

Sales catalogue 533: Maggs Bros

Publication/Creation

1930

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Incunabula

BOOKS OF THE FIFTEENTH CENTURY
FROM THE PRESSES OF

ONE HUNDRED TOWNS

PART I

*Towns of Austria
Belgium, Czecho-Slovakia
England and France*

No. 533



MAGGS BROS.

*Booksellers by Appointment to His Majesty King George V,
H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.*

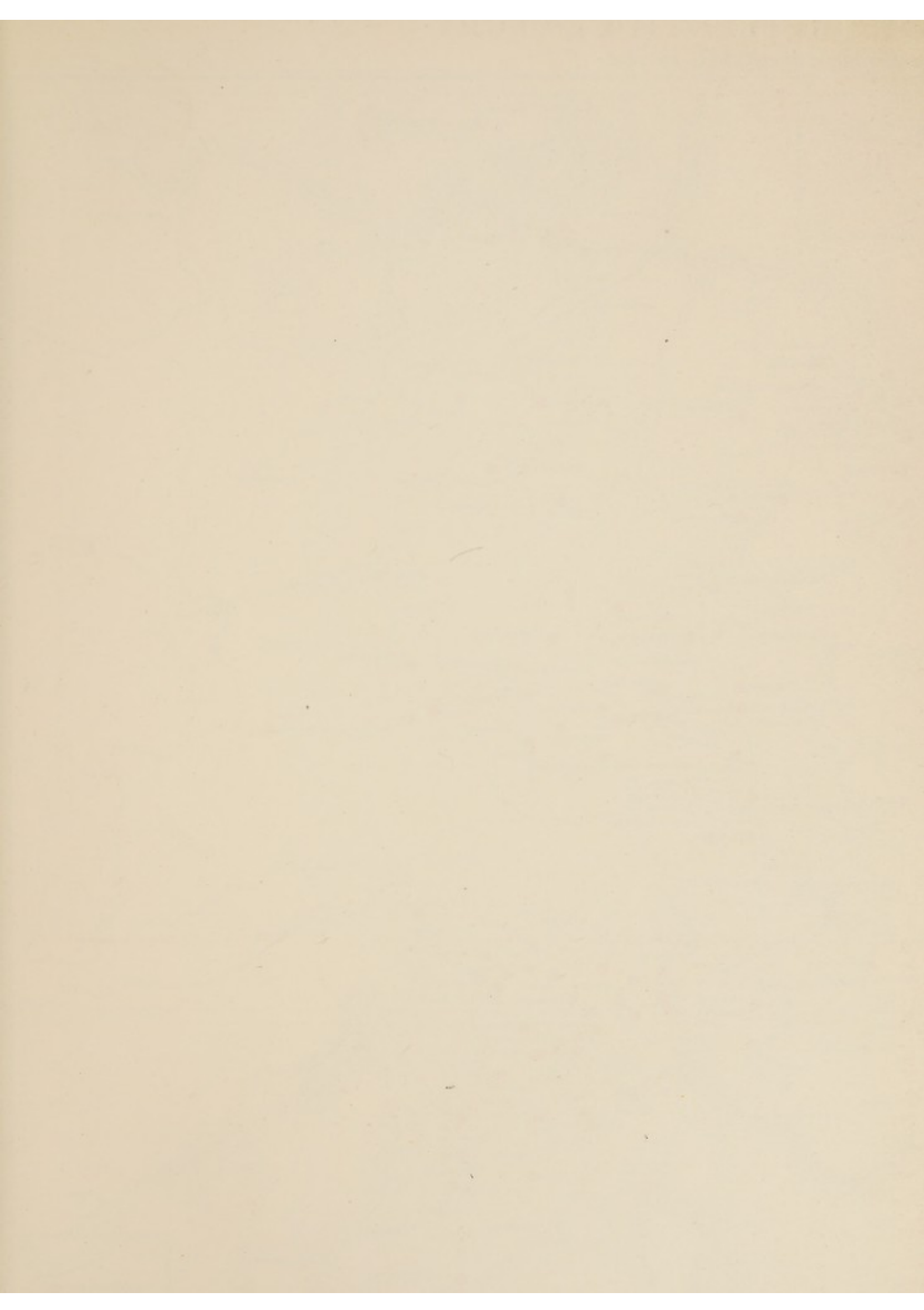
34 & 35 Conduit Street

LONDON, W.1

AND 130 BOULEVARD HAUSSMANN, PARIS (VIIIe)

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EUROPEAN PRINTING IN THE FIFTEENTH CENTURY

The Towns represented in this catalogue are marked in red



Bibliotheca Incunabulorum

A COLLECTION OF BOOKS FROM
ONE HUNDRED TOWNS

ILLUSTRATING
THE ART & DEVELOPMENT OF PRINTING
IN THE FIFTEENTH CENTURY

PART ONE

AUSTRIA
BELGIUM, CZECHO-SLOVAKIA
ENGLAND, AND FRANCE



MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS)

*Booksellers by Appointment to His Majesty King George V,
H.M. Alfonso XIII, King of Spain, and H.M. King Manuel of Portugal.*

34 & 35 CONDUIT STREET, LONDON, W.1.

AND 130 BOULEVARD HAUSSMANN, PARIS (8)

Telegraphic & Cable Address: "Bibliolite, London."

Tel.: Gerrard 5831

PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND LONDON

Introduction

THERE is no class of books which appeals to collectors of such widely different tastes, as that of the earliest printed books, or Incunabula.¹ It is, however, as the work of the first printers that incunabula make their primary appeal. For this reason we have arranged our catalogue by countries, towns and presses.²

That the catalogue should be an exceptional one, especially from the standpoint of the origins of the first printed books, we have made it our aim to collect examples from the presses of one hundred towns.

The typographical map of Europe forming the frontispiece, contains the names of the 259 towns in which a printing press was worked during the fifteenth century. It shows at a glance the situation of the great printing districts of Europe, denoting the furthest towns to which the more adventurous printers penetrated and by it can be traced the courses followed by the Ambulatory Printers.³

In front of the productions from each press we have put a note giving a short epitome of the history of the printer, together with the chief characteristics of the press.

The indices of authors, subjects, towns, printers and "Hain" numbers should make the contents of each part of the catalogue more

¹ A Latin word, meaning "swaddling clothes," "a cradle," "birth-place," now specialised to denote books printed in the Fifteenth Century.

² Countries and towns are in alphabetical order: presses and books in chronological order. In naming the countries we have followed the post-war divisions of Europe. Hagenau and Strassburg are placed at the end of France.

³ A notable example of a printer who travelled from town to town printing a few books at each is Heinrich of Cologne, who printed at Brescia, Bologna, Modena, Siena, Lucca, Nozzano, and Urbino.

*easily ascertainable and are intended to stress as many as possible of the interests of the books.*¹

The condition of the books is good unless a note is made to the contrary, and the original blank leaves are mentioned when present.

Suggestions for Incunabula Collecting

To the collector whose taste is for the earliest printed books, one of the following ideas for a collection will most likely recommend itself.

¶ **TOWNS.** *A collection of examples of printing from all the 259 towns where a press was set up before the end of the fifteenth century. General Rush C. Hawkins,² whose famous collection of Incunabula represents 141 towns, sought especially examples of the first press in each town.³ Pride in the achievements of their native city, has inspired others to form as complete a collection as possible of the first printed works of the town.*

¶ **SUBJECTS.** *The "Editiones Principes" of famous works on every subject studied in the Middle Ages, are naturally among the ranks of the Incunabula, and the early encyclopaedias and compendiums are always eagerly sought after, for the valuable references they contain to Education, Mathematics, Medicine, Music, Navigation, and Natural History, among other subjects.*

¶ **PRIMITIVE PRINTING.** *Some collectors have concentrated upon books printed before 1470, desiring the works of the very first printers, produced while the art of typography was still in its infancy.*

¹ Complete indices to the entire catalogue will be issued with the final part.

² See *Catalogue of Books mostly from the Presses of the First Printers . . . collected by Rush C. Hawkins . . . catalogued and deposited in the Annmary Brown Memorial at Providence, Rhode Island, Oxford, 1910.*

³ All "first" printers represented in our collection will be found denoted by an asterisk in the Printer list at the end.

¶**PRINTERS.** *For those who are making a study of the early printers, the following collections naturally suggest themselves:—*

The productions of famous fifteenth century printers and publishers, such as Jenson and Ratdolt¹ of Italy, Koberger of Germany, and Vérard,² Marchand and Pigouchet of France. ¶The work of printers of a particular nationality or sprung from a particular locality.³ ¶The products of Fifteenth Century Monastic Presses,⁴ which include the Brothers of the Common Life at Brussels, Rostock and Marienthal; the Monastery of SS. Ulrich and Afra at Augsburg. the famous Monastery of Montserrat; and the Nuns of the Convent “Apud Sanctum Jacobum de Ripoli.” ¶Books with Devices of Printers and Publishers. These early devices are often fine pieces of wood-engraving; many are very elaborate, but their basis is usually the name or monogram of the printer with his house-mark or shield. This catalogue has reproductions of all the devices appearing in the collection.

¶**AUTHORS.** *A collection of the earliest editions of the works of famous authors. The earliest printed works of writers of a particular country.⁵*

¶**WOOD ENGRAVINGS.**⁶ *The early development of the art of wood engraving is to be traced in the illustrated incunabula. Fifteenth century publishers employed such distinguished artists as Dürer, Wohlgemuth and Wilhelm Pleydenwurff to illustrate their important productions. Collections have been made of the early woodcut books of a single country, and of books with woodcuts of a special school of*

¹ See Monograph of G. R. Redgrave, *Erhard Ratdolt, and his Work at Venice*. (Bibliographical Society, 1894).

² See Monograph of J. Macfarlane, *Antoine Vérard* (Bibliographical Society, 1900).

³ The origin of a printer, when known, we have mentioned in the note to his press. At the end of each part will be found an index to the nationality of the printers.

⁴ Part I of the catalogue contains examples of the printing of the Brothers of the Common Life at Brussels (Item 4), and the Carthusian Monastery outside Strassburg (Item 79).

⁵ See Index to nationality of Authors.

⁶ See General and Subject Index: Woodcut Books.

engraving, such as the famous Florentine and Strassburg schools. As examples we may mention the Fairfax Murray Collection of early French and German woodcut books¹ and the Prince d'Essling and the Dyson Perrins collections of early Italian woodcut books.

¶TYPES.² The types cast by the early printers are obtaining increasing notice from the collector. The typographical detective will find an interesting study in the collection of incunabula without colophons and in types which so far have not been identified with any printer.

¶STAMPED BINDINGS.³ A feature of the early printed books is their characteristic binding of richly stamped pigskin or calf over wooden boards, often furnished with finely chased clasps and studded with metal bosses. The work of many notable binderies is signed by the use of distinctive stamps, and the arrangement of stamps is often the means of determining the region where a binding was executed. The most important monasteries had their own binderies and a representative collection might be made of examples of bindings of the great monastic houses.

Notable Books

We have here summarised under various heads some of the items of special interest in Part I of the catalogue.

¶“Editiones Principes” (first editions) of esteemed works include the following: Caxton’s English translation of St. Jerome’s Lives of the Fathers,⁴ printed by Wynkyn de Worde in 1495, item 12. The Epi-

¹ See the richly illustrated catalogues of both the French and German woodcut books of C. Fairfax Murray, published in 1910 and 1913 respectively.

² The standard work on printing types is D. B. Updike’s *Printing Types, their History, Forms and Use, a study in survivals*. 2 vols., 1927. For the study of the fine German Gothic types of the Fifteenth Century there is Morison’s *German Incunabula in the British Museum* (1928), with 152 facsimile plates.

³ For identifying stamped bindings there is E. Ph. Goldschmidt’s most valuable work, *Gothic and Renaissance Bookbindings*. 2 vols., 1928.

⁴ The colophon states that the translation was completed on the very day of Caxton’s death.

tome of Livy by Florus, (Paris, 1471),¹ item 20. *The Venerable Bede's Ecclesiastical History of the English People* (Strassburg, H. Eggestein, about 1475), item 73. *Boccaccio's De casibus virorum illustrium* (Strassburg, G. Husner, about 1473), item 76. *Ludolph of Saxony's Meditationes vitae Christi* (Strassburg, 1474),² item 79. *The Letters of St. Augustine* (Strassburg, J. Mentelin, about 1471), item 67.

¶ *Rare English Incunabula are represented by two fine productions from the press of Wynkyn de Worde, items 10 and 12; and single leaves from the press of Caxton, items 8 and 9.*

¶ *Works of English interest printed abroad are: the Editio Princeps and the first dated edition of Bede, items 73 and 113 respectively. The earliest printed Life of St. Thomas Becket (Paris, 1495), item 39. Richard de Bury, Bishop of Durham's Philobiblion (Paris, 1500), the classical work on book-collecting, item 45. Speculum Stultorum³ (Paris, about 1490), a satirical poem on the monastic orders by a Benedictine monk at Canterbury, item 24. Acta Concilii generalis Constantiensis (Hagenau, 1500), item 65, containing the Condemnation of the errors of John Wyclif of England. Michael of Hungary, Sermones praedicabiles, (Strassburg, 1494), including several sermons evidently preached in England, one of which has some sentences printed in English, item 112.*

¶ *There are several important items printed in the French language. Le mistere de la passion⁴ by Arnoul Gréban (Paris, about 1500), item 34. Guillaume Deguilleville, Le Romant des trois pelerinaiges,⁵ in*

¹ The fourth book printed on the first French press, which worked within the precincts of the Sorbonne (University) at Paris from 1470 to 1473.

² Proctor considered it likely that this book was printed at the Carthusian Monastery outside Strassburg, of which Ludolph of Saxony was at one time the prior.

³ Chaucer refers to this poem as *Dan Burnel the Asse* in the *Canterbury Tales*.

⁴ A great Mystery play which took four days to perform.

⁵ This work was very popular both in France and England. The first part of the trilogy, man's pilgrimage through life, has been compared to Bunyan's *Pilgrim's Progress*.

verse, (Paris, about 1500), item 41. *La destruction de Jerusalem*,¹ (Lyons, J. Arnollet, about 1500), item 19. *Cicero's Offices in French*, (Paris, about 1499), the earliest Paris edition, item 35.

¶ *Noteworthy illustrated works include:—A Livre d'Heures on vellum, from the press of Philippe Pigouchet, a famous printer of Hours, item 31. St. Jerome's Lives of the Fathers, (Westminster, Wynkyn de Worde, 1495), illustrated with 155 woodcuts, item 12. The first illustrated edition of the Golden Bull, (Strassburg, J. Prüss, 1485), item 89. The earliest book with illustrations printed in the Netherlands, item 5. Choice specimens of Strassburg wood engravings are found in items 103, 104, 106, 111.*

¶ *A woodcut production of supreme interest is item 16: a complete set of sixteen court cards produced at Lyons about 1495 by Pierre Gayon, and hand-painted in his workshop. Nothing that d'Allemagne shows in his Les cartes à jouer equals these playing-cards for beauty.*

¶ *Outstanding medical incunabula are the first editions of Jean Ganivet's Amicus medicorum,*² (Lyons, J. Trechsel, 1496), item 18; and Hieronymus Brunschwig's Buch der Vergift der Pestilenz, (Strassburg, Grüninger, 1500), a celebrated work on the plague, item 106.

¶ *Encyclopaedias include the very first printed encyclopaedia, Rabanus Maurus, De Universo,*³ (Strassburg, R-Printer, 1467), item 70.

¶ *An esteemed musical item is Flores musicae of Hugo Spechtshart, (Strassburg, J. Prüss, 1488), item 90. Wynkyn de Worde's edition (1495) of Higden's Policronicon, contains the first musical notes printed in England, items 10 and 11.*

¹ An unrecorded edition. A romantic account of the destruction of Jerusalem, followed by the legend of Pilate's death at Vienne, in France.

² A work supposed to contain all that a physician needed to know about astrology.

³ No. 1 in Osler's chronologically arranged *Incunabula Medica*, as containing the earliest printed account of medicine.

¶ *A very early Americanum*, item 28: *Pedro Cirvello's commentary on the Cosmography of John of Holywood*, (Paris, G. Marchand, 1498), containing references to the, then, recent discovery of America. *A famous travel item is Prester John, De Ritu et Moribus Indorum*, (Strassburg, H. Knoblochtzer, about 1482), a letter purporting to describe the wonders of the Empire ruled by the fabulous Christian monarch of the East, item 80.

¶ *The first Bible printed in Roman type appears in this section*, item 71. (Strassburg, the R-Printer, about 1468).

¶ *Books with rare provenances include a book from the library of Queen Leonor of Portugal (died 1517), a patroness of printing, with MS. inscription and threat of excommunication to anyone removing the book*, item 26. Nos. 93, 100 and 107 contain the famous woodcut bookplate, hand-coloured, of the XVth century bibliophile, Hilprand Brandenburg of Biberach on the Rhine, one of the earliest specimens of a printed book-plate.

¶ *A good proportion of the books are still in their old monastic bindings of wooden boards covered with stamped leather, and the collection includes two chained bindings*, items 74 and 102, interesting relics of the time when the books of a monastery were commonly chained to their shelves or reading desks.

Rare Places of Impression

A number of items in this part of the catalogue are from towns where the output was very small and examples are consequently rarely to be obtained.

¶ *AUSTRIA.* Vienna had only two presses, both of which are here represented.

¶ *BELGIUM.* The only press at Brussels was that of the Brothers of the Common Life. One of their earliest productions appears in this catalogue.

¶ *CZECHO-SLOVAKIA.* Two books only were printed at Winterberg: the one in this catalogue is probably the first and has a colophon with full details of printing. Prague is represented by a chronicle in Czech, with colophon giving place of impression and date, as early as 26 September, 1488.

¶ *FRANCE.* Rare French towns here represented are Albi, Chambéry, Poitiers, Rouen, Vienne-en-Dauphiné, and Valence. ¶ We have what is probably the first book printed at Albi. A copy has recently been discovered bearing the purchaser's date of 1475, which places Albi third among the French towns to inaugurate printing, coming now only after Paris and Lyons. ¶ From the only press at Chambéry we have an edition of the *Historia Scholastica* of Petrus Comestor. ¶ Fifteenth century printing at Poitiers is represented by a remarkable series of eleven excessively rare pieces of Latin verse. The larger number are hitherto undescribed, although both Claudin and La Bouralière have compiled bibliographies of early printing at Poitiers. The joint device of Bouyer and Bouchet appear on the title-pages of most, and one, item 50, has also a colophon giving place of impression and date. ¶ Under Valence appears the sole work assigned to that town. ¶ The ancient city of Vienne has two out of its three short lived presses well represented in this catalogue.

Inapit omelia septima.:

Quona legentium debet esse discretio in sacro eloquio: cum quilibet unus sermo qui dicitur non semper unam eandemque rem significare creditur: sicut aliquando sol in bono, aliquando vero accipitur in malo. **D**ol enim nomine aliquando signatur dominus, aliquando persecutio. **A**ttestante enim libro sapientie impij in inferno dicitur sunt. **E**rrauimus a via veritatis: et sol iusticie non luxit nobis. **E**t de iactis semunibus dominus dicit. **O**ro sole auerunt: quia videlicet facta persecutione in uerbis reproborum predicationis uerba facta sunt. **D**icit leo dominum signat: unde scriptum est. **D**icit leo de tribu iuda. **S**ic leonis nomine dyaboli similitudo exprimitur: sicut per primum pastorem dicitur. **A**duersarius uero dyaboli sicut leo rugiens arcum querens quem deuoret. **D**icit bouis nomine sapiens designatur: unde scriptum est. **N**on iunges bouem et asinum. **S**apientem autem stultum in predicatione non sociabis. **D**icit per bouem fatuus figuratur: sicut de eo qui in turpitudine amoris captus est dicitur. **S**tatusque eam sequitur quasi bos ductus ad uictimam: id est sicut fatuus trahitur ad mortem. **N**ec igitur dixit ne quia portam significare dominum vel predicatoris vel scripturam sacram vel fidem exposuit: ubique iam in hoc propheta porta legitur: signare aliud non

credatur. **C**um ei de una porta propheta diuinus loqueretur. recte fides intellecta est. quia una est omnium sanctorum fides: cum uero alie porte non nunquam intelligi sicut et longe superius dictum est ora predicatorum possunt per quam uera uita cognoscitur: et per quam ascenditur ad sacramentorum spiritu alium cognitionem. **N**am porta per quam signati fidem diximus: notandum nobis est quia inferos appellatur. **I**n hac enim uita dum sumus: quasi in ymo positi adhuc inferius tenemur. **E**t recte inferos porta fides est: quia nobis in terra posita aperit agnitionem dei. **I**taque nunc dicitur. **P**ortam quoque quam respiciebat uiam aquilonis atrij exterioris mensura est. tam in longitudinem quam in latitudinem. **E**t thalamos eius tres hinc et tres inde: et fores eius et vestibulum eius secundum mensuram porte prioris. **Q**uinquaginta cubitorum longitudinem eius: et latitudinem xx. et quinque cubitorum. **F**enestre autem eius et vestibulum et sculpture secundum mensuram porte quam respiciebat ad orientem: et septem graduum erat ascensus eius: et vestibulum ante eam. **D**e porta quam respiciebat uiam aquilonis atrij exterioris. ea ipsa replicatur. quam iam de porta alia superius dicta sunt: atque alia subiungit quam de predicta porta tacebat propheta. **U**tergo de his lauius discussam que necdum discussa sunt: de hinc ea quam iam dicta sunt sub breuitate replicare. **P**orta enim uiam aquilonis

A PAGE FROM

GREGORIUS MAGNUS. HOMILIAE IN EZECHIELEM.

[BRUSSELS, BROTHERS OF THE COMMON LIFE, ABOUT 1476.]

See Item No. 4.

PLATE II.



DEVICE OF JAN VELDENER AT LOUVAIN.



THE SAVIOUR WITH THE GLOBE, FROM
ROLEWINCK. FASCICULUS TEMPORUM.
LOUVAIN, JAN VELDENER, 1475.

See Item No. 5.

AUSTRIA.

Vienna

Printer of the 1482 *Vocabolista* (Stephan Koblinger?): A.D. 1482-1485?
First printer.

“ This printer appears to have started work in 1482, when he produced at least seven books, all mentioning Vienna as the place of printing; no other date can be connected with him, but his type was still in use—presumably at Vienna—after 6 January, 1485. . . . In view of the fact that the type of the *Vocabolista* closely resembles a Vicenza type, it is noteworthy that one ‘Steffan Koglinger,’ acquired the citizenship of Vienna in 1481; he is no doubt identical with the Stephan Koblinger de Vienna who printed at Vicenza in 1479 and 1480, and this printer, therefore, most probably started the present press at Vienna with type that he had brought with him from Italy.” (*British Museum Catalogue of Incunabula*, Vol. III, p. 809).

No printer’s device was used by this anonymous printer.

I. POPE INNOCENT VIII (*died* 1492).

Bulla canonisationis Sancti Leopoldi Marchionis.

GOthic LETTER, 34 *lines to a full page*. *With a rude initial at beginning.*

[Vienna, Printer of the 1482 *Vocabolista* (Stephan Koblinger?), after 6th January, 1485.]

4 *leaves*. Small 4to. *Preserved in lettered buckram portfolio.*

(SEE ILLUSTRATION OVERLEAF.)

£52 10s

Not in Hain. Copinger 3267. British Museum Cat. Incun., Vol. III, p. 809. Proctor 9471. Hawkins, *Catalogue of Books by the First Printers*, No. 506 (this copy has a signature, A, on 1a). Langer, *Bibliographie der Österreichischen Drucke*, No. 9b.

“ The Bull narrates how Duke Leopold of Austria greatly favoured priests and men of religion, and was so devoted to the Popes that he was called

(Continued over)

Bulla Canonizationis San
cti Leopoldi Marchionis

Innocencius Epūs seruus seruoꝝ dei. Ad pper
tuaz rei memoriā. Sacrosctām mrem eccliaz
astitisse a dextris dei reginaꝝ in vestiu de aur
rato ccūdatā varietate nō ab rep pphetaz tradit. Re
gina. equidē q̄ illi regi dño. per quē r̄ges regnāt. et pn
cipes iusticiā faciūt d̄spōsatatit. Unica ei⁹ colūba. luna
pfecta in eternū Arcturus per girū nocturna spacia per
enni lumie illustrās. Lucifer. qui nescit occaluz. Aurora
hic in crepusculo caligātis seclī coruscans. et in diē luci
dū in regno celoꝝ sese diffundēs. Regina q̄ illi seruiat
Lui seruire regnare ē Illi fidē habeat Illi se totā cōmit
tat. Regia q̄ xp̄i fides sub vmbra alaz suaz ex t̄reo car
cere ad regna celoꝝ pducatur. Ubere d̄ celo pleno laet.
atq; iebriet. ex mltis erumnis nos eripiēs regni celestis
cuz xp̄o d̄ño pticipes efficiat. In vestitu inquit de au
rato. Vestimētū ecclie sc̄āꝝ fidelīū vitā esse p̄fitemur.
Nam sicut tota ecclia vestimentū ē xp̄i r̄demptoris n̄i
Ita fides quoq; ei⁹ dē ecclie vestimētū eē arbitramur.
Vestimentū sc̄licz nō h̄ns maculaz p̄ctm̄. neq; rugā p
duplicitatē. Sed p̄ iusticiā m̄dm. p̄ simplicitatē cordis
tensuz vestimētū Innocēcie q̄ hō a deo plasmatus ac
cepit male a serpēte p̄suasus pdidit. sed quā r̄cuperandā
p̄ficia ⁊ dei mia induimur vestimētum deauratū splēdo
re sapientie aureo perlucens: Clara enī est sapientia. q̄
nūq; marcescit. facile videtur ab hys qui eam diligunt
et inuenitur ab hys qui eam querunt. Doctrix est disci
pline d̄i. electrix operuz illius. qua nihil locupletius q̄
operatur omnia Artifex omniū que apud turbas clarī
tatem et honozem apud seniores p̄stat vestimentum
deauratum perfectione auri. idest iusticie. qua nihil hu
mano generi vtilius Dilectione discipline ex qua custo
dia legum emanat. Legum autem custodia. p̄sumatio

FIRST PAGE (EXACT SIZE) FROM

INNOCENT VIII. BULLA CANONISATIONIS SANCTI LEOPOLDI.

[VIENNA, PRINTER OF THE 1482 VOCABOLISTA, AFTER 6TH JANUARY, 1485.]

See Item No. 1.

AUSTRIA.

Vienna.

Printer of the 1482 Vocabolista (Stephan Koblinger?): A.D. 1482-1485?

POPE INNOCENT VIII—*continued.*

by Innocent II "*peculiaris Sancti Petri filius.*" Of unstained purity in his personal life, during the strife of the Emperor Henry and his son of the same name, he kept his duchy in peace. On his death in 1136, after a rule of forty years, he was granted plenary absolution by the Pope and acclaimed as a saint by the people. On calling for his help the diseased were made whole, the lame walked, the dumb spake, the blind saw, and a man in prison, with fetters on his hands, made his escape through an impossibly small hole." (Hawkins, *Catalogue of Books by the First Printers*).

The sole canonization proclaimed by Pope Innocent VIII was that of Margrave Leopold of Austria (6 Jan., 1485).

A copy in mint condition; edges untrimmed.

2. POPE INNOCENT VIII (*died* 1492).

Bulla canonisationis Sancti Leopoldi Marchionis.

Printed from the same setting up as Item No. 1, *but with an initial space, with guide-letter, instead of the rude initial in the name Innocentius, and "nostro" for "nostri" in the last line.*

£52 10s

Hawkins, *Catalogue of Books by the First Printers*, No. 505. Langer, *Bibliographie der Österreichischen Drucke*, No. 9a.

A copy in mint condition; edges untrimmed.

AUSTRIA.

Vienna.

Johann of Winterburg: *c.* 1492-1500 (-1519).

The exact dates during which Johann of Winterburg was working have not been ascertained, but his first book was an edition of *Perseus* in 1492, and he appears to have gone on printing till within a short time before his death, in 1519. With the exception of two German tracts he was a Latin printer, working chiefly for the church (service-books and the like), and for students.

Johann of Winterburg employed woodcuts for illustration from 1496 inwards, chiefly of small size, which appeared on the title-pages of his works. In 1499 he brought out two Requiem Missals, which were illustrated with a fine and beautiful initial T, representing a priest saying Mass, while behind him stand six figures, and to his right is a kneeling woman.

Johann of Winterburg employed two devices, the earlier consisting of a circle enclosing a serpent coiled round an arrow, with the printer's initials, "I. W." on either side, and above, a cross flanked by two mythological figures. This was later simplified, and appeared in 1500 without the figures and in white on red, instead of in red on a white background as the former was.

3. AUSONIUS, DECIMUS MAGNUS, *Roman poet (4th Century).*

Sodalitas Litteraria Germaniae.

GOthic LETTER, 39 lines to a full page. Lombardic initials. Some initial spaces. Printed signatures (numerals without a letter). With spaces for Greek words.

Vienna, [Johann of Winterburg] *ductu Conradi Celtis*, 1500.

4to. *Full levant morocco, by Rivière.* £85

Hain 2182. Proctor 9477. British Museum Cat. Incun., Vol. III, p. 811.

A rare edition of a collection of poems written by the Roman poet Ausonius, the son of Julius Ausonius, a physician of Bordeaux. He early gave proof of genius and was appointed tutor to Gratian, the son of the Emperor Valerian, who, on his succession to the throne, created his former tutor praetorian prefect of Gaul, and later raised him to the Consulship.

