Antone Erle of Ryuyers lord of Scales z of the | Ile of wyght, Defendour and directour of the siege apos- | tolique, for our holy Fader the Pope in this Royame of | Englund and Gouvernour of my lord Prynce of wales | . . . Fol. 75b, line 5: . . . Humbly requyryng and | besechyng my sayd lord . . . | . . . to take the labour of thenpryntyng in gre | z thanke, which gladly haue don my dyligence in thaccom- | plysshing of his desire and commandement . . . Last line: Et sic est finis ∴.

Small folio, 75 leaves, 29 long lines to the page, printed in Caxton's No. 2 type; a little wormed towards the end, and having a hole in the middle of two leaves, but every leaf genuine; gilt russia, by C. Hering

1477 1500 0 0

A PERFECT AND LARGE COPY (11½ inches × 7¾) OF THE FIRST BOOK PRINTED IN ENGLAND. The last three leaves are entirely of Caxton's own composition, and exhibit him as a humourist of the gentle Addisonian kind. He remarks that Lord Rivers had omitted some of the sharp sayings of Socrates against women, and therefore proceeds to supply the deficiency in his own language. He says "I am not in certayn wheder it was in my lordis cotype or not. or ellis peraventure that the wynde had blowe ouer the leef, at the tyme of trāslacion of his booke, I purpose to wryte tho same saynges of that Greke Socrates, whiche wrote of tho women of grece and nothyng of them of this Royame, whom I suppose he neuer knewe, For if he had I dar plainly saye that he wold haue reserued them inespéciall in his sayd dictes . . ."

No more than five perfect copies are recorded by Blades. Three

of them are locked up in public institutions. This is the fourth, the copy at Britwell is the fifth. Even imperfect copies are very rare. Blades only mentions six.

Colard Mansion printed contemporaneously at Bruges, the French text of the *Dictes*.

- 556 CHAUCER (GEOFFREY). THE CANTERBURY TALES, **First Edition.** *Fol.* 1: Whan that Apprill with his shouris sote | And the droughte of marche hath pced ȳ rote | And badid eury veyne in suche licour | Of whiche vertu engendrid is the flour | . . . *Fol.* 371a: . . . Explicit Tractatus Galfrydi Chaucer de | Penitencia vt dicitur pro fabula Rectoris. *Fol.* 371b: [N]Ow pray I to hem alle that herkene this litil tretyse | or rede, that yf ther be ony thing that liketh hem, that | therof they thanke our lord . . . Wherefore I beseke you mekely . . . that ye for me praye that crist . . . foryeue me . . . of my translacions of wordly vanytees . . . as is the book of troylus, the book also of fame, the book of xxv. ladies, the book of ȳ duchesse, the book of seynt valentyns day of the parlament of birdis, the talis of Caunterbury tho that sownyn vnto synne, the book of the lyon . . . and many a songe z many a lecherous laye . . . so that I may be one of hem at the day of dome that shal be sauid. Qui cū . . . Amen.

Small folio, a perfect copy ($10\frac{13}{16} \times 7\frac{3}{4}$ inches) having the first and the sixth leaves supplied in facsimile; large and sound, in an old russia binding, enclosed in a red morocco case

[William Caxton, about 1478] 2500 0 0

FIRST EDITION OF THE FIRST GREAT ENGLISH POET, PRINTED BY THE FIRST OF ENGLISH PRINTERS. It is not only one of Caxton's earliest and rarest books; it is emphatically the chief production of his press. His edition of Malory's *King Arthur* was also a great service to English literature, but it is later by at least seven years, and of course there can be no comparison between Malory and Chaucer.

This first edition of Chaucer is put as No. 12 in Mr. Blades' list of Caxton books, but as he considered that the first seven articles in his list were all produced by Colard Mansion at Bruges between 1474 and 1478, and as Caxton returned to England in 1476 and remained at home from that time till his death, our Chaucer would, in Mr. Blades' opinion, be the fifth book printed by Caxton. In any case the first year of Caxton's activity as a Westminster printer is not likely to have begun before the opening of 1477 and may have included a part of 1478. He produced in 1477-78, besides two or three smaller things, the *Jason*, the *Dictes* and *Sayings*, and the *Chaucer*.

When Mr. Blades wrote his book, he was aware of nine copies: two perfect and seven imperfect. His two perfect copies were, one in the British Museum, one at Merton College, Oxford. Of his seven imperfect, one was in the British Museum, and six in private hands: Lord Spencer, Earl Fitzwilliam, Lord Dysart, Mr. Huth, and Lord Ashburnham (two very bad copies).—To the number we must now add the above described example (having two leaves in facsimile); and also the magnificent copy which I bought at Sotheby's in February, 1896, wanting seventeen leaves (which is now in America).

The typographical composition of the book seems to be inexactly

described by Blades. Apparently, it was issued as 374 leaves, of which number leaves 1, 266, and 374 were blank; or in other words, as 47 sheets of eight leaves each, except the thirty-third which had ten, the fortieth which had six, and the forty-seventh which had six leaves.

BLADES' CAXTON—see *post in section Bibliography*

Oxford, 1478

(*Theodericus Rood?*)

558 ARISTOTLE. *Fol. 1, blank cut away. Fol. 2a*: Incipit prefacio leonardi arretini in | libros ethicorum | [N]On nouū eē cōstat bea | tissime pater sed iam in | de ab antiquis frequen | tissime . . . *Fol. 3a*: [A]Ristotelis ethicoꝝ libros facere | latinos nup īstitui . . . *Fol. 8a, line 10*: Explicit prologus. *The reverse blank. Fol. 9a*: [O]Mnis ars omīsꝫ doctri | na . . . *Foll. 163-166 in facsimile. Fol. 174a*: . . . Explicit textus ethicorum Aristotelis | per leonardū arretinū lucidissime transla | tus correctissimeꝫ. Impressus Oxoniis | Anno dñi. M.cccc.lxxix.

Small 4to. Gothic letter, 174 leaves, 25 lines to the page, four leaves as mentioned above supplied in facsimile; with signatures a-ꝥ in eights; olive morocco extra, gilt edges

Oxford, 1479 150 0 0

THE SECOND BOOK PRINTED AT OXFORD,—THE FIRST WITH A CERTAIN DATE. The one which ranks as the first is Hieronymus in Symbolum, a similar small 4to. dated 1468, which of course remains a problem. Nobody in the world believes that the date is anything but a typographical blunder, and opinions are various on the point. Most people think that 1468 should be read as 1478; but naturally there is no certainty in the matter. In any case, it could not have been earlier than 1478. The uncertainty as to Hieronymus in Symbolum enhances the value of the above Aristotle, since there is no question at all about the date it bears.

The type and technical arrangements were undoubtedly brought from Cologne. Theodericus Rood, by whom the volume was probably printed, seems to have been a native or citizen of Cologne.

Rood and Hunt

559 LYNDWOOD. *Fol. 1a blank, 1b contains a woodcut portrait of Lyndwood. Fol. 2a, headline*: I Prologus. *Column 1*: De summa trinitate et fide ca- | tholica | . . . *Fol. 315b*: . . . Explicit opus magistri wil | helmi lynde-woode Super con- | stitucōnes prouinciales laus deo. *Fol. 316, a blank, partly cut away. Tables 32 leaves (ought to be 33, but aii is deficient).*

Folio, in types of two sizes, 60 lines per column of the smaller size; fine large copy in boards covered with leather

S. n. (Oxford, by Rood and Hunt, about 1484) 70 0 0

This book is so rare that the only person who has given a collation is Mr. Hazlitt (Series III, Suppl.); and his collation is

wrong. The quires are a-c in eights, d 6, e-i in eights, k 6, l-o in eights, p 6, q-s in eights, t 6, v-y in eights, z 6; A-D in eights, E 6, F-N in eights, O 6, P-R in eights, S 10 leaves (the last a blank). The tables are signatored aa-dd, of which aa has 6 leaves (which ought to be eight, including the first blank); bb and cc are in eights, and dd has 10 leaves.

St. Albans, 1480

The Schoolmaster (of St. Julian's?)

560 THE BOOK OF ST. ALBANS. *Fol. 1 blank. Fol. 2a:* IN so moch that gentill men and honest persones haue gre- | ete delite in haukyng and desire to haue the maner to take | haukys . . . *Line 8:* . . . Therefore | thys booke fowlowyng in a dew forme shewys veri knowlege of | suche plesure to gentill men and psonys disposed to se itt. | . . . *Fol. 27a:* . . . Here endyth the proceis of haukyng. And now foloys | the naamys of all maner of haukys z to whom they belong. *Fol. 28a:* . . . ¶ Explicit. *28b blank. Fol. 29a:* Lyke wise as i the booke of haukyng aforesayd are writyn | and noted the termys of plesure belongyng to gentill men | hauyng delite therin. In thesame maner thys booke folowyng | shewith: to sych gentill personys the maner of huntynge for | all maner of beestys . . . *This second booke is, except for its various headings, entirely in verse, and ends on fol 40a, line 25:* Yowre play for to mynne. Or that ye comme Inne | ¶ Explicit Dam Julyans | Barnes in her booke of huntynge. *Fol. 40b:* Bestis of the chace of the swete fewte z stinkig | *Fol. 42a:* The compaynys of beestys and fowlys. | . . . *Fol. 43a, column 2:* . . . a Rascall of Boyes | a Disworship of Scottis | ¶ Explicit *Fol. 43b:* Here folow the dew termys to speke of breek- | yng or dressyng of dyuerse beestis . . . *Fol. 44a:* Here now foloyng shall be shewed all the Shyreys | and the Byshopryches of the reolme of Englonde | . . . *The reverse blank. Fol. 45a:* Here in thys booke folowyng is determyned the lynage | of Coote armuris: . . . *Fol. 88b:* . . . Here in thys booke afore ar contenyt the bokys of haukyng | and huntynge with other plesuris dyuerse as in the booke apperis | and also of Cootarmuris a nobill werke. And here now en- | dyth the booke of blasynge of armys translatyt and compylt to | gedyr at Seynt albans the yere from thincarnacion of owre | lorde Ihū Crist. M.CCCC.lxxxvi. *Fol. 89a:* ¶ Hic finis diusoꝝ geñosis valde vtiliū vt itūētibꝫ pateb^t *Here the device printed in red, and under it:* ¶ Sanctus albanus.

Small folio, 89 printed leaves, printed in two types, with a varying number of lines to the page; with numerous wood-

£ s. d.

cuts of armorial bearings printed in colours; unfoliated, but having signatures (a-c in eights, d 4, e and f in eights; a 6, b 5, c-e in eights, f 10); the margins of several leaves mended, but the book PERFECT, in maroon morocco, from the libraries of the Duke of Roxburghe and the Earl of Ashburnham
St. Albans, 1486 500 0 0

THE FIRST OF THE LONG LINE OF ENGLISH SPORTING BOOKS; EXCESSIVELY RARE. It fetched £147 at the Duke of Roxburghe's sale when it was very imperfect. It has since then been made perfect at enormous expense by the late Lord Ashburnham, and may now stand in successful rivalry with any of the rarest and most coveted treasures of the early English press.

It is one of the curiosities of English literary history that the inscription at the end of the second part has led to the creation of an authoress who never existed—namely Dame Juliana Berners, Prioress of Sopwell near St. Albans. Such a person is unknown to the records of Sopwell. The printer of the work is known, from an allusion made by Wynkyn de Worde, to have been a "Schoolmaster of St. Alban." His name has never been disclosed, although it is found in the index to Chauncy's Hertfordshire as "John Insomuch," in consequence of an absurd deduction from the use of the word Insomuch at the beginnings of some chapters of the book. He compiled this volume from three distinct sources, and divided it into three parts, thus—Hawking, Hunting, Heraldry; interspersing the divisions with miscellaneous scraps of information and popular rhymes derived from Chaucer and others. The second part, a metrical treatise on Hunting, is written imaginatively as the instructions of a school-dame to her children (Bairns). The author, who was fond of quaint rhyming in a Northern cast of language (it may be remembered that there was a close relation between Tynemouth and St. Albans), was perhaps connected with St. Julian's House or Hospital (Domus Juliani) attached to St. Albans Abbey. Some such phrase as *Domus Juliani pueri* might easily have led to *Dam Julyans Barns*.

561 THE BOKE OF SAINT ALBANS . . reproduced in facsimile.
 With an Introduction by William Blades . . 4to. *stamped vellum cover* 1881 0 18 6

London, 1480

William of Mecheln (about 1480-81)

562 CHRONICLE OF ENGLAND. An imperfect copy consisting of 195 leaves out of 238, small 4to. *brown morocco by Bedford, from the Tite collection* London, about 1483 90 0 0

This is one of the rarest volumes in the English language. The copy in the Spencer-Rylands library is the only one that is perfect; the Sunderland copy was supposed to be perfect, but it wanted one leaf. Beyond those two, there are only five or six copies extant, all imperfect.

William of Mecheln, or Willelmus de Machlinia, is believed to have brought his fount of type from Joannes Brito, the second printer of Bruges (1477-78).

The leaves in the above consist of the following signatures: a-z, z, aa-cc in eights, which would be equivalent to 216 leaves; but the following leaves are deficient: a 1, M 4 and 5, O 1, P 1, S 1, T 8, V 1 and V 8, x 1, x 4, x 5, x 8, z 8, bb 1, cc 3-8.

Wynkyn de Worde (Westminster 1492, London 1500)

563 RECUYELL. *Fol. 1 title, under a woodcut:* **T**HE recuyles or gaderi | ge to gyder of ŷ hysto- | ryes of Troye hoW it | Was destroyed z brent | tWyes by ŷ puyssaunt | Hercules z ŷ thyrde z | generall by ŷ grekes. *On the reverse:* ¶ Here foloweth the table . . . *This table ends on fol. 4b, column 2. Fol. 5a, column 1:* ¶ Here foloweth the recuyell or hysto- | rye of Troye . . . *This heading occupies twelve lines. Beneath it:* HERE begynneth the vo | lume entytled and na | med ŷ recuyell of the | hystories of Troye, | composed . . . | . . . by the ryght venerable . . . | Raoull le Feure preest z chapellayne | vnto . . . | . . . Phylippe duke | of Bourgoyne . . . In | the yere . . . | . . . a thousande. CCCC.lxiiij. | And translated . . . | . . . by Wyllyam Cax | ton . . . *Fol. 202b, column 2:* . . . Thus endeth the boke of the recu- | les or syege of Troye' Enprynted in | London in Flete strete at the sygne of | the sonne by Wynken de Worde. The | yere of our lorde god. M.CCCCC. | and. iiij. *Under this Caxton's small device as used by Wynkyn de Worde with his name*

Smallest folio, 202 leaves, double columns, 42 lines to the column; unfoliated but having signatures (A-Z and Aa-Kk in sixes, which do not include the four preliminary leaves); with numerous very rude woodcuts; olive morocco extra, by Lewis, with the book-label of the Duke of Buckingham and Chandos (about 1827) 1503 150 0

Second edition of the famous Recuyell.—There is an inscription on the title-page, written about 1570: "Maria Herona est novus possessor huius libri | Mrs Mary Heron oweth this booke."

This volume is excessively rare. There exist only about three or four perfect copies besides this; even imperfect copies are not more numerous.

564 HORTUS VOCABULORUM, *Latin-English. Fol. 1, title:*

¶ Ortus vocabuloꝝ Alphabetico ordine | fere omnia que in Catholicō Breuiloquio. | Cornucopia. Gemma vocabuloꝝ atq; Me | dulla grāmāte ponūtur, cum vernacule | lingue Anglicane expositionem cōtinens. | Impressus Lōdonijs p wynādū de worde | ac in vrbe in parrochia sācte brigide (in the | fletestrete) ad signū solis morā trahētem *Under this the smaller Caxton mark, with the sun and stars above it, and the name of wynkyn. de. worde. below it Fol. 194b:* . . . Impressū Londoñ. per wynandum de worde | commo- rātem in vico nūcupato (the fletestrete) sub intersignio Solis. Anno | incarnationis Dominice. M.CCCCC.xi. die vero .xii. Augusti

£ s. d.

Small 4to. *title and last leaf mended; brown morocco extra, by Bedford* 1511 12 12 0

There is no foliation. The signatures are A-Z, 7, 2, and AA-GG. GG is in six leaves; the others are in alternate eights and fours.

565 ——— another edition, *differing only in the signatures and the date (M.CCCCC.xviii.xxii. mensis Octobrii), small 4to. 194 leaves; the last leaf in facsimile; brown morocco by Bedford* 1518 10 10 0

The signatures are A-X, AA-LL, of which LL is in six leaves; the others are alternately in eight and four.

566 THE GOLDEN LEGEND. Small folio, *bound in calf, with a crest on the sides* (London, 1512?) 10 10 0

Printed in double columns, 44 lines to the column; with woodcuts; foliated and signatored. The foliation extends from "Folio primo." to Folio. CCCC.iiii, and the signatures are a-z, τ, 2, aa-zz, ζ, 22, 99 all in eights, except p and 22 which have six each, and 99 which consists of its leaves 1-4.—The deficiencies are therefore, probably: about 40 leaves of Old Testament Saints, 2 or 4 leaves of preliminaries to the New Testament, leaf h 7, and three or four leaves at the end.

Neither Mr. Hazlitt, nor the Museum Catalogue, nor Lowndes, nor Herbert's Ames gives sufficient particulars for the identification of the edition.

567 GOLDEN LEGEND. *Fol. 1a blank, 1b containing a large woodcut of the Court of Heaven. Fol. 2a (numbered Folio. ii.): The lyfe of Adam. | . . The Old Testament Saints end on fol. 53a, column 2, each column of that page occupying only nine lines. Beneath them: The table of this present boke. | . . The table ends on fol. 54b. Fol. 55a: The aduent of our lorde. Folio primo. | . . Fol. 438a (foliated CCClxxxiiii): . . Thus endeth the legende, named in latyn Legēda aurea | that is to saye in englysshe the golden legende . . The fourth line from the bottom: . . Finysshed the .xxvii. daye of August, the yere of our lord. M. | CCCC.xxvii. the .xix. yere of the regne of our souerayne lorde kynge | Henry the eyght. Imprynted at London in Flete strete at the sygne of | the sonne by wynkyn de worde. On the reverse the small Caxton device with Wynkyn's name.* 1527 120 0 0

Small folio, 438 leaves, double columns, 46 lines to the column, with many woodcuts; with foliation and signatures; fine copy in brown morocco extra, by Bedford, from Lord Crawford's library

With a MS. note on the last page: "This Boocke was bought by me Humfraye Whitlocke At the feste of Sayt myckelle Arck Anggell 1574 and cost me in redye monnye x s. sterlinge God grauntt

be grace to ffolowe thear good in Sampell."—Above this an older inscription is "Cost Rob. Ryuell vis."

- 568 ——— the same, *an extraordinarily large and fine copy in russia extra, from the Jersey library* 1527 150 0

An inferior copy was sold at Christie's in 1895 for £150.

The foliation is in two divisions: (i)-liiii, and (i)-CCClxxxiiii. The signatures are: A-G; a-z; 7, 2, 9; and aa-yy all in eights, except G which has six leaves.

This is the handsomest of Wynkyn de Worde's editions.

- 569 HILTON. *Fol. 1, title with woodcut figures and border. On a riband above: Scala perfectionis. Beneath it a woodcut of Christ standing upright and supporting His cross, Hilton attired as a monk kneeling before Him on the (spectator's) left. An inscription proceeding from the monk is Dne peto miam et non iudicium. On the opposite side of the cross is the answer: Fili fuge vince tace quieste (sic). Below the design: The greatest comfort in al temptacyon | Is the remēbraunce of crystes passyon. These inscriptions are xylographic. Fol. 1b: Tabula prime partis. | ¶ Here after foloweth the chapytres of this present vo | lume of Walter Hylton, named in latyn (Scala perfe- | ctionis) englysshed, the ladder of perfeccyon, whiche vo | lume is deuyded in two partyes . . . The table ends on fol. 4a, and the text begins on 4b. Fol. 142b: . . . Thus fynyssheth this present boke which expowneth | many notable doctrynes . . . | . . . | . . . soules helth. Fol. 143a: ¶ This is a deuout boke compyled by mayster | Walter Hylton to a deuout man in tempo- | rall estate how he sholde rule hym. | . . . Fol. 156b: ¶ Enprynted at London in Fletestrete by Wynkyn de | Worde dwellynge at the sygne of the Sonne, and fynys- | shed in the yere of our lorde god. M.CCCCC. and . xxv. | The last daye of Marche. Under this the large woodcut mark of Caxton and Wynkyn united. Small 4to. Gothic letter, 156 leaves, 33 long lines to the page, with signatures* 1525 21 0

The signatures are a-x in alternate eights and fours; y 6 leaves; z and Z in eights; 2 in six.

- 570 HORMAN. *Fol. 1a, within a woodcut border: Vnlgaria (sic) viri doctissimi | Guil. Hormanni Cæ- | sarisburgensis. | Apud inclytam LON- | DINI vrbem. M. | D.XXX. | Here the printer's mark. In the border, at top and bottom, is Caxton's small mark. Fol. 1b contains verses by Guil. Lilius, R. Aldrisius, and Io. Rightwich. Fol. 2a begins Horman's dedication to Bishop Atwater, which ends on fol. 7a. Fol. 7b: ROBERTVS ALDRISIVS | Etonen. viro doctissimo Gui- | lielmo Hormano. | S. P. D. | . . . Foll. 11-12 contain the Table. Fol. 13a, the book itself begins in English and Latin, both in Roman type, the English smaller than the Latin. Fol. 327a: . . .*

£ s. d.