On the verso of leaf vi is a neatly written MS. couplet, a "*Distichon Chunradi Celtis.*" The copy is in nice condition, and is one of several similar little works which Johann of Winterburg printed for the use of Greek and Latin students.

BELGIUM.

Antwerp.

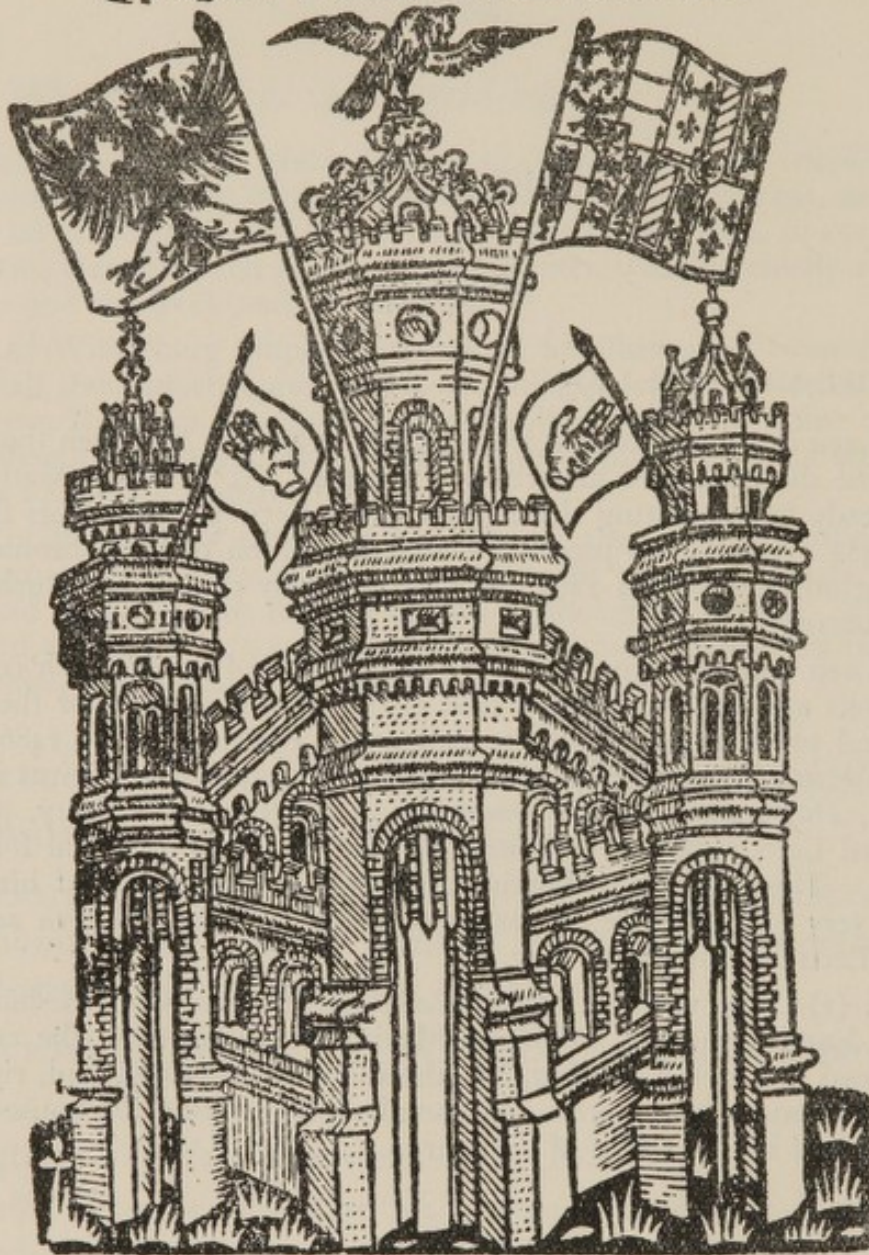
Gerard Leeu : A.D. 1484-1493.

Gerard Leeu came to Antwerp from Gouda, where he had been the sole printer from 1477 until shortly before his removal in 1484. At Antwerp Mathias van der Goes had already been printing three years when Leeu published his first book in September, 1484. Leeu's last production was an edition of the Chronicles of England, while printing which in 1493, he was killed by one of his workmen in the course of a quarrel.

Gerard Leeu was certainly Antwerp's best printer of the fifteenth century. His illustrated books are famous. From 1486 Leeu had the services of the fine woodcutter who had previously worked for Bellaert at Haarlem. In 1486 this artist illustrated the *Historia van Parys ende Vienna* with a cycle of 25 prints in semi-folio (see Schretlen, *Dutch and Flemish woodcuts of the fifteenth century*, plates 42-44). In 1487 Gerard Leeu published a *Ludolphus*, which contains several folio-woodcuts by this artist. The last work, showing the artist at the height of his power and revealing his very graceful style, is the set of illustrations of *Hoofkyn van Devotien* published by Leeu 28 November, 1487.

Devices : (1) Large woodcut of the Castle of Antwerp, with the banners of the Holy Roman Empire and the Archduke Maximilian flying from the centre tower; (2) a lion framed in a trefoil holding, left, the shield of Antwerp, and, right, a shield bearing the house-mark of the press; (3) a small shield bearing the house-mark of the press, accompanied by the shield of Antwerp.

¶ Poggius Florentinus de nobilitate



PRINTER'S DEVICE OF GERARD LEEU AT ANTWERP.

See Item No. 3a.

BELGIUM.

Antwerp.

Gerard Leeu: A.D. 1484-1493.

- 3A. POGGIO BRACCIOLINI, GIOVANNI FRANCESCO, *Italian humanist, Chancellor of the Republic of Florence (died 1459).*

De nobilitate.

GOthic LETTER, 35 lines to a full page. Ornamental wood-cut initial letters. Printed signatures. With full-page printer's device of Gerard Leeu on verso of last leaf.

Antwerp, Gerard Leeu, 18th March, 1489.

4to. Vellum.

(SEE ILLUSTRATION OPPOSITE.)

£105

Hain *13206. Campbell 1427. Proctor 9385.

The first edition printed at Antwerp by Gerard Leeu with his types 4 and 5, of the dialogue *On nobility*, composed by the humanist and historian Giovanni Francesco Poggio, in 1440.

Giovanni Francesco Poggio was born at Terranuova near Arezzo, in 1380. After studying at Florence, he went to Rome, where he became Apostolic Secretary under three successive popes. He was noted as an archaeologist and historian, spending much time in the discovery of rare manuscripts of the early Roman writers, in monastic libraries. In 1423 he became secretary to Martin V, and after the death of the latter in 1431, he began to write in earnest, and completed the *Facetiae*, most popularly associated with his name, in 1450. He was made Chancellor of Florence by the Medici in 1453, and there he wrote his later works, remaining in that city until his death in 1459.

This copy has the fine full-page printer's device of Leeu on the last leaf: the Castle of Antwerp, with the flags of the Holy Roman Empire and the Archduke Maximilian flying from the central tower. On Leeu's death this device was acquired by Thierry Martens, printer at Antwerp.

No copy in U.S.A. (according to Census).

BELGIUM.

Antwerp.

Gerard Leeu: A.D. 1484-1493.

3B. LAET, JASPAR, *of Borchloen, Astrologer (fl. 1488).*

Prognosticationes de anno 1491.

1a Prognosticationes magistri Jasparis laet de borch / loen de anno domini M.CCCC.xcj.

GOTHIC LETTER, 38 lines to a full page. Ornamental wood-cut initial letter on verso of first leaf. Printed signature az on third leaf.

With Zodiacal diagram showing the entry of the Sun into Aries, for the year 1491 on first leaf, and small printer's device of Leeu below colophon.

Antwerp, Gerard Leeu, [about 1490].

4to. *Morocco cover by Rivière.* £125

Not in Hain or Proctor. Campbell 1078 (a fragment of a variant issue). Collation: a^s = 8 leaves.

THE ONLY COMPLETE EXAMPLE KNOWN of this extremely rare little prophetic Almanack for the year 1491. Campbell records that the example he cites is only a fragment in the Royal Library at Brussels. Under separate headings it gives predictions of coming events for the year, for the cities of Amsterdam, Ghent, Bruges, Brussels, Antwerp and Mechlin, with the provinces of Holland and Zeeland. Then follows the ephemeris for each month of the year, with a general prognostication of events for the state and public, terminating with short forecasts of the events of the coming year for Charles VIII of France, Henry VII of England, the Archduke Philip of Brabant and the city of Louvain and the Duchy of Brabant.

Jaspar or Gaspard Laet de Borchloen was the son of Jean Laet, the founder of a long line of astrologers, who issued their yearly prognostications uninterruptedly, until 1560. The first dated calendar was issued in

BELGIUM.

Antwerp.

Gerard Leeu: A.D. 1484-1493.

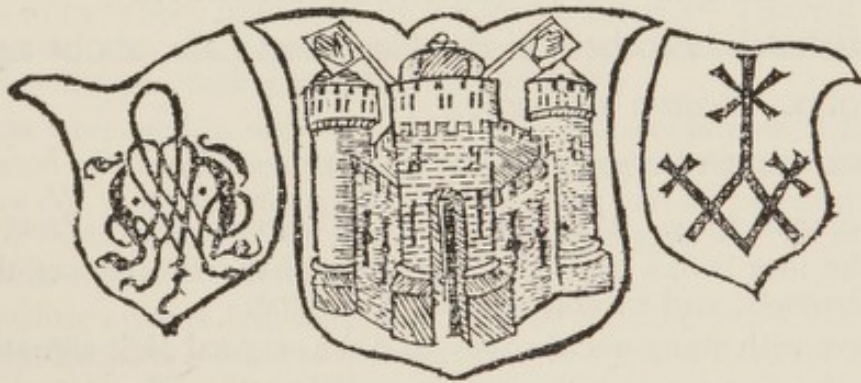
LAET (JASPAR)—*continued.*

1478, but apparently one or more were issued even earlier. Gaspard brought out his first calendar in 1488, and it was printed in Flemish. Brunet mentions an edition of his Calendar for 1492, with which was incorporated a tract on astrology which was printed by Gerard Leeu with the characters he used for printing the *Legende van S. Franciscus* in the same year. The last calendar issued by Gaspard was dated 1523.

The Almanack is printed in two Gothic types, a small for the text and a larger for the title and headings of the cities.

The copy is in its original state, the leaves being still folded—as the printer left them.

Below the colophon are printed three woodcut shields: the centre one is the shield of Antwerp, the right one bears the house-mark of the press, and the left shield contains the monogram of the author Jaspas Laet. This woodcut is not in Holtrop, *Monuments typographiques des Pays-Bas au quinzième siècle.*



SMALL DEVICE OF GERARD LEEU, FROM
JASPAR LAET. PROGNOSTICATIONES, [ABOUT 1490.]

BELGIUM.

Brussels.

Brothers of the Common Life : A.D. 1476-1487. *The Only Printers.*

The Brothers of the Common Life introduced printing into Brussels about 1476. Their first dated book was Geilhoven's *Gnotosolitos* of 25th May, 1476, a great folio volume of about 1,000 pages. Their last dated production, the *Pars Hiemalis* of the Liège Ordinary, appeared in 1487.

The Brothers were in possession of three fonts of type, which greatly resemble those of Arnold ther Hoernen, at Cologne, and it is very probable that they were supplied by him.

Unlike some other religious houses, they printed only religious and educational works, nearly all of them in Latin.

No printer's device was used by this monastic press.

4. GREGORIUS MAGNUS, *Pope, Saint, Doctor of the Church*
(*died 604*).

Homiliae in Ezechielem.

GOthic LETTER, *double columns of 38 lines. Without printed signatures, foliation, or catchwords.*

[Brussels, Brothers of the Common Life, about 1476-77.]

Folio. *Brown morocco.*

(SEE ILLUSTRATION, PLATE NO. I.)

£325

Hain-Copinger 7944. Pellechet 5374. Campbell 853. Proctor 9336.

One of the first books printed at the press of the Brothers of the Common Life at Brussels, and exhibiting their first type.

Large copy with many uncut edges, and the original MS. signatures visible.

Gregory the Great was born in Rome about 540 and on the death of his father he inherited great wealth which he used in founding monasteries and benevolent societies. He finally converted his mansion on the Caelian Hill in Rome into a monastery and there he himself took the cowl. In 590 he became Pope Gregory I. During his reign he reformed the liturgy and music of the church.

He died in Rome in 604.

BELGIUM.

Louvain.

Jan Veldener (*first press* :) A.D. 1474-1477. *First printer.*

Jan Veldener was a native of Würzburg.

Veldener learnt his trade at Cologne, where he is believed to have been a pupil of Ulrich Zel, the printer. He matriculated at the University of Louvain 30 July, 1473, and was almost certainly the city's first printer. Veldener's first book was the *Belial* of Jacobus de Thermo, issued soon after 7 August, 1474. At the end of the same year a rival printer, Johann of Paderborn, completed his first book, and by 1477 had got such a strong hold on the book markets that Veldener left Louvain, going first to Utrecht (1478-1481), later to Kuilenburg (1483-1484). In 1484 he tried his fortune again at Louvain, but only printed about four books, after which he disappears.

Veldener's types are excellent; some were designed directly from manuscript models and others after Cologne types. Ther Hoernen's types in particular seem to have influenced him. Veldener's types finally became the characteristic Netherland letter, many printers of the Netherlands either borrowing or copying them. Caxton himself seems to have been influenced by Veldener's designs. The first type, a small heavy faced round text, was copied from a manuscript model. At Louvain he used some five different types, both round text and *bâtarde*.

Woodcuts were used in only two of Veldener's books printed at Louvain. His earlier illustrated production was the *Fasciculus Temporum* completed on 29 December, 1475 (*item No. 5 in this catalogue*). For the most part his woodcuts were copied from those of other printers, but they are greatly superior to the originals. His woodcut initials were of the outline variety.

A fine printer's device was sometimes used by Veldener; two shields appended, the left bearing Veldener's house-mark, the right the arms of Louvain, between them the printer's name. (*See Plate II*).

BELGIUM.

Louvain.

Jan Veldener (*first press*;) A.D. 1474-1477. *First printer.*

THE FIRST ILLUSTRATED NETHERLANDISH INCUNABLE.

5. ROLEWINCK, WERNER, *Carthusian Monk at Cologne (died 1502).*

Fasciculus temporum.

GOthic LETTER, 48 lines in 3 columns for the Table, and 40 long lines in the Prologue. Initial spaces. Initial letters, initial strokes, and paragraph-marks supplied by hand in red. Without printed signatures, foliation, or catchwords. Printer's woodcut device below colophon.

Illustrated with 14 cuts printed from 8 blocks, mostly views of towns, but also a cut of Christ. The cuts coloured in red by hand.

Louvain, Jan Veldener, 1476, *quarto kalendas januarias* [29 December, 1475.]

Folio. *Original limp vellum binding.*

(SEE ILLUSTRATION, PLATE NO. II.)

£125

Collation: [^{*}a—d¹⁰ e—g^s] = 72 leaves.

Hain *6920 (a variant issue). Campbell 1478. Proctor 9204. Hawkins 488. Gesellschaft für Typenkunde des XV Jahrhunderts, 1909. 242.

The earliest edition printed in the Netherlands of a popular illustrated chronicle of the world. The last event it records is the accession of Pope Sixtus IV in 1474, and there is a two-line note on the invention of printing.

BELGIUM.

Louvain.

Jan Veldener (*first press*): A.D. 1474-1477. *First printer.*

ROLEWINCK (WERNER)—*continued.*

The woodcuts, which are the first illustrations in Netherlandish incunabula, are freely copied from the original Cologne edition of 1474, but are much superior in design; the conventional picture of Nineveh is used again for Rome, and the conventional picture of Trèves does duty also for Syracuse. Books from the first press at Louvain are very rare, and especially interesting when they bear Veldener's printer's device.

The *Fasciculus Temporum* was the outstanding work of Rolewinck, and probably the most popular history compiled in the fifteenth century; translations were printed in several languages before the close of the century. Werner Rolewinck was born at Laer (Munster) in 1425, and became, in 1447, a Carthusian monk at Cologne, in which city he remained until his death in 1502.

A good copy in its original limp vellum binding. Copious MS. notes have been added in a XVI Century hand, and there is also a later ownership inscription dated 1601.

BELGIUM.

Louvain.

Johannes de Westphalia: A.D. 1474-1496.

This printer, known both as John of Westphalia and John of Paderborn, was born in Paderborn, a town of Westphalia.

It has been suggested that John learnt his trade in Italy, at Padua, where his brother Conrad was probably printing in 1473-74. Like Veldener he matriculated at the University of Louvain, but ten months later (7 June, 1474). His first book was completed on 9 December, 1474, and was Crescentiis' *Liber ruralium commodorum*. His work at Louvain was as good as it was plentiful, and he continued printing until 1496. He had his business within the precincts of the University.

Six types were used at this press. The one roman font is much admired, and was almost certainly designed in Italy. If John was never in Italy, it is probable that his brother Conrad secured him the font.

One or two woodcuts only were used by John. He had Lombard initials in three sizes, some of which are found printed in red.

The productions of the press were Latin books of every kind that could be wanted by students at the University of Louvain, and a few of a lighter sort.

The printer's device of John of Westphalia was a small woodcut portrait of himself, sometimes found printed in red.

6. AENEAS SYLVIO PICCOLOMINI: POPE PIUS II (*died 1464*).

Epistolae familiares.

ROMAN LETTER, 31 long lines to a full page. *Initial spaces, some with guide-letters. With printed signatures, without foliation or catchwords.*

In universitate Lovaniensi, Johannes de Westphalia, 1483.

Folio. *Full levant morocco, g.e., by Rivière.* £52 10s

Hain *152. Campbell 23. Pellechet 93. Proctor 9233. J.P. Morgan Library Catalogue, No. 628.

A fine production of Louvain's second printer, with full colophon, stating that the book was printed in 1483 by Johannes of Westphalia dwelling in the University of Louvain. This book is esteemed for its type, a distinguished roman letter, Italian in effect, and evidently derived from an Italian source; the type is certainly the best roman used in the Low Countries during the fifteenth century. A point of bibliographical interest about the book is that the signatures are printed in the outer margins of the pages, with the exception of signatures b and c, which are in the normal position at the foot of the page.

This copy is in good condition, but has one leaf (m7) in facsimile.

CZECHO-SLOVAKIA.

Prague.

Printer of the Bible of 1488 = Jan Kamp: A.D. 1487-1488.

Jan Kamp, formerly called the "Printer of the Bible of 1488," was, according to the latest researches of Tobolka, the most important printer of Czechoslovakia. His output was eleven books, including a Bohemian Psalter of 1487, a Bohemian Bible, and a version of the *Destructio Troiae* of Guido de Columnis, both of the same year. The combined output of the other three printers at Prague, two of whom preceded him, only amounted to six volumes. Prague was the second town of Czechoslovakia to adopt the newly invented art of printing. The greater number of the works published in that country during the fifteenth century were theological in character, chiefly written in Latin.

No printer's device was used by Jan Kamp.

CZECHO-SLOVAKIA.

Prague.

Printer of the Bible of 1488 = Jan Kamp: A.D. 1487-1488.

THE EARLIEST HISTORICAL WORK PRINTED IN CZECHO-SLOVAKIA.

- 6A. BENESCH AB HORZOWITZ, *Bohemian Chronicler, Canon of St. George's at Prague (died 1375).*

Chronicon Martymiani. [In Czech.]

EDITIO PRINCEPS.

GOthic LETTER. *Printed in red and black. Double columns of 44 lines. Initial spaces, some with guide-letters. Initials supplied in red and initial-strokes in yellow, by hand. With printed signatures.*

Prague, [Printer of the Bible of 1488 = Jan Kamp], 26th September, 1488.

Folio. *Old half vellum.*

£750

Hain 5003. Hawkins 504 (the only copy in the U.S.A., according to Census). Tobolka, *Cesky Bibliograficky*, 45. Schubert in *Centralbl. f. Bibliothekswesen*, XVI, p. 60. Jungman, *Historie Literatury Ceske*, 32, 73. Hanslick, *Gesch. u. Beschr. d. Prager Univ.*, Bibl. 533. Potthast, I, 275.

The Editio Princeps and the only edition of the extremely rare *Chronicon Martymiani*, one of the earliest Czech Incunabula. The work is a monument not only of Czech typography but also of the language and history. It is the earliest historical work printed in Czecho-Slovakia and written by a Czech.

The author, Benesch ab Horzowitz partly translated the chronicles of Twinger de Königshoven and the history of the Popes by Martinus Polonus, whose name he used for the title of his book. It is nevertheless an entirely new and original work and not merely a translation.

Czech incunabula are extremely rare and number only about 45. Many of the copies are in bad condition or imperfect, and, as the greater number of them are now in public libraries, early specimens are extremely rarely in the market.

Our copy is complete, with the exception of a few letters in facsimile. There are a few insignificant stains and wormholes.

**Epistola magistri
petri manducato
ris quā ipse pre-
misit sequēti ope-
ri.**

Beuendo patri ⁊ do-
mino suo Guilelmo
dei gratia senonensi
archiepiscopo: petrus
seru^s christi . psbyter
trecentis: vitaz bonā-
⁊ exitum beatū. Cau-
sa suscepti laboris: fuit instans petitio socio-
rum. Qui cū historiā sacre scripture. in se-
rie ⁊ in glōsis diffusam lectitarent. breuem
nimis ⁊ inexpressam: opus aggredi me cō-
pulerunt. Ad qđ pro veritate historie conse-
quenda recurrerēt. In quo sic animus sti-
lo impauit. vt a dictis patrū nō recederem
Licet nouitas fauorabilis sit. ⁊ mulcēs au-
res. Porro: a cosmographia moysi incho-
ans. riuulū historicū deduxi: vsq; ad ascen-
sionē saluatoris. Pelagus mysterioꝝ: pitio-
ribus relinquēs. i q̄bus ⁊ vetera prosequi ⁊
noua cudere licet. De historijs quoq; ethni-
coꝝ quedam incendia p ratione temporū
inserui. Instar riuuli. q̄ secus aluēū diuertu-
cula que inuenerit replens. preter fluere ta-
men non cessat. Verūtamen: quia stilo ru-
di opus est lima: vobis pater inclite limam
reseruaui. vt huic operi deo volente ⁊ corre-
ptio vestra. splendorem. ⁊ auctoritas: p̄beat
penitatem. Per omnia benedictus deus
Amen.

**Incipit scolastica
historia.**



mpatorie ma-
iestatis ē. tres
in pallacio ha-
bere mansio-
nes. Auditoriū
vel cōsistoriū.
in quo vita di-
scernit. Cēna-
culum in quo
cibaria distri-
buit. Thala-
mū i quo qui-
escit. Ad hunc
modum: im-
perator noster
qui impat vē-
to ⁊ mari. mū-
dum habet p
auditorio. vbi
ad nutū eius
omnia dispo-
nūtur. Unde
illud. Celū ⁊
terram ego im-
pleo. scđ; hāc
dicitur dñs.
Unde dñi est
terra. Animā
iusti. p thala-
mo. quia deli-
tie sunt ei: esse
cum filijs ho-
minū. Scđ; hanc
dicitur
sponsus Sa-
crām scriptu-
raz: p cenacu-
lo. in qua sic
suus inebriat:

vt sobrius reddat. Unde ambulauimus in

OPENING PAGE SHOWING THE REMARKABLE INITIAL I, FROM
PETRUS COMESTOR. SCHOLASTICA HISTORIA.

[CHAMBERY, ANTOINE NEYRET, 1484].

See Item No. 14.

**Prologus epistolaris
in summā de ecclesia
stica potestate catholi
ci doctoris fratris au
gustini de Ancona.**

Reuerendissimo in xpo
patri fratri Ambrosio
de Lora Romano: sa
crarum litterarum egregio
interpri: sacri ordi
nis fratrum heremitarum
beati Aug. prioris gra
ui dignissimo. Su^o fra
ter Paulus Zulmeus
Bergomensis eiusdem ordinis x voti: sancte
Adhuc de populo in vrbe: prior: fidelē affectū
Aug. Anconitanum clarissimi diuine legi
interpri: sacri ordinis heremitarum beati Aug.
de ecclesiastica potestate: velut omnium doctrinarum
pleni armarium: paternitati tue colendissime:
formis impissum x emendatū offero. Is eadem
inter ceteros religionis nostre Augustiniane do
ctores in eo plurimū enituit qm̄ eius doctrina
veterum doctorum: sacri canonis testimonia ac cō
silio de creta ad pleniū completa est. vt in p̄nti
opeliq̄dissime stat: qd̄ sanctissimo dño Ioh̄i
xiii. pontifici maximo. qui demētinarum auctor: fu
it opportuno tpe dedicauit. quā multa tunc in
ecclesia de pontificis potestate p̄certatio eēt. Dp̄
igitur hoc velut scripturarum omnium vt dixi pleni
armariū. quam apud paucos nō minus absco
ditum q̄ reseruatū magno p̄cio teneret: nō sum
passus vt tanti viri doctrina: miro studio colle
cta: silentio obrueret: quin potius i plurimorum
eruditionē salutēq̄ p̄dideret. Quicq̄d. n. de potē
statis potestate dicit catholice potuit ab eo disertū ē.
Sedulus. n. eius p̄terea scolasticus dignissimus
q̄. Singula item p̄ eū deducta: pleq̄m̄ fidei: p̄
ceptorum: morum: p̄sitorum: sacramentorum: legum: ordi
num: statumq̄ omnium in dei ecclesia tā triumphā
te q̄ militantiū certū: redolentiā sapiūt. Plu
rima q̄ et is adeo p̄ grina sunt x singularia. vt
a nemine doctorum h̄ ordine collecta trarataq̄
videant. Dic p̄terea doctor egregius vt alia
ab h̄ tpe ab eo exalenter edita nō omittā: no
num testm̄ a Barthēo euangelista exorsus:
Pauli eptas omnes: ac eius ap̄torum: canonicas
etiā eptas cum Apoc̄: p̄si dignissime p̄m̄cta

ms est. Nihil h̄ diuerso. canonicas q̄dem eptas
cum actibus ap̄torum x Apoc̄: p̄si. qd̄ a nemine
scribentū attemptū vidi. ope aureo quē ad/
modū x sanctus Thomas euāgelia: p̄ doctorum
antiquorum glosas x dicta: tā accurate: tanq̄ ele
ganter. p̄secutus est: vt nihil dignius: nihil fir
mius: nihilue saluti deuotionisq̄ legentū acco
modatū magi efficere poterit. Sed vltra do
ctorum glosas vel dicta circumq̄q̄ collecta: que
stiones x ip̄e formauit qd̄ a sancto Thoma in
euāgelij factū non ē. q̄s p̄ singula cap̄la lectio
nesq̄ vt exp̄sitor. interseruus non nisi m̄ p̄ do
ctorum antiquorum sententias absoluit. Pauli
eptas cum canonicis etiā eptis: Nihil alio dig
nissime commentādo exp̄sitor. diuidēdo. exp̄
nendo. declarādo. inferēdo. decidēdo. vt cōis
scribentū mos ē. De quā eptarum commēto: ite
lud referam: qd̄ reuerendus p̄ dñs Jacobus
de Bucciarellis iuniorisq̄ clarissimus do
ctor: x camere ap̄lice auditor: mihi interroganti
r̄spondit. Quā. n. apud eū hanc eptā. Pauli ex
positionē vidissem: mirareret q̄tō eā studio cō
plecteret: sciscitaret q̄ntō eā faceret. R̄spondit. Quā
ti omne id qd̄ apud me theologū habeo. Is si
quidem doctor: vt dicti sui rōnem explicē. quāz
exp̄sitor subintulit: x theologus: x canonicus est.
Et adeo planus inter tot tātaq̄ difficilia q̄ dis
seruit ē: vt a quocunq̄ etiā mediocriter doctor
intelligi possit. Sic q̄ inter theologos x cano
nistas. theologus ip̄e x canonicus vnā diuida
tur dicitur sententiarumq̄ amicitia t̄ruisse: vt q̄
canonicus fueritis eo medio x theologus eē pos
sit. Quō faten habebūt: qui x volumē h̄ aureū
de ecclesiastica potestate legent: scriptusq̄ mēte re
uoluerint. Magistram deinde sn̄iā accur
atissime exp̄sitor. In lib̄iū prioris Aristotelis: et
in eius methaphisicā quā Aristotelis sapiam
vocaui: cōmentaria edidit dignissima. De
sp̄santico theorematā quinq̄ginta p̄ grecorum er
rores p̄ sedis ap̄lice t̄relis: fideliumq̄ omnium sa
lute: ad veteri iubilēi instar: optime declarauit
De cantico sp̄iali: vel. x. co: d̄is. cantica vir
ginis gloriose m̄p̄r exponēs: tractatū pulcher
rimum edidit. Sup̄missus ē de beate sp̄ virgi
nis laudibus: sacratissimaq̄ diuini s̄bi iucar
natione: diffuse sat̄ ornatēq̄ disseruit. De in
troitu terre. p̄missionis: de potentis ale. Item
de gñe x sp̄e: opuscula q̄dam miro ordine con
tinet. Billeloquium veritat̄ Aurelij doctor
ris: seraphicisq̄ pat̄ Aug. et amplissima sc̄ptu
rarum silua collectā: ip̄e pus incepit. Sed dor
mitione sancta p̄uentus: complere non potuit
Quō postea frater Bartholomeus vrbinas di
ui patris Aug. doctissimus heremita: vrbini p̄

CZECHO-SLOVAKIA.

Winterberg

Johann Alakraw: A.D. 1484. *Only printer.*

The origin of this printer has not been discovered.

In November, 1482, Johann Alakraw had helped Benedict Mayr to print at Passau in Bavaria a *Tractatus pro infirmis visitandis*. In 1484 Alakraw is found at the little Bohemian town of Winterberg, where he printed two books, both with full colophons. Alakraw did not apparently print in Winterberg after 1484, and it seems most likely that he had been called thither by some religious community.

Alakraw had only one type at Winterberg, formerly used at Passau by Benedictus Mayr.

No printer's device was used by Alakraw.

7. ST. AUGUSTINE [AURELIUS AUGUSTINUS], *Bishop of Hippo (died 430).*

Liber Soliloquiorum.

GOthic LETTER, 32 lines to a full page. *Initial spaces. Initial letters, paragraph-marks, and initial-strokes supplied in red. With printed signatures.*

Winterberg, Johann Alakraw, 1484.

4to. *Levant morocco, by Rivière.*

£250

Hain *2013. Gesamtkatalog 3013. Proctor 9492. British Museum Cat. Incun., Vol. III, p. 814. Hawkins 509.

The earliest dated edition in the original Latin.

Probably the first book printed at Winterberg in Czecho-Slovakia, and an excellent specimen, having a full colophon stating the place of production, the name of the printer, and the date of completion. One other book was printed at Winterberg before the close of the XVth century, also in 1484, the *Summa de sacramento eucharistiae* of Albertus Magnus, and as it is

(Continued over)

CZECHO-SLOVAKIA.

Winterberg.

Johann Alakraw: A.D. 1484. *Only printer.*

ST. AUGUSTINE—*continued.*

dated as late in the year as 16 October (" *die Sancti Galli* "), it seems probable that the *Soliloquia* appeared first.

The *Soliloquia* is composed of three quires of eight leaves and one of six, each sheet of two leaves is signed on the recto of the first leaf with one of the letters a—p, in their order. This unusual method of signing the sheets with consecutive letters had been used at Passau by Benedictus Mayr, with whom Johann Alakraw was in partnership in 1482.

**Explicit liber Soliloquiorum Sancti
Augustini Aurelij. Impressi in Win-
derperg per Johannem dictum Ala-
craw. Anno domini Millesimo qua-
dringentesimo octuagesimo quarto.**

COLOPHON OF ST. AUGUSTINE, LIBER SOLILOQUIORUM.

WINTERBERG, JOHANN ALAKRAW, 1484.

See Item above.

ENGLAND

Westminster

William Caxton: A.D. 1477-1491. *First English printer.*

William Caxton was born in the Weald of Kent in 1421.

Caxton learnt the craft of printing quite late in life, seemingly at Cologne, in 1471, by helping to produce the first edition of Bartholomaeus' *De proprietatibus rerum*. About 1474 he set up a press at Bruges in partnership with Colard Mansion. At Michaelmas, 1476, William Caxton, having lately returned from Bruges, hired a shop in the Sanctuary at Westminster and there set up the first English printing press. In the autumn of the following year there issued from his press *The Dictes or Sayengis of the Philosophers*. From 1477 to his death in 1491 his press was never idle, though his own personal energies must have been mainly occupied with the numerous books which he edited or translated for printing.

Altogether seven different fonts of type were used by Caxton at Westminster. They fall into two classes: *bâtarde* types of the Flemish school; and *lettres de forme* more on the model of pointed Gothic types of the Mainz school.

Almost all the books which Caxton issued were of a popular character, not intended for scholars but for well-to-do and fairly educated readers. Poems of Chaucer, Gower and Lydgate, several romances, chronicles, the Golden Legend, moral treatises, books of devotion, a few Horae and a Psalter were the chief issues from the first English press. The productions of England's first printer, for long collected and treasured in private collections, have during the last century been fast disappearing into public libraries, and to-day the appearance of a complete Caxton in the book-market is one of the rarest of occurrences.

Device: Monogram W. C., with a woodcut border above and below.

THE PRINTER'S DEVICE OF WILLIAM CAXTON.



THE FIRST ENGLISH PRINTER'S DEVICE
USED BY WYNKYN DE WORDE AT THE END OF
ST. JEROME, LIVES OF THE FATHERS. WESTMINSTER, 1495.

See Item No. 12.

ENGLAND.

Westminster.

William Caxton: A.D. 1477-1491. *First English printer.*

A COMPLETE CAXTON LEAF.

8. HIGDEN, RANULF, *a Benedictine of Chester (died 1346).*

Policronicon. [Translated into English by John Trevisa.]

A COMPLETE LEAF.

BLACK LETTER, 40 lines to a page. *With printed head-lines, foliation, and signatures. Initial spaces. Initials supplied in red.*

Westminster, William Caxton, [after 2nd July] 1482.

Small folio. *Preserved in a lettered buckram portfolio.*

£12 12s

Hain 8659. Proctor 9645. Duff, *Fifteenth Century English books*, No. 172. De Ricci, *Census of Caxtons*, No. 49.

FIRST EDITION.

This universal history was originally compiled in the fourteenth century from various earlier sources by Ralph Higden, a Benedictine of St. Werburg's, Chester, and was translated into English in 1387 by John of Trevisa, Chaplain to the Earl of Berkeley. The whole of this Caxton revised and continued the chronicle up to the year 1460, this continuation being the only extant piece of Caxton's own composition.

The type used to print the *Policronicon* was Caxton's Type 4, a version of the Flemish *bâtarde* character.

ENGLAND.

Westminster.

William Caxton: A.D. 1477-1491. *First English printer.*

9. CATO, DIONYSIUS (*Third Century?*)

The Book called Caton. [Translated into English, with a commentary by Benet Burgh, Archdeacon of Colchester.]

A COMPLETE LEAF FROM THIS BOOK.

BLACK LETTER, 38 lines to a full page. *Initial spaces, with guide-letters. With printed signatures.*

[Westminster, William Caxton, 1484.]

Folio. *Preserved in a lettered buckram portfolio.* £25

Hain 4754. Duff, *Fifteenth Century English Books*, 79. Blades 55. Proctor 9656. J. Pierpont Morgan Cat., Nos. 690 and 691. Dibdin, *Bibliotheca Spenceriana*, Vol. IV, p. 263. De Ricci, *Census of Caxtons*, No. 16.

A remarkably fine leaf, with wide margins, from the fourth edition of the Cato printed by Caxton, exhibiting Caxton's types 2 and 4.

ENGLAND.

Westminster.

Wynkyn de Worde: A.D. 1491-1500 (-1535).

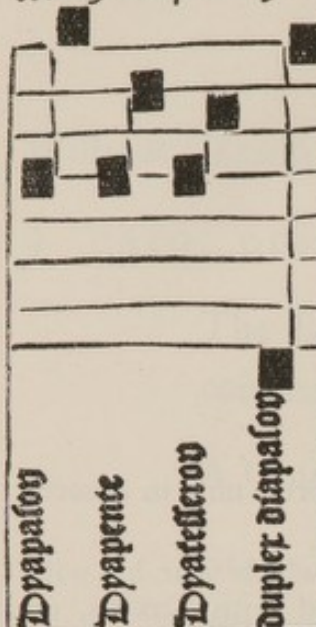
Wynkyn de Worde, as his name implies, was a native of Wörth, now in Alsace, but formerly part of the Duchy of Lorraine.

De Worde was settled in Westminster as early as 1480, in which year his wife is mentioned in a deed, so that he probably came to England with Caxton, or joined him immediately on his arrival. Nothing is heard of him until 1491, the year of Caxton's death, when he took over his late master's house, and was duly entered in the rent roll of Abbot Esteney as the tenant. Caxton apparently left no son, and all his printing materials passed to De Worde, who at first made little use of them, issuing but five books in two years. In 1493 he started using a type of his own, and in 1494 his name is first found in a printed book. On April 20th, 1496, he took out letters of denization. Up to the end of 1500 he continued to live in Caxton's house at Westminster, and in the nine years of his tenancy printed at least one hundred and ten different books.

De Worde was essentially a popular printer, and, for the most time, his press was engaged in producing lean quartos, or reprinting those folio volumes which Caxton had already found saleable. There are, however, two notable productions standing to De Worde's credit: Caxton's translation of the *Lives of the Fathers* (catalogued below), and John Trevisa's English version of the medieval encyclopædia, *De proprietatibus rerum*.

Device: Caxton's Monogram with sun and stars above, and below "Wynkyn de Worde" flanked either side with a dog and a centaur.

de of twelue/the thyrde of eyght/the fourth of .ix. as this fygure sheweth:



Whay these accordes were foudey pitago- ras pat hem na- mes. And so he he called in no- bre double / he called in low- nes Dyapalon And he called in nobre other halfe he called in lowne Dya- pente. And he in nobre is cal- led all & he thyr- de dele/hete in sones Dyateseron/& that he in nombres is called all & the eyghteth dele / hete in tewnes double Dyapalon. As in melodye of one stre- ge/yf the stryng be streyned enlonge vpon the holownesse of a tree / & de- parted euen a two by a bydge sette there vnder in eyther parte of he stren- ge/the lowne shall be Dyapalon/yf the streng be streyned & touched. And yf the streng be departed euen in thre & the bydge sette vnder/so that it de- parte bytwene the twey deles & he thyr- de/than the lenger dele of the streng yf it be touched shall yeue a lowne cal- led Dyateseron. And yf it be depar- ted in nyne/and the bydge sette vnder bytwene the last parte and the o- ther dele / than the lenger dele of the streng yf it be touched shall yeue a lowne/that hete Tonus/for nyne co- teyneth eyght/and the eyght parte of eyght as in this fygure that foloweth

De Anno A
romm?

contra Ruf. Many of pitagozas dyl- cyles keppe her maystres heestes in mynde and vled her wytte and myn- de in studye of bookes / and taughte that many luche prouerbes shall hys- te and departe sorowe from the bod- ye/vnconnyng from the wytte/les- cherye from the wombe/treasoyn oute of the Lyte / stryfe out of the hous: Incontynence and hastynesse oute of all thynges. Also all that frendes has- ue shall be compy. A frende is the o- ther of tweyne. He must take hede of tymes. After god sothnesse shall be worshypped that maketh men be next god. ¶ Pldorus libro octauo ca- pitulo sexto.

Transmi:
Ab Vrbe.

Capitulum

.xii.

The name of Phylosophres hadde begynnynge of pitago- zas. for olde Grekes cal- led hym selfe sophiltris that is wyle/ But pitagozas whan he axed what man he was/he answerde and layde that he was a Phylosopher / that is a louer of wytte and of wysedome for to calle hym selfe a wyle man/it wol- de seme grete boost & pryde. Afterwar- other philosophres hadden her names of her autours. And so they that hel- de pitagozas loore/were called pic- tagoraci. And they that helden pla- toos loore / were called platonici. ¶ Pol. libro pri. Some phylosophres hadde names of contrees / & so they hehelden pitagozas loore were called

A PAGE, SHOWING THE FIRST MUSICAL NOTATION PRINTED IN ENGLAND, FROM RANULF HIGDEN. POLICRONICON. WESTMINSTER, WYNKYN DE WORDE, 1495.

See Items Nos. 10 and 11.

PLATE V.



EIGHT COURT CARDS FROM A BEAUTIFUL HAND-PAINTED WOODCUT SET OF SIXTEEN,
EXECUTED AT LYONS ABOUT 1495 BY PIERRE GAYON.
See Item No. 16.

ENGLAND.

Westminster.

Wynkyn de Worde: A.D. 1491-1500.

WITH THE FIRST MUSICAL NOTES PRINTED IN ENGLAND.

10. HIGDEN, RANULF, *a Benedictine of Chester (died 1364)*.

Policronicon: (In the text of third leaf) "in whiche booke ben comprysed bryefly many wonderfull hystoryes . . . Englysshed by one Treuisa vycarye of Barkley."

BLACK LETTER, *double columns of 41 lines. With printed headlines, marginalia, foliation, and signatures. Ornamental woodcut initials. Musical notation (the earliest printed in England) on fol. 151.*

Enprynted at Westmestre by Wynkyn Theworde, 13 April, 1495.

Folio. *Sprinkled calf, r. e.*

(SEE ILLUSTRATION OPPOSITE.)

£350

Hain 8660. Proctor 9696 (the British Museum copy has three leaves in facsimile). Duff, *Fifteenth century English books*, No. 173. J. P. Morgan Catalogue, No. 731.

SECOND EDITION. Exceedingly rare, and one of the finest productions of Wynkyn de Worde. The present, a tall copy, bears the bookplates of John, 3rd Earl of Hyndford, and Lord Carmichael. Very few perfect copies are in existence: this copy has the text sound and complete, but

(Continued over)

ENGLAND.

Westminster.

Wynkyn de Worde: A.D. 1491-1500.

HIGDEN, RANULF—*continued.*

wants title and last leaf (both supplied in facsimile), and 6 ff. of table; a few leaves are slightly soiled.

In this volume occur the FIRST MUSICAL NOTES PRINTED IN ENGLAND. They are at folio C1, where is related an anecdote of Pythagoras, the philosopher:—

“Here wyse men I telle that Pictayoras passed somtyme by a smythes hous and herde a swete sowne and acordynge in the smytyng of four hamers vpon an anuelt, and therfore he lette weye the hamers, and founde that one of the hamers weyed twyes soo moche as a nother. A nother weyed other half so moche as a nother, and a nother weyde so moche as a nother and the thyrde dele of a nother. As though the fyrste hamer were of six pounde, the seconde of twelue, the thyrde of eyght, the fourth of IX. as this fygure sheweth.”

From thence inferring the concords of music, W. de Worde first printed the scheme in musical notation. In Caxton's edition a space was left.

II. HIGDEN, RANULF, *a Benedictine of Chester (died 1364).*

Policronicon. Another Copy of the Second Edition.

Levant morocco gilt, g. e., by Bedford.

(SEE ILLUSTRATION TO ITEM 10.)

£350

This copy has four leaves in facsimile: title-page and leaves 1, 7, and 8 of quire x. A few headlines are shaved.

ENGLAND.

Westminster.

Wynkyn de Worde: A.D. 1491-1500.

EDITIO PRINCEPS IN ENGLISH OF THE "LIVES OF THE FATHERS."

12. SAINT JEROME, *Latin Father (died 420)*.

Vitas patrum. (The lyff of the olde auntyent holy faders hermytes, translated out of Frensshe into Englysshe by W. Caxton.) Five parts.

BLACK LETTER, *double columns of 40 and 41 lines. With printed head-lines, foliation, and signatures. Ornamental woodcut initials. Woodcut title, white on black ground, printed on first and last pages.*

With many woodcut illustrations:—A large cut (used six times throughout the work) of St. Jerome seated at a desk reading to an assemblage of all classes; and forty small cuts depicting incidents drawn from the text, doing duty for one hundred and fifty-five illustrations. Caxton's large printer's device on the recto of the last leaf (see reproduction, page 20).

Enprynted in Westmynstre by my Wynkyn de Worde the yere of our Lorde M.CCCC.lxxxxv (1495).

Folio. Early nineteenth-century English binding of straight-grained morocco richly gilt on sides and back, inside dentelles, gilt edges (by Macnair).

(SEE ILLUSTRATION OVERLEAF.)

£1250

Copinger 2961. Proctor 9697. Duff, *Fifteenth Century English books*, No. 235. J. P. Morgan Catalogue, No. 730. Pollard-Redgrave 14507.

Editio princeps in English of the great mediaeval story-book, the *Lives*

(Continued over)

and charytees/ Wherof he was by our
blessyd Sauour & Redemer Jhu Crp
be rewarded to the hundred folde in þ
Joye and blessydnele of euerlastynge
glory /

¶ Of a woman that forbare wronges
of her sone in lawe/ And begynneth in
latyn ¶ Vergente/ Caplm .L. xxxv.



The holy patryrke gladly and
often went to vplyte the chy-
che of the vycorpyous martyrs
saynt Crp & saynt Johñ/ ¶ One tyme
as he was gooinge thyd. he mette with
a woman whiche was sore trowbled. þ
prayed hym tauenge her of many wrō
ges that she sayde were done to her by
her sone in lawe/ One of the seruañtes
of the sayde Patryrke. whyche trusted
of his gode wll sayd vnto hym/ Spye
leue this woman/ Whay thou shalt res

toine thou shalt doo to her right/ The
holy man answerd to hē/ Thou kno-
est well þ we goo for to pray/ And ho-
sholde god here vs þ we herde not fyr
ste this woman/ And therefore the holy
man went not fro that place. till þ she
had shewed vnto hym alle her befall. &
þ he vtterly had cōforted her/

¶ Of saynt Johñ & saynt Sophrony-
on/ Whyche begynneth in latyn ¶ Ad
volūtate igit. & c. Caplm .L. xxxvi.



Do that woll sende to þ wll
of the holy Patryrke euer fer-
me to the heuenly thēges. sent
vnto hym two holy men/ that is to wi-
te Johñ & Sophronyon for to be his co-
ūseylers/ To whom benygnely he obey-
ed as to his fads & techers ¶ Thise. ii:
holy fads meaninge the grace of þ ho-
ly ghoſt. diſputed many tymes auent þ

v i

AN EXAMPLE PAGE FROM "THE LIVES OF THE FATHERS"

PUT INTO ENGLISH BY WILLIAM CAXTON.

PRINTED AT WESTMINSTER BY WYNKYN DE WORDE IN 1495.

See Item No. 12.

ENGLAND.

Westminster.

Wynkyn de Worde: A.D. 1491-1500.

SAINT JEROME—*continued.*

of the Fathers. The translation was Caxton's last piece of work, being finished on his death-bed, so the colophon relates: ". . . translated out of Frensshe in to Englysshe by Wyllyam Caxton of Westmynstre late deed, and fynysshed it at the laste daye of his lyff. Enprynted in the sayd towne of Westmynstre be my Wynkyn de Worde the yere of our lorde, M.CCCC.XXXXV. and the tenth yere of our souerayne lorde kyng henry the seventh." As the tenth year of Henry VII ended 22nd August, 1495, and de Worde began his year on 1st January, the printing of this book must have been completed between these dates. That the book was not printed until four years after the death of Caxton is thought to be due to the time taken in preparing the woodcut illustrations.

The recorded copies of this rare and important Westminster incunable are nearly all very defective:—The Morgan copy lacks eleven leaves, the Grolier Club copy lacks fifteen leaves, one of the British Museum copies lacks four leaves. The copy now offered is the Lord Amherst of Hackney copy, with his book-plate inside the front cover. This desirable copy, handsomely bound in morocco gilt, is of a good size, and complete but for the title-page, containing only the xylographical words "vitas patrum," which are supplied in facsimile; a few leaves have slight repairs to the blank margins.

This book contains Caxton's well-known woodcut device, *the first printer's device used in England.* This device was taken over by De Worde on Caxton's death and used in several of his productions. Gordon Duff, in his *William Caxton*, writes of the device as follows:—

"It consists of his initials, divided by his merchant's mark, with a deep ornamental border at top and bottom. Many ingenious writers have attempted to read into this mark several items of information. The merchant's mark they say is not a merchant's mark at all, but the figure 74 significant of the time when he began to print. Two small ornaments shaped like an S and C stand for Sancta Colonia, where he learned the art of printing. The mark is, however, merely an ordinary merchant's mark, which in some shape or another all printers introduced into their devices, and the letters S C merely ornamental flourishes."

FRANCE

Albi

Printer of the Aeneas Sylvius: A.D. 1475. *The first printer.*

Nothing definite is known about the anonymous printer of the Albi edition of Aeneas Sylvius' *De remedio amoris*. Like many itinerant printers of the XVth century in France he was probably German.

This anonymous printer was formerly identified with Jean de Neumeister, the only known printer at Albi; but Haebler (see the *Typenrepertorium*) has distinguished the work of two distinct presses. To an earlier press than Neumeister's are now assigned three books printed in a roman type; of these, one book, the Aeneas Sylvius, has colophon stating that it was printed at Albi, and a copy of the *Summa Pisana* is known with rubricator's date of 1475. Neumeister did not date a book at Albi until 17 November 1481; he is only known to have used Gothic types at Albi; finally, the superiority of his accredited work makes it most unlikely that he printed the roman-type books produced at Albi.

The only type used at this press was a roman character, rather irregular in shape, and with a gothic v in the lower case. It is a more transitional roman than was being used in Italy at the period, and closely resembles the first roman type used at Paris, which fact lends colour to the supposition that our anonymous printer may have learnt his trade in Paris. (See Thierry-Poux 28, 6, and Claudin, *Les origines de l'Imprimerie à Albi en Languedoc*, plates I and II).

Three books only are known from the anonymous first press at Albi: Bartholomaeus Pisanus, *Summa de casibus conscientiae* (item No. 13 in this catalogue), printed not after 1475; Aeneas Sylvius, *De remedio amoris*; and an *Admonitio de profectu animae*.

No device was used by this printer.

FRANCE.

Albi.

Printer of the Aeneas Silvius: A.D. 1475. *The first printer.*

13. BARTHOLOMEW OF SAN CONCORDIO [Bartholomaeus Pisanus], *Canonist (died 1347).*

Summa de casibus conscientiae alias Pisana.

Roman Letter, 37 long lines to a full page. Initial spaces. First initial painted in red and blue with pen-drawn ornamentations. Other initials and paragraph-marks supplied in red and blue alternately. Without printed signatures, foliation, or catch-words.

[Albi, Printer of the Aeneas Silvius, not after 1475.]

Thick small folio. *Calf.*

£585

Not in Hain. Copinger 885. Pellechet 1889. Gesamtkatalog 3454. Woolley Photographs, plate 378. British Museum, IB. 43013 (the Museum copy is imperfect). Cat. d'Albi, No. 71.

A most rare production of the anonymous first printer at Albi.

While a copy in the Verdun Library bears the rubricator's date of 1478, according to Dr. Haebler's most recent article on the Printers of Albi in *Beiträge zur Forschung, Studien aus dem Antiquariat Jacques Rosenthal*, II, a copy has been discovered in Germany, bearing the contemporary date of 1475, in a purchaser's note, signed by a Frenchman named Dufayet. As the book was bought in the market at Toulouse, it is even possible that it was printed before 1475. Albi is therefore the third town in France to inaugurate printing, following after Paris and Lyons.

It is printed in an irregular roman character, very similar to the first roman used at Paris. Of the three known books in this type, one, an Aeneas Silvius, *De remedio amoris*, has a colophon recording that it was printed in Albi.

The work is a famous medieval dictionary of cases of conscience arranged alphabetically, and comprising many most curious dissertations.

A copy in sound condition and nicely rubricated.

No copy is known in U.S.A. (according to Census).

FRANCE.

Chambéry.

Antoine Neyret: A.D. 1484-1486. *Only 15th century printer at Chambéry.*

The ancient French city of Chambéry, formerly the capital of the Duchy of Savoy, lies about 46 miles SSW. of Geneva. Only one press was set up at Chambéry in the XVth century: this was the press of Antoine Neyret, who is not known to have printed elsewhere.

G. Brunet (*La France Litt.*, p. 19) states that Antoine Neyret was a native of Lyons.

Neyret's first production, a French translation of the *Sermons* of Maurice de Sully, was completed on the 6th of July, 1484. Burger cites only six productions from Neyret's press, of which four are dated (1484-6). Brunet I, 705, describes another work of this same printer dated 1485, making seven books in all. With the exception of the *Comestor* (*item No. 14 in this catalogue*), all Neyret's books are in French; they include two editions of *Le livre de Baudoyne*. The types used for printing the *Comestor* closely resemble those used by Heinrich Wirczburg at Rougemont, in Switzerland, in 1481.

Neyret issued several richly illustrated productions. The woodcuts of the *Sully* show German influence in the design and execution. A very curious calligraphic woodcut initial I was printed at the beginning of the *Sully* and the *Comestor* (*see Plate III in this catalogue*).

Printer's devices: 1, two nude female figures supporting a shield bearing a tower flanked by two horns; 2, a decorated letter C (Chambéry), containing the word "*Fert*" and the cross of Savoy.

Incipit liber primus Jo-
hannis gerson cancellarii pa-
risiensis. De imitatione christi
et de contemptu omnium vanita-
tum mundi. **C**apitulum .i.



Si sequitur me non ambulat in te-
nebris sed habebit lumē vite dicit
dñs. Nec sunt verba christi quī
bus ammonemur quaten⁹ vitam
eius ⁊ mores imitemur: si velimus
veraciter illuminari: ⁊ ab omnī
cecitate cordis liberari. Summū
igitur studiū nostrū sit in vita iesu xpī meditari. Do-
ctrina xpī oēs doctrinas sanctorū precellit ⁊ p̄ spiritū
haberet absconditū ibi māna inueniret. Sed contin-
git q̄ mulier frequenti auditu euangelii parū desi-
deriū sentiūt: q̄ si in xpī nō habēt. Qui autem vult
plene ⁊ sapide xpī verba intelligere: oportet vt totā
vitā suā illi studeat cōformare. Quid p̄dest tibi alta
de trinitate disputare si careas humilitate vnde dipli-
ceas trinitati. Vere alta verba non faciunt sanctū
⁊ iustū: sed virtuosa vita efficit deo charā. Opto ma-
gis sentire ⁊ punctionē q̄ scire ei⁹ diffinitionē. Si sci-
a ij

THE OPENING PAGE OF AN ALMOST UNKNOWN EDITION OF
THE IMITATION OF CHRIST.

[LYONS, JANON CARCAIN, ABOUT 1488].

See Item No. 17.



TITLE-PAGE WITH A GROTESQUE WOODCUT INITIAL L, FROM
LA COMPLAINTE DE L'AME DAMNÉE.

[PARIS, ANTOINE VÉRARD, ABOUT 1490?]

See Item No. 29.

FRANCE.

Chambéry.

Antoine Neyret: A.D. 1484-1486. *Only printer.*

14. PETRUS COMESTOR [PIERRE LE MANGEUR], *Chancellor of the Sorbonne (died about 1178).*

Scholastica historia.

GOthic LETTER, *double columns of 45 lines. Without printed signatures or foliation. A curious calligraphic woodcut initial I at the commencement of the text, measuring 6½ inches; initial spaces, with guide-letters, elsewhere. First initial supplied in red, woodcut initial touched with red. Paragraph-marks in table, and underlines throughout supplied in red. Without printed signatures, foliation, or catch-words. Contemporary MS. foliation.*

[Chambéry, Antoine Neyret, about 1484.]

Folio. *Calf binding of about 1600.*

(SEE ILLUSTRATION, PLATE III.)

£425

Not known to Hain. Copinger 1709. Pellechet 3877. Reichling II, p. 158. Proctor 8762. British Museum Short Title Cat. of Books printed in France, p. 348.

A complete Chambéry book in fine condition; and of special interest, being signed and dated (1486) by the rubricator at end.

Books printed at Chambéry in the XVth century are met with very rarely, and are seldom complete. The British Museum has four Chambéry books, but three of them are imperfect. The Annmary Brown Memorial Library, so rich in rare printing-places, has nothing to represent Chambéry. The Comestor has, at the commencement of the text, a long and most remarkable calligraphic woodcut initial I (see reproduction, Plate III), which is certainly one of the curiosities of the first Chambéry press.

First Latin Edition printed in France of Petrus Comestor's famous *Historia Scholastica*. This Biblical history, composed for students, as the title implies, was extensively read during the Middle Ages, when it was to be found in every monastery, alongside the *Golden Legend* and the *Gesta Romanorum*.

A very desirable large copy.

FRANCE.

Lyons.

Peter of Hungary (*first press*): A.D. 1482-1483.

Pierre Hongre was a native of Hungary, as his name indicates.

Hongre was both a type-cutter and a printer; he commenced to print at Lyons in 1482. For a brief period in 1483 he was associated with Mathieu Husz. Later, in 1491, we find him at Toulouse as a bookseller, and also cutting and casting types for Henri Mayer. He reappears at Lyons in 1493, shortly before paying a visit to his native country, and returned permanently to Lyons in 1496, where he worked until 1510. He was a distinguished printer, and held in high esteem by his fellow citizens, and when, while printing his celebrated *Missal* of Lyons, he was unable to pay his taxes, the town exempted him from them. He was at great pains to produce correct editions, and employed as corrector Jean Gradi.

He cut and cast a variety of fine types, some of which other printers of Lyons hired from him. They include some magnificent missal types, and, at the other extreme, two minute gothic types, a 7-point and a 5-point, the latter being the smallest type engraved and cast in Lyons during the XVth century. His first type is easily recognisable by the M with indented front bar.

The books he produced were mostly ecclesiastical, and with very fine illustrations (some of the most finished of the period), and fine historiated initials. His chef-d'oeuvre was the *Missal* of the Church of Lyons, produced in 1500, in folio, printed in red and black, and with large historiated initial letters. This is one of the most magnificent books issued from a Lyons press, and compares for beauty with the *Missal* printed at Lyons by Neumeister in 1487.

No printer's device is found in the books of Pierre Hongre.

FRANCE.

Lyons.

Peter of Hungary (*first press*): A.D. 1482-1483.

15. AUGUSTINUS TRIUMPHUS OF ANCONA, *Prior General of the Augustinians (died 1328).*

Summa de ecclesiastica potestate.

GOthic LETTER, *double columns of 54 lines. Initial-spaces, with guide-letters. The book opens with a large initial R painted in red on a Maiblumen background, with marginal extensions forming a spray border; smaller initials painted in red, blue, and green, and deftly elaborated in various colours. Initial-strokes supplied in yellow; paragraph-marks in red.*

[Lyons, Peter of Hungary, about 1483.]

Folio. *Fifteenth-century binding of wooden boards covered with brown calf, blind stamped (rebacked).*

(SEE ILLUSTRATION, PLATE IV.)