Impressa Londini per Winandum de | Worde. Anno dñi. M.CCCCC. | XXX. Die vero. XXI. | mensis Iunij. *Fol.* 328 *blank on the obverse, having the woodcut device of Caxton and Wynkyn de Worde on the reverse.*

Small 4to. 328 leaves, in Roman type of two sizes; with signatures A 8; B, C, D in fours; E-Y in alternate eights and fours; Z 8, a 4, b-d in eights, e-z in alternate fours and eights; & in 8; aa-ff in alternate fours and eights; gg and hh in fours; fine copy in brown morocco gilt

1530 20 0 0

Richard Pynson, 1492

571 CAXTON'S DESCRIPTION OF ENGLAND. *Fol.* 1, *title:* The descrypcyon of Englonde. | ¶ Here foloweth a lytell treatyse the whiche treeateth of the descri- | pcion of this londe whiche of olde tyme was named. Albyon. And | after Brytayne And nowe is called Englonde and speketh of the | noblesse and worthynesse of the same. *Under this a large woodcut. On the reverse:* The descrypcyon of Englonde. | ¶ It is soo that in many and dyuerse | places the comyn Cronycles of Englon | de, ben had and also now late Enpryn- | ted in fletestrete in the sygne of y^e Geor | ge . . . *Fol.* 21a, *column* 2: . . . Fynysshed, z enprynted in Flete strete | in the sygne of the George by Rycharde | Pynson prynter vnto the kynges noble | grace, the yere of oure lorde a. M.CCC | CC. x. die vero .xix. Decembris. | . . . *Pinson's woodcut mark on fol.* 21b.

Small folio, 21 leaves, double columns, 47 lines to the column; unfoliated, but signed A-C in sixes, D three leaves; fine copy in blue morocco extra, gilt edges, by Kalthoeber, with the bookplates of John Towneley and Frederic Perkins

1510 45 0 0

Pinson reprinted "in fletestrete at the sygne of y^e George" Caxton's Chronicles, with the date of 1510, and this is the description of England, Wales, Scotland, and Ireland, which Caxton had appended to his work in 1480 out of the then yet unprinted Polycronicon. The part relating to Wales is in verse.

572 [STANBRIDGE (John)] *Grammatical Treatise.* *Page* 1: What nownys maketh comparison al | adiectyues vel nere that betokeneth | a thyng that may be made more or | lesse as feyre, feyrer, feyrest: blacke, | blacker, blackest . . . *Page* 4, *line* 9: Sum es fui esse futur⁹ . . . *Page* 5, *line* 6: ¶ This verbe sum es fui with all his compoundes | lackyth the gerūdiuis and the supynys also . . . *Page* 16, *line* 29: Emprynted by Richarde Pynson, | prynter vnto the kyngs noble grace.

Small 4to. eight leaves, Gothic letter, 31 lines to a full page; unbound

Richard Pynson [about 1510] 4 14 6

There is, under the name of Stanbridge, in the B. M. catalogue a

tract in eight leaves similar in contents to this, and printed by Pinson without a date, but the description there given is not sufficiently precise to enable one to say whether the two pieces are identical or not. I have assumed that Stanbridge was the author.

- 573 HORMAN. *Fol. 1, title, within a woodcut border: Vulgaria uiri doctissimi | Guil. Hormani Cæsa- | risburgensis. | Apud inclytam LONDI- | NI urbem. M.D.XIX. | CVM PRIVILEGIO | serenissimi regis HENRI- | CI eius nominis | octauis. On the reverse, three commendatory pieces of Latin verse by William Lily, R. Aldris, and John Rightwich. Foll. 2a-7a contain Horman's dedication to William Atwater, Bishop of Lincoln. Foll. 7b-10b contain Aldris's epistle to Horman. Foll. 11, 12, give the list of contents. On fol. 13a (foliated i) the text begins, in Roman type of two sizes, the smaller being the English and the larger the Latin. Foll. 196, 197 (foliated 184, 185) wanting. Fol. 308b (foliated on the obverse 296) last line: I lyue by labour, lyke a true man. Foll. 309-328 wanting. Small 4to. 306 leaves (out of 328); russia*

London, 1519

8 8

This first edition, issued in 1519, is said to bear, in complete copies, the name of Richard Pinson as printer. It is curious that much of the type in it is identical with that used by Wynkyn de Worde in his edition of 1530.

- 574 SALLUST. *Fol. 1, title: ¶ Here begynneth the famous cronycle of the warre, | which the romayns had agaynst Iugurth | vsurper of the kyngdome of Numi- | dy: whiche cronycle is compy- | led in latyn by the | renowned romayn Salust. And translated into en- | glysshe by syr Alexander Barclay preest, at | cōmaundement of the right hye | and mighty prince: Tho- | mas duke of | North- | folke. Below this a woodcut of the escutcheon of Scotland grasped and supported by a rampant lion. On the reverse begins the table, which ends on folio 3b, column 2. Fol. 4a: The preface of Alexander Barclay preest, vnto the | right hye and mighty prince: Thomas | duke of Northfolke. Here a woodcut containing four figures and representing Barclay presenting his book to the Duke. Under this begins in col. 1 the English preface, in black letter, addressed to the Duke, and in col. 2 a Latin preface in Roman letter addressed to John Veysy, Bishop of Exeter. Fol. 7a (foliated Fo. primo): An extract declaring the boke folowyng. | . . . On fol. 9b the Extract ends, and the work itself begins and proceeds; the English translation occupying three-quarters of each page and the Latin one quarter in the outer margin. Fol. 92b (numbered on the obverse Fo. lxxxvi): . . . impren- | ted at London by Richarde Pynson | printer vnto the kynges*

£ s. d.

noble gra- | ce : with priuylege vnto hym | graunted by
our sayd so- | uerayne lorde the | kynge.

Small folio, 92 leaves, printed in two types, Black letter and minute Roman, with woodcut initials; 45 lines to each full page of the English, and 48 to each full marginal column of the Latin; the margin of the title mended; calf gilt

S. a. (about 1519) 16 0 0

575 ——— another copy, much finer, but having the title in facsimile; in the original binding About 1519 16 16 0

The signatures are a and A-N in sixes, O and P in fours.—This is a very rare book, of which only a few copies are extant, most of them imperfect.

576 FROISSART, in English. Vol. I, fol. 1, title reprinted.

Fol. 2a, headline: The preface, column 1: ¶ The preface of Iohan Bour- | chier knyght lorde Berners, | translatur of this pre- | sent cronycle. | . . . Foll. 3-10 contain the Table.

Fol. 11a, heading: The prologue of Froissart. Fo. primo.

Fol. 332a (foliated CCC.xxii), column 2: . . . Imprinted at London in Fletestrete | by Richarde Pynson printer to the kynges no | ble grace. And ended the .xxviii. day of

Ianua | ry: the yere of our lorde .M.D.xxiii. | Cum priui-

legio a rege indulto. On the reverse the arms of Lord

Berners—Vol. II, fol. 1, title (within a woodcut border):

¶ Here begynneth the thirde | and fourthe boke of Sir

Iohā Frois- | sart of the cronycles . . . On the reverse the

royal arms. Fol. 2a contains the preface; 2b-8a the

Table; 8b blank. Fol. 9a (numbered Fo. Primo), headline:

The cronycle of Froissart. Col. 1: ¶ Howe sir Iohā

Bourchier gouer- | nour of Gaunt . . . Fol. 334a (foliated

CCC.xix): . . . Thus endeth the thirde and fourthe boke

of sir Iohā Fro- | issart . . . Fourth line from bottom:

Imprinted at London in Fletestrete by Rycharde Pynson, |

printer to the kynges moost noble grace. And ended the

last | day of August: the yere of our lorde god. M.D.xxv.

| ¶ Cum priuylegio a rege in dulto. On the reverse the

arms of Lord Berners

2 vols. small folio, printed in double columns; 54 lines in

Vol. I and 52 in Vol. II, to the column; gilt russia, from

the Ashburnham library 1523-25 44 0 0

First edition of each volume, in excellent condition, with no other drawback than the following: the first two lines of the colophon in Vol. I supplied from Myddleton's edition; the black margins of a few leaves are mended, and the title of Vol. I is, as mentioned above, a reprint.

It is an unusual thing to get both volumes of Pinson's issue.

The signatures are as follows:—Vol. I: A6 and B4; a-v, aa-vv,

aaa-xxx, all in sixes, and ooo in 4.—Vol. II: a 8, A-V in sixes,

AA-VV in sixes, AAA-NNN in sixes, OOO 8.

577 PILGRIMAGE OF PERFECTION. *Fol. 1, title*: ¶ Here begynneth a deuout treatyse in En- | glysshe, called the Pylgrimage of per- | fection: very pfitable for all chri- | sten people to rede: and in | especiall, to all rely- | gious psons | moche necessary. *Here a large woodcut with several figures, the Virgin writing. On the reverse a woodcut of the Mother with her crucified Son in her lap. Foll. 2-6 contain the table, at the end of which, on fol. 6b, is a woodcut of the author. Fol. 7a*: The declaracion of the starre of grace. | . . . *Fol. 15b, under a woodcut*: ¶ Here begynneth the first boke. *Fol. 16a (marked Fo. iiiii)*: The first boke . . . *Fol. 123a*: ¶ Here begynneth the table of the thyrde | boke, whiche cōteyneth seyn pticu- | ler bokes, called seyn dayes iour | ney, z eche of these seyn con- | teyneth . . . *Fol. 139a*: ¶ Here begynneth the table, of the seuenth | and last day, of the Pylgrimage | of perfection. *Here a woodcut. Fol. 151 (foliated Fo. primo.)*: The .iii. boke . . . *Fol. 251a*: The .iii. boke. The .iiii. day. Fo. primo. | . . . *Fol. 442b*: . . . Imprinted at London | in Fletestrete, besyde saynt Dunstans | churche, by Richarde Pynson, | priter to the kynges no- | ble grace. Cū pri- | uilegio. | Anno domini. 1526. *Fol. 443a blank; Pynson's large woodcut device on the reverse.*

Small 4to. 443 leaves, 33 lines to the page, black letter, with woodcuts; brown morocco, gilt edges, from Fuller Russell's library

1526 105 0

There are MS. signatures on some of the pages, of Henry, Mary, and Somerset, which were considered by Mr. Russell to be autographs of Henry VIII, Queen Mary, and the Protector.

The quire-signatures: A, 6 leaves, a 4, *2; A 4, B 8, C 4, D 8, E 4, F 6, G-T in alternate fours and eights; AA 6; AAA 4, BBB 6, a 4; a 8; AA-RR in alternate fours and eights; AAA-ZZZ in alternate fours and eights; a 8, b 4, c 8; three leaves of a table; d 4, e 8, f 4, g 8, h 4, i 6.

578 LYDGATE. *Fol. 1 title*: ¶ Here begynneth the boke of Iohan Bochas, discryuing the fall of pri- | ces, princesses, and other nobles: Translated in to Englysshe by Iohñ Lyd- | gate monke of Bury, . . . *Under this intitulation a large woodcut with a border. Foll. 2-6 contain the Table. Fol. 7a*: The prologue of the translatur. *This prologue in verse ends on fol. 9b. The poem itself begins on fol. 10 which is foliated Fo. Primo. Fol. 224a, col. 2*: . . . ¶ Thus endeth the nynth and laste | boke of Iohñ Bochas, whiche trea | teth of the fall of princes, princesses, | z other nobles. Imprinted at Lon- | don in flete strete by Richarde Pyn- | son, printer vnto the kynges moste | noble grace, z fynished the .xxi. day | of Februarye, the yere of our lorde | god. M.CCCCC.xxvii. *On the reverse,*

£ s. d.

Pinson's large woodcut mark, with slight reparation at the bottom.

Small folio, black letter, 224 leaves, double columns, with woodcuts; foliated and having signatures; maroon morocco extra, gilt edges, by Bedford 1527 50 0 0

The foliation ends incorrectly on the last page with CC.xvi. The signatures are: a, A-X, AA-OO, all in sixes; and PP in eight leaves. This is a very rare volume.

Pinson ?

579 LEO X, PLENARY INDULGENCE. FRater wilhelmus inter sacre theologie doctores minimus prior prouin- | cialis ordiſ fratru Eremitarum seti Augustini in Anglia . . | Salutē . . Scitissimus | in Christo p̄r et dñs nr̄, dñs pie memorie Leo papa .X. Line 23 : . . Datū in conuentu nro Londini. Anno dñi romana cōputatione. M.D.xxvi. Die vero mensis Line 34 : ¶ Forma absolutionis a pena ꝛ culpa. | ¶ Dñs noster Iesus Christus te absoluat . . | . . ego absoluo te plenarie ab om- | nibus peccatis . . | F. W. Wedyral prouincialis ut supra.

Printed in oblong form on one side of a single leaf of paper which is 10 x 7 inches in dimension, 38 lines, black letter (Pinson ?) London, 1526 72 0 0

Pasted inside the cover of a Sarum Breviary (Pars Æstivalis) printed at Antwerp in 1525, which is in an English stamped binding of that period.

The name of William Wedyral (= Wetherell) is stamped in type on the Indulgence, the place of signature having been left blank for such a stamp.

This indulgence from all sin was given to those who regularly attended at church, and gave contributions towards the building and maintenance of Augustinian houses. The commission must have been in Wetherell's hands for a long time as Leo X was six years dead at the date of this piece.

Inside the lower cover of the binding is pasted down an autograph letter in English by John Borrobryg (evidently written from Rome), addressed to Richard Pace, and begging the latter to promote the writer's interest with "my Lord Cardinallis grace."

This volume fetched £231 at the Sunderland sale.

Julian Notary, 1498

580 THE GOLDEN LEGEND. Fol. 1a contains a large woodcut of the Court of Heaven, without any lettering. Fol. 1b : ¶ Tabula. | ¶ Here folweth a lytell Table conteynyng the ly- | ues and hystories shortly taken out of the Byble. | The lyf of Adam Folio Primo | The lyf of Noe iiii. | . . Fol. 2a, headline: The lyf of Adam Folio I. Column 1 : ¶ The sondaye of Septuagesme begyn- | neth . . On fol. 36b (foliated on the obverse xxxv) the lives of the Old Testament saints end. Fol. 37a : ¶ Here begynneth the legende named in latyn legenda aurea That is to saye in | Englysse the

golden legende. For lyke as passeth golde valewe all other metal- | lys. So thys legende excelleth all other bookes. Here the same woodcut as had appeared on fol. 1. On the reverse: ¶ Prologue | . . Fol. 38 contains a Tabula, and at the bottom of 38b, column 3, there is a small cut of the Nativity, and under it Julian Notary's mark. Fol. 39 (numbered Folio. primo): Thaduate of our lorde | . . Fol. 296a (numbered Folio. CC.lviii.) The lyf of saynt Erasmus bysshop and martyr. This life ends on line 25 of the second column of that page. At foot, the colophon, in a larger type: Thus endeth the legende named in latyn legenda aurea that is to | saye in Englysshe the golden legende. For lyke as gold passeth | all other metalles: Wherin ben conteyned all the hyghe and grete feestes | of our lorde. The festys of oure blessyd lady: The lyues | passyons and | myracles of many other sayntes hystories and actes, as alle alon- | ge here a fore is made mencyon, whyche werke I dyde accomplysshe | and fynysse att Tempell baar the .xvi. daye of Feuerer. The yere of | oure lorde a. Thou- sande. CCCCC.iiij. And in the .xix. yere of the reyng | of Kynge Henry the .vij. ¶ By me Iulyan Notary. Fol. 296b contains an ornamental woodcut enclosing Julian Notary's mark, and, above it: ¶ Thys Empryn- | ted at temple bar- | re be me: Iulyan | Notary Dwellyn | ge in saynt clemē- | tys parysshe.

Folio, black letter, 296 leaves, double columns, 55 lines to the column, with foliation and signatures; numerous little woodcuts and woodcut initials, some of them in the *manière criblée*; slightly wormed, but a large and absolutely perfect copy in old calf

1503(-4) 200 0 0

The signatures are a-d in eights, e six leaves, A-X in eights, A-K in eights, and L in ten leaves. The foliation is (i), I-xxxv, (i, ii) primo, ii-CClviii.

PERFECT. Only one other such is known, which is in the Hunterian Museum at Glasgow.

- 581 ——— the same, wanting leaves 79, 80 (Fi, Fii), half of leaf 149 (O 7), and leaf 296 (L 10); some leaves shorter than others, and the frontispiece a little torn; Herbert's copy (with "Wm. Herbert 1780" written on the title of the New Testament part), made up by additions since his time and bound in maroon morocco, gilt edges, from the Tite collection

1503(-4) 115 0 0

This is one of the least imperfect of the few known copies of the book. The one in the British Museum is described as about equivalent to this one, and as wanting four leaves.

- 582 ST. ALBANS CHRONICLE. Colophon on the reverse of leaf p 4: Here endeth this present Cronycle of Eng | londe wyth y^e fruyte of tymes, compyled in A | booke. z also enprynted by one somtyme scole | mayster of saint Albons.

vpō whos soule god | haue mercy amen. And newly in the yere of | our lorde god M.CCCCC. z iiiii. Enprynted | at Tempelbarre by me Iulyane Nottary. *Under this the printer's mark.*—CAXTON'S DESCRIPTION of England etc. *Fol. 1, title:* The descripcion of Englonde. ¶ Here foloweth a lytell treatyse the Whiche treateth of the descripcion of | this londe . . . *Under this there are woodcuts in compartments within a border. Fol. 17b:* . . . Fynysshed and enprynted at Templebarre | be me Iulyan Notary Dwellynge in Saynt | Clementζ parysse, the yere of oure lorde a. M. | CCCCC. and .iiii. mensis Augusti. *Under this the printer's mark.*

2 vols. in 1, small folio, *printed in double columns, fifty lines to the column; with woodcuts; blue morocco gilt* 1504 40 0 0

The signatures are ✠, a-y, and A-C = probably 151 leaves.

This copy wants the preliminary leaves (three or four?), leaf a 1, a 3, a 4, b 2-6, c 1-6, and d 1-4, of the Chronicle. The Description is perfect.

The copy has therefore 129 leaves out of 151 (?).

583 — another edition. *Fol. 1a contains woodcuts in compartments, including the arms of England. On the reverse begins a table, which ends on leaf 4. Leaf 2 missing. On the reverse of leaf 4 six woodcuts in compartments. On fol. 5 begins the text. Colophon (on the reverse of leaf X 8):* ¶ Here endeth this present Cronycle of En | glonde with the fruyte of tymes. compyled in | A booke. And also newly Enprynted in the ye | re of our lorde god. M.CCCCC. z .xv. by me | Iulyan Notary dwellynge in powlys chyrche | yarde besyde y^e westedore by my lordes palyes. *On leaf (y 1):* The dyscrypeyon of Englonde. | . . . *Leaf z 1. b, last line:* fyrste abbote and gadred monkes. ¶ And soo

2 parts in 1 vol. small folio, *printed in double columns, 51 lines to the column; with woodcuts; fine copy in old calf with the bookplate of Thomas Bramston (about 1750)* 1515 36 0 0

The signatures are † 4 leaves, a-v in sixes, x 8 leaves, y and z in sixes, z 4 leaves = probably 148 leaves.—This copy wants leaf † 2, a 6, b 3 and 4, and z 2, 3, 4. It has therefore 141 leaves out of 148 (?).

Richard Fawkes or Faques, 1509

584 FLODDEN FIELD. *Fol. 1, title:* ¶ Hereafter ensue the trewe enco [untre or] | Batayle lately don betwene En[glāde and] | Scotlande: In whiche batayle th[e Scottiss] | he. Kynge was slayne. *Here a woodcut of the battle, and below it a continuation in six lines of the title:* ¶ The maner of . . . *Fol. 2b, last line:* rey George darcy sone and heyre to the lorde Darcy say. *Fol. 3a, first line:* de beynge Capitayne of the firste batayle of the Scottis |

fyersly dyd sette vpon maister Edmonde Hawarde. Ca' |
 pitayne . . . *Fol. 4b, the last three lines in the second column*
of names: Emprynted by me. | Richarde. Faques dwllyng |
 In poulys churche yerde

Small 4to. 4 leaves, the first leaf so cut into on the right-
 hand side that parts of the impression are lost both on front
 and back in the manner indicated above by square brackets;
 limp vellum (1513) 12 0 0

Only one other copy is known which is at Britwell, and which,
 like the above, consists of only four leaves. There is undoubtedly
 something missing in the text between leaves 2 and 3; perhaps a leaf
 is lost—it may be two leaves.

- 585 THE MIRROR OF OUR LADY. (Here after Folowith
 the boke callyd the Myrroure of Oure Lady very necessary
 For all relygyous persones.)

Small folio, large copy in old calf (London, 1530) 36 0 0

Hazlitt only knew of one perfect copy, which was in Lambeth
 Library. The one in the British Museum is imperfect.

The present copy begins with "folio. vi." which is the first leaf
 of sign. C, and ends with fol. Clxxxix, which is D 6. It wants A, B
 (12 leaves?), G iii, and a i. Thus there are 181 leaves out of the 195
 which are reckoned (apparently) by Hazlitt, whose collation is not
 clear and has mistakes in it. For instance he says that E is repeated
 and F omitted in the second series of signatures, which is not the case.

The book is printed in three sizes of Gothic type, besides one of
 Roman, without counting the woodcut initials. The usual type is a
 large and bold black letter, 31 lines to the page.

With the bookplate of Sir Robert Throckmorton (about 1730-40).
 It had belonged to his homonymous predecessor in 1684, as a note on
 the first page shows.

Peter Treveris, about 1520

- 586 ARNOLD'S CHRONICLE, *Second Edition.* *Fol. 1 a blank*
cut away. Fol. 2a: IN this boke | is contened | y^e names
of | the baylyfs | Custose ma | yers and she | refs of y^e cy | te
of london | . . . This heading and the Table which follows
occupy three leaves. Fol. 5a: THE names of the Baylyfs.
Custos. Mayres and Serefs of | the cyte of London . .
Fol. 135a, last two lines of the second column: tokyn of
good loue and accorde whi- | che was done.

4to. 135 leaves chiefly in double columns, with 42 lines to
 the column; with woodcut initials; fine copy in dark morocco
 by Bedford S. n. (Peter Treveris, 1521) 21 0 0

The peculiar *sh* of Peter of Treves shows that this volume is from
 his press. It is more correctly printed than the Antwerp edition of
 1503 (which see ante, under Antwerp).

The signatures are A four leaves, B eight, C four, B four, C-E in
 eights, F-Q in sixes, R eight, S and T in sixes, V five leaves=135
 leaves. The reason why it has four leaves more than its original is
 that the Annals at the beginning are continued down to 1520.