£100

Hain 959 (without seeing it). Gesamtkatalog 3053. Pellechet 615. Proctor 8574. Claudin, *Histoire de l'Imprimerie en France*, Vol. 3, pp. 337 and 338. Thierry-Poux, *Premiers Monuments de l'Imprimerie en France*, pl. XXI, 1.

Augustinus Triumphus, in this work on the power of the Church, vehemently defends the Holy See. He asserts that all temporal power comes ultimately from the Pope, that he alone has the supreme plenitude of power, and that none can be absolved from his high jurisdiction.

The book is undated, but the copy in the Library of Auxerre bears the date of the 18th June, 1484, which has been written in red by an early owner. The type, recognizable by the capital M indented in front, was in all probability cut and cast by Peter of Hungary himself, for we have it recorded that he was also a type founder; it is the first type he used.

This copy was acquired by the Canons Regular of St. Remigius at Lunéville in 1657 (MS. note of ownership in head-margin of first page). A large copy with manuscript decorations which are unusually varied and attractive.

FRANCE.

Lyons.

Pierre Gayon, *master playing-card maker*: A.D. 1485-1500 (-1515).

A BEAUTIFUL FIFTEENTH-CENTURY SET OF COURT CARDS PRINTED FROM A WOOD BLOCK AND THEN HAND-PAINTED.

16. PLAYING CARDS.

A sheet of fine impressions of a complete woodcut set of sixteen court cards from a four-suit numeral pack, hand-painted in rich colours. The cards bear figures representing characters from the Bible, French history, etc., and the names, which were cut on the block, are as follows: Carreaux (Diamonds)—Artus, Capdorot, Bersabee (Bethsabée), Le Sovereyn; Cœurs (Hearts)—La Puselle (Jeanne d'Arc), Ciermoy (?), Alansont (Alençon), Judic; Piques (Spades)—David, Argine, Borbon, Molart; Tréfles (Clubs)—Charlemaine, no name, Dame Donuer (Dame d'Honneur), Orliens. The name of the publisher, "P. Gayon," appears between the feet of "Molart." The suit mark is painted in a top corner of all but four of the cards. The cards were cut on one block, in four rows each containing a suit—carreaux, cœurs, piques, tréfles. Each card measures $3\frac{3}{4}$ by 2 inches.

Preserved in a levant morocco case.

[Lyons, Pierre Gayon, about 1495].

(SEE ILLUSTRATION, PLATE V.)

£1500

A handsome and complete set of court cards from the workshop of Pierre Gayon, master playing-card maker at Lyons from 1485 to 1515. No specimen of Gayon's work was known to d'Allemagne (author of the celebrated

FRANCE.

Lyons.

Pierre Gayon, *master playing-card maker*: A.D. 1485-1500.

PLAYING CARDS—*continued.*

Les cartes à jouer), who knew of him only through the public records of Lyons. D'Allemagne does not show among his numerous reproductions a set of court cards equal in beauty to these. The designer of the cards was a skilful artist, and his figures have been cut in bold line, bringing out, what is an especial characteristic of the style, the backward poise of the figures. The costumes are of the period of Charles VIII, carefully depicted, with much fine detail; beneath the colour can be seen the patterns which have been carried out on some of the robes and doublets. Each of the figures has a shield or pennant, containing armorial or emblematic bearings.

A set of court cards from a fifteenth-century pack is a great rarity. By some chance this sheet was never cut up and came into the hands of a binder, who utilised it for padding. The sheet was broken in two, but, fortunately the break was a clean one and the edges were not trimmed, so that the two halves fit together quite perfectly. The only fault is that the bottom row of cards has a little piece cut off at the foot. Covered with sheepskin the sheet formed the boards of the binding of a copy of WERNER ROLEWINCK. *LES FLEURS ET MANIÈRES DES TEMPS PASSÉS. FOLIO, GENEVA, LOUIS CRUSE, 28 APRIL, 1495.* This illustrated incunable goes with the playing cards.

The period when playing cards were introduced into Europe cannot be named with any certainty, but it is likely that even before the fourteenth century they were coming in through the ports having trade with the East. Certainly by the end of the century the passion for gaming with which they have always been associated led to stringent restrictive acts by both civil and religious authorities. The futility of all such efforts led to their neglect, and a hundred years later, in the fourteen-nineties, the demand for cards was greater than ever.

The marks of the suits on the earliest cards (German) are hearts, bells, leaves, and acorns. Next in antiquity are the marks used by the early Italian card makers, swords, bâtons, caps, and money; these are still used both in Italy and Spain. The French card makers of the fifteenth century adopted yet another series of marks (the one now generally used in France and England), viz., *cœurs, trèfles, piques, and carreaux*. The French trèfle, though so named from its resemblance to the trefoil leaf, was in all probability copied from the acorn, and the pique similarly from the leaf

(Continued over)

FRANCE.

Lyons.

Pierre Gayon, *master playing-card maker*: A.D. 1485-1500.

PLAYING CARDS—*continued.*

(*grün*) of the German suits, while its name is derived from the sword of the Italian suits. It is not derived from its resemblance to a pike's head as is generally supposed.

At an early period the French card makers introduced the practice of giving the names of historical and legendary personages to the court cards, and by the seventeenth century a definite set of names had become stereotyped: David, Alexander, Cæsar, and Charlemagne, for the kings; Rachel, Argine, Pallas, and Judith, for the queens; and Hector, Lancelot, Lahire, and Hogier, for the knaves. During the fifteenth century, however, the names on the court cards were constantly varied. A plausible explanation is that different sections of France had their local celebrities, and the merchants suited their wares to the region in which they were to be sold.

During the greater part of the fourteenth century playing cards were objects of great luxury, being produced by the same skilled miniaturists as devoted themselves to illustrating manuscripts. By 1382, however, playing cards had become sufficiently common among the people and soldiery of Flanders for the magistrates of Lille to go to the trouble of formally forbidding them. It follows that sets of playing cards were being produced rapidly and cheaply, even before the advent of wood-engraving. These cheap sets would have the bare outlines alone drawn by hand, and the empty spaces filled in with colour crudely patched on by the women designated *Kartenmahlerin*. No doubt early use was made of the stencil in applying the colour. During the first quarter of the XVth century the art of wood-engraving came into use, and the playing-card makers were not slow to adopt it for their trade: the earliest extant woodcut playing cards, a game of the Holy Roman Empire, have been assigned to this period. The earliest mention of an engraver of cards is found at Lyons in 1444, where a certain James du Boys is denominated "*tailleur de molles de cartes.*" Nevertheless, the oldest existing French woodcut set of playing cards, which was executed at Lyons by the card maker "*Jacques,*" dates only from between the years 1472-1475. The wood-blocks on which the early card makers cut their court cards were generally of pear or service-tree. The ink used for printing the cards was a mixture of lamp black, glue, and ox-gall. The pip cards were not printed, but merely stencilled.

FRANCE.

Lyons.

Janon Carcain: A.D. 1486-1500.

Janon Carcain was of Italian origin, probably a near relative of Antoine Carcagni, or of Carcano, printer at Pavia from 1477 to 1490.

Carcain was established at Lyons, as a bookseller, in 1485; but his first piece of printing, a Lyons *Breviary*, was not completed until 23rd June, 1486. He was at work in Lyons at least as late as 1500.

There are no illustrated productions of Carcain, and he is not known to have used a single woodcut.

Device (sometimes printed in red): a K placed so that its shaft is horizontal; surmounted by a vertical bar with a St. Andrew's cross near the top. (Not in Silvestre).

17. DE IMITATIONE CHRISTI.

De contemptu mundi et de imitatione christi. [Here ascribed to Jean Gerson, Chancellor of Paris.]

GOthic LETTER, 29 lines to a full page. Printed signatures and catchwords. Initial spaces, with guide-letters. Initials and paragraph-marks painted in red, initial-strokes in yellow.

[Lyons, Janon Carcain, about 1488.]

4to. *Old limp vellum binding.*

(SEE ILLUSTRATION, PLATE VI.)

£50

Collation: A—O^s = 112 leaves (last blank).

Not in Hain, Copinger, or Reichling. No copy in the British Museum. Claudin, *Histoire de l'Imprimerie en France*, Vol. III, p. 460 (with reproductions).

(Continued over)

FRANCE.

Lyons.

Janon Carcain : A.D. 1486-1500.

DE IMITATIONE CHRISTI—*continued.*

A very rare edition of the beautiful *Imitation of Christ*. This edition was first recognized as from the press of Janon Carcain by Claudin, who found a copy in the Bibliothèque Sainte-Geneviève at Paris. It is a question whether this edition is earlier than the one produced by Jean Trechsel, dated 1489.

The little Gothic type used in printing this work is of Italian origin. Proctor has remarked its resemblance to a type sometimes used at Rome by Eucharius Silber after 1481, and which that printer termed *litterae Venetae* (Venetian letters or founts).

This copy was originally in the possession of the Celestines of Lyons, whose ownership note appears on the verso of the last printed leaf. Several other early owners have also inscribed their names.

FRANCE.

Lyons.

Jean Trechsel: A.D. 1488-1498.

Jean Trechsel, a German, was probably a native of Bâle, according to Claudin, but earlier authorities would have him originate from Mainz, where, it seems, he would have witnessed and helped the efforts of the first printers.

In 1488 he succeeded to Nicolas Philippe, whose widow he married, and the first book assigned to him bears that date. The career of Jean Trechsel was very productive, and his books—notably his *Terence*—are justly celebrated; he died in 1498 while in course of printing a monumental edition of Avicenna, which was brought to completion by Jean Clein. He had as literary collaborator the great humanist, Josse Badius, who was his son-in-law, and later established himself at Paris. He was the first French printer to obtain from the King a Privilege to protect one of his productions.

Trechsel commenced printing with a type which he himself had cut, a very small Gothic. He used also the first type, a Gothic, of Peter of Hungary, which had come into the possession of his predecessor, Nicolas Philippe. He employed for the illustrated *Terence* of 1493 a roman type in two sizes, called *italica littera*.

Trechsel was, perhaps, the most scholarly printer of Lyons, and took meticulous care in preparing his texts; of this his last work, an edition of Avicenna, is a notable example. He produced only Latin works, mostly theological and scholastic, and, until 1494, only quartos. His first folio volume was an edition of the *Dialogues* and other works of Ockam, and to push the sale of it he issued an illustrated prospectus. The chef-d'œuvre of Trechsel was his illustrated edition of *Terence*, a work of art. This has 150 cuts of scenes in the plays and a large cut of a theatre. The artist is unknown.

Device (first appearing in 1489): Trechsel's monogram in a circle surmounted by a double cross. Sometimes printed in red, also in red and black. In 1492 the device was recut to a larger size.

FRANCE.

Lyons.

Jean Trechsel: A.D. 1488-1498.

“THE DOCTOR’S FRIEND”: ASTRONOMY FOR DOCTORS

18. GANIVET, JEAN, *Franciscan Friar at Vienne-en-Dauphiné* (flourished 1431).

Amicus medicorum, cum opusculo quod Celi enarrant propter principium eius inscribitur. — Abraham ben Meir ibn Esra (Avenerzel). De luminaribus et diebus criticis. [Edited by Gondisalvus Toledo.]

GOthic LETTER, *double columns of 50 lines. Initial-spaces, with guide-letters. Extremely neat initials painted in red. Printed diagrams. With printed signatures and headings.*

Lyons, Jean Trechsel, 14 October, 1496.

Hain *7467. Pellechet 4984. Proctor 8610. Claudin, *L'imprimerie en France*, Vol. IV, pp. 83 and 84.

Bound with:

DIOSCORIDES, PEDANIUS.

Virtutum simplicium medicinarum liber. [With marginal additions by Petrus de Abano.] De naturis et virtutibus aquarum.

GOthic LETTER, *double columns of 47 lines. Title printed in red. Woodcut on title-page. Some fine ornamental woodcut initials with floral decorations, also initials supplied in red by hand.*

Lyons, Gilbert de Villiers for Barthèlemi Trot, 29 March, 1512.

2 vols. in 1. Folio. *Sixteenth-century binding of wooden boards covered with stamped black leather.* £250

FRANCE.

Lyons.

Jean Trechsel : A.D. 1488-1498.

GANIVET, JEAN—*continued.*

I. FIRST EDITION of the *Amicus medicorum* of Jean Ganivet, a Franciscan friar and professor of theology at Vienne-en-Dauphiné. The work completed in 1431 was held in high esteem and was supposed to contain all that was necessary for a physician to know concerning astronomy. As to its contents see Sudhoff, *Iatromatematiker vornehmlich im 15. und 16. Jahrhundert*, Breslau, 1902.

The second work, headed: *Celi enarrant gloriam Dei* (from the beginning of its text) is also an astrological treatise.

The third work, treating of the influence of astrology on medicine, was composed by the Jewish Scholar, Abraham ben Meir ibn Esra (Avenares, Avenerzel) of Toledo (flourished about 1150). The book was much appreciated in the West during the Middle Ages, when a very intimate connection was recognized between the heavenly bodies and human ailments.

Gondisalvus Toledo, a professor of medicine at Vienne, edited the book for publication, and had it printed at Lyons by Jean Trechsel, Lyons' best printer.

II. SECOND EDITION of the Latin translation of Dioscorides' famous *In re Materia Medica*, containing the descriptions of 717 plants, arranged in alphabetical order.

A magnificently large and clean copy.

FRANCE.

Lyons.

Jacques Arnollet: A.D. 1492-1500 (-1504).

Jacques Arnollet, called *Jacques Sacon*, was born in Bourges.

From 1492 Arnollet was in partnership, save during very short intervals, with Claude Dayne, of Salins. They printed both together and separately; no book bearing either of their names is known before 1495, but several works previous to that date may be safely assigned to them. The name of Claude Dayne does not appear in any book after April, 1498.

The same printing material was used by both Arnollet and Dayne. Certain of their types closely resemble those of Jean de Vingle, Jean du Pré, and Denis Meslier. They had a good variety of types; gothic, usually small, some *bâtarde* types in the Paris style, a *lettre de forme* of great beauty, and also a fount of *lettre de somme*. Arnollet used on his title-pages some great fantastic calligraphical initials adorned with grotesques; these were very much in the style of Vêrard, but similar ones are found at Rouen. The illustrations of Arnollet's productions were often very fine, e.g., the woodcuts of the *Vigilles*, apparently done by the artist of Trechsel's *Terence*. Floreated borders were also used to great advantage; these, like the illustrations, were less rigid and more finished than those usually issued by German printers in Lyons.

Device: Two rams on their hind legs supporting a shield bearing Arnollet's monogram. Above, a scroll with his name.

FRANCE.

Lyons.

Jacques Arnollet: A.D. 1492-1500.

19. LA DESTRUCTION DE JERUSALEM [*in French*].

La destruction de iherusalem. La vengeance de nostre seigner: et comment pylate fina ses iours.

GOthic LETTER, *double columns of 44 lines.*

With woodcut decorations:—On the title a large calligraphic woodcut initial L with grotesques, on the reverse a very primitive cut of Christ before Pontius Pilate; at the head of the text a small neat cut of the Crucifixion flanked by a short foliage border, and throughout the text are pretty ornamental initials, white on black ground, with floral decorations. With printed signatures.

[Lyons, Jacques Arnollet, about 1500.]

Folio. *Levant morocco, the sides covered with gold tooling in sixteenth century style, inside dentelles, g. e., by Thibaron.*

(SEE ILLUSTRATION OVERLEAF.)

£250

AN UNRECORDED EDITION.

A romantic account of the destruction of Jerusalem, in which Pilate figures as a traitor to the Emperor Vespasian and as the defender of Jerusalem, for which he is taken to Rome and tried by the senators, who condemn him to a protracted death at Vienne (France). This story has done much to spread the legend of Pilate's death at Vienne, in the tower of the bridge over the Rhône, the origin of which historians have been unable to discover. There is still to be seen at Vienne a monument known as Pilate's tomb.

A number of editions, all exceedingly rare, are known of this legend; nearly all were printed at Lyons. Lyons is only seventeen miles from Vienne, which had had no printing press since about 1484, and, in all probability, it was for sale at Vienne that the Lyons printers were producing *La destruction de Jerusalem*, for pilgrims visiting the old Roman city would be shown the supposed scene of Pilate's death, and would be curious to read how he came to die at Vienne.

The calligraphic initial L of the title was used on the title-pages of three other books printed by Arnollet at Lyons, about 1495. Two other editions of the *Destruction of Jerusalem* were printed by Arnollet, one circa 1495 and one dated 1504.

From the Bancel Library. A copy with very wide margins; a few repairs, including a part of a short single column of text on the last leaf restored.



**A destruction
de iherusalē. La vengeance de nostre sei-
gner:et comment pylate fina ses iours.**

THE TITLE, WITH ONE OF THE MOST EXTRAORDINARY WOODCUT INITIAL L'S
EVER DESIGNED, FROM LA DESTRUCTION DE JERUSALEM.
[LYONS, JACQUES ARNOLLET, ABOUT 1500].

See Item No. 19.

FRANCE.

Paris.

Michel Friburger, Ulrich Gering, and Martin Crantz (*at the Sorbonne*): A.D. 1470-1473. *The first printers in France.*

Michel Friburger was of Colmar, in Alsace, Ulrich Gering was a native of Constance, Duchy of Bade, and Martin Crantz is thought, by Claudin, to have come from the village of Stein in Alsace. Friburger was a lettered man, but the other two simply craftsmen.

The partners came to Paris at the request of Jean Heynlin (de la Pierre), Prior of the Sorbonne, and Guillaume Fichet, and, under the patronage of the former, was started in the Sorbonne the first press ever worked in France. The first book issued from the press was the collection of letters written by Gasparino Barzizi of Bergamo, completed by the printers about July or August, 1470. In 1473 the three associates left the Sorbonne, where they had printed some 23 books, moving to the Sign of the Golden Sun in the Rue Saint Jacques. They continued together until 1477. During 1478 and 1479 Gering printed alone, and in 1480 he associated himself with Guillaume Maynial; again in 1481 and 1483 Gering printed alone. In 1483 Gering transferred the Golden Sun printing office to the Rue de la Sorbonne, and there, in 1494, he joined partnership with Berthold Renbolt, of Oberehenheim, in Alsace, and the press was jointly directed by them until the death of Gering in 1510.

The first type used by Gering and his associates was a roman font modelled on that employed by Sweynheim and Pannartz for an edition of Caesar's Commentaries. When the partners moved from the Sorbonne they cut themselves a gothic font of transitional character, the first Gothic to be used in France. Gering cut for himself two large roman fonts when working alone in 1478-1479.

The press at the Sorbonne was a private one, and its books were produced with meticulous pains; notably they were editions of classical authors, including Sallust, Florus, Valerius, Maximus, Cicero, etc. Copies for presentation were printed on vellum, and decorated with paintings.

No printer's device appears in any of the books printed at the Sorbonne.

FRANCE.

Paris.

Michel Friburger, Ulrich Gering, and Martin Crantz (*at the Sorbonne*): A.D. 1470-1473. The first printers in France.

THE FOURTH BOOK PRINTED IN PARIS.

20. FLORUS, LUCIUS ANNAEUS, *Roman historian (2nd century)*.

De Historia Titi Livii Epitome. [Edited by Robert Gaguin.]

FIRST EDITION.

ROMAN LETTER, 23 lines to a full page. Without signatures, foliation, or catchwords.

[Paris, Ulrich Gering, Michel Friburger, and Martin Crantz, March 1471.]

4to. *Old English red morocco, gilt.* £375

Hain-Copinger 7196. Pellechet 4853. Proctor 7826. Claudin, *The First Paris Press*, No. 4. Dibdin, *Bibliotheca Spenceriana*, II, p. 29.

THE FOURTH PRODUCTION OF THE FIRST FRENCH PRESS.

This book is considered to be the fourth book printed in the precincts of the old Sorbonne. The copy of *Florus* belonging to Heynlin, who brought the first printers to Paris, was bound at the time of its publication with the *Sallust*. From these circumstances and from the reference which is found in the verses of Gaguin at the end to the events of the moment, Claudin decided that it should be ranged immediately after the *Sallust*.

This is generally regarded as the Editio Princeps of Florus's *Epitome of the History of Titus Livy*, although the undated Venice edition, assigned to the Printer of Horatius, is also believed to have been printed in 1471. Florus was a Latin historian who lived in the reigns of Trajan and Hadrian, and according to some writers was a native of Spain.

Printed in the first type used in France, a large Roman of about 14-point. The model for the type was chosen by Jean Heynlin (de la Pierre), Prior of the Sorbonne, from some impressions of the first Rome printers, Sweynheym & Pannartz, in his library. Heynlin chose a large round type because his eyesight was very bad and he proposed to supervise the texts himself.

The present copy is from the Pembroke Library. On blank first page is "Liber ffris Willi Spynk," with the note that it cost him 2 shillings and 4 pence; then follows, "Ac nunc Joannis Bukk, 1550."

Apparently there is now no copy in the U.S.A.

Cassiodori senatoris viri dei
de regimine ecclie primitiue hy
storia tripartita feliciter icipit.



TITLE, SHOWING GEORGES WOLFF'S BOLD DEVICE, FROM
CASSIODORUS. HISTORIA ECCLESIASTICA.
[PARIS], GEORGES WOLFF, [1492?]
See Item No. 32.

Incipit tractatus excellētissimi domini hugonis primi cardinalis ordinis predicatorū qui nūcupatur speculū ecclesie. de numero / ordine / 7 significatione sacerdotalium vestium

Rubrica prima

Dicit enī apostolus ad epheseos. vii. Induite vos armatura dei: vt possitis stare aduersus insidias diaboli. Hec armatura ē vestis sacerdotalis significatiua septē simplicis virtutis: representatiua vestium christi quibz indutus fuit tempore passionis

Primū ergo vestimentum quo induit sacerdos. est amictus quo caput tegitur. significās salutē que per fidez tribuitur. De hoc dicit apostolus ad epheseos. vi. Galeā salutis assumite. 7 c. Representans illud coopertoriū quo velabant iudei faciem christi dicentes. luce. xxii. Et mathei. xxvi. Prophetiza nobis christe: quis est qui te percussit

Secundum igitur vestimentum quo corpus sacerdotis tegit aursū: vsq; ad deorsum ē vestis alba qua ipse sacerdos induit. 7 significat spem

a i

FIRST PAGE FROM
HUGHES DE SAINT CHER. SPECULUM ECCLESIAE ET SACERDOTUM.

[POITIERS, PRINTER OF THE LIVRE DES PRETRES, c. 1480-5.]

See Item No. 46.

FRANCE.

Paris.

Michel Friburger, Ulrich Gering, and Martin Crantz (*at the "Soleil d'Or," rue St. Jacques*): A.D. 1473-1477.

21. GREGORY IX, *Pope (died 1241)*.

Decretalium libri V.

Roman Letter. *Double columns of large and small type. 78 lines of small type to a full page. Title printed in red. Initial spaces, some with guide-letters. Initials and paragraph-marks supplied in red, by hand. Signatures and head-lines supplied in red and black, by hand.*

Paris, Martin Crantz, Ulrich Gering, and Michel Friburger, 1476.

Folio. *Vellum.*

£160

Copinger 2784. Not in Proctor. No copy in the British Museum.

The first edition of the *Decretals* of Pope Gregory IX published in Paris. It is printed in the characteristic Roman types employed by Gering, derived from those used by Sweynheim and Pannartz in Rome, which were chosen by the Prior of the Sorbonne, on account of their clearness and legibility, as he himself suffered from very bad eyesight. The commentary type is the same as that used for the colophon of the first French Bible, which was published in the same year.

Ugolino, Count of Segni (Pope Gregory IX), was born at Anangi, in the Campagna, about 1145. He was educated at Paris and Bologna and, after holding various diplomatic and ecclesiastical appointments, was finally elected Pope at the advanced age of eighty. He was a liberal patron of the mendicant orders then beginning to be so prevalent in Italy, and upon the special recommendation of St. Francis, he was appointed protector of that Order, in 1220. He later canonised St. Francis at Assisi, and St. Anthony at Padua. He was noted for the severity of his views against heretics and

(Continued over)

FRANCE.

Paris.

Michel Friburger, Ulrich Gering, and Martin Crantz.

GREGORY IX—*continued.*

was the founder of the so-called Monastic Inquisition which condemned so many men to death by fire.

The *Decretals*, catalogued above, is the most notable work connected with the name of Gregory IX. In 1230 he ordered his chaplain St. Raymond of Pennafort to form a new collection of canonical laws, to replace those formerly used. This he did, taking four years to complete the work. In it he incorporated parts of the earlier laws, reclassifying some and deleting others that were obsolete. The finished work comprises 1,971 chapters, arranged according to the order of the older collections, each title opening with the chapters of the first collection, and so on in order, closing with those of Gregory himself. This work superseded all that had gone before it, and was considered final on all points.

The copy has MS. annotations, and has a few slight repairs to the leaves.

FRANCE.

Paris.

Michel Friburger, Ulrich Gering, and Martin Crantz (*at the "Soleil d'Or," rue St. Jacques*): A.D. 1473-1477.

22. BIBLIA LATINA.

A COMPLETE LEAF FROM THIS BOOK.

SEMI-GOTHIC LETTER, *double columns of 48 lines. Initial spaces, with guide-letters. Initials painted in red, paragraph-marks in blue. Ruled in red. Headlines written in red.*

Paris, Ulrich Gering, Martin Crantz, and Michael Friburger, [1476].

One leaf, folio, *preserved in lettered buckram folio.*

£10 10s

Hain-Copinger 3058. Pellechet 2288. Proctor 2203. Copinger, *Incunabula Biblica*, No. 30. Claudin, *Histoire de l'Imprimerie en France*, I, pp. 75-8 (gives full-page reproductions of the first and last leaves).

A LEAF FROM THE FIRST BIBLE PRINTED IN FRANCE.

The Bible of the first Paris press is of great rarity. It is printed on 512 leaves in two volumes. The paper is of a beautiful texture, very white, and the type is peculiar, between the Roman and the Gothic. The single leaf we are offering is of good size ($14\frac{2}{5} \times 12\frac{1}{2}$ inches) and in nice condition; it comprises chapters 20-22 of Ezechiel.

Domini hugonis primi cardinalis ordinis
predicatorꝝ tractatus amantissimus qꝫ spe-
culum ecclesie inscribitur: incipit feliciter.

De numero, ordine, et significatione sacerdotali-
um vestium. Rubrica prima.

d Icit apostolus ad epheseos vi. Induite vos
armatura dei: vt possitis stare aduersus in-
sidias diaboli. hec armatura ē vestis sacer-
dotalis: significatiua septemplicis virtutis
representatiua septem vestium christi: quibus in-
dutus fuit tempore passionis. Primum ergo ve-
stimentum quo induit sacerdos est amictus quo
caput tegit: significās salutē qꝫ p fidem tribuitur.
de hoc apostolus ad ephe. vi. galeā salutis assumi-
te. et representat illud coopertorium quo velabāt
iudei faciē christi dicētes luce. xxii. et mat. xxvi.
pphetisa nobis christe qꝫ est qui te pcussit? Se-
cundū vestimentū quo tegit corpus a sursū vsqꝫ
ad deorsū ē vestis alba qua sacerdos induit: & signi-
ficat spē qꝫ ex grā puenit ecclie sursū & ex meritis
ecclesie deorsum. de hoc dicit apłus ad roma. viii
spe enī salui facti sumus: hoc representat vestem
albā in qua illudit herodes christū. lu. xxiii. Ter-
tium vestimentū quo sacerdos induit est corrigia
vl' cingulum, p hanc significat iustitia cuius duo
sūt brachia inter se pstringētia, scz declinare a ma-
lo & opari bonū. de hoc ysa. xi. & erit iustitia cingu-
a. i.

FIRST PAGE FROM

HUGUES DE SAINT-CHER. SPECULUM ECCLESIAE ET SACERDOTUM.

[PARIS, ULRICH GERING, 1480 ?]

See Item No. 23.

FRANCE.

Paris.

Ulrich Gering, alone, and with Guillaume Maynial (*at the "Soleil d'Or," rue St. Jacques*): A.D. 1477-1483.

23. HUGHES DE SAINT-CHER [HUGO DE S. CARO], *French Dominican and Cardinal (died 1263)*.

Speculum ecclesiae et sacerdotum.

ROMAN LETTER, 28 long lines to a full page. *Initial spaces, with guide-letters.*

[Paris, Ulrich Gering, 1480?.]

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£65

Hain *8978. Proctor 7881.

Blank tail margins of b5 and b6 repaired.

Hugues de Saint-Cher evidently wrote this book for the use of the clergy, probably Dominicans of whose order he was. The first part explains the symbols of the vestments worn during the Mass, and similarly the ritual in the different parts of the Mass, while the second part of the book advises priests how to prepare themselves for its celebration.

De valore missarū.



de post vsq; hodie similis turbo isurgere ausus
fuit cōtra veritatem iam lucide e vplanatam.
Et si aliquādo surreperūt facillime ex dictis ip-
sius fuerunt deuicti. Illa autē heresis dicta fuit
berengarii ab auctore. qui tū conuersus postea
fuit. Et habetur de cōsacra. di. ii. Ego berenga-
rius. Sed discipuli eius in errore permanserūt.
et multa mala fecerūt. Nā dītra ducentos an-
nos heresis ista durauit ante tēpā sancti thome
Et q; diu stetit: semp magis ac magis subtili-
ta fuit. z ecclesiā satis a fūpuit. ¶ Si de hac ma-
teria pleni⁹ vultis informari: legatis origina-
lia superius allegata. Hec autē breuiter dicta
sint ad auisandū de periculis que cōtingerunt et
quotidie minus exccitatis cōtingere possūt p-
pter materie subtilitatem que pia z deuota aia
solido fidei fundamēto innipa facilliter cauere
potest. Insus cooperate gratia dñi nostri iesu
xpi qui est panis verus z diuus de celo descēdes
et dat vitam mundo. Cui cum patre et spiritu
sancto sit sempiterna gloria Amen.