- 587 HIGDEN'S POLYCRONICON. *Fol. 1a, title: Polycronicon.*
This single word printed in red beneath a line of medallion
woodcuts, and above a large woodcut of St. George. At the

£ s. d.

bottom is the mark of John Reynes impressed in red ink.
Fol. 1b: ¶ An Introductorie Anno dñi. M.cccc.lxxxxv. |
¶ What thyng maye sowne to gretter excellence | . .
Fol. 2a: Prohemye | . . This proem ends on fol. 3a, 3b
being blank. Foll. 4-49a contain the Table, 49b blank.
Fol. 50 blank. The text begins on fol. 51a, the headline
being Dyalogue Fo. i. Fol. 398a, within a woodcut
border: ¶ Imprinted in Southwerke | by my Peter
Treueris at y^e expences of Iohñ Rey | nes boke seller at |
the sygne of | saynt Ge- | orge in | Poules chyrchyarde. |
¶ The yere of our lorde god | M.CCCCC.z.xxvii. | the .xvi.
daye of | Maye. On the reverse the same combination of
woodcuts as on the title.

Small folio, 398 leaves, printed in double columns, 44 lines to the column, with woodcuts; very fine copy in old gilt russia

1527 42 0 0

The signatures are aa, 8 leaves; bb-hh in sixes; a-y in eights, z in 6 leaves; A-S in eights; T in 6 leaves; V and X in eights.

588 SIR JOHN FENN'S ALBUM OF SPECIMENS FROM THE EARLY ENGLISH PRINTERS.

AMES AND HERBERT. *Typographical Antiquities: or an historical account of the origin and progress of Printing . . Begun by the late Joseph Ames . . Considerably augmented . . by William Herbert . . 3 vols. 4to. portrait of Ames, 1785-86-90; WITH A FOURTH VOLUME ADDED BY SIR JOHN FENN CONSISTING ENTIRELY OF SPECIMENS OF THE ENGLISH PRINTERS FROM CAXTON TO ROBERT BARKER—as described below*

1477-1602 300 0 0

Specimens in Sir John Fenn's volume.

CAXTON (1477-8) *Infancia Salvatoris.* The first leaf of the book.

Only a single copy is known (type No. 2). 4to.

1481. *Tullius de Amicicia.* A leaf beginning "shewe grauen or paynted ymages . ." (type No. 2). Small folio.

(1481) *The Game of the Chesse.* Second edition. The first leaf of the second tractate; with a woodcut (type No. 2*). Small folio.

1483. *Gower, Confessio Amantis.* Leaf Cij (type No. 4*). Small folio.

(1489?) *Blanchardin and Eglantine.* A leaf beginning "teerys dropped fast out of his eyē" (type No. 6). Small folio.

Only a single copy known, which is imperfect.

WYNKYN DE WORDE, 1496. *Dives and Pauper.* The first leaf with a woodcut on each page. 4to.

1498. *Morte Darthur.* Leaf r l. Small folio.

1496. *Liber Festivalis.* Last leaf, with the colophon. 4to.

1496. *Boke of Hawkyng, etc.* Leaf bj. Small folio.

- Wynkyn de Worde, 1502. Ordinarye of Crysten men. A leaf with two woodcuts. 4to.
- (No date) Cōtrauerse bytwyxt the Louer and a Jaye. 2 leaves, a little defective. 4to.
- (No date) Thystory of Iacob τ his .xii. sones. The first leaf. 4to.
- Mark of Wynkyn de Worde.
- Richard Pynson. Marks of Pinson (various).
1499. Leaf with colophon and device of the Medulla Grammaticæ (Promptuarium Parvulorum). 8vo.
1495. Colophon of the Hecyra from the Terence printed by Pynson in 1497. 4to.
1509. A fragment of the Ship of Follys.
1516. The Kalandre of the Newe Legende of England. A leaf with a woodcut of the Crucifixion. 4to.
1516. A large coloured woodcut of St. Bridget (from the continuation of the same Kalandre).
1521. Title leaf, with woodcuts, of Bradshaw's Lyfe of Saynt Werburge. 4to.
1526. Part of a leaf from the Chaucer containing the woodcut of the Frankeleyne. Small folio.
1527. Part of a leaf from Bochas' Fall of Princes. Folio.
- (S. a.) Two leaves from the English Æsop, with three woodcuts. Small folio.
- (S. a.) Parts of leaves from Beuys of Hamton. 4to.
- (S. a.) Sir Generides. A leaf, on the reverse of which is a woodcut at the beginning of Cap. xviii. 4to.
- (S. a.) Part of an Indulgence, in English. An oblong leaf containing fifteen long lines.
- (S. a.) A leaf of poetry, beginning "And scourged hym as caytyfs unkynde | That al hys body was on blode. | So fared they as wolues wode." 4to.
- (S. a.) Sir Tryamour. A leaf of an edition of the poem apparently printed by Pynson, beginning "What for wery and for wo | They felle a slepe bothe two."
- (S. a.) Expositions. A leaf in double columns of which the xvij part of the text begins "SOm whyche were presēt | and herd . ." Small folio.
- Pinson or Redman? Lydgate's Lyf of our Lady. Leaf Nh3 beginning "Where he of vertue gader may the grayne." 4to.
- Coplande? Sir Eglamoure, a leaf (D ii) beginning "Lord in the ship nothing is." 4to.
- ? Colloquies or Phrases in Englysshe. Frenche. Dutche. A leaf, 30 lines to the page. 4to.
- (Pinson?) Colloquies in Dutche and French (two types in parallel columns). One leaf. 4to.
- Julian Notary, 1502. Horæ ad usum Sarum. One leaf quarto size containing the last 32 pp. of the book which was a very tiny volume with only eleven lines to the page. The list of contents (which, as well as various headings, is in English) and the colophon are both here. This is the only known specimen of the work. 64to.



- Richard Faques, 1513. A leaf of his tract on the battle of Flodden Field. 4to.
- John Rastell, 1538. Medwall's Goodly Interlude of Nature. A leaf. Small folio.
- Robert Wyer, about 1530. Woodcut mark.
- Robert Redman, 1529. Title-page and colophon of the *Natura Brevium*. 18mo.
Various colophons and marks.
- John Reynes, 1527. Woodcut of St. George and the Dragon from the *Polycronicon*.
- Thomas Berthelet, 1543. A colophon with the woodcut figure of Lucretia.
Other colophons by him.
- Foreign Printer, 1536. The title of the Epistles, from the *mole* edition of Tyndale's New Testament (printed at Antwerp) in 1536. 4to.
- ? about 1536. The leaf containing Prologue to Romans, the first two pages, with a large woodcut, from an English edition of the N. T. 57 lines to the page of prologue.
- Richard Grafton. A leaf with his woodcut device.
- John Daye. Portrait and marks, etc.
The woodcut of "Bonner scourging God's saints" (from Foxe's Martyrs).
- Walter Lynne. Title and colophon of the Lytle Treatise. 1548. Small 8vo.
- Roger Madeley, 1553. An Inuetyne agaynst Treason . . . Finis qd. T. W. A ballad on the joyful accession of Queen Mary, in ten seven-line stanzas, followed by four quatrains and the colophon. The first stanza is preceded by two lines: "Remember well, o mortall man, to whom god geueth reason | How he truly most ryghtfully, doth alwayes punyshe treason."
No other copy apparently is known.
- Henry Denham, 1566. The title-leaf of Painter's Palace of Pleasure. 4to.
- Thomas Orwin, 1591. The title-leaf of Abraham Fraunce's *The Countesse of Pembrokes Emanuel*. 4to.
- T. C., 1602. The title-leaf of *The Mothers blessing*, 1602. 4to.
And many others which have not been taken into account.

SCOTLAND

Edinburgh, 1508

Thomas Davidson, 1525

- 589 BOYCE (Hector). *Fol. 1, title*: Heir beginnis the hystory and | croniklis of Scotland. *This intitulation printed in red stands above a woodcut of the royal arms. Fol. 2a is the list of Contents; 2b-6a contain the proheme of the cosmographe in verse. Foll. 6b-21b contain the cosmographe and description of Albion. Foll. 22-31 the Tabula. 32a-33a, the names of all Scottis Kyngis . . . Foll. 34-36, The proheme of the history in verse. Fol. 37a*: The first

buke. Fo. i | . . . Fol. 286a (numbered Fo. CC.l.): . . .
 Heir endis the hystory and | Croniklis of Scotland, with
 the Cosmography z description thairof. | Compilit be the
 noble clerk maister Hector Boece channon of Aber- | dene.
 Translatit laity in our vulgar and commoun langage, be |
 maister Iohne Bellenden Archdene of Murray. And Im- |
 prentit in Edinburgh, be me Thomas Daidson, prenter to
 the kyngis nobyll grace . . . |  CVM PRIVILEGIO. 
On the reverse a large woodcut.




Small folio, the title supplied by a MS. copy of the original;
 the book otherwise perfect; 286 leaves, with foliation and
 signatures, printed in double columns in three types, large
 and small Gothic and minute Roman; old russia gilt

Edinburgh (1536) 50 0 0

- 590 — the same, KING JAMES V's DEDICATION
 COPY PRINTED ON VELLUM, bound for him, and
 bearing his name stamped on the sides, his signature written
 on the title (1536) 1000 0 0

One of the most interesting of the Stuart relics; a book of the
 utmost value as a rarity of old Scottish literature, apart entirely from
 the royal associations which stamp it as a stray gem from the Regalia
 of Scotland.

St. Andrews, 1552

- 591 HAMILTON. Fol. 1, blank. Fol. 2, title:  THE
 CATECHISME  | That is to say, ane cōmone and catholik |
 instructioun of the christin people in ma- | teris of our
 catholik faith and religioun, | quhilk na gud christin man
 or woman | suld misknaw: set furth be ye maist reue- |
 rend father in God Iohne Aschbischop | of sanct Androus
 Legatnait and primat | of ye kirk of Scotland, in his
 prouincial | counsale haldin at Edinburgh the xxvi. | day
 of Ianuarie, the zeir of our Lord | 1551. with the aduise
 and counsale of | the bischoippis and vthir prelatis | . .
On the reverse: AD PIVM LECTOREM. | . . Fol. 3a: 
 IOHNE BE THE MERCIE OF GOD | Archbischop of sanct Androus,
 Metrapolitan | and primat of the hail kirk of Scotland, and
 of | the seit Apostolyck Legatnait, till all z sindry |
 Personis . . . *This preface ends on fol. 5b. Foll. 6a-14a*
contain the tables of contents. Fol. 15a (numbered Fol. i):
 Ane prologe to the Cathecysme. | . . Fol. 221b: . .
 Prentit at sanct Androus, be the command and | expēsis
 of the maist reuerend father in God, Iohne | Archbishop of
 sanct Androus, and primat of ye hail kirk of Scotland, the
 xxix. day of Au- | gust, the zeir of our Lord M.D.lii.
Under this a woodcut vignette.

Small 4to. 221 leaves, black letter (except the headings,

£ s. d.

quotations, and colophon, which are in Roman), 31 lines to the page; with foliation and signatures, the margins of some leaves mended, but the book PERFECT; in olive morocco extra, gilt edges St. Andrews, 1552 110 0 0

THE FIRST BOOK PRINTED AT SAINT ANDREWS, and one of the rarest and most remarkable volumes produced in Scotland during the agony of the Reformation. There is no reference throughout to the Pope or the Church of Rome, beyond what may be gathered from the titles of the Archbishop, as for instance in the words *the seit Apostolyck*. This moderation, or caution, did not however save the work from destruction at the hands of the sectaries, nor the archbishop himself from murder nineteen years later. Very few copies of the Catechism have survived, perfect or imperfect: it would perhaps be difficult to specify three complete ones besides this which was formerly in Dr. Laing's library and brought £184 at his sale.

The arrangement is: 5 preliminary leaves, including the blank leaf; ♣ 9 leaves; A-X in fours; Y and Z in eights; Aa and Bb in eights; Cc four; Dd-Nn in eights; Oo four, and Pp 3. The foliation is irregular, but comes right towards the end.

DENMARK

Copenhagen, 1493

- 592 INSTITUTION OF THE REFORMED CHURCH, first edition. *Fol. 1a, title, printed within a woodcut border: O Rdinatio | Ecclesiastica | Regnorum Daniae et | Norwegiae et Duca- | tuum, Sleswicensis, | Holtsatiae etcet. | Anno Domini M. | D.xxxvij. On the reverse a woodcut of a crowned and sceptered King, standing. Fol. 2a: C Hristianus Dei gra- | tia . . . Fol. 110b: . . . Ex officina literaria Ioan- | anis Vinitoris Stutgard- | ani in nouo claustrali | vico Haffnie | die Lucie | virgi- | nis. | 1537* 12mo. 110 leaves, Gothic letter, 23 lines to the page, having woodcuts, and the Music of the Sacramental service; with foliation and signatures; bound 1537 5 0 0

Collation: 7 preliminary leaves, numbered 1-7; A-Bb in fours; Cc in three leaves (the last blank having been cut away). The King's preface gives an account of the document. He had convoked the doctors to form an Ordinance for the reformation of the Church; it was then sent to Luther and approved by him (and others) at Wittenberg. Next Bugenhagen was brought to Denmark, and placed in consultation with the doctors, and the result was printed here for the first time.

Ripen in Jutland, 1504

- 593 THE LAW OF JUTLAND. *Fol. 1, title: Quedam breues expositiões z legum et iu | riū cōcordantie et alligatiões circa leges iu | cie p reuerendū in xpō prēm ac dñm Kanu | tum Ep̄m vibergeñ z venerabilez vtriusq; | uris doctorē*

sup iutor' legisteriū *Here a large woodcut of two peasants appealing to an enthroned king. Fol. 150a: . . Impressu; est aūt pñs opus putile legis | Danice Ripis opa diligentiaq; probi vi | ri Mathei brand' artis imp̄ssorie mgrī | Anno salutis nrē M ccccc iiij Nona Ka | lendas Iunij.* *On the reverse, a curious woodcut containing nine figures, in which a judge is assailed and robbed in his chair while he administers an oath to two persons behind whom stand angels*

Small 4to. 150 leaves, printed in Gothic type of two sizes; without foliation and catchwords, but having signatures; blue morocco gilt Ripen, 1504 15 0 0

THE FIRST BOOK PRINTED AT RIPEN. The signatures are A four leaves, B-F in sixes, G four; H-Y, and Aa-CC, in sixes; DD four leaves.

The book is the old Jutish Law code, with the additions which were made from time to time. The text is given in Danish and Latin in successive paragraphs. Latin glosses in a smaller type intervene between each division. These glosses are what the title calls Brief Expositions by Kanut Bishop of Wiborg.

Until recently the first known edition of the work was the one printed at Copenhagen in 1508. Of this original Ripen edition, only two or three copies seem to be known (including the one above).

ICELAND

Hoolum, 1531

- 594 NORSE BIBLE, *First Edition. Fol. 1, title, printed in red and black within a woodcut border: Biblia | pad Er, Oll | Heilög Ritning, vtlögd | a Norrænu. | Med Formalum Doct. | Martini. Lutheri. | Prentad a Holum, Ap | Jone Jons Syne | MDLXXXIII.*

Small folio, 622 leaves, 55 long lines to the page, with foliation, signatures, and woodcuts; somewhat soiled and mended at beginning and end, like nearly all copies of this very rare book, but COMPLETE; red leather Holum, 1584 20 0

- 595 ——— another copy, COMPLETE, in wonderfully fine and clean condition; a marvellous copy in the original wooden boards covered with old calf 1584 30 0

COLLATION: Title, two privileges, Luther's preface, and list of books, form six preliminary leaves with signature):(. Then follow leaves foliated I—CCXCV, which have signatures A-Z, þ, Aa-Zz, þþ, and Aaa all in sixes, except Aaa which has seven leaves. Next come Prophets, in which there are four preliminary leaves, with signature):(:; and foll. I—CXCII (the numbers 88 and 90 skipped), with signatures A-O in sixes; P four leaves; Q-Z, þ, Aa-Hh all in sixes. Thirdly there is title to New Test. one leaf, followed by leaves numbered I—CXXIII, and a final leaf Til Lesarans, with the colophon on the reverse. This last part is signed A-V in sixes, X in five.

Various writers performed the translation which was harmonised and revised by Bishop Gudbrand Thorlaksson. The editor was himself the engraver of the woodcut designs in this Bible.

Nupufell, 1578

- 596 DIETRICH (Veit) Summaria | Yfer þad Nyia Tes- | tamentid.
 | þad er. | Innehald, Meining og Vnderstada Malsins, Og |
 þær sierlegustu Lærdoms . . | Skrifadar j þysku Male af
 . . Vito | Theodoro . . | . . | . . | A Islensku Vtlagdar
 af Gudbrande | Thorlaks Syne. (*Here a medallion wood-*
cut of Luther, and a two-line quotation from Colossians III)
 1589. Fol. 191a: . . þryckt a Nupufelle j Eyiafirde | af
 Ione Ions syne, Aar epter Gudz burd. | M.D.LXXXIX.

Small 4to. 191 leaves, unfoliated, 36 lines to the page;
 cropped, so that the top line of several pages is cut into, and
 having the last leaf mended; red morocco Nupufell, 1589 12 12 0

EXCESSIVELY RARE. I am not aware that any other copy is to be
 found in England.

COLLATION: A two leaves; B-Z, þ, Aa-ZZ all in fours; pp five
 leaves (a final blank cut away).

Nupufell is not far from Hoolum.

Skalhollt, 1685

- 597 THORLAKSSON'S (Theodor) HISTORICAL COLLEC-
 TIONS

(I) SAGA | þess Haloflega Herra | OLAFS | TRYGGVA-
 sonar . . *Imprint on title: Prentud j SKALHOLLTE,*
 Af | Ione, Snorrasyne . . | M.DC.LXXXIX. *This title*
within an engraved border. Fol. 3b contains a woodcut por-
trait of King Olaf. On fol. 5a the text begins, printed in
double columns, and ends on page 238, followed by three
leaves of Registrur.

(II) Añar Lutur Sögu Olafs | . . *This second part begins*
without preliminaries on page 1, and ends on p. 336,
followed by four leaves of Registrur etc.

(III) APPENDIX | Edur Vidbæter Olafs Sögu . . 36 pp.

(IV) SAGAN | Landnama | Vm fyrstu bygging Islands af |
 Nordmönnum . . *Imprint: SKALHOLLTE, | þryckt af*
 Hendr. Kruse, A MDCLXXXVIII. *This title is the first*
of four preliminary leaves (on 4a there is a woodcut of
Ingolfvr Arnar Son.) Then proceed the five parts of text
and the Appendix, occupying pp. 1-182, and followed by ten
leaves which contain the Registrvr of names, etc.

(V) GRON- | LANDIA! | Edur | GRÆNLANDz | SAGA
 | . . | . . | Skrifud | Af . . | ARNGRIME IONSSINE . .
Imprint: þryckt i Skalhollte, | Af Hendrick Kruse Anno
 1688. *On the back of this title is a woodcut of Eirikr the*
Red. Fol. 2 contains the dedication. The text follows
occupying pp. 1-41, succeeded by two pp. of Appendix, two
of Register, and one page bearing a woodcut of the sea-lion

(VI) CHRISTENDOMS | SAGA | . . *Imprint: Prentud i*

Skalholti af Hendrick Kruse, | Anno M.DC.LXXXVIII.
*On the back of this title a woodcut of St. Olaf. On fol. 2
 the Dedication; on fol. 3 begins the text which is paged 1-26,
 and is followed by a leaf of Register.*

- (VII) SCHEDÆ | ARA PRÉSTZ | FRODA | Vm ISLAND. |
 Prentadar i Skalhollte | af Hendrick Kruse. | Anno 1688.
*On the back of this title is the address Ad Lectorem. The
 text follows on pp. 1-14, and is succeeded by four leaves of
 Register, etc.*

In one vol. thick small 4to. calf, fine copies

1688-89 8 8 0

AMERICA

Mexico, 1539

- 598 MOLINA (Alonso de) Vocabulario en la lengua Castellana y
 Mexicana Small 4to. *wanting the eight preliminary leaves,
 and also leaves 257-260 at the end; with some MS. notes in
 a sixteenth-century hand; hf. bd.* Mexico, 1555 20 0

The first leaf here is foliated 1, and is signed A. The signa-
 tures then go on unbroken from A-Z, &, AA-ZZ, &&, ††, a-o, all in
 fours except A which has eight leaves; and the numeration of the
 leaves runs correspondingly from 1-256.

- 599 GILBERTI. *Title: ¶ DIALOGO DE DOCTRINA |*
 Christiana, en la lengua d' Mechuacā. Hecho | y copilado
 de muchos libros de sana doctri- | na, por el muy
 Reuerendo padre Fray Ma- | turino Gylberti . . . *Fol.*
295b, the book ends with the words (Laus deo.:) Fol. 296a,
numbered Fo. 1: . . . Siguese delas tribulaciones . . . Fol.
317b (numbered on the obverse Fo. 22): . . . Fue impresso
en casa de Iuan Pa- | blos Bressano [en Mexico] . . . At
bottom: A | cabo se de imprimir a. xv. di | as del mes de
Junio de | 1559. Años. | (†) Foll. 318-320 (numbered
23, 24, 25) contain a Tabla. Small folio, wormed; hf.
bd. EXCESSIVELY RARE Mexico, 1559 70 0

This copy fetched £91 at the Ramirez sale.

- 600 MISSALE. *Fol. 1, title: Missale romanum ordinarium.*
Here a woodcut ornament of a wreath enclosing a shield on
which are the letters I H S Below the woodcut: Misale
Romanum | nuper adoptatum cōmodū | quorūcūq; sacer-
dotū summa diligentia distin- | ctū: . . . | . . . | . . . | . . . |
. . . | . . . | . . . | 1561 Foll. 2-7 contain the Calendar; fol.
8 the Tabula dominicarum. Fol. 9a: Dñica prima de
aduentu. I | Incipit ordo missalis . . . Fol. 338b (foliated
on the obverse 330): . . . Missale secundū romane cu | rie
ritum: optime z recenter correctum: felici fine clau- |

£ s. d.

ditur. Solerti cura ingenio z diligentia magistri An | tonij
de Espinosa in preclara ciuitate Mexica | na impressum
Anno humane reparationis. | 1561. Mense Septēbri. Ad
eius lau | dem z gloriam qui omniū est fi- | nis z prin-
cipium. | . .