¶ Libellus de Venerabili sacramento z valore
missarum finit feliciter. Impressus Parisiis
Per Guidonē mercatoris J; Cayo Baillardi
Anno dñi. M. cccc. pēb. die. v. Junii.

TITLE-PAGE (WITH MARCHAND'S DEVICE) AND LAST PAGE (SHOWING
COLOPHON) FROM SACRAMENTUM LIBELLUS DE VENERABILI SACRAMENTO ET
VALORE MISSARUM.

PARIS, 1495.

See Item No. 27.

FRANCE.

Paris.

Gui Marchand : A.D. 1483-1500 (-1508). *Printer and bookseller.*

Gui Marchand, Master of Arts, priest and printer, was a native of Burgundy.

In 1483 Marchand was established in Paris, in the Champ Gaillard, behind the College of Navarre. He moved in 1493 temporarily to the rue Saint Jacques, to the house of the Fleur de Lys; and from August 31st, 1496, we find him *En Beauregard derriere le college de Boncourt.*

The press of Gui Marchand is famous for the wonderful illustrated books it produced, and the name of Gui Marchand is for ever associated with his editions of the *Danse Macabre* and the *Kalendrier et Compost des Bergiers.*

Marchand used a device as early as 1490, and six, varying in size and detail, are known. The theme of all the devices are the words *Sola fides sufficit*, taken from the hymn *Pange lingua*. Faith is represented by two right hands grasping; the word *Sola* is represented by the notes of music *sol, la.*

FRANCE.

Paris.

Gui Marchand: A.D. 1483-1500.

“DAN BURNEL THE ASSE”—Chaucer, “*Canterbury Tales*.”

24. NIGEL, CALLED WIRECKER, *Benedictine Monk at Canterbury, Satirist (flourished 1190).*

Speculum Stultorum. (In Latin verse). [The Mirror for Fools.]

GOthic LETTER, 36 lines to a full page. Initial spaces, with guide letters. Signatures printed in centre of tail margins.

[Paris, Gui Marchand, about 1490.]

4to. Full levant morocco, inside dentelles, arms and monogram in gold on sides, g. e., by Capé. £150

Not in Hain. Copinger 6586. Proctor 7978.

One of the earliest printed editions of a popular satire on the monastic orders; the first dated edition appeared at Leipzig in 1499. This is a very nice copy from the library of J. Gomez de la Cortina, with his arms in the centre of both covers and his monogram in each corner.

Nigel became a monk at Christ Church, Canterbury, apparently prior to the murder of Becket in December, 1170, for he claims personal acquaintance with the Archbishop. Theologian and preacher of no small merit, and, according to Leland, precentor of Canterbury, he is best known as a satirical poet, and as such is sarcastic and aggressive in the extreme. Bale in his *Catalogus*, 1557, is the earliest authority to give Nigel the surname of Wirecker.

The *Speculum stultorum* is addressed to a man named William, presumably William Longchamp, before he was made Bishop of Ely (1189), and is a satire (in elegiac verse) on the vices and corruption of the Monastic orders, and of society in general, under the guise of a narrative of the adventures of Brunellus, an ass, who typifies the discontented monk. Brunellus is not content with the length of his tail and consults Galen who advises him to travel. He goes to Paris, and attends the University without much result. The various religious orders, Hospitallers, Cistercians, Templars, etc., are reviewed but none give satisfaction; Brunellus therefore suggests the formation of a new order composed of the best of each. The satire next deals with the clergy and the laity, and terminates with the return of the ass to his stable. An allusion to King Louis of France indicates that the poem was written before the death of Louis VII in 1180.

Chaucer refers to this poem as *Dan Burnel the Asse* in the *Nonnes Preestes Tale* (*Canterbury Tales*).

FRANCE.

Paris.

Gui Marchand: A.D. 1483-1500.

25. REBELLO, DIEGO LOPES, *a Portuguese theologian, Prior of Grandmont (died 1498).*

Tractatus fructus sacramenti cum figura de divisione famosa virtutum.

GOthic LETTER, 27 long lines to a full page. Initial space at beginning of text, with guide-letter; initial painted in red. Paragraph-marks supplied in red, initial-strokes in yellow. Three striking little woodcuts at the end, and Marchand's elaborate "*sola fides sufficit*" woodcut device on verso of last leaf. Printed signatures in centre of tail margins.

Paris, Gui Marchand in Campo Gaillard, 24 October, 1494.

8vo. Boards.

(SEE ILLUSTRATION OVERLEAF.)

£25

Collation: A B^s = 16 leaves.

Hain 10340 (without seeing it). Not in Proctor. No copy in the British Museum.

Diego Lopes Rebello was chaplain and, for some time, tutor to the Infante Don Manuel of Portugal, and it was Don Manuel who enabled him to go to Paris to take up scholastic studies. He became prior of Grandmont and later was admitted into the college of Navarre at Paris, where he died on March 17th, 1498.

Marchand's house in the Champ Gaillard where this work was printed, was behind and belonged to, the College of Navarre, which explains why Rebello, who was resident in the College, gave Marchand this treatise to print.

The three woodcuts measure about $1\frac{1}{2} \times 1$ in., $2\frac{1}{4} \times 2$ in., and $3\frac{1}{2} \times 1\frac{3}{4}$ in. respectively. The last cut, which was originally made for Marchand's splendid *Compost et Kalendrier des Bergiers*, is of fine quality, and shows shepherds in animated discussion.

The present copy of this rare little French production has almost full margins; a small hole runs through the blank outer margins.



A WOODCUT OF FINE QUALITY FROM
LOPES REBELLO. TRACTATUS FRUCTUS SACRAMENTI
PARIS, GUI MARCHAND, 1494.

See Item No. 25.

FRANCE.

Paris.

Gui Marchand: A.D. 1483-1500.

FROM THE LIBRARY OF QUEEN LEONOR OF PORTUGAL WITH MANUSCRIPT
INSCRIPTION AND THREAT OF EXCOMMUNICATION.

26. ST. BONAVENTURA, "*Seraphic Doctor*," *Franciscan, Cardinal*, (died 1274).

Via triplex ad veram sapientiam.

GOthic LETTER, 25 lines to a full page. *Initial spaces with guide-letters. Printed signatures.*

With full-page woodcut device of Marchand on verso of last leaf.

Paris, Gui Marchand, *In Campo Gaillard*, 27th May, 1495.

Pellechet 2645. Not in Proctor or Hain.

Bound up with:

Stimulus divini amoris.

GOthic LETTER, 26 lines to a full page. *Initial spaces, with guide-letters. Printed signatures.*

Paris, Georg Mittelhus, April 4th, 1493.

2 vols. in 1, 8vo. *Fine XVth Century Portuguese binding of stamped calf, with metal clasp.*

(SEE ILLUSTRATION.)

£175

Hain 3480. Pellechet 2662. Not in Proctor.

A beautiful copy which belonged to Queen Leonor of Portugal, the wife of Dom João II. It is in perfect condition and has the two original blank leaves at the end of the first work. The book is of exceptional interest as it bears a contemporary inscription in Portuguese inside the front cover, which reads: "This book must not be moved under pain of papal excommunication, as it belonged to Queen Leonor." In *Early Portuguese*
(Continued over)

FRANCE.

Paris.

Gui Marchand : A.D. 1483-1500.

ST. BONAVENTURA—*continued.*

Books in the Library of His Majesty the King of Portugal (Maggs Bros., 1929), Vol. I, p. 67, there is reproduced a page from the *Vita Christi* printed at Alcala in 1502, bearing the same inscription, and it also appears in the *Livro de Horas da Rainha D. Leonor*, described by Sabugosa in his *A. Rainha D. Leonor, 1458-1525*, (Lisbon, 1921, p. 77). In H.M. King Manoel's work are to be found particulars of Queen Leonor, who was a patroness of printing in Portugal, and was responsible for the edition of the *Vita Christi*, the first work printed in the Portuguese language.

Of her original library we only know of these two other books which have survived, all the remainder seem to have been dispersed and to have disappeared. They were originally preserved in the Church of the "Madre de Deos" at Lisbon, which was founded by Queen Leonor.

Of the two works by Saint Bonaventura, the *Via triplex*, which is often erroneously called the *Incendium Amoris*, is perhaps of greater interest, as it gives the author's belief in mysticism, and in it he distinguishes the three different degrees of perfect charity. Savaronola wrote a learned commentary upon it.

este liuro nõ se pode
dar fora sob pena ~~de~~
~~de~~ descomu nhã papal
por que foy da ~~ra~~ dona
lianos /

THE OWNERSHIP INSCRIPTION OF QUEEN LEONOR OF PORTUGAL, WHICH
APPEARS IN S. BONAVENTURA. VIA TRIPLEX.

PARIS, GUI MARCHAND, 1495.

See Item above.

FRANCE.

Paris.

Gui Marchand: A.D. 1483-1500.

27. SACRAMENTUM.

Libellus de venerabili sacramento et valore missarum.

GOthic LETTER, 26 long lines to a full page. Initial spaces, with guide-letters. The large "Fides ficit" device of Marchand occupies almost the whole of the title. On the verso a woodcut of the Annunciation.

Paris, Gui Marchand, 5th June, 1495.

12mo. *Levant morocco*, g. e., by Rivière.

Collation: a-d⁸ e⁴ = 36 leaves.

(SEE ILLUSTRATION, PAGE 54).

£35

Hain 11245 and 14097 (without seeing it).

No copy in British Museum Library.

No copy in U.S.A. (according to Census).

FRANCE.

Paris.

Gui Marchand : A.D. 1483-1500.

28. CIRVELLO, PEDRO, *Spanish mathematician and Professor at the University of Alcalá (died 1560).*

Commentarius in Sphaeram Mundi Johannis de Sacro Busco, cum Petri de Aliaco in eundem quaestionibus.

GOthic LETTER, *large and small type, 51 lines of small type to a page. Woodcut initial letters. Some initials have been touched with yellow. Printed signatures, head-lines and marginalia. Woodcut border and printer's device on title. Illustrated with 4 large woodcuts and many astronomical figures.*

4to. *Remarkable original binding of brown calf over wooden boards, with stamped panel signed by Pierre Gipot, the famous bookbinder in Paris. (New back). With original brass clasps.*

Paris, Gui Marchand, February, 1498.

£1200

Hain 5363 and 14120. Proctor 8015. Only one copy in U.S.A. (according to Census).

Petrus Cirvellus (circa 1470, died at Salamanca 1560), the greatest mathematician of his time in Spain, professor at the University of Alcalá, refers in his commentary on John of Holywood's (Johannes de Sacrobusto) *Cosmography* several times, to the then recent discovery of America :

“ For when in the year of our Lord 1491 our great King Ferdinand of Spain sent experienced navigators to the equatorial West to look for

FRANCE.

Paris.

Gui Marchand: A.D. 1483-1500.

CIRVELLO (PEDRO)—*continued.*

islands, these seafarers on their return after nearly four months said they had found many islands on the equator or near it; in proof of which they brought various exquisite kinds of birds, many very precious aromatic spices and gold; they also brought some men from that region with them. These men were not tall, but very well shaped, they laughed a great deal and were of a kind disposition. trustful and docile, of considerable intelligence, blue in colour and with square heads: they appeared most strange to the Spaniards."

There are two variants of the 1498 Cirvellus edition, the one with Jean Petit's publisher's mark on the title and the misprint 1468 instead of 1498 in the colophon. Our copy has Gui Marchand's printer's mark on the title, the year 1498 in the colophon is correct.

The astrological diagrams appear in the margins. On the verso of a2 is reproduced the woodcut of the negro, the herald of Death, sounding his mournful note, which was used by Marchand in several of his productions, notably in *Le Calendrier des Bergiers*. (Claudin I, p. 377.)

Marchand and Petit had a printing partnership from 1496. (Claudin I, 383).

As regards the binding on the front cover, a panel (164: 102 mm.) in four compartments: S. John the Evangelist, S. Barbara, S. Catherine, and S. Nicholas, standing each under a canopy against a starry background; in the two lower compartments the binder's initials, p.g.—PIERRE GIPOT, bookbinder in Paris, about 1510. The binding is very similar to Goldschmidt, *Gothic and Renaissance Bookbindings*, No. 55, Plate XXII. At the time of the publication of this book, Pedro Cirvellus was about twenty-eight years old, as he was born in Aragon at Daroca about the year 1470. He only died in 1560, when Professor at Salamanca.

These American references in Cirvellus's explanatory text must be one of the earliest references to the discoveries of the New World to appear in a French book.

The copy is in fine condition.

FRANCE.

Paris.

Antoine Vérad: A.D. 1484-1500 (—1513).

Vérad had a strong connection with Touraine, which makes it very probable that he was a native of that French province.

Calligrapher and miniaturist by profession, Vérad saw the opportunity for the illustrator in the printed book, and became the foremost publisher of richly illustrated French books, many printed on vellum. His first production, which was printed by Jean Du Pré, was a translation of the *Hundred Tales* of Boccaccio, and appeared 22 November, 1485. Up to October, 1499, he occupied an establishment on the Pont Notre Dame and a shop in the Sainte Chapelle. The bridge collapsed on October 25th, 1499, whereupon still keeping his second establishment, Vérad changed his first to a house in the rue Saint Jacques near to the Petit Pont.

Vérad's publications may be roughly divided into (1) Books of Devotion; (2) Books of Chivalry; (3) Poems and light literature, chiefly amatory; (4) Quasi-Scientific books; (5) Translations of the Classics. The typography and illustrations of Vérad's books are justly celebrated, and in one respect he is without a rival—in the sumptuous illuminated copies on vellum, produced for his royal and other distinguished patrons. The initials used by Vérad, especially on the title-pages of his books, have always been much noticed, so much so that the appearance of a remarkable L on a title-page of a Paris book has often been enough to secure its ascription to Vérad, if no other printer's or publisher's name were there (see *La Complainte de L'Ame Damnee*, item No. 29).

The device of Vérad was a heart bearing his monogram.

PArtes orationis quot sunt
 Octo que Cognitio substantiæ
 Cognitio qualitatis Cog
 nitio præcepti domini Oratio
 eiusdem Cognitio hominis se
 cundum deum et secundum na
 turam Consideratio futuri iudicii
 Consideratio leticie electorum
 Consideratio tristicie dampnato
 rum Nomen quid est Homo vocatus si cog
 noscis substantiam tuam unde factus es. ve
 raciter scis quid est nomen Ecce cognitio
 substantiæ que est prima pars orationis. de ter
 ra es et in terram reuertetur Nomen quot
 accidit Sex que qualitas comparatio ge
 nus numerus figura casus Cuius quali
 tatis est homo appellatiue. quia comune
 est omnibus hominibus de terra fieri. ymmo de
 viliori terra siue materia Comune est eti
 am omnibus hominibus esse animal rationa
 le Cuius gradus comparationis nullus quia
 homo non debet augeti per presumptioem
 nec minui per pusillanimitatem Et ideo
 est nomen substantiuum. ut constantiam ha
 beat contra nimium timorem. et contra mi
 nimam presumptuosam spem Cuius generis
 communis quia tam viro quam mulieri conuenit

FIRST PAGE FROM

JEAN LE CHARLIER. ETHYMOLOGYSATUS.

[VIENNE-EN-DAUPHINE, JOHANN SOLIDI, ABOUT 1478.]

See Item No. 60.

Speculum Sapientie beati Cirilli episcopi
 scopi al's quadripartitus apologeticus
 vocatus In cuius quidem prouerbis
 mis et totius sapientie speculum claret.
 Feliciter incipit

Unicuique prologus

Secundum aristotelis sententiam in proleumatibus suis
 quãq̃ in exemplis in ascendē
 do gaudeant omnes in disci-
 plinis moralibus. Hoc tamen amplius
 placet qm̃ structura morũ ymagine pic-
 ta rerum similitudinibus palacium vir-
 tutis ostendit. Ite q̃ ex naturalibus ani-
 malibus. moribus et proprietatibus rerum.
 quasi de viuis ymaginibus humane vite
 qualitas exemplat. Totus etenim mun-
 dus visibilis est scola. et racõibus sapi-
 entie plena sunt omnia. Propter hoc fili-
 karissime. informatiua iuuentutis tue do-
 cumenta moralia. non de nostra paup-
 te stillãtia. sed de vena magistrorũ. tibi
 nunc scribere cupientes. cum adiutorio
 gratie dei ea tradem⁹. vt intelligas clã-
 us. addiscas facilius. gustes suau⁹. remi-

THE OPENING PAGE OF
 ST. CYRIL OF THESSALONICA. SPECULUM SAPIENTIAE.
 [VIENNE, EBERHARD FROMMOLT, C. 1479.]

See Item No. 63.

FRANCE.

Paris.

Antoine Vérard: A.D. 1485-1500.

29. LA COMPLAINTE DOULOUREUSE DE LAME DAMNEE. [In French verse.]

GOthic LETTER, 24 lines to a full page. On the title a large calligraphic initial L elaborated with two grotesque heads and a fish. Two smaller calligraphic initials with grotesques in the text. Pages margined in red. With printed signatures.

[Paris, Antoine Vérard, about 1490?]

4to. Crimson morocco, inside dentelles, g. e., by Trautz-Bauzonnet.

(SEE ILLUSTRATION, PLATE NO. VII.)

£315

Reichling, App. II, 477 (Lyons, c. 1490). Brunet, Supp. I, 284.

Not known to Hain, Copinger, or Pellechet. No copy in the British Museum Library, nor in any public library in France. The only other copy recorded of this edition is the one formerly in the Yéméniz Collection. The copy described by Reichling is the present one.

This very interesting and extremely rare French poem entitled *The lament of the damned soul*, is seemingly based on an old French morality play. The scene is a man's death-bed; the speakers are named the Soul, God, the Devil, the Damned Souls, the Good Angel of the Damned, and the Relatives of the sick man; and there is also a conclusion spoken by "Lacteur." The first letters of the last ten lines of the conclusion give the author's name, ROUGE BELOT, but it seems that this author was responsible only for the prose introduction and the conclusion. The striking calligraphic initial L of the title is apparently the same as that later used on the title of *La Légende doree*, published by Antoine Vérard in 1496, but there the initial is cut down and the fish and some of the twists removed.



THE CRUCIFIXION.

FULL-PAGE WOODCUT WHICH APPEARS ON THE VERSO OF THE TITLE-PAGE OF
LUDOLPHUS DE SAXONIA. LA GRANT VITA CHRISTI.

PARIS, ANTOINE VÉRARD, [ABOUT 1500].

See Item No. 30.

FRANCE.

Paris.

Antoine Vérard: A.D. 1485-1500.

30. LUDOLPHUS DE SAXONIA, *Prior of the Charterhouse near Strassburg (died 1378).*

Le grant vita Christi. [Translated into French by G. Lemenand.]

GOthic LETTER, *double columns of 52-53 lines, xylographic titles to both volumes, with grotesque L. Calligraphic woodcut initials, some decorated with grotesques. With printed signatures and foliation. Publisher's device of Vérard at the end of both volumes.*

Illustrations: On the verso of both titles is a striking full-page woodcut of the Crucifixion. On a2 (Vol. I) is a large cut of an author presenting his work to a saintly doctor seated in a chair: on a3 is a remarkable half-page cut of Christ appearing to a Carthusian monk, evidently the author. In text there are, inclusive of repeats, 41 early outline cuts with slight shading: 63 (including repeats) in later style with double-line borders. Many of the cuts are enclosed within removable architectural borders and others have ornamental side-pieces added. Beyond these are eight of the Horae cuts as used for Vérard in 1498, and several odd cuts.

Paris, Antoine Vérard, [about 1500.]

2 vols., folio. *Red levant morocco, g. e.*

(SEE ILLUSTRATION OPPOSITE.)

£190

Collation: Vol. I, a-p⁸, q⁶; aa-pp⁸ qq¹⁰ = 256 leaves. [*This copy has title (a1) and a8 in facsimile*]. Vol. II, A-L⁸ MN⁶; AA-TT⁸ = 252 leaves. [*This copy has last eight leaves (TT1-TT8) in facsimile*].

Hain-Copinger 10298. Macfarlane, *Antoine Vérard*, No. 138. Murray,
(Continued over)

FRANCE.

Paris.

Antoine Vérard: A.D. 1485-1500.

LUDOLPHUS DE SAXONIA—*continued.*

Catalogue of Early French Books, No. 343. No copy in the British Museum Library.

The very rare third edition, *the first of Vérard*, of the French translation of Ludolphus' *Life of Christ*.

A richly illustrated edition, in two volumes, which was produced for the famous Paris publisher, Antoine Vérard. The date when this edition was printed is not known; it has been put as early as about 1490, but by the address given in the colophon, cannot have been completed before 1500. The leaves in facsimile do not spoil this copy from the point of view of the woodcuts, because all the cuts on the facsimile leaves appear also elsewhere in the book. A number of blank tail-margins restored or strengthened, but on the whole the copy is in good condition, and of large size, having many rough edges.

FRANCE.

Paris.

Philippe Pigouchet: A.D. 1488-1500 (-1512). *Printer and bookseller.*

The native place of Philippe Pigouchet is unknown.

Pigouchet in 1483 is found working in the printing office of Caillaut and Martineau; five years later he was established on his own account in the rue de la Harpe, at the College of Dainville, opposite the church Saint-Côme-et-Saint Damien. Pigouchet besides being a printer was the bookseller to the University of Paris.

The name of Pigouchet is celebrated for the *Livres d'Heures* he produced, beautifully illustrated with metal-cut pictures and borders. He worked principally for Simon Vostre, but also for Enguilbert de Marnef, Toussaint de Montjay, Jean Petit, Durand Gerlier, Jean Richard, and for Pierre Regnault of Caen and Jacques Huguetan of Lyons. He continued at work until about 1512.

The types of the *Livres d'Heures* are nearly all in the characteristic Paris style. For printing books of this class, Pigouchet had at least a dozen different fonts, which were all made to be used together, as for every edition three different sizes of types at least were needed.

Device: A wild man and woman, supporting between them a shield bearing his monogram suspended from a tree. Slightly modified copies of Pigouchet's striking device were adopted by a number of French printers, Michel Toulouse, Jean Poitevin, Mathieu Husz, etc.; imitations were not, however, confined to France, for Walter Chepman, the sixteenth-century Edinburgh printer, had a very close copy cut for his use.



TITLE-PAGE FROM
HEURES A L'USAGE DE ROME.
PARIS, PHILIPPE PIGOUCHE, 1496.
SHOWING THE FAMOUS PRINTER'S DEVICE OF PIGOUCHE.

See Item No. 31.

FRANCE.

Paris.

Philippe Pigouchet: A.D. 1488-1500 (-1512).

31. HEURES A L'USAGE DE ROME. [With Almanac for 1488—1507.]

Printed on vellum. 7 x 4½ in.

GOthic LETTER, 27 lines to a full page. *Metal-cut borders, some in criblé style, and fifteen full-page pictures exquisitely delicate in style, entirely uncoloured. Rubricated in red, blue and gold. Red rulings. With printed signatures.*

Paris, Philippe Pigouchet, for Simon Vostre, dated, on title, 17th April, 1497, and, in colophon, 20th March, 1496.

8vo. *Eighteenth century French green morocco binding, three gold fillets on sides and floral ornament in corners, gilt panel back with flowered ornament in each panel, inside dentelles, g. e.*

(SEE ILLUSTRATIONS, PAGES 70, 72 AND 74).

£250

Fifteen full-page metal cuts, viz., Anatomical Man, Martyrdom of St. John, The Betrayal, Annunciation, Visitation, Crucifixion, Pentecost, Nativity, Annunciation to the Shepherds, the Magi, Presentation in the Temple, Flight into Egypt, Death of the Virgin, Bathsheba bathing, and Dives and Lazarus; the pictures are all in a Gothic architectural framework. With small cuts of SS. Matthew, Mark and Luke in the sequence of the Nativity.

Border-pieces completely surround each type-page and beautifully depict in miniature, scenes appropriate to the text. The Calendar has particularly striking borders, the head-piece to each page contains a picture symbolizing the month and the zodiacal sign, the outer side-piece has pictures relating

(Continued)



“DIVES AND LAZARUS.”
FROM HEURES A L'USAGE DE ROME.
PARIS, PHILIPPE PIGOUCHE, 1496.
See Item No. 31.

FRANCE.

Paris.

Philippe Pigouchet: A.D. 1488-1500.

HEURES A L'USAGE DE ROME—*continued.*

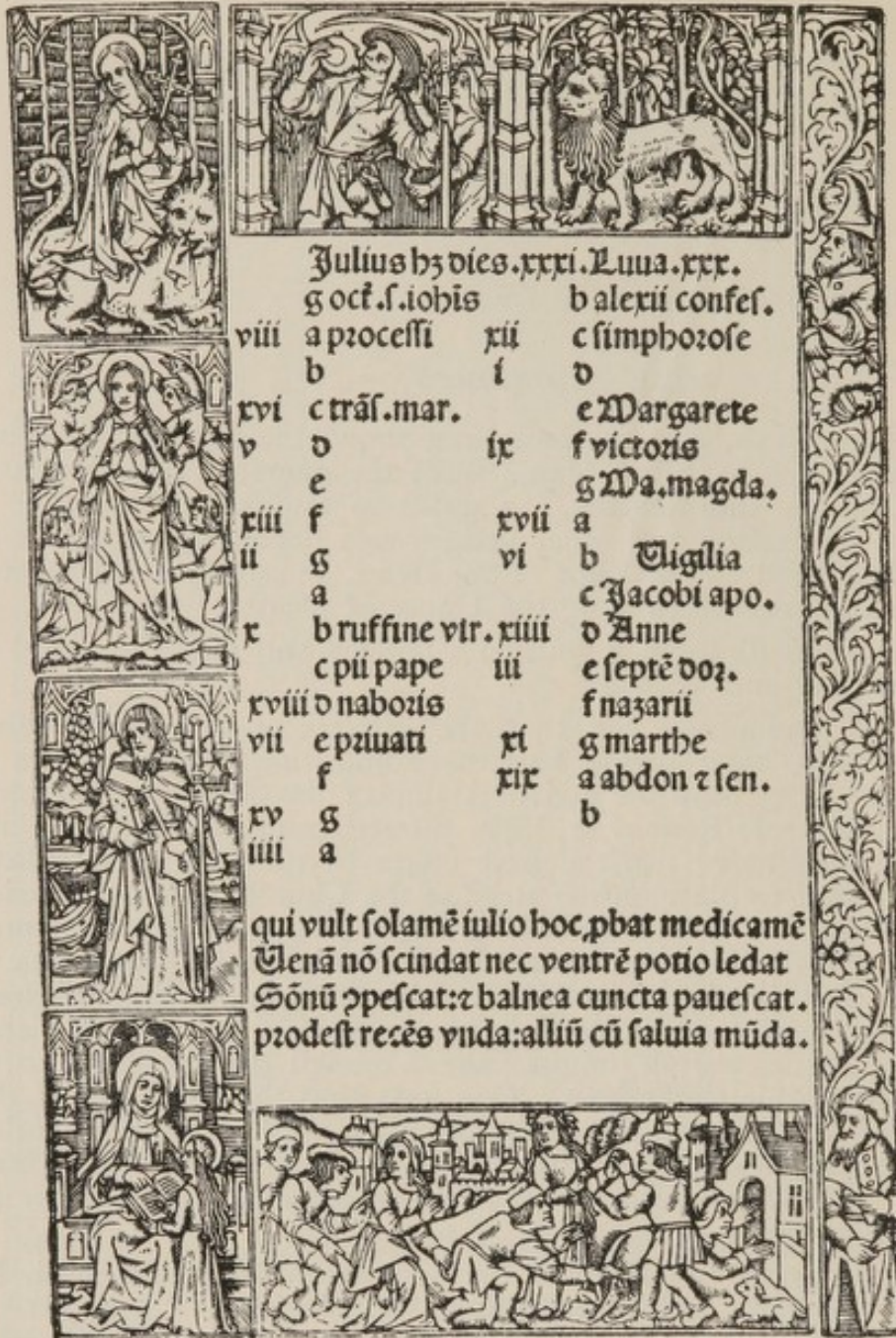
to the Feast days, and the foot-piece shows the pastime or occupation of the month, such as Blind Man's Buff, the game of Hot Cockles, a game like "Oranges and Lemons," a game of tennis, a snowball fight, a Marriage Procession and other little scenes depicting in artistic spirit the life of the period. The Vigil of the Dead, 28 pages, has a remarkable set of triple side-pieces depicting the Dance of Death.

The title bears Philippe Pigouchet's famous and much imitated device of the Wild Man and Woman.

"It is an undoubted fact that the *Heures* of Pigouchet, executed for Simon Vostre, have always had the admiration of bibliophiles and connoisseurs. They have the artistic stamp of the old French School. 'The designer,' says J. Renouvier, 'has entered from the first, into the plan of Gothic Iconography: on the first pages he puts the representations that sculptors used to place on the steps of the Church, and on the sides of the portal (West door), then he adds, to his fancy, gayer and more familiar motives of little subjects, whose charm touches us the more, as we see in them the tradition faithfully observed by the peasants and children.' There is nothing foreign about them; here is French art par excellence. On turning these leaves one might believe oneself transported into the naves of our old Gothic Cathedrals. One feels that these pictures of the Life of Christ, of the Sacraments, of the Signs of the End of the World, and of the Dance of Death, are instinct with the naive and robust faith of our fathers." (Claudin, *Histoire de l'Imprimerie en France*, II, p. 49).