Small folio, *Gothic type of two sizes, printed in black and red, 330 leaves, all in double columns (except the Canon); with a large woodcut of the Crucifixion, and various borders containing smaller woodcuts; foliated and signed; the the first nine leaves in facsimile, as well as leaf 142 (foliated 134), and the last leaf a little mended; red morocco extra, by Bedford* Mexico, 1560 100 0 0

The first striking example of ornamental typography that was produced in America.—The eight preliminary leaves are unfoliated; the others are numbered 1-330. The quires are as follows: †, and a-q, in eights; r 6 leaves; four leaves (Canon) unsigned; s-z, and Aa-Ss, in eights.

601 PUGA. *Fol. 1, title (within a woodcut border and below the royal arms over which stands the name PHILIPPVS HISPANIA | RVM ET INDIARVM | REX): ¶ Prouisiōes cedula | Instruciones desu Magestad : orde | nāças d' difūtos y audiēcia, pa la bue | na expediciō delos negocios, y admi | nistraciō d' justicia : y gouernaciō d'sta | nueua España : y pa el buē tratamiē | to y oseruaciō d' los yndios, dende el | año 1525. hasta este presente de. 63. EN MEXICO EN CASA | De Pedro Ocharte. M.D.LXIII. Fol. 218a : . . Fin de la tabla | ¶ A hōrra y gloria de nuestro Señor Iesu Christo acabo se este presente libro | en Mexico en casa de Pedro Ocharte, a veynte y tres dias del mes de Noui- | embre de mill z quinientos z sesenta y tres años. | . .*

Small folio, *a perfect copy, large and fine, but having some MS. notes written in the sixteenth and seventeenth century; in Mexican calf binding, the Abbé Fischer's copy* 1563 56 0 0

The signatures are a-z and aa-cc in eights, dd in ten leaves. The foliation extends from 2-213, leaving the last five leaves unnumbered.

602 ——— another copy, *having the title supplied in facsimile, hf. morocco* 1563 20 0 0

The first American collection of Laws for the New World. The work was commanded by a royal order dated Toledo, 4 September, 1560, and was carried out in Mexico by Doctor Vasco de Puga on or before 3 March, 1563, at which date the Viceroy ordered it to be printed. Thus we see that Ocharte took eight months to put the book in print. Nearly every known copy wants the title; so does, I believe, even the one in the British Museum.

603 MOLINA. *Fol. 1, title: ¶ Arte de la lengua Mexi- | cana y Castellana, compuesta por el muy re- | uerendo padre fray Alonso de Mo- | lina dela orden de Señor | sant*

Francisco. | *Here a woodcut of St. Francis.* | ¶ En Mexico en casa de Pedro Ocharte. 1571 Fol. 120b : . .
∞ Laus deo ∞

12mo. 120 leaves, Gothic letter, except on the title where it is chiefly Italic; with signatures a-p in eights; the title, and leaves 8, 113, and 120 in facsimile; some small portions of other leaves made up; green morocco gilt Mexico, 1571 20 0 0

The foliation begins with 2 on the fifth leaf, and proceeds to 82 on the eighty-fifth. Then it begins again and runs from 1 on leaf 86 to 35 on 120.

604 MOLINA. Title: VOCABVLARIO | EN LENGVA CASTELLANA Y MEXICANA, COM- | puesto por el muy Reuerendo Padre Fray Alonso de Molina . . at bottom, under a woodcut of the Viceroy's arms: EN MEXICO, | En casa de Antonio de Spinosa. | . 1571.

2 vols. in 1, small folio, 290 leaves, double columns, Roman Letter; russia gilt Mexico, 1571 25 0 0

605 ——— another copy, larger but a little stained, and having the title leaf of second part in facsimile; hf. bd. 1571 16 16 0

COLLATION: ✕ 4 leaves; a-o in eights, p 10 leaves; two leaves unsigned; A-T in eights; V ten leaves. Thus it has 290 leaves of which the 127th is the title of the second part.—The foliation is (4) 121, (3) 162.

605 CARDENAS. Fol. 1, title: [PRIMERA PARTE] DE LOS PROBLEMAS | y secretos marauillosos de las | Indias. Compuesta por el do- | ctor Iuan de Cardenas | Medico. | Dirigida al Illustrissimo Señor de Luiz | de Velasco, Virrey desta nueva España. | (*Here a woodcut escutcheon.*) Con Licencia. En Mexico, en casa de | Pedro Ocharte. Año d. 1591.

Small 8vo. (12mo.) leaves (8) and 246, Roman letter, 24 lines to the page; the first and the last leaf of quire Ee wanting; crimson morocco extra, gilt edges Mexico, 1591 8 8 0

The signatures are ¶, a-z, Aa-Gg in eights, and H six leaves. The first eight leaves are not numbered; the rest are foliated 1-246.

One of the rarest of the books printed in Mexico in the sixteenth century. Ycazbalceta says that he had never seen but one copy.—The author was a zealous believer in the virtues of Tobacco (Piciete) and describes the various ways of smoking it.

606 NAVARRO. Title: F. IOANNIS NAVARRO | . . | . . | LIBER | ¶ IN QVO QVATVOR PASSIONES CHRISTI DOMINI | continentur . . lower down a woodcut Crucifixion, and under it: MEXICI. | Apud Didacum Lopez Daualos. Anno. 1604. Small folio, 110 leaves (4 preliminary, foll. 1-105, and a final leaf with a woodcut) of which 105 consist entirely of Music printed in large square notes upon a staff of five red lines, the text in Gothic letter under each row; the margins slightly wormed; limp vellum, VERY RARE Mexico, 1604 22 10 0

£ s. d.

- 607 ARENAS. *Title:* VOCABVLARIO | MANVAL | DELAS LENGVAS | Castellana y Mexicana, | . . | . . | . . | . . | . . | Compuesto por Pe- | DRO DE ARENAS. | (+) | *Impresso* . . | EN MEXICO. | ¶ EN LA EMPRENTA | *de Henrico Martinez* *The Spanish-Mexican part ends on fol. 62; fol. 63 is blank; 64 is the title of the Mexican-Spanish part. Fol. 79b: . . FIN.*
- 2 parts in 1 vol. 12mo. 96 leaves printed in Roman and *Italic letter; old calf gilt* Mexico (1611) 10 10 0

This is clearly the first edition of Arenas' Vocabulary, although the book itself shows no date of impression. The only date given is that of the Viceroy's licence to print, which follows the title, and is marked 21 January, 1611.

There are twelve quires in the book: the first unsigned, the others signed A-L, all in eights. There is a pagination which begins on fol. 9, ends on fol. 96; extending from 1-108, then skipping the blank leaf begins again on the second title with 109, then missing the reverse of that title, begins with p. 110 on the obverse of leaf 65; and proceeds to 159 on the reverse of leaf 89. The remaining seven leaves are paged 170-183.

Lima, 1560

- 608 HOLGUIN. *Title:* VOCABVLARIO | DELA LENGVA GENE- | RAL DE TODO EL PERV LLA- | mada lengua Qquichua, o del Inca. | . . | . . | . . | . . | . . | COMPVESTO POR EL PADRE DIEGO GON. | *çalez Holquin de la Compañia de Iesus* . . *Some lines lower down: Impresso enla Ciudad de los Reyes. Por Francisco del | Canto. Año. M.DC.VIII. | . . 2 parts Quichua-Spanish and Spanish-Quichua, 360 leaves with signatures ¶ 4 leaves, A-Z in eights, and Aa 4 leaves; Aa, Bb, and C-X in eights.*
- *Title:* GRAMATICA Y | ARTE NVEVA DELA | LENGVA GENERAL DE TODO EL | Peru, llamada lengua Qquichua, o | lengua del Inca. | . . | . . | . . | . . | . . | COMPVESTA POR EL PADRE DIEGO GONÇA | *lez Holquin. Under a woodcut ornament: Impressa enla Ciudad de los Reyes del Peru por | Francisco del Canto impressor. | Año. M.DC.VII. | . . 148 leaves, signatures ¶ 4, A 4, B-S in eights, and T four.*
- 3 vols. small 4to. uniform in size and in brown morocco binding (by Zaehnsdorf) Lima, 1607-8 32 0 0
- A rare example of the early press of Lima.

Juli (Peru), 1612?

- 609 BERTONIO. *Title:* VOCABVLARIO | DE LA LENGVA | AYMARA. | PRIMERA PARTE . . | . . | . . | . . | COM- PVESTO POR EL P. LVDOVICO | Bertonio . . *Near the foot of the page: Impresso enla casa de la Compañia de Iesus*

de Iuli Pueblo enla | Prouincia de Chucuito. Por Francisco del Canto. 1612 | . . . *The Spanish-Aymara part ends on fol. 251b (the obverse of which is paged 473). Then begins the Aymara-Spanish counterpart and occupies 200 leaves (paged 1-399)*

2 vols. in 1, sm. 4to. *fine large copy in limp vellum cover* Juli, 1612 40 0 0

The signatures are ¶ 4 leaves; A-Z, and Aa-Gg, in eights; Hh in 7 leaves; Aaa-Bbbb in eights. The pagination of the first part begins on the fifteenth leaf with 1.

Guatemala

- 610 FLORES. *Fol. 1, title: ARTE | DE LA LENGUA | METROPOLITANA | DEL REYNO CAKCHIQUEL, | O | GVATEMALICO, | CON UN PARALLELO DE LAS | Lenguas . . . | que hoy integran | EL REYNO DE GUATEMALA. | COMPVESTO | POR EL. P. F. ILDEFONSO IOSEPH | Flores . . . | . . . | . . . | . . . | En Guatemala . . . por | Sebastian de Arebalo: Año de 1753 12mo. wanting four leaves; in the original limp calf binding* Old Guatemala, 1753 4 4 0

EXCESSIVELY RARE.—The title, the dedication, and various Censuras and Aprobaciones form 26 leaves (with signatures A-F in fours, G in two. *Erratas* and *Nota*, 1 leaf. Then the work itself begins with the heading Prologo, and the page-number 1. The quire consisting of pp. 1-8 is unsigned, but was intended to represent signature B (before the preliminaries had been written). On p. 9 signature C begins, and the work proceeds thenceforward in signatures thus: C-I, J-Z, in fours; a-i, and j-z in fours; then Aa four leaves, and BB 2 leaves. The pagination ends with 387 (which ought to be 388).

The very existence of this book was unknown till a copy was discovered in 1856 by Brasseur. It has a number of types specially cut for the author to represent difficult letters of the Indian language.

- 610*LEON. *Fol. 1a: UIRTUDES DE LA ESSENICA | TINTURADA DE EL BALSAMO VIRGEN. | SACadas a luz por su inventor el Br. D. Joseph Eustachio de Leon Pres- | bitero . . . Fol. 2a: . . . Ympressa en Guatemala en la Imprenta de Ioachin de Arevalo . . . | . . . 1756 . . . Four lines lower down: Vendese en la Casa del mismo Autor.*

2 leaves (3 pp.) small folio, *issued as a pamphlet* 1756 1 0 0

This is nothing more than a public advertisement or prospectus of a patent medicine, sold by the inventor and author. He was, curious to say, the Master of the Mint in Guatemala.

ASIA

Nagasaki in Japan

- 611 MANUALE. *Title: MANVALE | AD SACRAMENTA | ECCLESIAE MINISTRANDA. | D. Ludouici Cerqueira Ja onensis Episcopi | opera ad vsum sui cleri ordinatum. |*

£ s. d.

*Here a woodcut ornament enclosing I H S | CVM APPRO-
BATIONE, ET FACVLTATE. | Nangasaquij, | In Collegio |
Iaponico Societatis Iesv. | Anno Domini. M.DCV. Fol.
218b: . . FINIS. | NANGASAQVII. | Jn Collegio
Iaponico Societatis JESV. | Anno M.DCV.*

Small 4to. printed in Roman letter, in black and red ink, with Musical notation; wormed, title mended, and the last leaf defective; old calf, from the Sunderland library 1605 36 0 0

Printed on native paper. It consists of title, 1 leaf; approbations 1 leaf, Address to the Administrants, 1 leaf, Calendar 6 leaves; text, pp. 1-414; Index, 2 leaves. The signatures are †, ††, A-Z, Aa-Zz, and a-f—all in fours; and * 2 leaves.

According to Mr. Satow, this was printed with a Japanese text, but no copy containing that text is known.

XYLOGRAPHY

This name, properly signifying nothing more than wood-engraving, is technically applied to the art by which books were printed before Typography was invented. It was indeed wood-engraving, but the designs were accompanied by texts which were also cut on the block. Xylography seems to have had its origin in Flanders early in the fifteenth century, and to have spread from the region of Bruges or Ghent into Holland and Germany. The practice of this art did not long survive the invention of Typography of which it has been called the forebuilding. It may be said to have died out by 1470-80, although some few belated examples are found after that date.

612 APOCALYPSIS. THE FAMOUS BLOCKBOOK OF THE APOCALYPTIC VISIONS OF ST. JOHN, small folio, 32 leaves (instead of 48), the designs in their original fresh and vivid colouring, and the leaves in the crispest and soundest condition; with the original covers About 1460 250 0 0

This edition,—concerning the relative chronological position of which the most diverse opinions exist,—is one of the most remarkable of the six issues that exist. The designs are clever, the cutting of the blocks done with great skill, and the impressions unusually good; while with these excellencies there is combined a most awkward and primitive arrangement of the pages. The designs are printed on pages 2 and 4 of every folded leaf, which must have been a slow and cumbrous process. The paper-mark is a globe supporting a cross of Maltese character. The colouring of the pictures consists of very dark red, strong yellow, a hard coppery green, and a sort of sepia. Weigel would have ascribed the production to Nürnberg about 1460. Probably it would not be far wrong to assign it to the vicinity of Bamberg, not earlier than 1455-60.

613 PASSIO DNI NRI IHU XPI Small 8vo. (12mo.)

MS. on paper, over 200 leaves (including several blanks), 22 lines to the page, with one Dotted Print and 31 archaic woodcuts, pasted in the volume by the original scribe who has written above or under them as the case may be, whenever the

impression did not fill the page; in a stamped pigskin binding of the earlier part of the sixteenth century

Engravings about 1460-70, MS. about 1470-75 150 0 0

A precious volume of the most interesting character.—A printed book-label of the last century bears the words "Aus der Bücher-Sammlung des Abts Honorius in Irrsee." The Benedictine Monastery at Irsee lay south-east of Ulm and south-west of Augsburg. The engravings are of Swabian origin and very curious. The book itself is a sort of supplement to the Breviary. The Passion is arranged according to the Canonical Hours, and each stage is divided into *Articulus* (or *Articuli*), each articulus followed by a *Conformatio*, and an *Oratio*. The articulus mentions the subject shortly; thus, for instance *Ligatio: ligaverunt eum*, this being illustrated with short gospel-lessons. The *conformatio* is a short exposition on the meaning of the articulus, and the Prayer follows naturally. Next come Homilies in a separate part.

The pictorial illustrations are all washed in various tints of yellow, red, green, and slate-colour; and may be described as follows:

1. Crucifixion, a woodcut with three figures.
2. A woodcut in two compartments. In the upper, a naked child with a nimbus strikes a bell with a hammer, under which is a scroll bearing the words "Ich ste vnnd Klopffe." In the lower compartment is a dial giving "Die Stund d nacht" (*i.e.* the canonical hours of the night).
3. A woodcut resembling No. 2 except that the infant is here pulling the bell rope and the scroll has "Ich stee vñ leüt." The dial has "die Stüd des tags."
4. Christ in the Garden, three disciples sleeping. This woodcut (coloured in deep tints of yellow, red and green) is of very primitive design, and undoubtedly early.
5. Christ before Pilate. A woodcut with six figures.
6. Christ riding into Jerusalem. A dotted print (*en manière criblée*) with five figures. The figures of Christ and the ass are mainly left uncoloured.
7. The Parting of Christ and his mother, a woodcut with three figures.
8. The Last Supper, woodcut with thirteen figures.
9. Washing the feet of the disciples, a rude woodcut with several figures.
10. The Cup of the Passion. The same subject as No. 4, but a different design.
11. The Kiss of Judas. A woodcut with seven figures, very rude and archaic.
12. Christ before Annas. A woodcut with four figures.
13. Peter's Denial of Christ. A woodcut with six figures including the Cock.
14. Christ before Caiaphas. A woodcut with six figures.
15. Caiaphas tears his robe. The woodcut is a copy, not much modified, of No. 12.
16. Christ before Pilate. This is simply a repetition of No. 14.
17. Christ brought before Herod. A woodcut with four figures.
18. The Scourging. A woodcut with three figures.
19. The Crowning with Thorns. Woodcut with five figures.
20. Ecce Homo. Woodcut with four figures.
21. Pilate washes his hands. Woodcut with five figures.
22. Christ bears the Cross. Woodcut with six figures.
23. Christ falls beneath the weight of the Cross.
24. Driven onward with the Cross. With five figures.

- 25. Preparing for Crucifixion. With seven figures.
- 26. Nailed to the Cross.
- 27. Mary and John with the Crucified.
- 28. The same subject differently designed.
- 22. The Dead Christ in the Virgin's lap. Four figures.
- 30. The Entombment. Three figures.
- 31. The same, but of different design. Six figures.
- 32. The Resurrection.

614 QUINDECIM SIGNA. THE FIRST ILLUSTRATION OF THIS RARE BLOCK-BOOK PASTED DOWN AS THE END-LEAF OF THE FOLLOWING MS.

BREVIARIUM FRANCISCANUM, *a fragment of 35 leaves, written on vellum, by a German hand; bound in boards covered with white leather*

writing and binding done about A.D. 1465-70 9 0 0

This blockbook belongs probably to Southern Germany, 1460-70.

The words impressed above the design are ". . . ist Das sich das Mer viertzigk ellen wirt . . . Vnd an seiner stat aufgericht stan alls ain Maur." The leaf is slightly defective at one corner.

This volume belonged formerly to Dr. Döllinger.

615 ANTICHRIST. Vita antichristi ◀ Aureū opus: in quo secūdū expositionē aut determinationem Apocalypsis . . . de natiuitate, vita, ⁊ turpissima morte pessimi seductoris antichristi, sermōe Latino, Gallico, ⁊ Italico diligenter agitur . . . adiecta Quindecim signa . . .

4to. 24 leaves in three Gothic types, with 22 full-page BLOCKPRINTS of striking and singular design; some leaves slightly mended in the margins; crimson morocco extra, gilt edges

S. n. (Paris, about 1495) 60 0 0

NO OTHER COPY KNOWN. This edition, executed with blocks which were probably many years older than the date of impression, is UNDESCRIBED BY THE BIBLIOGRAPHERS. It is virtually a FRENCH BLOCK-BOOK, with alternating pages of letterpress added. (Each page of text consists of one column of Latin telling the legend, and a second column which comprises some French verses, and some Italian verses on the same matter. The Latin and Italian are in square Gothic letters, the French in batarde.) The book is in quires of A-F, four leaves each. Brunet describes an edition printed by Lenoir about 1496, in 22 leaves with signatures A-E.

The prints have inscriptions in large Rustic capitals.

The ermined cape which reappears frequently in the costume of the crowned Antichrist, shows that the designs were drawn by a French hand; but of course in imitation of the South German Block-book which had been produced about 1460-70.

616 BIBLIA PAUPERUM. Title (*within a border of knotwork white on black*): Opera noua contemplatiua p | ogni fidel christiano laquale tra | tta de le figure del testamento | vecchio: le quale figure sonno veri | ficate nel testamento nuouo: con le | sue expositione: Et con el detto | de li propheti sopra esse figure: | . . . Line 15: chio: Cosa

bellissima da itēdere | achi se dilectano ne la sacra |
 scrittura: Nouamente | stampata. *Leaf 62 reverse: Opera*
di Giouāniandrea | Vauassore ditto Vadagni | no. Stampato
nouamēte | nella inclita citta di | Vinegia | Laus Deo.
Leaf 63 has a woodcut on the reverse, and leaf 64 is blank.
 Sm. 8vo. (12mo.), A BLOCK BOOK, in Gothic letter
entirely impressed from wood blocks, with 121 cuts by
GIOVANNI ANDREA VAVASSORE, from designs by Albert
Dürer, Bellini, Carpaccio, Squarcione and Mantegna; red
morocco super extra, gilt edges, by Cuzin Venice, about 1510 40 0 0

Contains: A to H, in eights, the second last leaf having on the reverse a woodcut of the Virgin and Child, and the last leaf being wholly blank.

The rarity of a complete copy of the OPERA NOVA, the sole Block-Book in Italian known, has led bibliographers into some confusion in their descriptions of the volume. The fact is that there were about three distinct issues. This is the so-called second issue, in which some Roman letters are found on two of the pages.

- 617 CANTICUM CANTICORUM [the Blockbook] reproduced in facsimile from the Scriverius copy in the British Museum, with an historical and bibliographical introduction by J. Ph. Berjeau, folio, 16 pp. of perfect facsimile, and 36 pp. of letterpress text; hf. bd. 1860 0 12 6

There can be little doubt that this was a work of Flemish origin, and that it was first printed in the territories of the Duke of Burgundy about 1440.

- 618 ARS MORIENDI: FACSIMILE EDITION OF THE BLOCK BOOK THE ARS MORIENDI (editio princeps, circa 1450), a reproduction of the copy in the British Museum, edited by W. H. Rylands; with an introduction by G. BULLEN, *Keeper of the Printed Books in the British Museum*, 4to. 24 facsimiles, eleven of them full-page designs, by F. C. Price (pub. at £1. 11s 6d), cloth
 Holbein Society, 1881 0 10 0

Among the treasures acquired by the British Museum at the Weigel Sale, at Leipzig, in 1872, by far the most important was this celebrated copy of the "Ars Moriendi," for which the trustees paid the sum of £1072. 10s.

Believed to have been printed at Cologne about 1450.

- 619 BIBLIA PAUPERUM. Facsimile-Reproduction getreu nach dem in der Albertina befindlichen Exemplar. Von Anton Einsle; mit Beschreibung von Josef Schönbrunner, roy. 4to. 40 leaves of reproduction; in parchment wrapper
 Wien (about 1890) 1 5 0

Editions of this blockbook were printed on both sides of the line dividing Germania Inferior from Germania Superior. It was probably first issued before 1450.