Recorded by Hain (No. 8852) and Panzer (II, p. 315, No. 409). Slightly varying issues are described in the Supplement to Brunet, Vol. I, 606-607 (a copy with date 20th March, 1497, in colophon), Proctor 8189 (a copy having the year 1497 both at the beginning and end), *British Museum Short-title Cat. of French books*, page 271 (copy with date 17 April, 1496, in the colophon) and Copinger 3111 (Museum copy).

A remarkably fine copy of one of the loveliest of the 15th-century Parisian *Livres d'Heures*, with the borders quite intact.



CALENDAR FOR THE MONTH OF JULY, FROM
 HEURES A L'USAGE DE ROME.
 PARIS, PHILIPPE PIGOUCHE, 1496.

See Item No. 31.

FRANCE.

Paris.

Georges Wolff (*at the Soleil d'Or*): A.D. 1489-1493.

Georges Wolff was a native of Baden.

In February, 1489, he is found working with Gering in the *Soleil d'Or* printing office, rue de la Sorbonne. Some months after he was printing in the rue Bordelle, near to the Collège de Boncourt, in the house of Pierre de Chasteaupers, *ad signum vocabulo Gallico*. In 1491, he returned to the *Soleil d'Or*, and remained there until 1493, when he removed to the rue Saint Jacques, at the sign of Saint Barbara, where Jean Philippe of Kreuznach joined him, 1494-1495. He quitted the sign of Saint Barbara, where he left his associate, in 1496, and from 1497 established himself permanently with Thielman Kerver of Coblenz.

The first book bearing Wolff's name was printed with Gering's roman type, used for the 1478 Virgil. Wolff's second production was printed in a small gothic type which does not appear to have belonged to Gering, although the latter used a similar type at a later date. Wolff acquired a new and rather heavy gothic font in 1490, and a small and very neat gothic in 1492. When he joined Thielman Kerver he took his two roman types with him.

Most of the books Wolff printed were classics, or theological subjects. Wolff's name appears in the borders of a very fine book of *Heures à l'usage de Rome*, published in 1498.

Device: Wolff's monogram surmounted by a cross with the master-sign at the top. (*See Plate VIII*).

FRANCE.

Paris.

Georges Wolff (*at the Soleil d'Or*): A.D. 1489-1493.

32. CASSIODORUS, MAGNUS AURELIUS, *Roman writer, Statesman, and Monk (died 575).*

Historia ecclesiastica tripartita ex Socrate, Sozomeno et Theodoreto.

GOthic LETTER, *double columns of 54 lines. Initials painted in red and blue alternately, initial-strokes supplied in red throughout the work. Wolff's fine printer's device on title-page.*

[Paris], Georges Wolff, [1492?].

4to. *Levant morocco gilt.*

(SEE ILLUSTRATION, PLATE NO. VIII.)

£25

Hain Copinger *4570. Pellechet 3346. Proctor 8148. Woolley Facsimiles, No. 361.

The *Historia Tripartita* is composed of extracts from the translations made for Cassiodorus by his friend Epiphanius the Scholast, of the ecclesiastical histories of Theodoret, Sozomen, and Socrates. These are the main sources for church history from Constantine to Theodosius. It is to Cassiodorus' selections of these authors that the Middle Ages were mainly indebted for all they knew of the Arian controversies, and of the periods generally, between the Councils of Nice and Ephesus.

Cassiodorus was born at Squillace in Calabria about 468. He began public life under Odoacer as head of financial affairs, and later Theodoric made him prefect of the Praetorians, and raised him to the highest offices. While the Ostro-Gothic power lasted, he regulated, save during a short interval at the end of Theodoric's reign, the affairs of the Western Empire, and supported it by alliances with the Eastern. After the triumph of Belisarius he retired to the Monastery of Viviers in his native province which he had

FRANCE.

Paris.

Georges Wolff (*at the Soleil d'Or*): A.D. 1489-1493.

CASSIODORUS, MAGNUS AURELIUS—*continued*.

founded. Cassiodorus was one of the most influential of those who introduced literary work into the monasteries. He set the monks to copying the great works of classic ages; himself correcting, with untiring zeal the errors which had been transmitted in previous manuscripts. The library he formed at Viviers was one of the finest private ones of ancient times, and it is thanks to him that many of our classic texts have been preserved.

This book is printed in a small, very neat Gothic letter, apparently the same as Wolff used to print the *Breviary*, dated, from the "Soleil d'Or" printing-office, May 11th, 1492. After completing the *Breviary* Wolff severed his connection with the "Soleil d'Or," leaving this type behind him. Accordingly the *Historia Tripartita* must have been produced before the *Breviary*, and probably also at the "Soleil d'Or."

An exceptionally fine copy.

FRANCE.

Paris.

André Bocard : A.D. 1491-1500 (-1531). *Printer and bookseller.*

André Bocard was a native of the province of Poitou. He employed Poitou workmen in his printing-office, and Geoffroi de Marnef, for whom he printed his first book, was also a countryman.

Bocard's books do not give his address, but it is believed that he occupied at the end of the 15th century a house in the rue Saint Jacques, at the sign of Saint Denis. His name first appears in a book dated 29th August, 1491. Although a series of books of that period are decorated with his device without indicating the printer, yet in many cases the device is that of the publisher only. We know that Jean Dupré, Jean Lambert, and Antoine Caillaut worked for him in this capacity. From the middle of the nineties Bocard had his own press where he printed not only on his own account, but also for nearly all the well known publishers of the time. Bocard was printing in the XVIth century till the year 1531.

A characteristic of his productions is that they are almost all printed with Italianate types. All his text types, of which he had eight different varieties, are imitations—perhaps indirectly and after German models—of Jenson's plain or moderately ornamented types.

Bocard appreciated, above all the Parisian printers, the artistic use that could be made of ornamental woodcut initials. He possessed several remarkable series in which grotesques figure very effectively; usually the initials are white on a criblé black ground, and sometimes he printed them in red.

Device : The arms of France, together with the arms of the University, and the City of Paris. (Bocard was bookseller to the University of Paris).

FRANCE.

Paris.

André Bocard: A.D. 1491-1500.

33. SAINT ATHANASIUS, *Patriarch of Alexandria (died 373)*.

De homousia contra Arium. [With other works in Latin.]

GOthic LETTER, 53 long lines to a full page. With a quantity of lively woodcut initials, white on black ground, mostly composed of monsters; also some black Lombard initials. Marginalia. Printed signatures. Petit's publisher's device on title-page.

Paris, André Bocard, for Jean Petit, 28th June, 1500.

Hain *1906. Pellechet 1414. Proctor 8166.

Bound up with:

Heraclides. Liber qui dicitur Paradysus, atque recognitionum Petri.

Paris, Jean Petit, 1503.

2 vols. in 1. Folio. *Contemporary wooden boards, new leather back.* £42

The first work, under the general title of *Illustrium virorum opuscula*, comprises treatises by Saint Athanasius, Didymus, Cassiodorus and Saint Cyprian.

Saint Athanasius took an important part in the decisions against Arius at the Council of Nice, which explains the long and bitter persecutions he suffered from the Arian sect.

The cleverly designed woodcut initials are a notable feature of this production from the press of Bocard.

FRANCE.

Paris.

Le Petit Laurens : A.D. 1491-1500 (-1517).

The place of origin of this French printer is unknown.

Le Petit Laurens printed at a house called *à la Croix Blanche*, near to the chapel of Saint Yves, in the rue Saint Jacques. As he seldom dated his books, we know only that he began to print definitely in the year 1491, and was active until the year 1517.

Most of the books printed by Le Petit Laurens are in French, and many decorated with woodcuts; he utilized borders drawn from various sources, notably from *Livres d'heures* of Jean du Pré and Vêrard. He printed for Jean Petit an edition of the *Coustumier d'Anjou et du Maine*, and *Le Mistère de la Passion Nostre Seigneur Iesucrist* (catalogued below).

Device: A shield bearing a jagged white cross, supported by two unicorns; below, this legend:

*Chascun soyt content de ses biens
Qui na sufisance na riens.*

*Hic liber legimus dñs vniuersarū & bñdo p̄lecting in bñdo v
p̄ salute oīū f̄c̄t̄ q̄ntū*

N conuersionis mee p̄mordio cū pro mētis
reueracōe sanctorū auctōes legerē & legendō
varias p̄cipere corrupciōnes. Visū est mihi
cū securū & bonū ve ad ip̄m fontē origi-
naliū recurrerē et ob maiorē certitudinem
ip̄met excerpere aliqua que postmodū di-
ligentius ordinarē. Quaten⁹ que ad deu-
tionē & p̄dicacōnē vel etiā ad disp̄uacōz
utilia forene possent ibidē facili⁹ inueniri
Sciat autē hoc quilibet lector hui⁹ opuscu-
li q̄ q̄nq̄ reperit diuersos & plures docto-
res vnū & idem dixisse. Q̄nq̄ vero docto-
rē eundē in diuersis libris idē & vnū aliē
posuisse. Opusculū etiā p̄ns volui phare-
trā appellari quia sicut in pharetra bali-
stariōz diuersa iacula reponunt quibz ho-
stis hostē suo tēpe ferre vulnere & deuicē
Sic etiā in hoc libello varie fortes & mul-
te ponunt & inueniunt auctōes et dicta sā-
ctoꝝ doctorū & alioꝝ p̄horū et poetarū fi-
dedignoz quas si lingua parit & manū fir-
mior tenuerim⁹ antiquū hostē nostrū id
est diabolū & nouū cū inimicū id est quē
libet p̄cōrem q̄ntoci⁹ deuicem. ¶ Scind
q̄z q̄ cū in opusculo p̄ncipi dicit idem non
appōndō libzū aliq̄ue vel vbi dicat. inel-
ligendū est de p̄cedēti p̄ximo libro dictū es-
se. Illud etiā est aduertēdū q̄ vna & eadē
auctōes p̄pter diuersas eius signacōnes &
multiplices intellectus diuersis titulis seu
rubricis & materijs adapteat. Et ideo nul-
lus indigne ferat vel rediū aliq̄d habeat
si in diuersis titulis vel materijs vna &
eadē auctōes frequēci⁹ repeat. Malui enī
repeti q̄z deficere vel deesse. Ista pharetra vlt
istud opusculū scdm ordinē alphabeti po-
nietur & distinguit q̄tenus qui cōp̄ in eo q̄-
ritur ceruus & facili⁹ habeat. Ve autē sū-
matū & faciliē oculis oīm appareat & oc-
currat doctores & auctōres q̄ in hac pha-
retē allegant & oēs matē generalē q̄ i ip̄a
ocinent dignum duxi singula doctoz no-
mīa p̄miceē s̄m ordinē alphabeti vna cū
dictōibus quibz eorundē snie coapeant.

Incipiūt nomina doctorū

Ambrosius.
Anastasius.
Augustinus.

Aristociles.
Anacleus papa.
Auctor de spiritu & anima.
Ariopagica.
Auienna.
Anselmus.
Albumasar.
Apulegus.
Agellius.
Ariscipus.
Aeuinus.
Apolonius.
Albinus.
Alexander magnus.
Andreas archiepiscopus.
Anthonius pater sanctus.
Auarroyz omēator aristocilis
Adamantius.
Bernardus.
Benedictus.
Bocius.
Basilius.
Beda.
Bonifacius martyr.
Barlaam.
Orlostomus.
Cozomenus.
Cirillus.
Calixtus papa.
Cassiodorus.
Caebo.
Calcidius.
Ciprianus.
Cicero.
Clemens.
Collacōnes patrum.
Cassianus.
Conciliū cartaginense.
Conciliū arelatense.
Conciliū martin pape
Conciliū agathense.
Conciliū laodicense.
Conciliū cartaginense.
Conciliū toletanū.
Constantinus medicus
Conciliū calcedonense.
Cesarus.
Constantinus impator.
Dipimus.
Diomius.

THE FIRST PAGE, WITH FIFTEENTH-CENTURY PRESENTATION INSCRIPTION,
FROM
PHARETRA DOCTORUM ET PHILOSOPHORUM.
[STRASSBURG, JOHANN MENTELIN, C. 1472.]
See Item No. 68.

MISSVS EST ANGELVS GABRIEL



Primo queritur an necesse fuerit hanc missionem esse. Et videt qd no interq; dī stāda est nulla. nulla necessaria est missio s; inter dū & beatissimā nulla est distāda ergo nlla debuit interuenire

missio. mior patz qz deus fuit cū beata vgrine p suā essēdā potēdā et presēdā sicut i creaturis est generaliter et p imbitantem gradam sicut in sanctis est spūaliter. ergo cū omnimoda affuit grāda nllomō defuit grāda. ergo nlla missio possibilis fuit. Item omnis missio est per mediū. sed inter ipsam et deū nllum fuit mediū ergo nulla est missio. mior patz qz ipsa fuit dignissima creaturaz vputa regi: na angeloz ab eterno electa et cōfirmata inē illud ab inūdo et ante secula qd. Tercio missio est ppter indigēdā. sed hic nulla fuit i digēdā missionis ergo nulla missio. mior patet. deus enī nō indiget nūdo qui est vbiq; totus pūs. beatissima virgo etiā nō indiguit nūdo quia imēdiate poterat acapere a dño. Item quarto. nūcus p acapit nūdatū q; ille cui mittit. ergo si fuit nūdatō h pūis descendit illamīacō ad angelum q; ad virginem ergo descendit mordināte qd est contra beatum dyonisiū dicentem. lex quidem dicitatis sacrali ma hec p pma secunda ad diuissimā reducere lucem suam. vult enī p vtrq; liberum arbitriū veriusq; ierarchie. qd quicq; defluit ad inferiores influat p superiores et nō ecuerso

Item quinto. Tercio ē dare q; acapere ergo beator est dans mqtū dans q; recipiens ergo nūcus beator fuisse beata virgine. Item sexto sicut se habet finis ad finem ita id qd ē ad finem ad id qd est ad finem. Si ergo nūdatum est sup nūdatū p altius impopordionabili et nūcus supra nūcū impopordionabili et ille nūdatōnes fiebāt p angelos. ergo ista debebat fieri p supiorem oim angelorum ergo deus debebat istam reuelacōne facere p seipm. Septimo arguit. maus est dare esse in atram dei qz dare fidem spem vel caritatē qz illud includit istud in se sed illud opatur xpūs sine misterio creature p se et nūc est ergo et illud qd maius est.

Octauo arguit p pbea pdestinacōis impletur sine nostro libero arbitrio vt dicit glosa sup (Dab) sed hec nūdatō de cōceptōne filij dī est p pbea pdestinacōis ergo illa nō dependet a libero arbitrio ergo nūdatō n fuit necessaria ppter cōsensū beatissime vgrinis. Ex his ergo videtur qd non fuit necessaria annūdatō in oppositū arguit. alij sancti sūt nūdati ergo et xps debuit nūdari. Item nō est aliquid

laudabile nisi cōstitutum aliquo modo in libero arbitrio. sed fieri matrem dei est laudabilis: simū ergo fuit necessaria missio vel nūdatō ppter cōsensū liberi arbitrii. Item in cōtractu matrimonij requirit libez arbitrium in persona copulāda ergo in isto sūmo matrimonio debuit consensus beatissime virginis requiri ergo ad h necessaria fuit missio vel annūdatō. Item clādestinū minuit iura et pūilegia matrimonij sed istud matrimonium in nullo debuit esse diminutū ergo nō debet esse clādestinum ergo necessaria fuit nūdatō

Quoniam qd congrua & necessaria fuit ista nūdatō ppter qenoz. ppter dei honoracōnem. angelice dignitatis ostensionem. beatissime vgrinis cōmēdacōnem. et ad nostram utilitatem. Deus honorabat in ista annūdatōne triplīter. qrtum ad potēdā qz angelos habuit in ministris. qrtum ad sapiēdā in eo qd mod' liberacōnis nostre modo p dicitōis nostre directe obtinuit salicet in eo qd virginem docuit per angelū sicut angelus virginem decepit. qrtū ad bonitatem in eo qd de cōiungentibus nichil omisit in omni eo qd ad honozem matris sue necesse fuit. Congrua ergo fuit ad dei honoracōnem. necessaria. etiā fuit ad angelice dignitatis ostensionem que sicut ostendit in tribus

Primo qz angelus h suū officiū nūdatō exerceuit. Secūdo qz sūmi secreti cōfēs' fuit. Tercio qz sūmam beatitudinem homi nūdauit. Tūc etiam ad beatissime virginis cōmēdacōne; necessaria que etiā in tribz cōsistit. virtus enī vgrinis manifestat meitum eius augmentat in eis et extra illumiat et vnūq; illoz triplīcatur. Manifestat ei virtus eius huilitatis in turbando virtus discrecōis in qrendo. et virt' fidei in psendendo. meritum eius augmentat in tribus. in credendo nūdo. in cōsentiendo nūdato. in humiliādo se deo intus et ex triplīcē illumiat. in potēcijs pms medijs et vltimis. In pms. i. sensualitate p allocucōnem & respōsionem. in medijs p ymaginacōne et cōgnicōnem. in vltimis p internā inspiracōne; et sic annūdatō fuit valis ad virginis cōmēdacōnem. Tūc etiā; necessaria ad nostram utilitatem. ad hāc quoq; triplīcē. ad fidei cōfirmacōnem. ad deuocōis accensionem. ad actiū informacōnem. Fides nostra cōfirmat in eo qd origo & exordiu pessus nostre redemptōis seriatim et ordinate describit & sancti euāgelij testimonio roborat. Deuocō accenditur cū toti humano generi mediante beatissima virgine pfecta pax et recōaliacō nūdatur et humana nāsa deo abiecta et angelis inimica. a deo etiā pōz p angelum saluat in hac annūdatōe acc' nostri informatur per id qd beatissima virgo gessit qū ad ipsaz angelus venit et per id qd respondit angelo & p id qd post recepōne plenitudis gracie fecit elegatissime instrumētū qū audita debemus pūare. qualitē nos debeam?

FIRST PAGE OF TEXT FROM

ALBERTUS MAGNUS. OPUS VIRGINIS GLORIOSAE.

[STRASSBURG, JOHANN MENTELIN, NOT AFTER 1474.]

See Item No. 69.

FRANCE.

Paris.

Le Petit Laurens: A.D. 1491-1500.

A GREAT MYSTERY PLAY WHICH TOOK FOUR DAYS TO PERFORM.

34. GREBAN, ARNOUL, *Canon at Le Mans* (died about 1472).

Le Mistere de la passion. In French verse. [Edited by Jean Michel.]

GOthic LETTER, double columns of 47 lines. *The woodcut device of Petit, as publisher, printed below the colophon.*

The title decorated with a superb wood engraving depicting scenes from the crucifixion of Christ. To the left Jesus is shown before Pontius Pilate. The scene in the centre and foreground shows Jesus on the Cross, with the women and the soldiers at the foot. To the right in the background the entombment is pictured. The cut is framed on both sides by finely-executed woodcut borders. On the verso of the title is another large cut of a teacher seated in a high-backed chair at a reading-desk, expounding from the book open before him. In the top left-hand corner is an angel unrolling a blank scroll. There are two smaller cuts in the text, of the Nativity and the Entry of Jesus into Jerusalem.

Paris, Le Petit Laurens, for Jean Petit, [about 1500].

Folio. *Levant morocco, inside dentelles, g. e.*

(SEE ILLUSTRATION OVERLEAF.)

£450

Not in Hain. Copinger 4387. Claudin II, pp. 136-7 (with reproduction of title cut). Brunet, Supp. I, 1135.

Title-page remargined.

Le mystère de la Passion, written by Arnoul Gréban about 1450, is the most noteworthy of all the French mystery plays which were performed

Le ressuscitemēt de lazare

Nostre maistre douls et humain.
Se Deult huy monstret le seigneur

Simon

Pas nappete mondain honneur
Quant il monte sur Vne anesse
Mais plus tost en toute simplesse.
Nous Deult enseigner par ses faiz
Quil Deult prēdre quelq̄ grāt faiz
Pour sa simple nature humaine
Quant sa dette souveraine
permet que Vne si poure beste
Simple/rude de sens hebete
Supporte son elegant corps

¶ s. iacques minor

De ce denons estre recois
Le temps aduenir

¶ s. andre

Chemignons
Après iesus et le suignons
sans tamps se songner de luy

Car qui Deult estre recueilly
Deuant dieu pour a tamps Vnre
Doit bien le douls piesus ensuivre.
Et souuent en auoir memoire
Sic que apres la Vie transitoire
Aions telle ment misite
Quater puissions en la cite
De la haulte ierusalem.
Auecques iesucrist amen

¶ Icy cheuauche iesus l'anesse par
quatre des apostres qui Vnt deuāt
et iudas matne la sne par le licolet
les autres apostres Vont apres cest
la fin de la seconde iournee

¶ Fin de la seconde iournee
du mistere de la passion



A WOODCUT FROM
ARNOUL GREBAN. LE MISTERE DE LA PASSION.
PARIS, LE PETIT LAURENS, FOR JEAN PETIT, [ABOUT 1500].

See Item No. 34.

FRANCE.

Paris.

Le Petit Laurens: A.D. 1491-1500.

GREBAN, ARNOUL—*continued.*

from the fourteenth century—and earlier, though under the name of *jeux* or *miracles*—up to 1548, when the *mystères sacrés* were suppressed by the *Parlement*. The “*Passion*” was extremely popular and was further developed, about 1486, by a physician of Angers, Jean Michel, whose work was the most famous and best of its kind. Michel’s text was officially adopted by the *Confrérie de la Passion*, the most celebrated of the fifteenth century French *confréries*, or companies of artisans and tradespeople devoting their holidays to acting. The *mystères*, usually plays taken from the scriptures, were generally of an excessive length. Michel’s “*Mystère de la Passion*,” though not the longest of the mystery plays, took four days to perform, and recounts the whole history of the gospels.

“What distinguishes the *Passion* is the framework in which the drama is set. The action itself contains nothing to stir the modern reader; Jesus, the central figure of the plot, goes willingly to his fate, and although the forces that oppose him are vividly portrayed, there is no dramatic conflict in the accepted sense of the word. On the other hand, the setting is skilfully and poetically worked out. This consists of a familiar mediaeval motif: the dispute of four virtues, Justice, Truth, Peace and Mercy, before the throne of God, as to the fate of Man. Mercy makes a strong plea for human salvation; but, as Wisdom points out, this can be effected only through the sacrifice of God Himself. At the close of the drama the virtues reassemble, this time in blissful concord; Truth embraces Mercy, and Peace makes friends with Justice. As Gaston Paris observes, Arnoul has at times “*des vers bien frappés, des élans poétiques, un maniement heureux du rythme.*” His best passages are undoubtedly those in which he forgets his lofty theme and speaks the simple every-day speech of the common folk—and such passages on the whole are rare. In its totality the work may be compared to a Flemish painting on the same subject; it is rich in colour, grotesque and often sombre in detail, heart-rending in some of its native pathos, but diffuse in concept and execution.”

† No copy in U.S.A. (according to Census).



ensuyt le liure

Tulles des offices. Cest
 a dire des operacions hu
 maines: vertueuses et hō
 nestes. familiarēmēt: de
 remēt: et selon la vraye sē
 tēce et intenciō de lacteur
 translate en francoys par
 honorable et prudent hō
 me **D**avid mistant: cōseil
 lier et gouverneur de la
 ville de **D**ieppe: au quel
 liure chascun hōme pour

ra prendre vrays enseignemens de bien et hōnestement viure
 en societe humaine selon vertu morale. moyennant la quelle
 auecqs foy pourra paruenir en la gloire eternelle de paradis
 qui est la fin et souuerain bien ou consiste felicite humaine.



TITLE-PAGE, WITH WOODCUT INITIAL S, AND THE DEVICE OF JEAN PETIT,
 FROM LE LIVRE TULLES DES OFFICES.

PARIS, LE PETIT LAURENS FOR JEAN PETIT, [ABOUT 1499].

See Item No. 35.

FRANCE.

Paris.

Le Petit Laurens: A.D. 1491-1500.

CICERO'S "OFFICES" IN FRENCH.

35. CICERO, MARCUS TULLIUS (*died* 43 B.C.).

Le Livre Tullies des Offices. [Translated into French by David Miffant, Governor of Dieppe.]

"Lettres bâtarde," 42 lines to a full page. *A remarkable woodcut initial S on the title-page, a large and fine initial P at the beginning of the first and third books, and a quantity of pretty, small initials in the text; all the initials are white on a black criblé ground. With printed signatures. The device of the publisher, Jean Petit, on the title-page.*

Large woodcut on verso of title-page of an ecclesiastic at a reading-desk, an angel with an empty scroll in the top right hand corner (repeated on fol. g8); another large cut, on fol. e4 (repeated on last leaf), in two compartments, showing a saint bishop writing in the lower and a man and a woman in the upper.

Paris, Le Petit Laurens for Jean Petit, [about 1499.]

Folio. Morocco.

(SEE ILLUSTRATION OPPOSITE.)

£180

Collation: a—i⁶ k⁴ = 58 leaves.

(Continued over)

FRANCE.

Paris.

Le Petit Laurens: A.D. 1491-1500.

CICERO, MARCUS TULLIUS—*continued.*

Not in Hain. Copinger 1627 (who records only 57 leaves). Proctor 8175 (the British Museum copy is imperfect). Catalogue Rothschild, Tome III, No. 2556. Claudin II, *Histoire de l'Imprimerie en France*, p. 134. Not mentioned by Pellechet or Brunet.

The very rare first Paris edition of a French translation of Cicero's *De Officiis*, beautifully printed in *lettres bâtarde*s and illustrated with two large woodcuts. The cut of an ecclesiastic seated in a gothic stall beside a reading-desk was first used by Le Petit Laurens for his edition of *La Danse Macabre historiée*, the author of which it is supposed to portray; it is copied from a cut which belonged to Gui Marchand.

So rare is this fine production that apparently no public library in France possesses a copy. Claudin, writing of it in his *Histoire de l'Imprimerie en France*, says: "Le Petit Laurens printed the first edition of the *Livre Tullies des Offices*, translated by David Miffant, of Dieppe. It is a very fine book, formerly unknown, which is found in the library of the Baron James de Rothschild. Another copy, cited by Mr. Proctor, appears in the British Museum."

At the end there is a ballad in praise of Cicero's *Officia*, in the French language; and tribute is paid both to the translator and the printer.

A large copy, in fine condition but for a little staining in the inner margins. There is an almost contemporary English ownership inscription of Bartholomew Hall, on the first leaf and on blank verso of last leaf some interesting early scribblings in English.

¶No copy in U.S.A. (according to Census).

FRANCE.

Paris.

Felix Baligault: A.D. 1492-1500.

Felix Baligault came originally from Champagne and settled in Paris as a printer, bookseller and book-binder late in 1492. There is some doubt as to whether Baligault was indeed a printer, and Proctor held the opinion that he only put his name to books of other printers, notably those of André Bocard and Jean Lambert. Claudin, however, took the view that he did actually print, but that he made use of types identical with those of the two printers mentioned above, and also of Michel Toulouse.

In addition to a small Gothic type (9 points), Baligault used a Gothic type (13 points), which is practically identical with one of Bocard's. There are, however, slight differences in several of the majuscules. He also occasionally employed a *bâtarde* Gothic (11 points) of great beauty, copied from that used by Pigouchet in his "*Heures*," in 1491. In 1500 he printed two books in a Roman type, identical with that used by Michel Le Noir in the same year, for printing "*le Commentaire des Epitres d'Ovide*."

His first address was "*a la Corne de Cerf*" in the Rue St. Jacques, near the College of Beauvais. In 1494 he moved to a house where his printing address was "*a la Montagne Sainte-Genevieve, a l'Image Saint Etienne*," and he was described in the title-deeds of it as "*marchand imprimeur des livres*," which seems to prove conclusively that he was both printer and bookseller.

Baligault published a number of works in Latin for the use of students, including grammars, dictionaries and Latin poems.

He employed a fine device which consisted of a tree (*baliveau*), bearing a shield inscribed "*Felix*," with a monkey seated either side, and his name "*Felix Baligault*" in full, beneath it. This he used until 1494, when he altered it, substituting for the name, a variety of couplets which contained an illusion to the name "*Felix*." Occasionally the device is found printed in red.

Francisci de tournay

barchilonēsis in totius eloquentie presulis librū
queꝝ de amicitia vocāt carmē ad ludouicū de val
tan andegauensem in critissimum archidiaconum
feliciter incipit.



TITLE-PAGE, SHOWING PRINTER'S DEVICE OF FELIX BALIGAULT, FROM
FRANCISCUS DE TOURNAY. CARMEN IN LIBRUM DE AMICITIA.

[PARIS], FELIX BALIGAULT, [ABOUT 1497.]

See Item No. 36.

FRANCE.

Paris.

Felix Baligault: A.D. 1492-1500.

36. TOURNAY, FRANCISCUS DE, of Barcelona, Latin poet (XVth Century).

Carmen in librum de amicitia.

GOTHIC LETTER, 20 lines of verse, or 44 lines of prose, to a full page. Initial spaces. With printed signatures. Printer's woodcut device on title, enclosed by border-pieces, white on a criblé black ground.

[Paris], Félix Baligault, [about 1500.]

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Collation: a b^s = 16 leaves.

Not in Hain. Copinger 5845. Besançon, No. 915. No copy in the British Museum Library. No copy in the U.S.A. (according to Census).

An extremely rare little poetical piece. Besides this copy we only know of the one in the Besançon Public Library. There is a single wormhole running through the leaves.

Textus ethicoꝝ Aristotelis a Jo-
anne argyropylo traductus.