£ s. d.

- 620 SPECULUM HUMANAÆ SALVATIONIS: le plus ancien monument de la xylographie et de la typographie réunies. Reproduit en facsimile avec introduction . . par J. Ph. Berjeau, roy. 4to. 63 leaves of facsimile from the blockbook, and 52 leaves of critical text; cloth bds. 1861 2 8 0
- An interesting volume. Mr. Berjeau believed in Coster as firmly as the new school disbelieve in Gutenberg; but his opinions had no vitiating effect upon his powers of reproduction.
- The typographical part of the Speculum may be set down as the earliest work of its kind done in Holland, probably between 1462 and 1465. The xylographic portion may have been cut a year or two earlier.
- 621 HISTORY OF THE CROSS (Boec van den Houte). Geschiedenis van het heylighe Cruys, or History of the Holy Cross reproduced in facsimile from the original edition printed by J. Veldener in 1483. Text and engravings by J. Ph. Berjeau, small 4to. bds. 1863 1 10 0
- There are 62 pp., each containing a design to illustrate the story; under each four lines of Dutch verse were printed by Veldener. His blocks were, however, the picture part of a blockbook (1460-70) from which he had caused the xylographic text to be cut away. It no longer exists as an unmixed blockbook; even as a book by Veldener, only four copies are known.
- 621* BERJEAU (J. Ph.) Catalogue Illustré des Livres Xylographiques, 8vo. with woodcut facsimiles; hf. bd. 1865 0 7 6

BIBLIOGRAPHY

and History of Printing

- 622 BLADES (William) The Life and Typography of William Caxton, England's first Printer, with evidence of his typographical connection with Colard Mansion, the printer at Bruges, 2 vols. 4to. full of plates giving facsimiles from the works of Caxton's press; hf. bd. 1861-63 4 0 0
- A few items of additional information have cropped up since the completion of this noble monograph; it remains, however, the standard authority upon everything connected with Caxton, and is indispensable in an English antiquarian library.
- 623 BRADSHAW (Henry) Collected Papers, 8vo. 13 plates; cloth Cambridge, 1889 0 6 6
- No book more suggestive, interesting, and intrinsically valuable, has been ever contributed to the literature of bibliography.
- 623* ———— Memoir of Henry Bradshaw, by Prothero, 8vo. portrait; cloth 1888 0 6 6
- 624 BROWN (Horatio F.) The Venetian Printing Press. An historical study based upon documents for the most part hitherto unpublished . . Small 4to. with 22 facsimiles of early printing (pub. £2. 2s), cloth 1891 0 14 0
- 625 CLAUDIN (A.) Origines de l'Imprimerie à Albi en Languedoc (1480-1484) Les Peregrinations de J. Neumeister . . 8vo. with plates giving facsimiles; sd. Paris, 1880 0 16 0

- | | | £ | s. | d. |
|-----|---|------|----|------|
| 626 | COPINGER (W. A.) <i>Incunabula Biblica</i> , or the first half century of the Latin Bible, being a bibliographical account . . . Folio, 54 plates giving facsimile pages from so many Bibles; cloth | 1892 | 3 | 3 0 |
| | It is no small boon to have the chance of examining in these plates the typographical character of some of the rarest of early books. | | | |
| 627 | ——— <i>Catalogue of the Copinger Collection of editions of the Latin Bible, with bibliographical particulars</i> , by W. A. Copinger . . . imp. 8vo. pp. viii and 39, with 10 plates of facsimiles from pages of the books described; hf. morocco | 1893 | 1 | 5 0 |
| | <i>Manchester, Privately Printed,</i> | | | |
| 628 | DE VINNE (Theo. L.) <i>The Invention of Printing. A collection of facts and opinions descriptive of Early Prints and Playing Cards, The Block Books of the fifteenth century, the Legend of Lourens Janszoon Coster of Haarlem, and the work of John Gutenberg and his associates, Illustrated with facsimiles of early Types and woodcuts. Second edition, large 8vo. numerous interesting illustrations; cloth, uncut</i> | 1878 | 1 | 1 0 |
| | <i>New York,</i> | | | |
| | A really valuable work of research, one of the most interesting and useful of its kind, in spite of a few inaccuracies which Mr. Hessels carefully exposed in his "Gutenberg" in 1882. He forgot to notice that the worst blemish which he ridiculed appeared only in De Vinne's first edition of 1877, and had disappeared in the above edition of 1878 printed four years before his own book. | | | |
| 629 | DUFF (E. Gordon) <i>Early English Printing, a series of Facsimiles . . . with an introduction, folio, pp. viii and 40, with 40 plates containing 64 facsimiles from the work of the earliest English printers; in portfolio</i> | 1896 | 0 | 7 6 |
| 630 | (HEINEKEN) <i>Idée générale d'une Collection complète d'Estampes. Avec une Dissertation sur l'origine de la Gravure & sur les premiers Livres d'Images. Small 8vo. with 32 facsimile illustrations from the Blockbooks and the early works of illustrative Engraving; bound</i> | 1771 | 1 | 10 0 |
| | <i>Leipsic et Vienne,</i> | | | |
| 631 | ——— another copy, blue morocco extra, gilt, from the Duke of Marlborough's library | 1771 | 1 | 12 0 |
| | An admirable compilation, which is not yet superseded. Notwithstanding the many errors and deficiencies which are unavoidable in every such work, Heineken's <i>Idée</i> is still an indispensable book of reference. | | | |
| 632 | HESSELS (J. H.) <i>Gutenberg: Was he the Inventor of Printing? an historical investigation embodying a criticism on Dr. Van der Linde's "Gutenberg," 8vo. plate; hf. bd.</i> | 1882 | | |
| | A book of great learning, to be read with great caution. Mr. Hessels forgot what should have been his opening chapter—i.e. the array of contemporary statements from various quarters, in which | | | |

£ s. d.

Gutenberg was declared to be the Inventor of Typography. Historical testimony of that kind is usually regarded as sufficient in itself:—even a paradoxer, who undertakes to refute it, should begin by setting it out in full display.

- 633 HOLTROP (J. W.) *Monuments Typographiques des Pays-Bas au Quinzieme Siècle. Collection de Fac-simile d'après les originaux conservés à la Bibliothèque Royale de la Haye et ailleurs . . atlas 4to. 133 plates containing 670 facsimiles from the earliest productions of Typography in the Netherlands; bds.* La Haye, 1868 5 10 0

The veneration with which Henry Bradshaw regarded Holtrop as an observant, accurate, and painstaking student, was amply justified. This book is the richest collection ever made of materials for illustrating the history of any school or department of printing.

Holtrop rejected the Apocalypse Blockbook from his lists, because after ripe examination he had come to the conclusion that it was an *allemand*, not a *néerlandais* work. On the other hand he stuck to Coster and to Harlem, notwithstanding that all the Costeriana are now grouped by Campbell and others under an unknown *First Press of Utrecht before 1471*.—Most of the bitter discussion about the “Dutch” and “German” claims to the honour of having invented Typography, is the fruit of modern political geography. The partisans are over-conscious of distinctions which did not exist four centuries ago, and blind themselves to the fact that the people of that time, from Holland to Bavaria, were, so far as they knew, a homogeneous race called in Latin *Germani*, with nothing but artificial or administrative differences among them. So far as language was concerned Cologne was much closer to Utrecht than to Mentz. Therefore while it is always interesting to learn in what town or locality any custom first arose, it is absurd to label two neighbouring districts occupied by the one people with two pseudo-national names. The Cologners who called themselves *Duytschen* and spoke *Duytsch*, just like the *Utrechters*, would have been surprised if a prophet had told them that they would one day be called “*Allemands*” and marked as being of a different breed from their neighbours a few miles away. Imagine a dispute between York and Newcastle magnified into a national conflict between *Les Anglais* and *les Nordhombrois*.

- 634 HUMPHREYS (H. Noel) *A History of the Art of Printing . . second issue, folio, with 100 facsimiles in photolithography; gilt cloth, Professor J. H. Middleton's copy* 1868 3 3 0

Holtrop, in his preface, cited Humphreys as an authority—a circumstance more creditable to the latter than to the former. But Humphreys' facsimiles are good and useful.

- 635 ICAZBALCETA (Joaquin Garcia) *Bibliografía Mexicana del Siglo XVI, Primera Parte: Catalogo razonado de libros impresos en Mexico de 1539 á 1600 con biografias de autores, folio, LARGE PAPER, in sheets* Mexico, 1886 4 0 0

Only twelve copies were printed of this size. The book is one of great intrinsic interest and value, and is full of facsimiles. It is a model of excellent bibliography.

- 636 KRISTELLER (Paul) *Die Italienischen Buchdrucker- und Verlegerzeichen bis 1525, atlas 4to. full of facsimiles of printers' devices; sd.* Strassburg, 1893 2 10 0

- | | | £ | s. | d. |
|-----|---|---|----|----|
| 637 | MADAN (Falconer) <i>The Early Oxford Press, a bibliography of Printing and Publishing at Oxford '1468'—1640 . . .</i>
<i>Svo. plates giving facsimiles; cloth</i> Oxford, 1895 | 0 | 18 | 0 |
| 638 | MANSION (Colard) <i>Notice sur Colard Mansion, libraire et imprimeur de la ville de Bruges en Flandre dans le quinzième Siècle [par Van Praet], roy. 8vo. with 5 facsimiles; bds.</i> Paris, 1829 | 1 | 0 | 0 |
| 639 | MENDEZ (Francisco) <i>Tipografía Española, o Historia de la introduccion, propagacion y progresos del Arte de la Imprenta en España . . . segunda edicion adicionada por Dionisio Hidalgo, 8vo. hf. bd.</i> Madrid, 1861 | 0 | 17 | 6 |
| 640 | OTTLEY (William Young) <i>An Inquiry concerning the Invention of Printing . . . including also notices of the early use of Wood-Engraving in Europe, the Block-books, etc. . . with an introduction by J. Ph. Berjeau . . . 4to. 37 plates, and numerous woodcuts; hf. morocco, uncut</i> 1863 | 1 | 8 | 0 |
| | <i>Coster-haunted, but full of interesting matter and keen observation notwithstanding.</i> | | | |
| 641 | WEIGEL COLLECTION. <i>Die Anfänge der Druckerkunst in Bild und Schrift. An deren frühesten Erzeugnissen in der Weigel'schen Sammlung erläutert von T. O. Weigel und Dr. Ad. Zestermann. 2 vols. folio, with 145 plates of facsimiles, and numerous woodcut illustrations in the text; morocco</i> Leipzig, 1866 | 6 | 16 | 0 |
| | <i>Undeniably the best and most comprehensive of all the works of its kind—superior to Heineken, Sotheby, Ottley, Berjeau, and even Dutuit. It is marred to some extent by the pedantic tone of "cock-sureness," for which Dr. Zestermann is responsible, and his assumption of exact knowledge, often based upon premises of insufficient value.</i> | | | |
| 642 | ——— <i>Catalogue de premières productions de l'Art d'Imprimer . . . extrait de l'ouvrage: die Anfänge . . . 8vo. 12 plates, bds. gilt top, uncut</i> Leipzig, 1872 | 0 | 10 | 0 |

OMISSUM

- 643 SPAIN, Burgos, *Fadrique Aleman*. BIDPAI. *Title (xylographic): Exemplario con | tra los engaños: y | peligros del mūdo. On the reverse a large woodcut. Fol. 2: Prologo Fo. II Fol. 96a: . . . Acabo se el excelente libro intitulado Exemplario cō- | tra los engaños z peligros del mundo. Emprētado en | la muy noble z leal ciudad de Burgos por maestre | Fadrique aleman de Basilea a. xvi dias del mes de fe | brero. Año de nuestra saluacion. Mil. cccc.xc.viij.*
- Small folio, Gothic Letter, 96 leaves (the fifth leaf supplied in MS.), 43 lines to the page; with 125 large and 123 small woodcuts; vellum* Burgos, 1498 80 0 0
- COLLATION: a eight, b-h in sixes; i eight; k-o in sixes; p eight leaves. This is a book of extraordinary rarity.*

ALPHABETICAL INDEX

	PAGE		PAGE		PAGE
Acro, Comment. in Horatium— see Horatius		Aquinas—see Thomas Aquinas		Balbus de Janua. Catholicon Magunt. 1460	5
Adam of Ammergau, printer at Venice	124	Ara prestz froda Schedae, Skal- holt, 1688	292	— (Strassburg, about 1470)	18
Adelphus (Joannes) Barbarossa. Leben Friderichs I, Strassburg, 1530	48	Aragon—see Fueros		Bandellus (Vinc.) de conceptione Virginis, Mediol. Valdarfer, 1475	156
Emilius Probus—see Cornelius Nepos.		Arcos (Christoval de)—see Var- tema	241	Barcelona, printing at	244
Egidius Romanus, Regimiento de Principes, Sevilla, 1494	232	Arenas (Pedro de) Vocabulario manual Mexicano, Mexico, 1611	295	Barlaam et Josaphat (Speyer, 1474)	60
Eneas Sylvius, Historie, Venet. 1477	128	Aretino (Leonardo) de Bello Italico, Fulginei, 1470	148	Barnes (Dam Julyans) Boke of Huntyng, 1486	272
— Pius Papa . . . Mahumeti (Ulrich Zell, about 1470)	31	— Guistardus et Sigismunda (S. n.)	75	Bartholomaeus Anglicus—see Glanvil	
— Eurialo y Lucrecia, Sevilla, 1512	239	— see Livius	129	Bartholomaeus Brixiensis—see Gratian	9, 15
Esop. Vita et Fabulae. (Augs- burg, 1479-80)	49	— see Aristoteles, Oxford, 1479	271	Bartolus de Saxoferrato, Trac- tatuli, Leipzig, 1493	69
— [Antwerp. Leeu, 1486]	94	Aretio (Angel. de) de Criminibus, Paris, 1476	192	Basel, Printing at	40
Aguayo (Alberto de)—see Boethius	240	Arevalo (Seb. de) printer at Guate- mala	296	Bearn, Fors de	221
Alacraw (Joh.) printer at Winter- berg	72	— (Jochain de) printer at Guate- mala	296	Beaufort, André, printer at Ferrara	167
Albertus Magnus de Rerum pro- prietatibus, Rome, 1478	108	Arezzo—see Aretio		Beck (Renatus) printer at Baden	76
— de Adherendo Deo (Ulm, Zainer, cir. 1474)	65	Aristoteles, opera, Ven. Ald. 1495-98	143	Becket (Thomas) Life—see Quad- rilogus	202
Albi (Languedoc) printing at	215	— Ethica, tr. per Aretinum, Oxon. 1479	271	Bede (The Venerable) Historia Ecclesiastica Anglorum. (Strass- burg, about 1471)	16
Alcala de Henares, printing at	263	— Philosophia moral, Zaragoza, 1509	228	Bekenhub (Johann) printer at Strassburg	21
Aleinous. Discipularum Platonis Epitoma (Koburger) 1472	55	Arnold (Richard) London Chron- icle (1503)	95	Belgium—see Low Countries	
— see Iamblichus	145	— — 1521	284	Belial—see Theramo	
Aldus—see Manutius		Arnoldus de Bruxella, printer at Naples	169	Bellaert (Jacob) printer at Har- lem	96
Alegre (Francesch)—see Ovidi	246	Arnoullet (Jacques) printer at Lyons	214	Bellestar (Dimas) printer at Bar- celona	250
Alfonso (IX) el Sabio—see Siete Partidas		Ars Moriendi. Augsburg, about 1471-72	45	Bembo (Pietro) de Aetna, 1495	142
Alopa (Lorenzo de) printer at Florence	174	— (Hagenau, 1491-2)	74	— Autograph (in the same)	
Alost, Aalst, printing at	78	— facsimile of the Blockbook	300	Benali (Bernardo) printer at Venice	136
Ambrosius (S.) de Officiis, Mediol. 1474	156	Ascham (Roger) autograph—Apol- lonius	175	Benedetti family, printers at Bologna	166
— Epistole etc. Mediol. Zarotus, 1491	152	— in Orpheus	176	Bergomensis (Jac. Ph.) de Muller- ibus, Ferrarie, 1497	167
Amerbach (Johann of) printer at Basel	43	Ashburnham Collection. Bible	1	— Suma de las Cronicas, Valencia, 1510	224
Ames (Joseph) and W. Herbert, Typographical Antiquities	285	— Durandus	4	Berjeau (J. Ph.)—see Ars Moriendi	300
Amnianus Marcellinus, Rome, 1474	108	— Aristoteles	271	— History of the Cross	301
Amoros (Carles) printer at Barcelo- na	245	Asulanus (Andreas) printer at Venice	134	— Speculum	300
Andres (Johannes)—see Durantus	21	Aubri (Bernard) printer at Paris	209	— Catalogue des livres xylograph.	301
Andreas Catharensis, printer at Venice	132	Augsburg, Printing at	44	— see Ottley	303
Andreas Gallicus—see Beaufort		Augustinus (S.) de Civitate Dei (Subbiaco) 1467	97	Bernardi (S.) Epistole etc. Strass- burg, Eggsteyn, about 1472-3	17
Anghiera (Pietro Martire) Dec- ades, Alcala, 1516	263	— — Rome, 1468	98	— Epistole, Bruxell. 1481	86
Anthologia Græca, Florent. Alopa, 1494	174	— — (Strassburg, 1467-8)	12	— Sinte Bernaerds, Sermonen, Zwolle, 1484	91
Antichrist. Vita Antichristi (with xylographic illustrations) S. n.	203, 299	— — Venet. Vindelini. 1470	110	Bernardus de Colonia, printer at Treviso	161
Anton—see Anton		— — Venet. Jenson, 1475	122	Berners—see Barnes	
Antoninus, Summa Confessionum, Memmingen, 1483	70	— — Basil. 1479	42	Berners (Lord) Froissart	279
Antonio da Bologna, printer at Venice	128	— Cita di Dio, S. n. (Venice, 1475-6)	128	Beromünster (Berona) in Argau, printing at	59
Antonius Avenionensis, printer	139	— Confessiones (Strassburg, 1469-70)	13	Bertold Roth or Rüppell, printer et Basel	40
Antwerp, printing at	93	— Soliloquia ad Deum, Winder- perg, 1484	72	Bertonio (Ludovico) Vocabulario Aymara, Juli, 1612	295
Apiano—see Appianus		— Tracts (Cologne, Conrad of Homborch, about 1475)	29	Bertrandi (Petrus)—see Quadri- logus	202
Apicius, Venet. (about 1498-99)	167	Aulus Gellius, Rome, 1469	98	Besicken (Johann) printer, Rome	109
Apocalypsis Blockbook	297	— Venet. Jenson, 1472	121	Bible—see Psalter	
Apollonius Rhodius, Argonautica, Gr. Florent., Alopa, 1496	175	— Venet. 1477	132	— Dutch, Delf, 1477	87
Appianus. Apiano, Triumphos, Valencia, 1522	226	Aurbach (Johannes de) Summa (de Sacramentis) Giuther Zelner, 1469	44	— French—first Calvinist, Neuf- chatel, 1535	220
Apuleius, Metamorphosis, Rome, 1469	98	Aurea Legenda—see Voragine		— — Epistres S. Pol. glosces, Paris, 1507	196
— Vicentia, 1488	182	Aurelius Victor, Venet. 1477	132	— Greek Psalterium, 1481	158
Aquila (Petrus de) Sententiarum libri, Speyer, 1480	61	Aureum Opus Privilegiorum, Valentia, 1515	224	— German. Nürnberg, 1483	57
Aquilano (Seraphino) Opere, Roma, 1502	109	Aurl (Leonhard) printer at Venice	124	— Hebrew. Prophets and Comm. Soncino, 1485	186
		Auton—see Danton		— Icelandic. Hoolum, 1584	290
		Avila (Gaspard) printer at Toledo	260	— Italian, First Ed. Ven. 1471	113
		Azzoguido (Balth. de) printer at Bologna	162	— Latin. Biblia Vulgata. The 42-line edition, on vellum. (Mentz, 1453-56)	1
		Back (Godfrid) printer at Ant- werp	94	— — with the peculiar R (Strass- burg, about 1469-70)	18
		Baden, first book printed at	76	— — Magunt. 1472	9
		Bada—see Bede			
		Bämmler (Johann) printer at Augs- burg	46		