TITLE-PAGE FROM
ARISTOTLE. ETHICORUM AD NICOMACHUM LIBRI X.
PARIS, GEORGES WOLFF [FOR THE DE MARNEFS], 16 APRIL, 1493.
See Item No. 37.

FRANCE.

Paris.

Georges Wolff (*At the sign of Saint Barbara*): A.D. 1493-1496.
(For note on Wolff, see page 75).

37. ARISTOTLE, *Greek philosopher (died 322 B.C.)*.

Ethicorum ad Nicomachum libri x. [Trans. by Johannes
Argyrophilos.]

GOTHIC LETTER, 28 long lines to a full page. Initial spaces,
with guide-letters. The pelican woodcut device of the de
Marnef Brothers on title.

Paris, Georges Wolff [for the de Marnefs], 16th April, 1493.

4to. Crushed morocco, g. e.

(SEE ILLUSTRATION OPPOSITE.)

£85

Hain *1757. Pellechet 1232.

No copy in the British Museum Library.

This was the first book printed by Wolff at his press à *l'Image Sainte-Barbe* in the Rue St. Jacques near the Prison of Saint-Benoît.

In the preface the lines of type have been "set close," enabling 38 lines to be got on a page, but in the text, for which the same fount is used, the lines are constantly "leaded," allowing only 28 lines to a page.

FRANCE.

Paris.

Georges Wolff (*at the sign of Saint Barbara*): A.D. 1493-1496.

38. ST. BERNARD, *Benedictine and First Abbot of Clairvaux (died 1153)*.

Opus super cantica canticorum Salomonis.

GOTHIC LETTER, *double columns of 54 lines. Initial spaces with guide-letters. Printed signatures and head-lines.*

Paris, [George Wolff?], 25th November, 1494.

4to. *Vellum.*

£15 15s

Hain 2858. Pellechet 2097.

This edition of the *Song of Solomon* has not been definitely assigned to any printer, but Mlle. Pellechet attributes it with a query to G. Wolff or to P. Levet.

A copy with good margins, a few slight stains.

For biographical note on S. Bernard, see Item No. 110.

FRANCE.

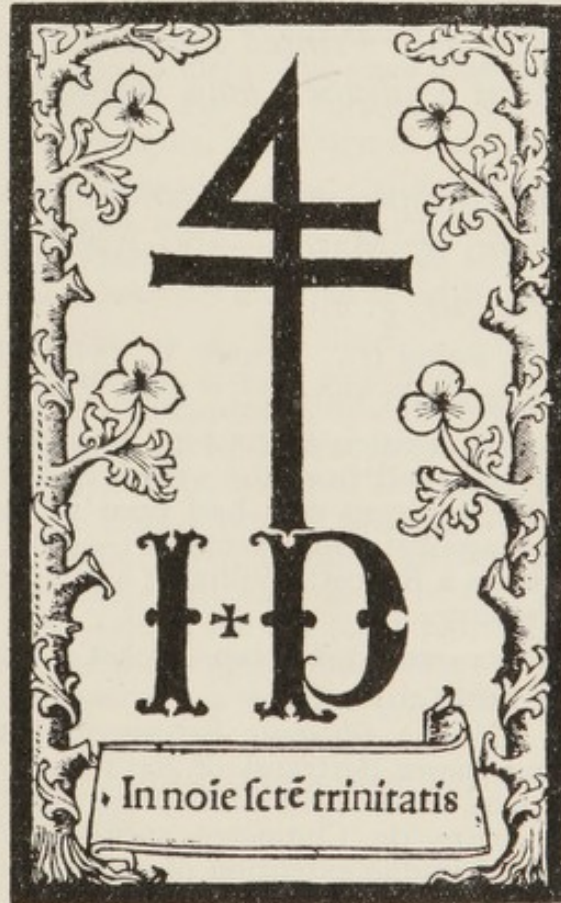
Paris.

Jean Philippe (*At the sign of Saint Barbara*): A.D. 1494-1496.

Jean Philippe was a native of Kreuznach, near Cologne.

Philippe appears to have worked first in the printing office established in the College of Narbonne by Simon Böttiger, of Allenstein, after 1481, at a date that it is impossible to determine. In 1494 he joined the printer Georges Wolff in the rue Saint Jacques, à *l'Image Sainte-Barbe*. The connection was severed in 1496, and he printed alone at the sign of St. Barbara until 1497, when he moved his press to the rue Saint Marcel, at the sign of *la Trinité*.

Device: A rectangle containing Jean Philippe's initials surmounted by a cross with the master-sign, flowering trees at the sides, and the legend, *In nomine sancte trinitatis*.



THE FINE PRINTER'S DEVICE OF JEAN PHILIPPE.

See Item No. 39.

FRANCE.

Paris.

Jean Philippe (*at the sign of St. Barbara*): A.D. 1494-1496.

THE FIRST PRINTED LIFE OF THOMAS A BECKET

39. ST. THOMAS BECKET, *Archbishop of Canterbury (died 1170)*.

Vita et processus sancti Thome Cantuariensis martyris super libertate ecclesiastica. *Followed by*: Pierre Bertrand (*died 1349*). Libellus adversus Petrus Cugneriis super facto prelatorum ecclesie Gallicane.

GOTHIC LETTER, *double columns of 44 lines. Initial spaces, with guide-letters. Printed signatures, and headings in the "Life."* Jean Philippe's bold woodcut printer's device at end.

Paris, Jean Philippe, *in vico sancti Jacobi ad intersignium sancte barbare*, 27 March—2nd April, 1495.

4to. *Russia gilt, g. e.*

£125

Hain 15510 (without seeing it). Brunet V, 1319. Proctor 8238.

FIRST EDITION OF THE FIRST PRINTED "LIFE" OF ST. THOMAS A BECKET.

This life of St. Thomas, written about 1199 by Henry, Abbot of Croyland (Lincolnshire), was compiled from the writings of four contemporary biographers of à Becket, all men who had been intimately associated with Becket and his cause against King Henry II:—John of Salisbury, Herbert of Bosham (secretary to à Becket), William (? Fitz Stephen) of Canterbury, and Alan of Tewkesbury.

The curious legend concerning Thomas Becket's "Saracen" mother was propagated by this work.

The second work *Libellus adversus Petrum de Cugneriis*, contains the defence by Cardinal Pierre Bertrand of the rights of the Church against the temporal monarchs. In 1329 took place the famous *Conférence de Vincennes*, where Pierre de Cugnières, speaking for Phillippe de Valois, bitterly complained of undue extension of ecclesiastical privileges. Pierre Bertrand, then Bishop of Autun, was the principal spokesman for the clergy.

The types used in the printing of this book were, according to Claudin, those of Wolfgang Hopyl, and borrowed from him by Jean Philippe.

FRANCE.

Paris.

Jean Petit: A.D. 1495-1500 (-1530). *Publisher and bookseller.*

Jean Petit was a Parisian, son of Oudin Petit, and grandson of Jean Petit, butchers of the rue Saint Jacques, perhaps coming originally from Normandy. Petit founded a great line of Petits, who for almost a century held a prominent place among the booksellers of Paris.

Petit was a wealthy publisher, becoming active from the end of 1496; a number of printers were kept busy working for him: Jean Morand, Gui Marchand, Pierre Le Dru, Pierre Le Caron, André Bocard, Le Petit Laurens, Jean Lambert, Félix Baligault, Antoine Denidel, Georges Wolff and Thielman Kerver, Gaspard Philippe, Nicolas Des Prez, and others besides. For some time he went into partnership with one of them, Gui Marchand. He was bookseller to the University of Paris, and dwelt first in the rue Saint Jacques, at the sign of the *Lion d'Argent*.

Petit published Latin books of all sorts, classics, works of theology, and scholastic philosophy, poems, grammars, dictionaries, etc.; French books, such as *Le Songe du Vergier*, *La Mistère de la Passion*, *Le Roman de la Rose*, *Le Kalendrier des Bergiers*, *Le Vergier d'honneur*, a *Coutumier d'Anjou et du Maine*, etc.

Devices: The earliest is a lion and a leopard supporting a shield, with the initials I.P. joined by a cord, suspended from a tree; below is his name in full. This device is sometimes found printed in red, and first appears 27th August, 1495. Petit later altered the inscription at the foot, replacing the Roman majuscules of his name by Gothic letters. This change is seen on a book issued the 30th April, 1498. A similar device, smaller, is seen on the books of small size published by Jean Petit. Petit replaced his first mark by one a little more detailed, on a criblé ground, with some birds in the tree. When he moved his establishment to the other side of the rue Saint Jacques, at the sign of the *Golden Fleur de Lis*, Petit changed the design of his device: the lion and the leopard were replaced by two lions supporting a shield bearing the initials of the printer, with the fleur de lis in the centre.

The following items in this catalogue were published by Jean Petit: Nos. 33, 34, 35, 40, 41, 43, 44, and 45.

FRANCE.

Paris.

Jean Petit: A.D. 1495-1500.

40. ST. BONAVENTURA, *Franciscan, Cardinal, and Doctor of the Church (died 1274).*

Soliloquium de quattuor exercitiis.

GOthic LETTER, 31 lines to a full page. Woodcut initial E with two grotesque profiles at the beginning of the prologue; black Lombard initials elsewhere. Printed signatures and head-lines. Petit's publisher's device on title-page.

[Paris, for] Jean Petit, [about 1500].

8vo. *Levant morocco, g. e., by Rivière.* £15 15s

Collation: A-F^s = 48 leaves (last leaf blank). Without final blank leaf.

Reichling App. I, 80? Not in Hain, Copinger, or Pellechet. No copy in the British Museum Library.

A little book of mystic meditations on the soul: "as it is by nature," "in the state of sin," "reformed by the Grace of God," etc. Followed by discourses on contemplation.

Saint Bonaventura excelled particularly in small mystical works, and the Church, which called him the *Seraphic Doctor*, regarded him as one of the greatest authorities on spiritual life.

This book, from its appearance, was evidently printed about 1500, and there is strong reason to believe that it was issued before 1501, for the device with the lion and the leopard found here was practically disused after April, 1501, when Petit moved his establishment.

De elipeis .	xii	De anulis .	xxiiii
De loriceis .	xiii	De cingulis .	xxv
De galeis .	xiiii	De calciamentis .	xxvi
De foro .	xv	I ncipiunt capitula libri viceſimifecundi .	
De ſpectaculis .	xvi	De menſis & eſcis .	i
De ludo gimnico .	xvii	De potu .	ii
De generibus gimnicorū .	xviii	De vaſis eſcariis .	iii
De ſaltu .	xix	De vaſis potariis .	iiii
De curſu .	xx	De vaſis vinariis ſiue aquariis .	v
De iactu .	xxi	De vaſis oleariis .	vi
De virtute .	xxii	De vaſis coquinariis & piſtoris .	vii
De lactacione .	xxiii	De vaſis reſpoſitoriis .	viii
De paleſtra .	xxiiii	De caniſtro .	ix
De agone .	xxv	De vaſis luminarioꝝ .	x
De ludis circenſibus .	xxvi	De lectis & ſellis .	xi
De auguriis .	xxvii	De vehiculis .	xii
De curru .	xxviii	De reliquis: que in uſu habentur .	xiii
De equis quibus curritur .	xxix	De inſtramentis ruſticis .	xv
De ſeptem ſpaciis .	xxx	De inſtramentis horrioꝝ .	xvi
De equitibus .	xxxi	De inſtrumentis equoꝝ .	xvii
De peditibus .	xxxii		
De coloribus equoꝝ .	xxxiii		
De theatro .	xxxiiii		
De ferali certamine .	xxxv		
De hoꝝ execracione .	xxxvi		
De nauibus .	xxxvii		
De partibus nauium & armamētis .	xxxviii		
De velis .	xxxix		
De funibus .	xl		
De retibus .	xli		
De fabroꝝ fornace .	xlii		
C apitula libri viceſimi primi incipiunt .			
De fabricis parietum .	i		
De diſpoſicione .	ii		
De cōſtructione .	iii		
De venuſtate .	iiii		
De laqueariis .	v		
De craſtis .	vi		
De lichōſtrotis .	vii		
De plaſtis .	viii		
De pictura .	ix		
De coloribus .	x		
De inſtrumentis edificioꝝ .	xi		
De lignariis .	xii		
De laneficii inuencioe .	xiii		
De veſtibus ſacerdotum .	xiiii		
De diuerſitate & nominibus veſtimētoꝝ .	xv		
De pprio quarūdam gencium habitu .	xvi		
De palliis viroꝝ .	xvii		
De palliis feminarū .	xviii		
De ſtrato & reliquis veſtium que in uſu habentur .	xix		
De lanis & lino .	xx		
De coloribus veſtium .	xxi		
De inſtrumentis veſtiū .	xxii		
De ornamētis .	xxiii		

P RIMUM apud hebreos dei nomen hebreice dicitur: quod alii deum. alii ethimologiā eius exponētes scyros id est fortem interpretati sunt. ideo quod nulla infirmitate opprimitur: sed fortis ē

& ſufficiens ad omnia ppetranda. Secundū nomen eloim. Tercium eloe: quod utrunq; i latinum deus dicitur. Quod nomen in latinū est ex greca appellacione trāslatum. Nam deus grece theos sebor dicitur. id ē timor. Vnde tractum est nomen dei. Quod cum colentibus sit timor. Deus autem pprie nomen ē trinitatis ptinens ad patrē. & filium. & spiritū sanctum. Ad quā trinitatem etiā reliq̄ que i deo infra sūt poſita vocabula referunt

Quartum nomē est sabaoth: quod vertit in latinum exercituū siue virtutū. de quo in psalmo ab angelis dicitur. Quis ē iste rex glorie dñs virtutum. Sunt autem in huiusmodi ordinatione virtutes multe. ut angeli archangeli. principatus. & potestates. cunctiq; celestis milicie ordines: quoꝝ tamē ille dominus est. Omnes enim sub ipso sūt: eiusq; dominatus subiacēt. **Q**uintum nomē est elion quod interpretatur in latinum excelsus: qui sup celos est. sicut scriptum est de eo. Excelsus dominus & super celos gloria eius. Excelsus autem dicitur pro valde celsus. Ex enī pro valde ponitur. sicut eximius quasi valde eminentis. **S**extum iete id est qui ē. Deus enī

A PAGE (GREATLY REDUCED) FROM THE FIRST PRINTED ENCYCLOPAEDIA.

RABANUS MAURUS. DE SERMONUM PROPRIETATE, SEU DE UNIVERSO.

[STRASSBURG, R-PRINTER = ADOLF RUSCH, BEFORE 20 JULY, 1467.]

See Item No. 70.



THE ORIGINAL CHAINED BINDING OF
MARCHESINUS. MAMMOTRECTUS.

[STRASSBURG, PRINTER OF THE HENRICUS ARIMINENSIS, C. 1482.]

See Item No. 74.

FRANCE.

Paris.

Jean Petit : A.D. 1495-1500.

41. DEGUILLEVILLE, GUILLAUME DE, *French poet, moralist and Cistercian monk (died about 1360).*

Le Romant des trois pelerinaiges. Le premier pelerinaige est de l'homme durant qu'est en vie. Le second de lame separée du corps. Le tiers est de nostre seigneur Jesus en forme de monotesson : C'est assavoir les quatre évangiles mises en une : et le tout magistralement cointement et si utilement pour le salut de lame, qu'on ne pourroit mieulx dire ne escrire, fait et compose par frère Guillaume de deguileville, en son vivant moyne de chaaliz de lordre de Cisteaux. [In French verse].

GOthic LETTER, *double columns of 50 lines. Printed signatures, head-lines and foliation. Marginalia. With printer's device on title-page (B. Rembolt).*

Paris, Berthold Rembolt and Jean Petit, [about 1500].

Small 4to. *Bound by Chambolle-Duru in full crimson morocco, g. e.* £125

Hain 8326. Pellechet 4244. Brunet 559.

The author of this poem, Guillaume Deguileville, was a Cistercian monk who later became Prior of the Convent of Chaalis (Oise).

This edition is the only one to contain the three pilgrimages.

Fine copy, with large margins and in a perfect state of preservation.

De lubrico temporis
curriculo deqz hominis miseria. Necnō de
tunere cristiāissimi Regis Caroli octavi.



Pour Robert Gourmont

TITLE-PAGE, WITH PRINTER'S DEVICE OF ANTOINE DENIDEL, FROM
SIMON NANQUIER. DE LUBRICO TEMPORIS CURRICULO.
[PARIS], ANTOINE DENIDEL FOR ROBERT GOURMONT, [ABOUT 1498].

See Item No. 42.

FRANCE.

Paris.

Antoine Denidel: A.D. 1495-1500.

Antoine Denidel was a native of Paris.

Denidel began to print in 1495. His first production was a Latin poem of six pages, dated 14th August of that year. He worked at several addresses, the first being "*a Mont Saint Hilaire, aupres du College de Coqueret a l'enseigne de la Chaire.*" In 1498 he brought out an edition of Horace, in which he gave his address as "living within sight of the *Ecoles de Decret.*" He was associated with two other printers, first with de la Barre, a Master of Arts like himself, with whom he printed several books, but they parted company in 1497, when Denidel collaborated with Robert de Gourmont, first printing with him a Latin poem on the Wars of Troy in 1499. In an edition of the *Regimen Sanitatis Salerni*, the names of Denidel and Gourmont jointly appear, at the address of the *College de Triguet*, which stood within sight of the *Ecoles de Decret* and near the *College de Coqueret*. His last address, in 1500, was *a la Corne de Cerf, au Mont St. Hilaire*.

The founts used by Denidel resemble those of Bocard and Baligault with some slight variations. He printed only theological treatises, grammars and scholastic works.

The device used by Antoine Denidel consists of a shield inscribed with his initials, "A.D." supported on either side by Saint Nicholas and Saint Catherine, with the escutcheon of the Bourbons above, the whole on a background of stars. It is occasionally found in red. He is said to have sometimes employed another which forms a pun upon his name: the Cross, the Instruments of the Passion, the *denier* of the traitor Judas, and the crowing cock, signifying Denid'elle (de la Croix). Claudin however (I.446) attributes the cross to P. Levet.

FRANCE.

Paris.

Antoine Denidel: A.D. 1495-1500.

42. NANQUIER, SIMON, *monk*, *Latin poet (end of the XVth Cent.)*.

De lubrico temporis curriculo deqz homis miseria. Necnō
de funere cristiāissimi Regis Caroli octavi.

GOTHIC LETTER, 16 lines of verse to a full page. Black Lombard initial at beginning; initial spaces elsewhere. With printed signatures. Denidel's fine printer's device on title showing St. Nicholas and St. Catherine, enclosed by woodcut border.

4to. *Levant morocco, g. e., by Rivière.*

[Paris], Antoine Denidel for Robert de Gourmont, [1498?]

£52 10s

Collation: a b⁶ c⁴ = 16 leaves.

Not in Hain. Copinger 4392. Besançon, No. 711. No copy in the British Museum Library. No copy in the U.S.A. (according to Census).

An exceedingly rare Latin poem, probably printed in 1498, the year of the death of Charles VIII, which event it laments. The only other copy we can find recorded is one in the Besançon Public Library. The work includes a prose preface addressed to the historian Robert Gaguin.

A small wormhole runs through the first leaves, and some pages are a little soiled.

FRANCE.

Paris.

Georges Wolff and Thielman Kerver : A.D. 1497-1500.

Georges Wolff went into partnership with Thielman Kerver, of Coblenz, in 1498. Wolff brought into the partnership two roman types (a 9 and an 11-point) of extreme neatness. The books printed by Wolff and Kerver in these two roman alphabets (copied from those of Ulrich Gering) are remarkable for the regularity and beauty of the printing.



DEVICE OF THIELMAN KERVER, FROM
CICERO. DE OFFICIIS.

PARIS, GEORGES WOLFF AND THIELMAN KERVER FOR JEAN PETIT, 1498.

See Item No. 43.

Tullius de Officiis cum cōmentariis Petri Marfi eiusq; recognitione & additōnibus. Cuius epistolas quæso q̄ sedulo perlegas & in principio & in calce operis editas. Insunt præterea paradoxa: de amicitia de senectute cum interpretibus suis. Quæ omnia novissime per Paulum Malleolum exacte sunt reuisa: castigataq;. A quo tabula quoq; tam rerum q̄ uocabulorum notabilium insuper est adiecta.



Venales reperiuntur Parisius in uico sancti Iacobi ad intersignium Leonis Argentei.

TITLE-PAGE :

CICERO. DE OFFICIIS.

PARIS, GEORGES WOLFF AND THIELMAN KERVER FOR JEAN PETIT, 1498.

See Item No. 43.

[102]

FRANCE.

Paris.

Georges Wolff and Thielman Kerver: A.D. 1497-1500.

43. CICERO, MARCUS TULLIUS, *Roman orator and writer (died 43 B.C.)*.

De Officiis cum commentariis Petri Marsi, de Amicitia cum commento Omniboni Leonicensi. [With other works.]

Roman Letter, 55 lines of commentary surrounding the text on three sides. Marginalia. Black Lombard initials. Printed signatures, head-lines and foliation. The device of Jean Petit on the title, and that of Thielman Kerver on the recto of the last leaf, otherwise blank. Greek headings to the six sections of the *Paradoxa*.

Paris, Georges Wolff and Thielman Kerver (for Jean Petit), 14th November, 1498.

Folio. Eighteenth century French binding of crimson morocco.

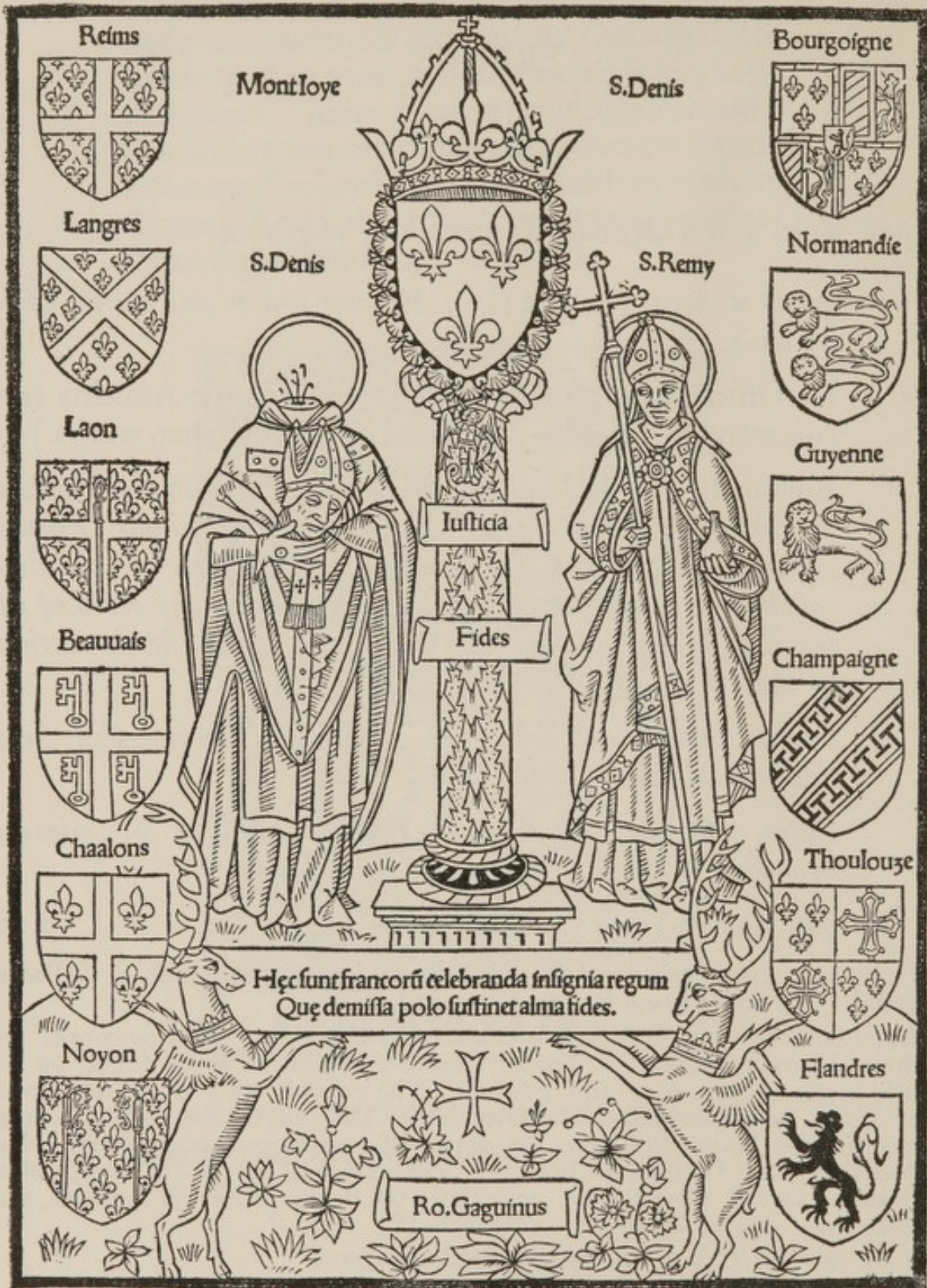
(SEE ILLUSTRATION OPPOSITE.)

£150

Hain 5282 (not seen, and a different device on the title). Pellechet 3762a. No copy in the British Museum Library.

Apparently several booksellers financed the printing of this work, for three different publisher's devices (possibly more) are to be found on the title-pages of copies of this edition. The present copy bears the device of Petit; Pellechet 3762 has the device of Durand Gerlier; and the copy recorded by Hain 5282 bears the device of two Angers booksellers, Jehan Alexandre and Charles de Bougne. The device of one of the two printers does not appear consistently: sometimes the device of Kerver is found, and sometimes that of Wolff.

¶ No copy in U.S.A. (according to Census).



FIRST PAGE (GREATLY REDUCED) FROM
ROBERT GAGUIN. COMPENDIUM DE ORIGINE ET GESTIS FRANCORUM.
PARIS, [GEORGES WOLFF] AND THIELMAN KERVER, 1500.

See Item No. 44.

FRANCE.

Paris.

Georges Wolff and Thielman Kerver: A.D. 1497-1500.

44. GAGUIN, ROBERT, *Diplomat and Chronicler (died 1502)*.

Compendium de origine et gestis Francorum.

Roman Letter, 45 long lines to a full page. Black Lombard initials. Printed signatures and foliation. Kerver's device above colophon on recto of last leaf.

Full-page woodcut below title: the Royal Arms of France at the top of the column of Faith and Justice, with, on the left St. Denis, on the right St. Remy, the whole surrounded by the Arms of the twelve Counts of France. The same woodcut is repeated on the verso of the last leaf but one.

Paris, [Georges Wolff] and Thielman Kerver, for Durand Gerlier and Jean Petit, 13th January, 1500.

Folio. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£63

Hain *7413. Pellechet 4972. Proctor 8392. Claudin II., p. 283.

A beautifully produced edition of Gaguin's famous history of France. For this edition Gaguin has continued his chronicle right into the reign of Louis XII (died 1515); in the previous edition it stopped short of the death of Charles VIII. It is notable that the book contains a letter of Erasmus of Rotterdam addressed to Gaguin, which is THE FIRST WORK OF THE GREAT HUMANIST TO APPEAR IN PRINT.

Robert Gaguin, born at Calonne, Pas-de-Calais, in 1425, entered when young the Order of the Holy Trinity for the redemption of prisoners, whose 20th Master-General he became. He studied rhetoric under, and became an

(Continued over)

FRANCE.

Paris.

Georges Wolff and Thielman Kerver: A.D. 1497-1500.

GAGUIN (ROBERT)—*continued.*

admiring disciple of the celebrated Guillaume Fichet, who it will be remembered, helped his friend Lapierre instal the first printers in the Sorbonne. He attained pre-eminence both in the Church and in the State, and the three kings, Louis XI, Charles VIII and Louis XII, under whose reigns he lived, often made use of his services in negotiations of importance. It is thought that he may have been at one time keeper of the Bibliothèque Royale, and both Charles VIII and Louis XII entrusted him with various literary works, mostly historical research, and it was one of these kings who asked him to collect material for and to write the *Compendium*. There have been many controversies about the impartiality of the work and doubts have been thrown upon the authenticity of some statements made by Gaguin. Erasmus, however, praises highly both the style in which it is written and the historical merits of his friend's book.

The typographical material used by Wolff and Kerver in this notable production was excellent—a small clean-cut roman text type, a fine gothic heading type, a neat marginal type, well shaped black Lombard woodcut initials, and a finely designed woodcut frontispiece.

A fine copy, though with some insignificant worming.

FRANCE.

Paris.

Gaspard Philippe: A.D. 1499-1500 [—c. 1516].

The place from which this printer originated is not known.

Gaspard Philippe established his printing office in the rue Saint Jacques in 1499. His first dated publication, Bury's *Philobiblion*, was completed 1 March, 1500. He continued to print at Paris until about 1516, when he moved to Bordeaux. While in Paris he always printed in the rue Saint Jacques but twice changed his premises. Originally at the house of the *Grand Saint Antoine*, beside the convent of the Jacobins, he first transferred his press to the sign of the *Trois Pigeons*, and finally to the *Beaux Dauphins couronnés*, below the chapel of Saint Yves.

Devices: (1) An elaborate monogram surmounted by a crown; (2) a shield bearing Philippe's monogram and master's mark, suspended from a tree, a crowned dolphin on either side.

Philobiblion Tractatus pulcher
rimus de amore librorum.



Venundatur in leone argenteo
vici sancti Iacobi.

TITLE-PAGE FROM
RICHARD DE BURY. PHILOBIBLION.
PARIS, G. PHILIPPE FOR JEAN PETIT, 1500.

See Item No. 45.

FRANCE.

Paris.