	PAGE		PAGE		PAGE
Bible. Latin Psalterium (Augsb. about 1472)	45	Boyce (Hector)—see Boecius		Cartagena (Alonso de)—see Seneca	259
— Biblia, Venet. Fr. de Hall-brun, 1475	126	Brack (Wenzel) Vocabularius (Lat.-German) Augsburg, 1478	50	Carvajal (Bernardino de) Oratio, Lpzg. 1493	68
— (Basel) 1475	41	Bradshaw (Henry) Works and Life	302	Castillo (Hernan del) Cancionero General, Toledo, 1520	260
— Nuremberg, Koburger, 1475	55	Brand (Matthæus) printer at Ripen in Denmark	289	Catalonia—see Constituciones	
— Venet. Jenson, 1476	123	Braudan (St.) Sand Brandons Buch (Augsburg, 1477)	49	Catechism—see Hamilton (Archb. John)	
— Neapoli, 1476	171	Brassart (Bonaventure) printer at Cambray	96	Catherina de Sena, Epistolæ, Alcalá, 1512	263
— [Nürnberg, Keffer] 1476	52	Brederode (Jan van)—see Summe	96	Catholicum—see Balbus	
— Nuremberg, Koburger, 1477	56	Brescia, printing at	179	Catholicum Parvum (Lyons, 1495)	214
— — — 1478	56	Breviarium Franciscanum MS. with a blockprint end leaf	299	Cato Priscus de Re Rustica—see Scriptores	185
— Norse—see Bible, Icelandic		Breviarium Frat. de monte Carmel. Bruxell. 1480	86	Cato (Dionysius) (Disticha) cum glossa Colon. 1496	37
Bible History—see Comestor		Breviarium (Mozarabicum) S. Isidori. Toledo, 1502	258	— Disticha—see Theocritus	142
Biblia Pauperum, blockbook facsimile	300	Breydenbach in French—see Le Huen		Catullus, Venet. 1475—see Tibullus	127
— Italian blockbook—see Opera Bibliography of Early Printing	301	Brigitta (S.) Revelaciones, Lübeck, 1492	68	— Regii, 1481—see Tibullus	
Bidpai. Directorium humane Vite (Strassburg, about 1483)	24	Britannico (Angelo) printer at Brescia	179	Caxton (William) printer at Westminster	267
— Exemplario, Burgos, 1498	304	Brocar (Arnao Guillen de) printer at Alcalá	263	— Description of England, Pynson, 1510	277
Blades (W.) Life of Caxton	301	— at Logroño	264	— see Chronicle of England	
Blarrorivo (Petr. de) Nanceidos opus, 1518	218	Brothers of Common Life—Brussels	85	— see Blades, Life of Caxton	301
Blaubeuern, printing at—Vocabularium	66	Brown (Hon. F.) The Venetian Printing press	301	— see Lefevre (Raoul)	
Blockbooks—see Xylography		Bruges, printing at	83	Celestina, Sevilla, 1501	233
Boccaccio. Decamerone ze Teutsch (Ulm, about 1472)	63	Brun (Pedro) printer at Seville	236	— Sevilla, 1502	238
— Fiammetta, Padua, 1472	176	Bruno Aretino (Leonardo)—see Aretino		— Toledo, 1502	259
— s. n. (about 1474)	190	Brunschwig (Hieronymus) Buch der Chirurgia, Strasburg, 1497	25	— Valencia, 1518	225
— en Español, Sevilla, 1523	241	Bruschi (Barthol.) printer at Reggio	185	Celsus—see Origenes	108
— Philocopo (Florio ze Bianzaflore) Venet. 1472	125	Brussels, printing at	85	Centenera (Anton de) printer at Zamora	252
— Milano, 1476	155	Burchard of Biberach, Fridericus Barbarossa (August. 1474-75)	48	Cepolla (Barthol.) De contractibus Emptionum (Albi, 1481)	215
— De casibus Virorum, Ed. Pr. (Strassburg, 1474)	22	Burchiello, Sonetti, Venet. 1483	135	Cerqueira (Ludovicus) — see Manuale	297
— Fall of Princes, by Lydgate, Pinson, 1527	280	Burgo (Dionysius de) in Valerium Maximum. (Strassb. about 1474)	21	Cessoli—see Jacopo de Cessoli	
— Ruyne des Nobles Hommes, Bruges, 1476	83	Burgo (Lucas de)—see Pacioli		Chalcondylas (Demetrius) printer at Milan	158
— de Mulieribus claris. Ulm, Zainer, 1473	64	Burgos, printing at	254, 304	Charlier—see Gerson	
— de Claris Mulieribus (Strassb. 1474)	22	Burgos (Juan de) printer	254	Chartier (Alain) Faictz et Ditz, Paris (about 1514)	198
— Illustres Muges, Sevilla, 1528	242	Burgos (Vicente de)—see Glanvil	260	Chaucer (Geoffrey) Talis of Canterbury, First Edition (Caxton, 1478)	270
Bochas—see Boccaccio		Burley (Walter) Vita Philosophorum Arnold ter Hornen, 1472	27	Christendoms Saga, Skalholt, 1688	292
Boec van den Houte, facsimile of the original edition with blockprints, 1483	301	— Lovanii (1483)	81	Chronicle of England (about 1483) W. de Machlinia	273
Boecius (Hector) Croniklis of Scotland, transl. by Bellenden, Edinb. (1536)	287	Butrio (Ant. de) Speculum de Confessione Lovanii (about 1483)	81	— (called St. Albans Chronicle)	
— printed on vellum	288	Buyer (Bartol.) printer at Lyons	211	Julian Notary, 1504	282
Boethius de Consolatione Philosophie, Lovanii, 1484	82	Byreckman (Francisc.)—see Hopyl	198	— — — 1515	283
— de Consolatu Philosophico. Nuremberge, 1486	57	— see Higman	201	Chronicle of London (Arnold's) first edition (1503)	95
— Colonia, 1497	37	Cesar, Commentarii, Venet. Jenson, 1471	120	— second ed. 1521	284
— Consolatio in Dutch, Ghent, 1485	95	— (Esslingen) 1473	62	Chronique Scandaleuse (Lyon, 1489)	213
— Consolacion de la Philosophia, Sevilla, 1518	240	— Treviso, 1480	161	Chroniques de Normandie, Rouen (about 1500)	217
— Disciplina Scolarium, Lovanii, 1485	83	— de bello Gallico. (Mediol.) Zorothus, 1477	151	Chrysostom—see Joannes Chrysostomus	
— Colon. 1498	87	— Mediol. Lavagna, 1478	154	Cicero de Amicitia (Ulrich Zell, about 1468)	27
Bötticher (Gregor) printer at Leipzig	68	— Commentarios, en Romance, Alcalá, 1529	264	— (Cologne, about 1476)	36
Bologna, printing at	162	Cagliari, printing at	187	— Epistolæ ad Familiares, Venet. 1469	110
Bonaccorsi (Francesco) printer at Florence	173	Calaris—see Cagliari		— Venet. Jenson, 1471	119
Bonaventura, Dicta Salutis, Paris, 1497	201	Calisto y Melibea—see Celestina		— (no name or place) 1471	118
— Dialogus, Paris, 1497	201	Cambay, printing at	96	— Epist. ad Atticum etc. Ven. Jenson, 1470	117
— Colloquium Peccatoris (1497)	201	Campos (Herman de) printer at Lisbon	255	— de Finibus. Venet. 1471	114
— Epistola de Modo Proficiendi (Ulm, Zainer, circ. 1474)	65	Cancioneiro Geral—see Resende		— Officia, Paradoxa, etc. Venet. Vindelin, 1470	111
— Divote Meditationi (Florence, about 1495)	172	Cancionero General, Toledo, 1520	260	— Venet. 1474	116
Bonde (William)—see Pilgrimage of Perfection		Canticum Canticorum, facsimile of the blockbook	300	— Orationes (Venice) Adam, 1472	124
Boniface VIII. Lib. sext. Decretalium Magunt. Schoiffer, 1470. Printed on vellum	7	Cantipratensis (Thomas) Liber Apum (Cologne, about 1476)	33	— de Oratore (Venet. Vindelin, 1470)	112
Bonnemere (Antoine) printer at Paris	209	Canto (Franc. del) printer at Lima	295	— Topica et De Partitionibus (Milan) 1472	149
Book of St. Albans, 1486	272	— at Juli	295	— Tusculane (Quæst. Venet. Jenson, 1472)	120
Borrobyrg (John) Letter to Richard Pace, MS.	281	Caoursin (Guill.) Obsidio Rhodie urbis, Ulm, 1496	66	Civildale, printing at	184
Bosnus (Matt.) de Instituendo Sapientia animo etc. Bonon. 1495. On vellum	166	Capua (Joannes de)—see Bidpai	34	Claudianus, Vicent. 1482	183
Boswell (Alexander)—see Bede	16	Caraccioli (Robertus de Litio de) Predicationes (Speyer, 1474)	61	Claudin (A.) Imprimerie à Albi	301
Boteler (Anton) Scala de Paradis	248	— Prediche, Ven. 1509	137	Clement V. Constitutiones, Argent. Eggestejn, 1471	15
Bottonus (Barth.)—see Bruschi (Barth.)		Cardenas (Juan de) Problemas, Mexico, 1591	294	— Magunt. 1471, printed on vellum	8
		Carlierius (Egid.) Sporta et Sportula Fragment. Bruxell, 1478-79	85	Coberger—see Koburger	
		Carmelite Breviary	86	Coel (Jorge) printer at Zaragoza	228
				Codeca (Capeasa) (Matteo di) printer at Venice	136
				Coeln—see Cologne	

	PAGE		PAGE		PAGE
Cologne, Printing at	27-33	Dialogus Creaturarum, Antwerp.	94	Ficinus (Marsilius)—see Iam-	
Cologne Chronicle—see Cronica		1486		bliehus	145
van Coellen		Dialogus Salomonis—see Marcolfus		Flodden Field (Batayle) R.	
Colonna—see Columna		Diaz (Manuel) Tractat [de Albey-	250	Fawkes (1513)	283
Columbus, Carta al Escrivano de		teria] Barcelona, 1523		Florence, printing at	171
Racion	248	Diaz Tanco (Vasco) Palinodia de		Flores Musice, Strassburg, 1488	
Columella de Re Rustica—see		los Turcos, Orense, 1547	267	—see Hugo of Reutlingen	
Scriptores	185	Dietses of the Philosophers, West-		Flores (Ildefonso Joseph) Arte	
Columna (Ægidius)—see Ægidius		minster, Caxton, 1477	269	Cakchiquel, Guatemala, 1753	296
Romanus		Dietrich (Veit) Summaria, Nupu-		Florus (Luc. Annaeus) Epitoma	
Columna (Francisc. de) — see		fell, 1589	291	(Cologne, 1472)	32
Poliphilus		Dinckmut (Conrad) Printer at		Foligno, printing at	148
Columna (Guido de) Cronica		Ulm	66	Foresti—see Bergomensis (Jac.	
Troyana, Sevilla, 1519	240	Diodorus Siculus, Venet. 1478	132	Phil.)	
Comestor (Peter) Historia Biblica		Diomedes de arte Gram. etc.		Formularium Instrumentorum,	
(Cologne, about 1475-76)	36	Jenson (1476)	123	Rome, 1474	107
— Bible en Francois, Paris, 1520	207	Disputatio inter Clericum et		Fors de Bearn, 1552	221
Complainte de l'Âme damnée		Militem (Cologne, about 1476)	30	Fortunatus (poeta christianus)	
(Lyon, 1489)	213	Divry—see Ivry		Calari, 1574	187
Complutum—see Alcalá		Doesborch (Jan van) printer at		Fracanzio (Montalboddo) — see	
Conrad von Halberstadt. Concor-		Antwerp—Arnold	95	Faesi	182
dantie (Strassburg, Mentelin,		Donatus ethimoloyzatus (per		France, printing in	190
circ. 1470)	13	Gerson) Memmingen, about 1483		Friburger (Mich.) printer at Paris	190
— Concordantie (Reutlingen,		Donatus, Breviatio Ovidii (Padua,		Fridenberger (Paul) printer at	
about 1482)	70	about 1474)	178	Verona	179
Conrad de Homborch, printer—		Drach (Peter) printer at Speyer		Friderich Barbarossa—see Bur-	
Augustinus	29	Dürer (Albert) Drawing—in Theo-		chard	
Conradus de Allemannia—see		critus	143	— — — see Adelphus	
Conrad von Halberstadt		Duff (E. Gordon) Early English		Frisner (Andreas) printer at	
Conradus Turicensis—see Murr.		Printing	302	Nürnberg	53
Consolat del Mar, Barcelona, 1502	249	Duns Scotus circa primum Sen-		Friuli—see Cividale	
Constitucions de Catalunya		tentiarum (Bologna) 1478	166	Froissart (Jehan) Croniques,	
(1493)	244	Dupré (Galliot) printer at Paris	210	Paris, about 1495	193
— supplementary pieces, 1502,		Durandus, Durantus, Durantes		— translated by Lord Berners,	
1510, 1512, 1513, 1520	245	(Guil.) Racionale, Mogunt. 1459,		Pinson, 1523-25	279
Copenhagen, printing at	289	on vellum	4	Fueros de Aragon, Zaragoza, 1517	229
Copinger (W. A.) Incunabula		— Speculum Judiciale, Argent.		Fuest (Pedro) inventor of printing	
Biblica	301	1473-74)	21	— see Torre	242
— Catalogue of Collection	301	Du Redouer (Mathurin)—see		Fulgineum—see Foligno	
Cordiale—see Quatuor Novissima		Paesi	210	Furter (Michael) printer at Basel	43
Cornazano (Ant.) de fide et vita		Dusensis (Jacobus) printer at		Fust (Johann) Bible	1
Christi (Venice) 1472	126	Vicenza	183	— Psalter	3
Cornelius Nepos. Ed. Pr. Venet.		Dyalogus Salomonis—see Mar-		— Durandus	4
Jenson, 1471	118	colfus		— — — see Fuest	
— (Milan) Corner (1479)	159	Eckert (Henrick) printer at Ant-		Fyner (Conrad) printer at Ess-	
Corner (Petrus) printer at Milan	159	werp	95	lingen	62
Corsini (Philippo)—see Leo		Edinburgh, printing at	287	Gabriele di Piero, printer at	
Magnus	173	Egerton library sold, 1791—		Venice	125
Costilla (Jorge) printer at Valencia	224	Thomas Aquinas	6	Gafari—see Gafari	
Cremona (Ludovicus de)—see		Eggesteyn (Heinrich) printer at		Gafari (Franch.) Practica Musice,	
Aquinas	178	Strasburg	15-17	Mediolani, 1496	160
Cremonensis (Petrus) printer at		Eguia (Miguel de) printer at		— — Brixie, 1497	179
Venice	134	Alcalá	264	Gaguin (Rob.) Disceptatio Ora-	
Crescentiis (Petr. de) Liber Com-		Eichstädt, printing at	67	torum, S. n. (about 1493)	75
modorum Ruralium. August.		Einsle (Anton) — see Biblia		Galeomyomachia, Ortona, 1518	187
1471	47	Pauperum	300	Gallia, printing in	266
— — Lovanii, 1474	80	Encountre (Trews) or Batayle—		Gallus (Alex.)—see Villa Dei	
Creussner (Friedrich) printer in		see Flodden Field		Gallus (Udalricus)—see Hahn	
Nürnberg	54	England, printing in	267	(Ulrich)	
Crevenna library — Thomas		Enzina (Juan del) Cancionero,		Gand—see Ghent	
Aquinas	6	Zaragoza, 1516	228	Gaza (Theodoros) Grammat. etc.	
Cromberger (Jacobo) printer at		Epistole diversorum, Græce,		Ven. Aldus, 1495	142
Seville	238	Venet. Ald. 1499	147	Gellius—see Aulus	
Cronica van Coellen, 1499	34	Eschenbach—see Wolfram		Gemma Vocabulorum, Daventrie,	
Cura Clericalis. Colonia, 1511	40	Esop—see Esop		Paftrat, 1495	89
Carl von Ebersbach (Johann)—		Espinosa (Antonio de) printer at		Gentil (Juan) printer at Seville	236
Terentius	26	Mexico	293, 294	Georgius Trapezuntius — see	
Curtius (Quintus) de gest.		Esslingen, printing at	62	Joannes Chrysostomus	11
Alexandri G. Lauer (Rome,		Euclid, Opus Elementorum,		Gerard of Lisa, or of Flanders,	
1471)	104	Venet. 1482	130	printer at Treviso	161
— — Vindelin (1471)	114	Eusebio (Sant) Monastery at		— at Cividale del Friuli	184
Damerval (Eloy de) Livre de la		Rome, printing there	105	Gering (Ulrich) printer at Paris	
Deablerie, 1508	200	Eusebius, Historia Eccles. Latine,		190, 192	
Dante, Comedia, first edition,		Mantua, 1479		Gerson (Joannes) Monotessaron	
Numeister, 1472	149	— de Evang. preparatione, Venet.		(Cologne, about 1471)	32
— col comento di Landino,		1473		— Opusculum tripertitum	209
Firenze, 1481	171	Eustace (Guillaume) printer at		— de Remediis contra Pusillaniam.	
— — Venet. 1484	134	Paris	205	(Ulm, Zainer, cir. 1474)	65
— — Ven. Petro Cremonese, 1491	134	Eutropius, Rome (Lauer) 1471	104	— Various tracts (Ulr. Zell, about	
— — Ven. Benali, 1491	136	Expositio super Missam (Strasb.		1470)	29
— Convivio, Firenze, 1490	174	Eggesteyn, about 1475)	17	— others (Ulr. Zell, about 1470)	31
Danton (Jean) Lexil de Gennes	205	Fabri (Johann.) printer at Turin	183	— others (Ulr. Zell, about 1470) 31-32	
Davidson (Thomas) printer at		Fabri (Pierre)—see Lefevre		— — see Donatus	70
Edinburgh	287	Fabricio de Vagad (Gauberte)		Gesta Romanorum, Gouda, 1480	90
Decretals, Gratian, Argent. 1471	15	Cronica de Aragon, 1499	227	— — Lovanii (1483)	81
— — Mogunt. 1472, on vellum	9	Fadrique Aleman, pr. at Burgos	304	— — (Heidelberg, about 1485)	73
— Gregory IX. Mogunt. 1473	10	Faques (Richard) printer in		— — zu Teutsch. Augspurg, 1489	50
— Clement V. Magunt. 1471	8	London	283	Ghent, printing at	95
Delft, printing at	87	Farenus (Ant.) Confessio utilis	208	Ghotan (Barthol.) printer at	
Denmark, printing in	289	Fasciculus Temporum—see Rolle-		Lübeck	86
Destruction de Jerusalem, Lyon,		wink		Giesser (Iuan) printer at Sala-	
1504	214	Fawkes—see Faques		manca	253
Deventer, printing at	89	Fenn (Sir John) Album of Speci-		Giglo (Joan) printer at Barcelona	250
Dialogus Creaturarum, 1480, Gouda	90	mens of the early English press	285	Gil de Roma—see Ægidius	
— Cologne, Conrad Winters, 1481	37	Ferrara, printing at	167	Romanus	

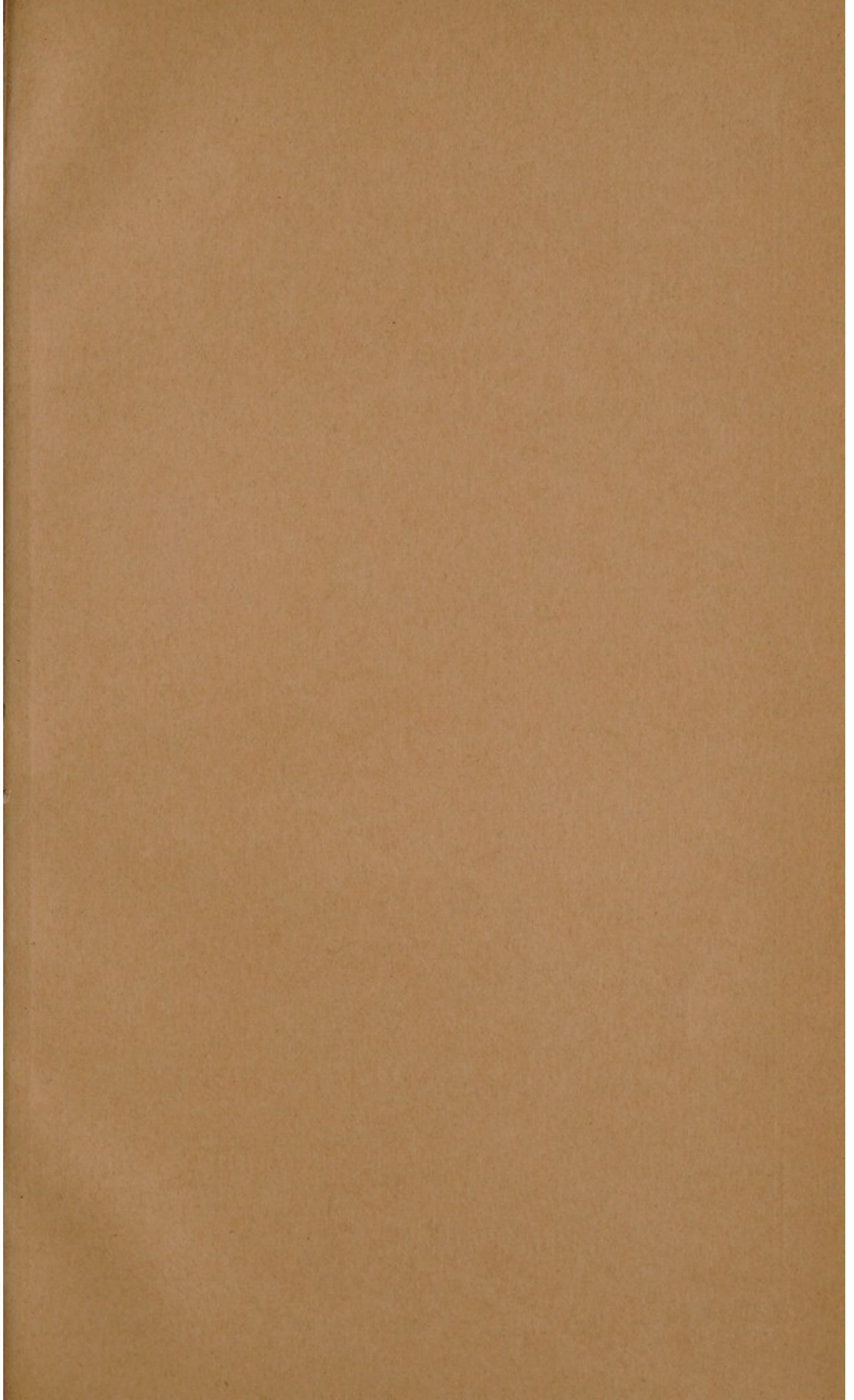
	PAGE		PAGE		PAGE
Gilberti (Maturino) Doctrina Christiana, Mexico, 1559	292	Higden (Ranulph) Polycronicon in English, 1527	284	Johann of Speyer—see below	
Girolamo da Ferrara—see Savonarola		Higman (Nicolas) printer at Paris	201	Johannes de Spira	
Giunta (Filippo) printer at Florence	176	Hilton (Walter) Scala Perfectionis, W. de Worde, 1525	276	Johannes Chrysostomus. Liber dyalogorum (Ul. Zell, about 1470)	28
Giunta (L. A.) publisher at Venice—see also Junta	147	Historie plurimorum Sanctorum, Lovanii, 1485	83	— (Homilie) super Mattheum. (Strassburg, 1466-67)	11
Giustiniani—see Justinianus		History of the Cross—see Boec vanden Houte		— Sermones [Augsburg] 1471	51
Glanvil (Barthol.) De Proprietatibus, Lugd. 1480	211	Hoesden near Liege. Convent library—Biblia	9	— Sermones, Alost, 1487	78
— en Romance, Toledo, 1529	260	Holguin (Diego Gonzalez) Vocabulario y Arte Qquichua, Lima, 1607-8	295	Johannes de Colonia, publisher at Venice 114, 115, 116, 127, 128	
Golsch (Barthol.) printer at Rome	107	Holland—see Low Countries		Johannes Damascenus—see Barlaam et Josaphat	
Gonzalez Holguin—see Holguin		Holtrop (J. W.) Monuments Typographiques	302	Johannes de Spira (I) printer at Venice	110
Gops (Goswin) printer at Cologne	35	Hollywood (John)—see Sacrobosco		— (II) printer at Venice	141
Gossolt (Johannes) bookowner, 1471—Valerius Maximus	12	Homerus, Grace, first Edition, Florent. 1488	174	Jons Syne (Jon) printer in Iceland	290, 291
Gouda, printing at	90	— see Galeomyomachia		Josephus, Guerra Iudayca, Sevilla, 1492	232
Grammatices Libellum, Cambrai, 1549	96	Hoolum in Iceland, printing at	290	Juan II, Cronica—see Perez de Guzman	
Gran (Heinrich) printer at Hagenau	74	Hopyl (Wolfgang) printer in Paris	198	Judas Maccabens, Paris, 1514	209
Gratian. Concordantia Canonum. Argent. Eggesteyn, 1471	15	Hore B.V.M. us. Rom. Paris, Kerver, 1505	208	Juli (Peru) printing at	295
— Mogunt. 1472, printed on vellum	9	— — — 1507	204	Julyans Barns	272
Gravamina Germanice Nationis, Selestadii, 1520	76	— — Paris, Vostre (1508)	196	Junta (Juan de) printer at Burgos	255
Gregorius Magnus de Cura Pastoralis (Zwolle) 1480	30, 91	— — Paris, Poitevin, about 1509	207	Junta (L. A.)—see Giunta	
— Dialogo (en Español) HM. (Toulouse, 1488-90)	214	— — Vostre (1520)	197	Justinianus (Bernardus) Oratio, Rome (1470)	102
Gregorii IX Compilatio Decretalium, Mogunt. 1473	10	Hore B.V.M. Grace, Aldus, 1497	146	Justinus Historicus, Mediolani, Zarothus, 1474	151
Gronlandia edur Graenlandz Saga, Skalholt, 1688	291	Hore, Hores de Valencia, 1494	223	Jutland Laws—see Lex Danica	
Gruel (Symon) bookseller at Rouen	217	Horatius, first dated edition, Mediolani, Zarothus, 1474	150	Juvenalis et Persius (Mediol.) Zarothus, 1476	151
Grüninger (Johann) printer at Strassburg	25	— Ode et Ars Poet. cum comment. Acronis et Porph. (Naples, 1474-5)	170	— — (Venet. circ. 1476)	133
Guatemala, printing in	296	— Carmina (Milan) Lavagna, 1476	153	— — Mediol. Lavagna, 1478	154
Guernus (Juvencus) printer at Venice	133	— de Arte Poetica, Zwolle (1490)	92	Juvenus (poeta Christ.) Calari, 1573	187
Guevara (Ant. de) Marco Aurelio (Zaragoza) 1529	230	— Acronis Commentarius, Milan, 1474	151	Keffer (Heinrich) printer at Nürnberg	51, 52
Guilhermi Postilla, Ulm, 1486	66	Horman (Guil.) Vulgaria, Pinson, 1519	278	Keller (John) printer in Augsburg	50
Guillen (Arnao)—see Brocar		— — W. de Worde, 1530	276	Kempis (Thomas à) de Imitatione Christi, Coloniae, 1501	39
Guldenschaaf (Johann) printer at Cologne	36	Hortus Vocabulorum, W. de Worde	274	— — Antwerp. 1505	94
Gumiel (Diego) printer at Valencia	224	Hrabanus—see Rabanus		Kerver (Thielman) printer at Paris	203
— at Valladolid	262	Hüpff (Math.) Strassburg printer	27	Keyser (Arend de) printer at Ghent	95
Gutenberg (Johann Gensfleisch of) Bible	1	Hugo de Prato Florido, Sermones, Heidelberg, 1485	73	Knobloch (Johann) Strassburg printer	26
— Catholicicon	5	Hugo of Reutlingen, Flores Musice, Argent. 1488	24	Knoblochtzer (Heinrich) printer at Strassburg	23
— see Hessels	302	Hugo de S. Caro, Speculum Ecclesie	200	Koburger (Anton) printer at Nürnberg	55
Gylberti—see Gilberti		Humphreys (H. Noel) History of Printing	303	Koch de Wilborch (Simon)—Psalterium	72
Haffnia—see Copenhagen		Hunt (Thomas) printer at Oxford	271	Koelhoff (Johann) printer at Cologne	33
Hagembach (Peter) printer at Toledo	257	Hurus (Paul) printer at Zaragoza	227	Koeln—see Cologne	
Hagenau, printing at	74	Husner (Georg) printer at Strassburg	21	Krantz (Martin) printer at Paris	190
Hahn (Ulrich) printer at Rome	101	Hylton—see Hilton		Kristeller (Paul) Ital. Buchdruck-erzeichen	303
Hailbrun—see Renner (Franz)		Iamblichus de Mysteriis, Ven. Ald. 1497	145	Kunne (Albert) printer at Memmingen	69
Hamilton (Archbishop John) Catechisme, St. Andrews, 1552	288	Icazbalceta (J. G.) Bibliografía Mexicana	303	Lancalao Polono—see Stanislaus Polonus	
Hamman (Johann) printer at Venice	139	Iceland, printing in	290	Landnama Saga, Skalholt, 1688	219
Han—see Hahn		Imitatio Christi—see Kempis (Thomas à)		Lapide (Joannes à)—see note to Poggio	105
Hanheymer (Johannes) printer at Rome	107	Indulgence. Declaratio et Determinatio (Peter Schöffer, 1485)	10	Lascaris (Const.) Compend. octo Oracionis partium, Mediolani, 1480	188
Harlem, printing at	96	— Leo X (Pinson) 1526	281	— — Vicent. 1489	180
Haunia—see Copenhagen		Innocent VIII—see Indulgence Italy, printing in	97	Latin-French Vocabulary—see Catholicum Parvum	214
Hebrew press, Soncino	186	Ivry (Jean d') Triumphe de France, Paris, 1508	205	Laudivius, Epistole magni Turci, Neapoli, 1473	169
Heidelberg, printing at	73	Jacobi (Pierre) printer at S. Nicolas	218	Lauer (Georg) printer at Rome	103
Heineken, Idée Générale d'une coll. d'Estampes	302	— at Toul	219	Laus Virginis Marie (Schöffer, about 1470)	13
Heldenbuch, Hagenaw, 1509	75	Jacopo de Cessoli. Le Ieu des Esches, Paris, Verart, 1504	195	Lavagna (Filippo de) printer at Milan	152
Helwicus Teutonicus—see Sancto Geminiano (J. de)		— Schachzabelspil, Strassburg, 1483	23	La Vallière library—Thomas Aquinas	6
Henricus de Colonia, printer in Bologna	165	Japan, Printing in	297	Lazarellus (Lud.) de Bombyce	189
Herbert (William) see Ames (Joseph)		James V of Scotland, dedication copy of Hector Boece, 1536	288	Lebrija (Antonio de) in Cosmograph. libros introductorium (Salamanca, 1497)	253
Herenberch (Jacobus) printer at Lyons	212	Jaume I de Aragon, Memoirs—see Aureum Opus, 1515	224	Le Dru (Pierre) printer at Paris	201
Heresiarchis (de Quattuor) (Munich, 1509-10)	71	Jayne or Jaime—see Jaume		Leeuw (Gerart) printer at Antwerp	93
Herold (Georg) printer at Rome	108	Jenson (Nicolas) printer at Venice	117	— at Gouda	90
Hertzog (Johann)—see Hamman	139	Jerome (St.)—see Hieronymus		Lefevre (Pierre) Rhetorique, Rouen, 1521	217
Hesiodus, Theogonia, etc. (1495)	142	Joffre (Juan) printer at Valencia	225	Lefevré (Raoul) Recuyles of Troye in English by Caxton. W. de Worde, 1503	274
Hessels (J. H.) Gutenberg	302	Johann von Freyburg, Summa Iohannis, Augsb. 1472	46		
Hidalgo (Dionisio)—see Mendez	303	Johann of Speyer, printer at Venice	110		
Hieronimus, Epistole e Vita, Ferrara, 1497	168				
— ad Eustochiam (Cologne, 1475-6)	30				

	PAGE		PAGE		PAGE
Lefevre de Langres (Jean)—see Fabri	183	Ludolph of Suchen (Antwerp, Leeuw, 1485)	93	Mena (Juan de) Trezientas y Coronacion, Sevilla, 1499	235
Legenda Aurea—see Voragine		Lübeck, printing at	68	— — Sevilla, 1512	240
Le Grand (Jacques)—see Magnus (Jacobus)		Luis patricio Romano—see Vartema		Mendez (Francisco) Tipografia Española	303
Le Huen (Nicole) Peregrination de Oultremer, Lyon, 1488	212	Lull (Remundus) de Laudibus Marie, Paris, 1499	192	Mentelin (John) printer at Strassburg	11-14
Leipzig, printing at	68	Luschner (Johan) printer at Barcelona	249	Mentz Typography	1-11
Le Marchant (Gui)—see Mercator		Lydgate—see Bochas		Mercator (Guido) printer at Paris	192
Le Noir (Michel) printer at Paris	199	Lyndwood (William) Constituciones Prov. (Oxford, 1484)	271	Merula (Georgius) Alexandrinus—see Scriptorum	185
Leo Magnus, Sermoni, Firenze, 1485	173	Lyon, printing at	211	Methodius, Revelationes, Basil. 1498	43
Leo X, Indulgence (Pinson) 1526	281	Lyra (Nicolaus de) Moralia super Bibliam. (Strassburg, circ. 1475)	23	Mexia (Ferrant) Nobiliario, Sevilla, 1492	236
Leon (Jos. Eustachio) Virtudes del Balsamo, Guatemala, 1756	296	Machlinia (Willelmus de) printer at London	273	Milan, printing at	149
Leonard of Basel, printer at Vicenza	180	Macho (Julien)—see Rodericus	211	Miquel (Pere) printer at Barcelona	244
Leone Papa—see Leo Magnus		Macrobius, Venet. Jenson, 1472	121	Mirabilia Romae, Tarvisii, 1475	161
Leoniceus (Nic.) de Morbo Gallico, Ven. 1497	145	Madan (Falc.) Oxford Press	303	Mirror of our Lady—see Myrroure	
Le Rouge (Guillaume) printer at Paris	209	Madrid (Francisco de)—see Petrarca, Remedios		Miscomini (Ant.) printer at Florence	172
Le Roux (Jacques) printer at Venice	125	Magdeburg, printing at	72	Missale Mosarabes, Toledo, 1500	257
Le Roy (Guillaume) printer at Lyons	211	Magnus (Jacobus) Sophologium	191	— Romanum, Mexici, 1560	298
Le Signerre (Guill.) printer at Milan	160	Magnus and Thomas, printers at Seville	234	— Sarum, Rouen, 1508	216
Levilapide—see Lichtenstein		Malla (Phelip de) Peccador Remut (1493)	247	— Sarum, Paris, 1514	198
Lex Danica (Jutlandiae) cum expositionibus, Ripis, 1537	289	Mallermi Bible—see Bible Italian		— Sarum, Paris, Hignam, 1519	201
Leyes del Estilo, Salamanca, 1502	253	Mammotrectus. Berone, 1470	59	— Vallisumbrose, Venet. L. A. Junta, 1503, on vellum	147
Leyes de Toro (Toro, 1505)	266	Mancz (Conrad) printer at Blaubeurn	66	Modena, printing at	184
— — (Sevilla, 1505)	237	Mandeville (Sir J.) Maravegliose cose, Bonon. 1488	164	Modus Confitendi—see Libellus de modo conf.	
— — Burgos, 1527	255	Manducator—see Comestor		Mohammed II, Epistola, Neap. 1473	169
Libellus de modo Confitendi, Antwerp, Leeu, 1485	93	Manfredi (Hieron.) Libro del Perche, Bononie, 1475	164	Molina (Alonso De) Vocabulario Mexicano, Mex. 1555	292
— — (Paris, about 1500)	208	— — Neapoli, 1478	168	— Vocabulario, Mex. 1571	294
Libellus Recollectorius—see Bandellus (Vinc.)		Manilius, Astronomica, Mediol. Zarottus, 1489	152	— Arte de la lengua Mex., Mex. 1571	294
Liber Apum—see Cantipratensis		Mansion (Colard) printer at Bruges	83	Molina (Juan de)—see Marineus Siculus	227
Liber Cronicarum—see Schedel.		— Notice (par Van Praet)	303	Mollitor (Ulrich) de Lamiis (Cologne, about 1497)	39
Libro del Perche—see Manfredi		Manthen of Gerretzem (Johannes) printer or publisher at Venice—see Johannes de Colonia	178	Mombritius (Boninius) de Dominica Passione, Milan, (1478)	150
Lichtenstein (Hermann) printer at Treviso	162	Mantua, printing at	178	— see Solinus	155
— at Vicenza	180	Manuale ad Sacramenta adm., Nangasaquii, 1605	297	Monte Regio (Joh. de)—see Regiomontanus	
Lignamine (Giov. Filippo di) printer at Rome	102	Manuscript with woodcuts—Passio	297	Morin (Martin) printer at Rouen	216
Lima, printing at	295	— — Breviarium	299	Mozarabic Missal and Breviary	257
Lisbon, printing at	255	Manutius (Aldus) printer at Venice	141	Motis (Joannes) Apologia Mullerum (Baden) 1511	76
Litio (Robertus de)—see Caraccioli		Manzolinus (Michael) printer at Treviso	161	Münster in Aargau—see Beromünster	
Livius, Decades, Venet. Vindelin, 1470	111	Mar de Ystorias—see Perez de Guzman (Hernan)		Munich, printing at	71
— Venet. 1495	140	Marcolfus. Dyalogus Salomonis et Marcoli (Eichstet, circ. 1478)	67	Murner (Thomas) De Heresiarchis	71
— Les Decades, Paris, 1515	206	Margarita Davidica (Augsb. G. Zainer, about 1471-2)	45, 65	Murr (Conrad) Repertorium Vocabulorum, Basel, about 1470	40
— Decadi in Italiano, Venet. 1478	129	Marineus Siculus, Cronica de Aragon	227	Museus de Herone et Leandro, Ven. Ald. (1494)	141
Locher (Jacobus)—Terentius	26	Marlianus, Index in Ciesarem—see Caesar 120, 151, 154, 161		Myrroure of oure Lady (London, Faques, 1530)	284
Logroño, printing at	264	Marquilles (Jacobus de) super Vsatidis Barchin.	250	Nagasaki, printing at—Manuale	297
London—see Arnold's Chronicle		Martens (Thierry) printer at Alost	78	Naples, printing at	168
Lopez de Ayala, Chronica de Don Pedro, Toledo, 1526	261	Martialis (Bologna, about 1473-4)	163	Navarro (Ioan.) Quatuor Passiones etc. in Music, Mexico, 1604	294
Lopez Davalos (Diego) printer at Mexico	294	— Venet. J. de Colon. 1475	127	Nebrissensis—see Lebrija	
Lopez de Mendoza (Inigo) Proverbios (Seville, 1500)	286	— (Venet. ? about 1478)	117	Nepos—see Cornelius	
— Sevilla, 1509 and 1512	239	Martin of Werden, printer at Cologne	39	Nerli Brothers, printers at Florence	174
Lorens, moine predicateur—see Summe le Roy	96	Martinez (Henrico) printer at Mexico	295	Netherlands—see Low Countries	
Lorenzo de Aquila, printer at Venice	129	Martinus de Septem Arboribus, printer at Padua	176, 177	Neufchâtel, printing at	220
Louffen (Helias de) Mammotrectus	59	Martorell (Joanot)—see Tirant		Neuf Preux, Paris, 1507	199
Louis XI, Chronique (Lyon, 1489)	213	Mattheus de Cracovia, Tractatus Raelonis (Mentz, about 1460-61)	6	Nicodemus. Evangelium (Cologne, 1489-90)	38
Louvain, printing at	79	Matthias Moravus, printer at Naples	170	Nicolaus of Frankfurt, printer at Venice	126
Low Countries, printing in	78	Maufer (Pierre) printer at Padua	178	Nicolaus Philippi Pistoris, printer at Lyons	
Loy Salicque, Paris, 1507	199	Mayer (Heinrich) printer at Toulouse	214	Nicolo di Lorenzo della Magna, printer at Florence	171
Lucanus, Pharsalia, sine nota (cir. 1471-2)	188	Mazali (Alberto) printer at Reggio	185	Nider—see Nyder	
— — Venet. Guerinus, 1477	133	Medius (Thomas) Comedia Epirota, Oppenheim, 1516	76	Niger (Peter)—see Schwartz	
— — Mediolani, Lavagna, 1477	153	Meer (Jacob van der) printer at Delft	87	Normandie—see Chroniques	
— — ib. id. (1478-9)	154	Mela—see Pomponius		Notary (Julyan) printer in London	281
— — Paris, 1512	209	Melber (Joan.) Vocabularius Predicantium (Strassburg, about 1500)	27	Nürnberg, printing at	51
Lucena (Juan de) Vita Beata, Zamora, 1483	252	Memmingen, printing at	69	Nürnberg Chronicle—see Schedel	
— — Burgos, 1402	254			Numeister (Johann) printer at Foligno	148
Lucensis—see Simon				— at Albi	215
Lucianus, Gr. First Edition, Florent. 1496	175			Nupufell in Iceland, printing at	291
Lucretius, Verona, 1486	179			Nyder (Johann) Expos. Decalogi, Paris, 1483	192
Ludolphus Carthusianus. Vita Christi. (Strassb. Eggestejn) 1474	17			Obregon (Antonio de)—see Petrarca, Triunfos	264

	PAGE		PAGE		PAGE
Ocharte (Pedro) printer at Mexico	293, 294	Perez de Guzman (Hernan)	265	Pomponius Mela, Ratdolt, 1482	131
Odcardo (Prospero) printer at Reggio	185	— Cronica de Juan II, Logroño, 1517	265	Porphyrio, Comment. in Horat.	170
Olafs Tryggvasonar Saga, Skálholt, 1688	291	— Valerio de las Historias—see Rodriguez Almella		—see Horatius	170
Olivetani (Robert)—Bible Française, 1535	220	Perez de Valencia (Jac.) in Psalmos, 1484	221	Porphyrius—see Iamblichus	145
Oliverius Anxianensis—see Galeomyomachia	187	Perkins (Henry)—Bible	2	Poyvre (Henri) printer at Pau	221
Olpe (Petrus de) printer, Cologne	32	Persius (Venet. circ. 1476)—see Juvenal	133	Priscianus in Theophrastum—see Iamblichus	145
Opera Nova contemplativa, Vinegia (1510) Italian block-book	209	— Milan, 1476—see Juvenal	151	Proaza (Alonso de)—see Celestina	225, 238
Oppenheim, printing at	76	— Milan, 1478—see Juvenal	154	Probus (Æmilius)—see Cornelius Nepos	
Ordinarium de ministr. Sacrament. (Valencia, 1514)	225	Peru, printing in	295	Proclius—see Iamblichus	145
Ordinatio Ecclesiastica Danie et Norwegie, Haffn. 1537	289	Pescia, printing at	186	Propertius, Venet. 1475—see Tibullus	127
Orense, printing at	266	Peter Treveris—see Treveris		— Regii, 1481—see Tibullus	
Origenes contra Celsum, Rome, 1481	108	Petit (Jean) printer at Paris	207	Prudentius, Calari, 1574	187
Orlandi (Seb. et Raph.)—see Vegetius	186	Petrarca, Rime, Patav. 1472	177	Pryss (Johann) Strassburg printer	24
Orpheus, Græce, First Ed. Florent. 1500	176	— Venet. Jenson, 1473	122	Psalterium Græcum, Mediolani, 1481	158
Orsini (Emiliano) printer at Foligno	148	— Triumph con commento (Italian) Bononia, 1475	164	— Ven. Ald. (1497)	145
Ortiz (Alfonso)—see Mozarabic Missal, etc.	257	— Triumphos, traslacion, Logroño, 1512	264	— Latinum, Mogunt. 1459, on vellum	3
Ortolff, Arzneibuch—see Guillerms	66	— Opera Latina, Basil. 1496	43	— (Augsb. about 1472)	45
Ortona, printing at	187	— de contemptu Mundi (Strassburg, about 1472)	20	— (Magdeburg, about 1484)	72
Ortus—see Hortus		— Epistel von Grysel, Augsburg, 1472	46	— Psalterium Dauidicum (Zwolle, about 1488)	92
Os (Peter van) printer at Zwolle	91	— Remedios contra Fortuna, Valladolid, 1510	262	— Psautier Latin-François (Verard, vers. 1500)	194
Ottley (W. Y.) Invention of Printing	303	— — Sevilla, 1516	243	— Latein Deutsch, Basel, 1503	44
Otmar (Johann) printer at Reutlingen	70	— — Zaragoza, 1523	230	— Dutch, Delf, 1480	88
Ovidius (Opera, I) Rome, 1471	100	Petrus (Ramon) printer at Toledo	261	Psellus—see Iamblichus	145
— Opera, Venet. Rubens, 1474	125	Petrus Blesensis, Epistolæ (Bruxell. cir. 1480)	85	Publicius, Oratoria Ars, Venet. 1482	131
— — Bononia, 1480	162	Petrus Martyr Anglerius—see Anghiera		— — 1486	132
— — Vicent. 1480	181	Philephus (Franc.) Satyræ, Mediol. Valdarfer, 1476	157	Puerto (Alonso del) printer at Seville	230
— Breviatio—see Donatus		— — see Plutarchi Apophthegm.	113	Puga (Vasco de) Provisiones, Mexico, 1563	293
— Transformaciones (en Catalan) Barcelona, 1494	246	Philippi (Johannes) de Creutznach, printer at Paris	202	Putzbach or Puzbach (Paul of) printer at Mantua	178
Oxford, printing at	271	Philippi (Nicolaus)—see Nicolaus Philippus (Magister) printer at Venice	125	Pylgrimage—see Pilgrimage Pynson—see Pinson	
Pablos (Juan) printer in Mexico	292	Phocylides, Poema (1495)	142	Pythagoras, Aurea Carmina (1495)	142
Pachel (Leonard) printer at Milan	159	Pico della Mirandola (Johan.) Septiform. sex dierum Genes. enarratio (Florence, about 1490) on vellum	172	— — see Iamblichus	145
Pacioli da Borgo (Luca) Arithmetica, Venet. 1494	137	Piccolomini—see Æneas Sylvius		Quadragesimale, Basil. 1465	43
— Divina Proportione, 1509	138	Pilgrimage of Perfection, Pinson, 1525	280	Quadrilogus, Paris. 1495	202
Padua, printing at	176	Pilpay—see Bidpai		Quadrupartita Historia—see Quadrilogus	202
Paesi novamente ritrovati, Vicentia, 1507	182	Pincius (Philippus) printer at Venice	140	Quatuor Novissima (Cologne) Conrad de Homborch (about 1476)	36
— Milano, 1508	160	Pinson (Richard) printer in London	277	Quentel (Heinrich) printer at Cologne	37
— Le Nouveau Monde, Paris, 1517	210	Pirkheymer (Bilibald)—see Durantus	21-22	Quindecim Signa—fragment of the Blockbook	299
Paffroed (Richard) printer at Deventer	89	— — see Gratianus	15	Quintilianus, Rome, Sweynheym et Pannartz, 1470	99
Paganini (Pagan. de) printer at Venice	137	— — see Sabadino	165	— Venet. Jenson, 1471	119
Palencia (Alonso de)—see Josephus	232	— — see Theocritus, 1497	143	Quintus Curtius—see Curtius	
Palladius Rutilius—see Scriptores	185	Pistoris (Nicolaus)—see Nicolaus Pius II—see Æneas Sylvius		R-Printer	18-21
Palmerin de Oliva, Sevilla, 1525	243	Platina de Honestâ Voluptate, Venet. 1475	129	R (A) printer at Rome (1471?)	106
Pannartz (Arnold) printer at Subbiaco	97	— — Friuli, 1480	184	Rabanus Maurus de Universo (Strassburg, about 1472)	21
— at Rome	98, 101	— — Bonon. 1499	167	Rampigollis (Antonius) Reportatorium Bible (Augsburg, n. d.)	48
Paravisinus (Dionysius) printer at Milan	157, 158	— de Vita Pontificum, Venet. 1477	128	— — Ulm, Zainer, 1475	65
Paris, printing at	190	Plato. Disciplinarum Epitoma—see Alcinoüs		Ratdolt (Erhard) printer at Venice	130
Partzifal—see Wolfram		Plautus, Comoedia, Ed. Pr. Venet. 1472	115	Rayer (Thomas) printer at Rouen	217
Pascua (Pedro de) printer (at Toro?)	266	— — Mediolani, 1500	159	Recuyell of Troye—see Lefevre	
Passio Domini Nostri. MS. about 1470, with woodcuts Irsee	297	— Plautina Dicta (Milan, about 1476)	157	Redouer—see Du Redouer	
Passio sive Historia XI milium Virginum, Colonie, 1503	39	Plinius, Historia Naturalis, Rome, 1470	99	Reger (Johann) printer at Ulm	66
Passionael, 2 vols. Zwolle, 1490	91	— — Venet. Jenson, 1472	120	Reggio d'Este, printing at	185
Pau, printing at	221	Plinius Junior, Epistolæ, Mediol. Lavagna, 1478	153	Regiomontanus, Epytoma in Almagestum, Ven. 1496	139
Paulo de Colonia, printer at Seville	234	— — Creusner, 1475	54	Regio Monte (J. de)—see Regiomontanus	
Paulus de S. Maria, Scrutinium Scripturarum (Strassburg, Mentelin, circ. 1471)	14	Pluteus (Jean) printer at Paris	207	Regium Lepidum—see Reggio d'Este	
Peccador Remut—see Malla (Phelip de)		Pol (Saint) Epistres—see Bible, French		Regnault (Francois)—see Higman	201
Pedro el Cruel, Cronica	261	Poliphilus, Hypnerotomachia, Ven. 1499	147	— — see Eustace	205
Pegnitzer (Johann) printer at Seville	284	Politianus, Opera, Venet. 1498	146	Regnault (Pierre) publisher at Rouen	217
Pelerin (Jean)—see Viator		Pomponius Mela, Mediolani, 1471	149	Rei Rusticæ Scriptores—see Scriptores	
Perceval—see Partzifal				Reichs-Underhaltung, München, 1501	71
Pereç—see Perez				Renaldos de Montalvan, Salamanca, 1526	254
Perez de Guzman (Hernan) Mar de Ystorias, Valladolid, 1512	262			Renner (Franz) printer at Venice	126
				Resende (Garcia de) Cancioneiro, Lixboa, 1516	255

	PAGE		PAGE		PAGE
Retza (Franc. de) Comestorium Viciorum, Nuremberge, 1470	51	Sallustius. Warre agaynst Iugurth, Pinson (1519)	278	Spain, printing in	221
Reutlingen, printing at	70	Sanchez (Rodrigo)—see Rodericus Zamorensis		Speculum humane Salvationis, facsimile of the blockbook	300
Reynard (Johannes) alias Grüninger—see Grüninger		Sancta Maria—see Paulus de S. Maria		Speusippus—see Iamblichus	145
Reyser (Michel) printer at Eichstet	67	Sanctius (Rodericus)—see Rodericus Zamorensis		Speyer, printing at	60
Richel (Bernhard) printer at Basel	41	Sancto Geminiano (Joannes de) de Exemplis Rerum (Deventer, 1477)	89	Spira—see John of Speyer	
Riessinger (Sixtus) printer at Naples	168	Sant Eusebio monastery at Rome, printing press	105	— Vindelin of Speyer	
Rikel (Dionysius) Speculum Conversionis Peccatorum. Lovanii (1483)	82	Sant Orso (Henricus de)—see Zeni		— Joannes de Spira	
Ripis, Ripen, printing at	289	Saragossa—see Zaragoza		Spires—see Speyer	
Rivers (Anthony Earl of)—see Widville		Savonarola (Hieron.) Expositione del Paternoster Florence, about 1495)	173	Stanbridge (John) Grammatical treatise, Pinson (1510)	277
Robinet (Pierre)—see Mozarabic Missal, etc.	257	Saxoferrato—see Bartolo		Stanislaus Polonus, printer at Seville	232
Roe (Denys) printer at Paris	208	Schall (Joannes) printer at Mantua	178	Statius, Silvæ, Venet. 1475—see Tibullus	127
Rocciolo (Domenico) printer at Modena	184	Schedel (Hartman) Liber Cronicarum, Nurembergæ, 1493	58	Stöckel (Wolfgang) printer at Leipzig	69
Rodericus Zamorensis, Hist. Hispanica, Rome (1469)	101	Scheurlius (Christ.) de Sacerdotum prestantia, Leipzig, 1511	69	Strassburg Presses	11
— — Speculum vite humane (Ulr. Zell, about 1470)	28	Schlettstadt, printing at	76	Strata (Antonio de) printer at Venice	135
— — Auguste, 1471	44	Schobser (Hans) printer at Augsburg	50	Subbiaco, printing at	97
— — Lovanii (1483)	81	— — at Munich	71	Suchen—see Ludolphus de Suchen	
— Miroir de Vie Humaine, 1477	211	Schoeffer (Peter) Psalter	3	Suetonius, Vita Cæsarum, Venet. Jenson, 1471	118
Rodler (Hieron.) printer at Siemern	77	— Durandus	4	Suidas (Lexicon) Mediolani, 1499	158
Rodriguez de Almella, Valerio de las Historias, Sevilla, 1527	241	— other books	6-11	Summa Johannis—see Johann von Freyburg	
Rodt—see Berthold		— Laus Virginis (1470)	13	Summe le Roy, in Dutch, Harlem, 1483	96
Rodt (Sigism.) printer at Pescia	186	Schoenbrunner (Josef)—see Biblia Pauperum	300	Sweynheym (Conrad) printer at Subbiaco	97
Rojas (Francis de)—see Celestina		Schoifner (Petrus)—see Schoeffer		— at Rome	98
Rollewink (Werner) Fasciculus Temporum, Lovanii, 1476	79	Schoolmaster of St. Albans, printer at St. Albans	272	Sykes (Sir Mark M.) Psalter	3
— — Utrecht, 1480	78	Schriber (Johann) printer at Bologna	166	Sylvius (Aeneas)—see Aeneas	
— — Ratdolt, 1481	130	Schürener de Bopardia (Joh.) printer at Rome, 1474	107	Synesius—see Iamblichus	145
Rome, printing at	98	Schüssler (Johann) printer at Augsburg	47	Tacitus, Ed. Pr. Vindelin (1473)	115
Rood (Theoderic) printer at Oxford	271	Schwarz (Peter) Tractatus contra Iudeos. Esslingen, 1475	62	Tambaco (Joannes de) Consolacio Theologie (Mentz, Schoeffer, 1469-70)	7
Rosenbach (Juan de) printer at Barcelona	245, 247	— Stella Meschiah. Ib. 1477	63	— — (Eichstet, about 1474)	67
Rossi (Jacobo)—see Le Roux (Jacques)		Seinzenzeler (Ulrich) printer at Milan	159	Tanco—see Diaz Tanco	
Rossi (Lorenzo de) printer at Ferrara	167	— (Giovan Angelo) printer at Milan	160	Tebaldeo—see Thebaldeo	
Rouen, printing at	216	Scotland, printing in	287	Terentius per A. Sabinum emend. (Rome, 1470-71)	103
Rubeus (Jacobus)—see Le Roux (Jacques)		Scotto (Ottaviano) printer at Venice	134	— — (Milano, Valdarfer) 1474	156
Rüxner (G.) Thurnierbuch, Siemern, 1530	77	Scriptores Rei Rustice, Regii, 1482	185	— Tarvisii, 1477	162
Rufinus—see Eusebius	178	Sedulius, Calari, 1573	187	— Mediol. Pachel (1479)	159
Ruggieri (Ugone) printer at Bologna	164	Sembino (V.) printer at Cagliari	187	— Argent. Grüninger, 1499	26
Rylands (W. H.)—see Ars Moriendi	300	Seneca, Opera, Neapoli, 1475	170	Thebaldeo (Antonio) Opere, Modena, 1498	184
Ryvyeres (Earl of)—see Rivers		— — Tarvisii, 1478	161	Theocritus, etc. Ven. Ald. 1495	142
Sabadino de Arientis (Ioannes) Faceciarum Poretanarum opus, Bologna, 1483	165	— Cinco Libros, Toledo, 1510	259	Theognis, Sententia—see Theocritus	142
Sabellico (M. Ant.) Res Venetæ, 1487	134	— Epistole, (Ed. Pr. Strassburg, about 1470-71)	20	Theramo (Jacobus de) Bellial, August. 1472	47
— minor works printed on vellum, (1490)	139	— — Rome, 1475	101	— Lis Cristi et Bellial (Cologne, about 1475)	35
Sachsel (Georg) printer at Rome	107	— Epistolas, Toledo, 1510	259	— Bellial zu Teutsch, Strassburg, 1508	25
Sacrobosco, Sphaera Mundi, Venet. 1490	135	— Epistolas, Alcalá, 1529	264	— Bellial, in Dutch, Antwerp, 1512	95
Sagas—see Olaf Tryggvason		Sensenschmidt (Johann) printer at Nürnberg	51, 53	Ther Hoernen (Arnold) printer at Cologne—Burley	27
— see Landnama		Septem Sapientes (Cologne, about 1475)	35	— Florus	32
— see Gronlandia		Seville, printing at	230	Thomas Aquinas, Summa. Partis Secundæ pars II, Mantua, about 1474	178
— see Christendom		Sibyllinus Umber, printer at Venice	129	— Quartum Scriptum Mogunt. Schoifner, 1469	6
Sagundinus (Nic.) de Epistolari dicendi genere (S. n. Naples or Rome, about 1472)	169	Siemern, printing at	77	— super I Sentent. Ven. 1486	135
Saint Albans, printing at	272	Siete Partidas, Sevilla, 1491	234	— de divinis moribus (Cologne, about 1471)	33
Saint Andrews, printing at	288	Sifridi Determinacio Questionum (Mentz, about 1470-73)	11	— Postilla in Job, Conrad Fyner, 1474	62
Saint Gelais (Charles de) Judas Maccabeus	209	Silber (Eucharis) printer	108	Thorlaksson (Gudbrand)—see Bible—Icelandic, 1584	290
Saint Gelais (Oct. de) Sejour dhonneur, Paris, 1519	196	Silius Italicus, Rome, Sweynheym and Pannartz, 1471	100	— see Dietrich, Summaria	291
Saint Nicolas du Port, printing	218	— Rome (unknown printer) 1471	106	Thorlaksson (Theodor) Sagas, etc.	291
Saintré (Petit Jehan de) Paris, 1517	200	Silvius—see Aeneas Sylvius		Thorold (Sir John H.)—Psalter	3
Salamanca, printing at	253	Simon Nicolai Lucensis, printer at Rome	102, 108	Thurnierbuch—see Rixner	
Salicetus (Nicolaus) Liber Meditationum	25	Sixtus IV. Indulgentia plenaria, 1477—see Indulgence, 1485	10	Tibullus, Catullus, Propertius, Statius, Venet. 1475	127
Salle (Ant. de la)—see Saintré		Skallholt in Iceland, printing at	291	Tibullus, Catullus, Propertius, Regii, 1481	185
Sallustius. A. R. (Rome? about 1471)	106	Solinus, Venet. Jenson, 1473	122	Tignonville (Guillaume de)—see Dictes	269
		— (Milan Dom. da Vespola, 1474)	155	Tirant lo Blanch, Valencia, 1490	222
		Soncino, printing at	186	Toledo, printing at	256
		Soncino (Hieron.) printer at Ortona	187	Tombaco—see Tambaco	
		Sorg (Anton) printer at Augsburg	49	Tomic (Pere) Histories de Arago (Barcelona, 1495)	248
				Topie (Michelet) printer at Lyons	212
				Toro, printing at	266
				Torquemada (Cardinal)—see Turrecremata	

	PAGE		PAGE		PAGE
Torre (Alfonso de la) Vision delectable, unknown press (1482-3)	251	Vasques (Juan) printer at Toledo	256	Voragine (Jac. de) Legenda Aurea (Cologne) 1483	38
— — Sevilla, 1526	242	Vavassore (Giov.-Andrea) Opera Neva	299	— Golden Legend, Julyan Notary, 1503-4	281
Tortellius Aretinus (Ioan.) de Orthographia, Rome, 1471	102	Vegetius, Epit. Rei Militaris, Pescia, 1488	186	— — W. de Worde (1512 ?)	275
Toul, printing at	219	Veldener (Johann) printer at Utrecht	78	— — — 1527	275
Toulouse, printing at	214	— — at Louvain	79	— see Historia plurimorum Sancto- rum (not by Voragine)	83
Tractatus de Turcis, Nurem- berge, 1481	59	— — Boec vanden Houte (fac- simile)	301	Vostre (Simon) publisher at Paris	196
Trepperel (Jean) printer at Paris	198	Vellum-Printing: Bible (1454-56)	1	Vrries—see Urries	
Treveris (Peter) printer in London	284	— Boniface VIII, 1470	7	Vympfeling—see Wimpfeling	
Trevisa (John of)—see Higden (Ranulph)		— Clement V, 1471	8	Wedyral (William) Indulgence (Pinson) 1526	
Treviso, printing at	161	— Durandus, 1459	4	Weigel (T. O.) Anfänge der Druckerkunst	303
Tridino—see Trino		— Fors de Bearn	221	— Catalogue extrait	303
Trino (Giovanni di) printer at Venice	140	— Gratian, 1472	9	Wenssler (Mich.) printer at Basel	42
Turin, printing at	183	— Marquilles, Barc. 1505	250	Westminster, printing in	267
Turks—see Tractatus, 1481	59	— Missale, 1503	147	Westphalia (John of) printer at Louvain	80
— see Diaz Tanco	267	— Psalter, Mogunt. 1459	3	Widvile (Anthony) Lord Rivers— see Diets	269
— see Aeneas Sylvius	31	— Sabellico, minor works	139	Wimpfeling (Jacobus) de triplici Candore (Heidelberg, 1493)	74
— see Laudivius	169	Venantius Fortunatus—see For- tunatus		— Disceptatio Oratorum, S. n. (about 1493)	75
Turrecremata, Expositio in Psalms [Turin], 1482	183	Venice, printing at	110	Wimpfeling—see Wimpfeling	
— Tractatus de Sacramento, Delf (1484)	88	Verard (Antoine I) printer at Paris	193	Wingle—see Vingle	
Tytarel—see Wolfram		— (Antoine II) printer at Paris	196	Winterberg (Bohemia) printing at	72
Ubaldo (Angelo) Repert. Consili- orum, Ven. 1487	136	Verardus (Carol.) in historiam Beticam, Rome, 1493	108	Winters of Homborch (Conrad) printer at Cologne	36
Ulm, printing at	63	Verona, printing at	179	Wodhull (Michael) book-collector — Thomas Aquinas, 1469	6
Ulrich and Afra (SS.) Monastery at Augsburg	48	Vespolate (Dom. de) printer at Milan	155	— Augustinus (1467-8)	12
Ungut (Meynardo) printer at Seville	232	Vespucci (Amer.)—see Paesi		Wolfram von Eschenbach. Partzi- fal and Tytarel (Strassburg) 1477	14
Urbanus Bellunensis, Inst. Græc. Gram. Venet. Ald. 1497	144	Vesputius—see Vespucci		Winkin de Worde, printer in London	274
Urries (Ugo de) Valerio Maximo	243	Viana (Carlos, Principe de)—see Aristoteles	228	Woodcuts in a MS.—Passio	297
Ursinis (Emilianus de)—see Orsini		Viator (Jean Pelerin) de Artificiali Perspectiva, Toul, 1505	219	— — Breviarium	299
Ursula—see Passio sive Hist. XI mil. Virg.		Vicenza, printing at	180	Worde (Wynkyn de)—see Winkin	
Utrecht, printing at	78	Villa Dei (Alex. de) Doctrinale, S. n. (Italy, about 1472)	189	Xenocrates—see Iamblichus	145
Valdarfer (Christoph) printer at Milan	156	Villaquiran (Juan de) printer at Toledo	260	Ximenez (Cardinal) Mozarabic Missal and Breviary	257
Vakdezocchi (Barthol.) printer at Padua	176	Vindeln of Speyer, printer at Venice	110	Ximenez de Prexano, Confutator- ium, Toledo, 1486	256
Valencia (Spain) printing at	221	Vingle (Pierre de) printer at Neuf- chatel	220	Xylography	297
Valera (Diego de) Cronica de España, Sevilla, 1482	230	— (Jean de) printer at Pau	221	Yemantszoon (Mauricius) printer at Delft	87
— — Sevilla, 1527	244	Vinitor (Joannes) printer at Copenhagen	280	Zainer (Günther) at Augsburg	44
— Tract. de Providencia — see Lopez de Mendoza	236	Vinholes (Narcis)—see Bergo- mensis	224	— Margarita David.	65
Valerius Flaccus, Bonon. 1498	167	Virgilius. Eneados in lingua ulgare, Vicenza, 1476	181	— leaves of Artzneybuch bound up in Guillermus	65
Valerius Maximus, Facta et Dicta (Strassburg, 1469-70)	112	Visitaciones Monasticæ (Cologne, about 1476)	30	Zainer (Johann) printer at Ulm	63
— Venet. Vindellin, 1471	116	Vita Antichristi (Paris, about 1490)	203, 299	Zamora, printing at	252
— — Venet. 1474	116	Vitruvius de Architectura (Rome, Herold, about 1482)	109	Zamorenensis—see Rodericus	
— see Burgo (Dion. de)		Vocabularium (Latinum - Theo- tonicum) Blaubeuern, about 1473	66	Zaragoza, printing at	227
— Valere le Grant (Verard, vers 1500)	194	Vocabularius Latinus Teutonicus, Argent. 1515	27	Zarotto (Antonio) printer at Milan	149
— en Castellano, Sevilla, 1514	243	Voragine (Jac. de) Sermones (Koburger, 1473-74)	55	Zell (Ulrich) Books printed by 27-32	
Valladolid, printing at	260	— Aurea Legenda Sanctorum (Basel, 1474)	42	Zeni di Sant Orso (Henrico) printer at Vicenza	182
Van Praet, Colard Mansion	303	— — Nuremberg, 1476	53	Zeninger (Conrad) printer at Nürnberg	58
Varela (Juan de) printer at Seville	243	— — (Memmingen) 1483	69	Zesternmann (Ad.)—see Weigel (T. O.)	
Varro, Analogia, and De Lingua Latina, sine nota (cir. 1472)	189			Zocchi. Jacobus de Zochiis, Omnis Utriusque, Padua, 1472	177
Vartema. Itinerario, Sevilla, 1520	241			Zwolle, printing at	91
				— — Gregorius, 1480	30



TO MY PATRONS

I HOPE that the present Catalogue will meet a reception as favourable as its contents deserve. The books described in it are substantially that portion of my stock which I have always regarded with the affection due to a private library.

As for my general stock, it still remains a collection of the largest and most comprehensive character, embracing every department of art, science, and literature, not contained in the *Incunabula*. A particular branch of it comprises the chief publications of the Learned Societies; but there are also a great many apparent trifles at very low prices which have been included with works of greater pretensions, because of their intrinsic interest to scholars.

My house has exceptional facilities for the speedy supply of books ordered from me, but not in stock,—by reason of my friendly relations with all the booksellers of Europe and America and elsewhere; and I think I may say that my usefulness as a commission-agent at book-sales is universally acknowledged.

I trust that I may confidently look forward to a continuance of the patronage that has always been accorded me.

BERNARD QUARITCH

November 6th, 1897

TO MY FRIENDS

The first of the great things that I have done in my life is to have been born. I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important.

I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important.

I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important. I have done many other things, but this is the first and the most important.

BEHOLD THE GREAT

THE END