Gaspard Philippe: A.D. 1499-1500.

45. RICHARD DE BURY, *Bishop of Durham, bibliophile (died 1345)*.

Philobiblion, tractatus pulcherrimus de Amore Librorum.

ROMAN LETTER, 40 lines to a full page. Ornamental wood-cut initials, white on a criblé black ground. With printed signatures. Petit's publisher's device on title.

Paris, Gaspard Philippe for Jean Petit, 1 March, 1500.

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£175

Hain-Copinger 4152. Pellechet 3102. Proctor 8412.

The first dated production of the press of Gaspard Philippe.

A very early printed edition, the third, of Richard de Bury's widely known *Philobiblion* or the *Love of Books*, a work on book-collecting, delighted in by bibliophiles through six centuries. This edition, which is the first printed in France, is of great rarity, and we are only able to trace four libraries possessing a copy:—The Bibliothèque Nationale at Paris; the Mazarine Library at Paris; the Royal Library at The Hague; and the British Museum Library.

The fourteenth-century English prelate, Richard de Bury, was the most ardent book-lover and book-collector of all times. We are told he had more books than all the other English bishops put together. He had a separate library in each of his residences, and wherever he was residing so many books lay about his bedchamber, that it was hardly possible to stand or move without treading on them. All the time he could spare from business was devoted to religious offices or to his books. Every day while at table he would have a book read to him, unless some special guest were present.

De Bury tells us that he designed this treatise to justify his all-absorbing devotion to books in the eyes of those who had condemned it as excessive, by indicating their supreme value, and the disinterestedness of his own love for them, as shown by his ultimate purpose in their collection, which was to bestow a library on Durham College, Oxford. But he felt that it was not enough to provide the books, unless he could kindle in the

(Continued over)

FRANCE.

Paris.

Gaspard Philippe: A.D. 1499-1500.

RICHARD DE BURY—*continued.*

hearts of those for whom they were intended, the love that burned so warmly in his own. And so he gives his treatise a name which expresses the central theme of his discourse—the love of books.

The *Philobiblion* contains a good deal on De Bury's principles and practice as a collector. He collected everything, and he spared no cost:

“No dearness of price ought to hinder a man from the buying of books, if he has the money that is demanded for them, unless it be to withstand the malice of the seller or to await a more favourable opportunity of buying. For if it is wisdom only that maketh the price of books, which is an infinite treasure to mankind, and if the value of the books is unspeakable, as the premises show, how shall the bargain be shown to be dear where an infinite good is being bought?”

Besides maintaining a staff of copyists and illuminators in his own household, he was on excellent terms with “the trade”—limited as it was—not only in England, but in France and Germany. He pressed into his services the members of the religious orders, who supplied him with books from the monastic libraries, and used on his behalf the opportunities of picking up rare volumes which their wandering life abundantly afforded. He made use of his various offices in Church and State to gain access to every quarter where he might expect some accession to his treasures. The gifts which were then the perquisites of such exalted offices came to him in the form of books. Let us hope he speaks no more than the truth when he declares that meantime “justice suffered no detriment.”

FRANCE.

Poitiers.

Printer of the Livre des Prêtres : A.D. 1480?

The anonymous second printer at Poitiers produced, about 1480, a few, extremely rare, books in a worn type, very like Type I of Jean Bouyer, the first printers at Poitiers. (See note to the Hugues de S. Cher, item 46 in this catalogue).

No illustrations and no printer's device appear in the books assigned to this printer.

FRANCE.

Poitiers.

46. HUGHES DE SAINT CHER [HUGO DE S. CARO], *French Dominican and Cardinal (died 1263)*.

Speculum Ecclesiae, de numero, ordine, et significatione sacerdotium vestium.

GOthic LETTER, 25 lines to a page. Initial spaces. Initials, paragraph-marks, initial-strokes, etc., painted in red. With printed signatures.

[Poitiers, Printer of the Livre des Prêtres, about 1480-1485.]

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION, PLATE NO. IX.)

£650

Collation: a⁸ b¹² = 20 leaves.

Copinger 3190. Brunet, Supp. I., 660.

A very rare little French impression, quite unknown to Hain; no copy is in the British Museum. The Supplement to Brunet describes the book, and dates it about 1480, but ventures no town or press, and makes no reference to a copy. Copinger merely repeats the Brunet Supplement description.

Printed in a type assigned to Poitiers as it is very like type 1 of Jean Bouyer, the first printer at Poitiers. The d differs, and the body is not quite identical; but it has the curious Poitiers G. (See Claudin, *Monuments de l'imprimerie à Poitiers*, plates 61-64.)

The user of this type is styled by Proctor the "Printer of the Livre des Prêtres," and considered to be the second printer at Poitiers; this is the fourth publication to be assigned to his press.

The book is printed on remarkably stout paper, which has a curious watermark, a shell ending in a Maltese cross. The present copy has very wide margins.

cum maria dilectio Ihsu quem in humulo amore
cordis querulo mente quem non cello Tūc am p̄su
dam fletibus locū replens gemitibus Ihsu puoluar
pedibus stricis herens amplexibus Ihsu rex amira
bilis et triumphator nobilis dulcedo ineffabilis tonis
delectabilis O me nobiscū domine et nos illustra lu
mine pulsa mentis caligine mundum reple dulcedo
quando cor nostrū visitas tunc licet ei veritas man
di vilescit vantas et minus feruet caritas Amoz Ihsu
dulcissimus et vere suavissimus plus mihi est gemitū
q̄ dicere suffiamus hoc pbat eius passio hoc lingua
me effusio per quam nobis reāp̄ do datur et de vltio
Jesum omnes cognoscite amorem eius poscit Ihsu
ardenter querite querendo marasceit Sic amantē di
ligite amozis vicem reddit in hunc odorem currite et
vota posis reddit Jesu auctor demēde rectus spes le
tiae dulcoris fons et grāe vere cordis dehae Jesu mi
lene senam tui dulcoris copiam da michi p̄ present
am tuā videre gloriā cū digne loqui nequea de te nō
sileam amoz facit ut audā cū solū de te gaudā Tūc
Ihsu dilectio grāa mentis refectio repleti sine fasti
dio dāns finem desiderio Quā te gustant esuriant q̄
bibunt adhuc sicut desiderare nesciunt nisi Ihsu quē
diligunt Quem tuus amoz ebriat nouit quid Ihsus
sapiat q̄s felix est quē faciat non est vltra quod cupi
at Jesu decus angelicum in aure dulce caritatem iere
mei amicitia in corde nectar celi Cōsidero te mihi
Jesu mi quando venis me letum quando facies me de
te quē facies Amoz tuus continuus michi languor as
siduus michi Ihsus melissus fructus vite penitus
Jesu sūma benignitas mira cordis iocunditas incōpre
hensā bonitas tua me stringat caritas Bonam michi
diligere Ihsu mi vltra querere michi p̄sus dehaere
ut illi queam vltare O Ihsu mi dulcissime spes suspir
tantis anime te querunt pie lactime et amor mentis
mitime Quoniam loco fuero mecum Ihsu desidero q̄ se
tus cū inuenero q̄ felix cū tenuero Tūc amplexus
tunc oscula que vincunt mellis pocula tūc felix cūsti
copula sed in hys breuis morula Nam quod quesau
video quod concupiui teneo amore Ihsu languo et
corde tonis ardeo Ihsus cū sic diligitur hic amoz nō
extinguitur non tepescit nec moritur plus crescit et ac
cenditur hic amoz ardet dulciter dulcescit mirabiliter si
pit delectabiliter delectat et felicitat Hic amoz mis
sus celi cū heret michi medullinis Dentem mecum
dit penitus hoc delectatur spiritus O beatū meōdum
o ardens desiderium o dulce refrigerium amare de fili
um Ihsu flos matris virginis amoz nostre dulcedo
me tibi laus honor numine regnū beatitudinis Ihsu
sole seremo et balsamo suavioz omni dulcore dulcor
f̄ amantis amabilioz Tuus gustus sic affiat cuius or
do sic refiat in quē mens mea dehat solus amāti suf
fiat Tu mentis delectatio amozis consumatio tu mea
gloriatō Ihsu mundi sūuago sequat quocumq̄ teris
michi vlti non potris cū meum cor abstulens Ihsu

lati nostri generis Dilecte mi reuertere consoza pa
terne deitē hostem vlti p̄spere iam regno celi frue
re Celi aues occurrunt portās vltis arrellite trun
phatorū dicit salue Ihsu rex iudice rex virtutū glo
rie rex insignis victorie Ihsu largitor grāe honoz ce
lestis curte tu vere lunē patrie tu fons mie palle nu
bon tristite nebis lucem dāns glorie et celi choroz p̄
dicat et tuas laudes replicat Ihsus celi letificat et nos
deo partiat Ihsus in pace impat que onnem ser
sum superat hunc mens mea dehat et illo fru p̄pent
Ihsus ad patrem redijt celeste regnū subijt cor meū
ame trāst post Ihsu simul abijt Hic p̄sequamur lau
dibus Ihsu ympnis et precibus ut nos donet celesti
bus cū ipso fru sedibus Amen.

Sequitur Oratio.

Ommne Ihsu cūste fili dei vni p̄ hys et om
nibus que de te pie credimus et credere debe
mus tibi grās licet indignas referimus et p
ea te supliatē exoramus ut tripsum ex p̄t omnū ce
lestium terrestrium et infernoz deo patri offeras moi
gnam laudem omnū in quibus sūmam trinitatē lau
dabilem recognoscas et in plenam grāz actōem pro
quodlibet beneficio a singulis debitam creaturis atq̄ in
veram emendacōz omnū maloz ab origine mūdi cō
missoz et insuffiacentem p̄soluacōnē omnū bonozum
vniq̄ obmissoz in supleccōz q̄ meriti omnū beatifica
torum et grāe omnū iustificacōz ac emendacōis om
nium peccacōz refrigerijq̄ omnū purgandoz necnō
in reuelacōem omnis indigenae corpis et anime sin
guloz Amen.

**Et sic est finis huius operis vitae christi nun
cupati et a quodā religioso fratre Ludolpho
ordinis Carthusiensis Montis Beati virgi
nis extra civitatē Argenti monacho magnoq̄
et precellenti theologo cōpilati cui deus in
premium presentis laboris et omnū p̄ eum
beneficōzū et malozum sustentozū requē et
sempiternū gaudij misericorditer impendere
dignetur. Impresū Anno dñi 1474.**

LAST PAGE OF TEXT SHOWING THE COLOPHON, FROM
LUDOLPHUS DE SAXONIA. VITA CHRISTI.

[STRASSBURG, CARTHUSIAN MONASTERY (?)], 1474.

See Item No. 79.

ta q̄ accepit frequentius se inclinatur ad terram. et huc atq̄ illuc ita per inquietudinez moueatur vt illaz mater sua fecit dū suā voluntatem ornare n̄ posset. nunquid non iure aut obiurgatur aut ceditur ? Et me ergo putate esse matrē aīarū v̄rarū. ⁊ ita velim vos componere vt in vobis nec macula nec ruga possit inueniri ante tribunal iudicis eterni. **A**nimabus enī v̄ris non soluz ornamenta sed etiam medicamēta desiderās. p̄uideſtudeo dissista consuere. concissa sartire. vylnerata curare. abluere sordida. reparare perdita. et ea que sunt integra spiritalibus margaritis ornare. **S**i me nō piget quare aliquis fastidiosose velit accipere. **C**ū enī terrena et tēporalia ornāmēta corporis si non inuenitur q̄ ornare velit charissimo precio compararetur. quāto magis eterna aīarum ornāmēta q̄ absq̄ v̄llo precio a nobis n̄ cū puo labore quesita nostris sp̄ibus offeruntur. iustum ē. v̄ta nobis cum perfecta charitate suscipiantur. **N**os autē

margaritas vobis de paradisi patria providentes nullam aliam in hoc seculo mercedez opramus. **Q**uam nos donare redignetur christus iesus. q̄ viuit et regnat deus per omnia secula seculorum. amen.

|| **Explicit**

*ano dñi 1489 p̄frez
iacobū uogt ordiō
hē ⁊ p̄i agi iarge a*

nota

LAST PAGE SHOWING THE RUBRICATOR'S INSCRIPTION, DATED 1489, FROM AUGUSTINUS. SERMONES AD HEREMITAS.

[STRASSBURG, JOHANN PRÜSS (NOT AFTER 1489).]

See Item No. 91.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500 (—1515).

The origins of Jean Bouyer, *the first printer at Poitiers*, are not known. From 1491 he was in partnership with Guillaume Bouchet, who it seems was a native of Poitiers.

Under the auspices of a canon of S. Hilaire-le-Grand, whom Claudin (*Origines et débuts de l'imprimerie à Poitiers*, 1897) identified with Bertrand de Brossa, Jean Bouyer printed two books of 1479 and 1481. He then set up on his own account, and worked for the most part alone until 1491, when he took as a partner Guillaume Bouchet. Bouyer and Bouchet continued working together until 1515, when Bouyer died.

The productions of this press were nearly all of slight size and educational in nature, intended evidently for the students in Poitiers, of whom in the reign of Louis XII there were no less than 4,000—French, Italians, Flemings, Scots, and Germans.

A number of small, well executed woodcuts are found used, and a variety of ornamental woodcut initials and black Lombards.

Devices of the partnership: (1) The shield of France supported by two angels, and, below, the names of Bouyer and Bouchet split up and placed in four circles and one lozenge-shaped compartment. (First used in 1492.) (2) Above, the shield of France supported by two undraped angels; below, a bull and a goat cropping the grass either side of a little tree. The bull stands for Bouyer (*Bover* or *Bovyer*), and the goat, Bouchet (diminutive of *Bouc*), as is witnessed by the scrolls proceeding from the animals. Over them is a shield bearing the interlaced monograms: I.B., G.B. Surrounding the entire device in a frame, is a pious motto. (This device supplanted the former in 1494).

Dyalogus charonis et mercurii



TITLE-PAGE, WITH WOODCUT DEVICE GIVING NAMES OF THE PRINTERS, FROM
DYALOGUS CHARONIS ET MERCURII.

An unknown Poitiers incunable

PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1498.

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet : A.D. 1491-1500.

47. DIALOGUS CHARONIS ET MERCURII. [Translated from the Greek.]

1a TITLE: Dyalogus charonis et Mercurii || [Printer's device.] 11b END: ¶Finit Charonis et Mercurii dialogus a crebis || et squallētibus imperito4 imp̄ssorum mendis exacte ac diligenter levatus. ||

GOthic LETTER, 22 lines to a full page. Ornamental woodcut initial S, white on black ground, at beginning. Printed signatures. Printer's woodcut device on title-page, bearing the names of Bouyer and Bouchet.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1498.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£500

Collation: A-B⁶ = 12 leaves, the last blank. Paper without watermark. Types: Title in gothic *lettres bâtarde*s (see Claudin, *Monuments*, fig. 128): text in an ordinary 10-point gothic character, leaded (see Claudin, fig. 119). Ornamental woodcut initial S (see Claudin, fig. 212, the 2nd S.).

An unrecorded impression by Bouyer and Bouchet at Poitiers. We can find no proof that this is not the earliest edition of the *Dialogue of Charon and Mercury*, although it is claimed at the end that the work is here freed from the numerous errors and roughnesses of unskilled impressions.

A complete copy, and with the final, blank, leaf, which is filled with prayers in French by an early hand. A single wormhole runs through the piece.

Prudentius in sichomachia



TITLE-PAGE WITH WOODCUT DEVICE GIVING NAMES OF THE PRINTERS, FROM
PRUDENTIUS. IN SICHOMACHIA.

An unknown Poitiers incunable

PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1498.

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet : A.D. 1491-1500.

48. PRUDENTIUS CLEMENS, AURELIUS, *a Christian Spanish poet (died 408?)*

In sichomachia. [Latin verses.]

1a TITLE: Prudentius in sichomachia. || [Printer's device.]
22b END: ¶ Prudentii in sichomachia codex || feliciter
Explicit. ||

GOthic LETTER, 24 lines to a full page. Ornamental woodcut initial S, white on black ground, on 2a; small black Lombard initials, elsewhere. With printed signatures. Printer's woodcut device on title, bearing the names of Bouyer and Bouchet.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1498.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£550

Collation: a b^s c⁶ = 22 leaves. Paper without watermark. Types: Title in gothic *lettres bâtarde* (see Claudin, *Monuments*, fig. 128); text in an ordinary 10-point gothic, leaded (see Claudin, fig. 119). Ornamental woodcut initial S (see Claudin, fig. 212, the 2nd S.).

An unrecorded impresson by Bouyer and Bouchet at Poitiers. The verses recount the battle of the soul, or the conflict of vice and virtue.

Liber baronis de clavis sapientie siue
de documētis p̄is ad filiū feliciter incipit



Irrexisse pater vitioꝝ viscera flam
mas

Crētes hoīm: q̄ male corda fouēt.

Errāt in moy nōnulli calle salubris

Sectantes miseri perditionis iter.

Flores inserere spinis de corde reuulsis

Disposui/lapsis consiliumq; dare.

Dignū preuidi decerpere(que nocet) herbā:

Et plantare bonam:quā bona terra creat.

Auribus hec igitur fili mea p̄cipe verba:

Corporis/et cordis vt retinere queas.

Hec documenta ferent certe tibi cōmoda multa:

Si seruare velis omnia corde tuo.

Hec facito:famam ē sic cupis immaculatā

Conseruare tuam:dum tibi vita comes.

Diuitiis cunctis melior bona fama videtur:

Hanc tibi retineas:si bonus esse velis.

Quid tibi diuitie(ſi et honor nō est tibi)profunt:

Ille beatus erit:cui bona fama viget.

Scire cauere malum/nec nō insistere fame

Non est quippe leue:teq; docere volo.

¶

FIRST PAGE OF

LIBER BARONIS DE CLAVIBUS SAPIENTIE.

An unknown Poitiers incunable

[PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1498.]

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

49. BARON. [(?) *Jean Baron, merchant at Poitiers.*]

Liber Baronis de clavibus sapientie sive de documentis patris ad filium. [Latin verses.]

1a: ¶Liber baronis de clauibus sapiētie siue || de documētis pris ad filiu Feliciter icipit || 17a END: Moribus ergo bonis mentes nunc pascite urās || (Vos hortor) iuuenes / carpite dona patris. ||

GOTHIC LETTER, 22-26 lines to a full page. Ornamental woodcut initial S, white on black ground, on 1a; black Lombards, elsewhere. With printed signatures.

[Poitiers, Jean Bouyer and Guillaume Bouchet, about 1498.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£350

Collation: A^s B¹⁰ = 18 leaves. [This copy wants final leaf (blank?).] Paper without watermark. Types: Text in 10-point gothic character, leaded (see Claudin, *Monuments*, fig. 119); a few words of gloss in a very small gothic (see Claudin, fig. 104?). Ornamental woodcut initial S (see Claudin, fig. 212, the 2nd S.).

An unrecorded impression by Bouyer and Bouchet at Poitiers. This is not the edition recorded by Claudin (*Origines*, No. LXXVIII), as a comparison of the first pages makes plain. (Compare our reproduction with Claudin, *Monuments*, facsimile 132.)

Very rare Latin verses, entitled *The Keys to Wisdom, or the Warnings of a father to a son.*

Some pages are soiled and the outer margin of one leaf is much cut down; a single wormhole runs through the text.

Conclusio huius operis

Nostre nunc claudam discrete lumina muse
Omne quod est nimum tedia ferre solet.
Iste liber merito sit vita Scholastica dictus
Sit Jesu Christo gloria laus et honor.
Hec Bonuscinus de Ripa noscere lector
Si vis composuit carmina dante deo.

Explicit vita Scholastica nouster impressa
Pictauis Anno dñi M. cccc. xcix. Die xvi.
mensis Julii.



FINAL LEAF WITH COLOPHON GIVING DATE AND PLACE OF IMPRESSION, FROM
BONVESINO DA RIVA. VITA SCHOLASTICA.

An unknown Poitiers incunable

PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, IN 1499.

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

WITH FULL COLOPHON SHOWING DATE AND PLACE OF IMPRESSION.

50. BONVESINO DA RIVA [Bonvicinus de Ripa], *Italian poet*
(*XIVth cent.*).

Vita scholastica. [Latin verses.]

1a TITLE: Vita scholastica || [Printer's device]. 26b
COLOPHON: Explicit vita Scholastica nouiter impressa ||
Pictauis Anno dñi M. cccc. xcix Die xvi. || mensis Julii.
|| [Woodcut.]

GOthic LETTER, 22 lines to a full page. Ornamental woodcut initial V, white on black ground, on 2a; a variety of small initials, mostly black Lombards, elsewhere. With printed signatures. Printers' device on title-page, bearing the names of Bouyer and Bouchet.

Small cut of the "Mass of St. Gregory" below the colophon.

Poitiers, Jean Bouyer and Guillaume Bouchet, 1499.

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£950

Collation: A B^s C^o D^a = 26 leaves. Paper without watermark. Types: Title in large gothic *lettres de somme* (see Claudin, *Monuments*, fig. 144); text in an ordinary 10-point gothic character, leaded (see Claudin, fig. 119). Ornamental woodcut initial V (see Claudin, *Monuments*, fig. 212).

An unrecorded piece of Poitiers printing, WITH COLOPHON STATING THAT IT WAS PRINTED AT POITIERS IN 1499. Another edition was printed by Bouyer and Bouchet at Poitiers without colophon, to which Claudin (*Origines*, No. XXXVIII) has assigned the date 1501-1502.

The margins of some leaves soiled.

Homerus in Iliade.



TITLE-PAGE WITH WOODCUT DEVICE GIVING NAMES OF THE PRINTERS, FROM
HOMERUS IN ILIAD.

An unknown Poitiers incunable

PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1499.

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

51. HOMER.

Homerus in Iliade. [Translated from Greek into Latin by Pindarus.]

1a TITLE: Homerus in Iliade. || [Printer's device.] 26a
END: ¶ Explicit homerus in Iliade || trāslatus de greco in
latinum per || Pindarium. ||

GOthic LETTER, 22 lines to a full page. Ordinary small black Lombard initials, except for initial on 2a, which is elaborate and unusual in pattern. With printed signatures. Printer's woodcut device on title-page, bearing the names of Bouyer and Bouchet.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1499.]

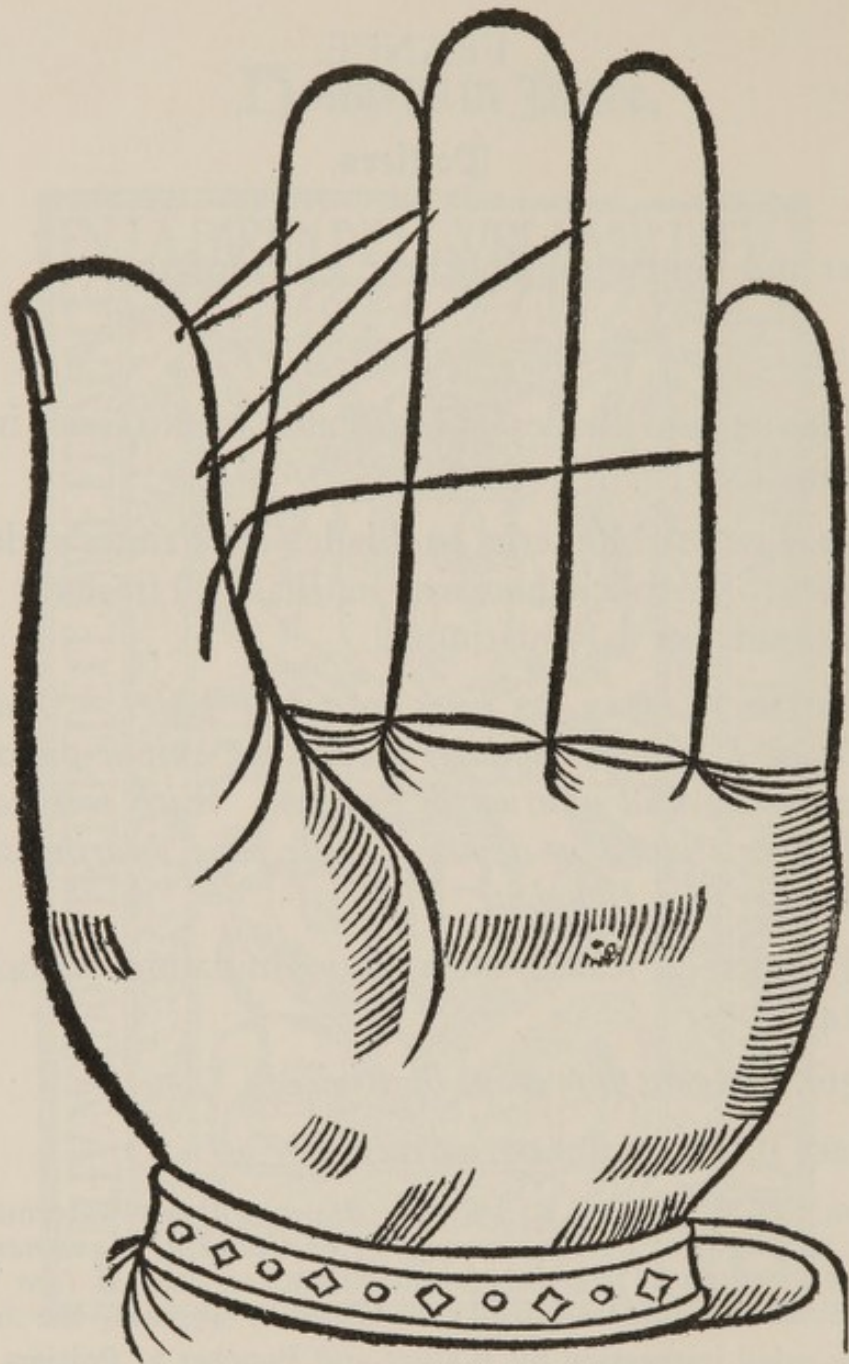
4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£550

Collation: A B⁸ C¹⁰ = 26 leaves. Paper without watermark. Types: Title in large gothic *lettres de somme* (see Claudin, *Monuments*, fig. 142); text in an ordinary 10-point gothic character, leaded (see Claudin, fig. 143). Black ornamental initial (see Claudin, fig. 211, the 2nd letter).

An unrecorded impression by Bouyer and Bouchet at Poitiers. This is not the edition cited by Claudin (*Origines*, No. xxxvii) as a comparison with Claudin's facsimiles 142 and 143 in the *Monuments* reveals, but an earlier edition, judging by the state of the device which has the left wing of the second fleur de lys still existing. Of the edition recorded by Claudin, the copy in the British Museum appears to be the only one known.



WOODCUT OF AN OPEN HAND PRINTED ON THE FINAL PAGE OF
JOHN OF SALISBURY. DIALOGUS LINGUE ET VENTRIS.

An unknown Poitiers incunable.

[JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1499.]

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

52. JOHN OF SALISBURY, *Bishop of Chartres (died 1180)*.

Dialogus lingue et ventris.

1a: Dyalogus lingue / et ventris. || per dialogum cōpositus
religiose iocude cuvtilitate || 6a END: Hic
quoqz vult finem carmē habere suum. || Finis ||

GOthic LETTER, 40 lines of text and gloss to a full page.
Marginalia. Ornamental woodcut initial H, white on black
ground, at commencement; small black Lombard initials,
elsewhere. With printed signatures.

*A large woodcut of an open hand occupies the verso of the
last leaf.*

[Poitiers, Jean Bouyer and Guillaume Bouchet, about
1499.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£450

Collation: a⁶ = 6 leaves. Paper without watermark. Types: Text in
gothic *lettres bâtarde*s (see Claudin, *Monuments*, fig. 128); marginal notes
and gloss between lines in a 7-point gothic character (see Claudin, fig. 147).
Ornamental woodcut initial H (see Claudin, fig. 212).

An unrecorded impression of Bouyer and Bouchet at Poitiers.

An exhortation to sobriety and industry in the form of a fable,
which tells how the members of the body conspired together to starve the
stomach, whom they found a tyrannous master, making them work hard to
supply food for his enjoyment.

This allegory was introduced by Shakespeare into *Coriolanus* (Scene I,
line 94), where Menenius Agrippa, addressing the mutinous citizens,
begins:

“ There was a time when all the body’s members
Rebell’d against the belly.”

In conclusion he compares the mutinous Romans to the members of the
body rebelling against the stomach, typifying Rome.

There are one or two little holes through the text.

Florentinus turonensis de destructione
 cōstantinopolitana siue de ditione troia
 norum; contra grecos.



TITLE-PAGE WITH WOODCUT DEVICE BEARING NAMES OF THE PRINTERS, FROM
 FLORENTIN DE TOURS. DE DESTRUCTIONE CONSTANTINOPOLITANA.
 [POITIERS], JEAN BOUYER AND GUILLAUME BOUCHET, [ABOUT 1499].

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

53. FLORENTIN DE TOURS [Florentinus Turonensis], *Latin poet (XIth century)*.

De destructione Constantinopolitana sive de ultione Trojanorum contra Graecos. [Latin verses.]

1a TITLE: Florentinus turonensis de destructione || cōstantinopolitana siue de ultione troia || norum contra grecos. || [Printer's device.] 12a END: Dulces nos reddunt dulcia vina: vale. || Amen. ||

GOthic LETTER, 22 lines to a full page. Ornamental woodcut initial I on 2a. With printed signatures. Printers' woodcut device on title, bearing the names of Bouyer and Bouchet.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1499.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£400

Collation: ab⁶ = 12 leaves. Paper without watermark. Types: Title in gothic *lettres bâtarde*s; text in an ordinary 10-point gothic character, leaded. (Reproductions of the first and last pages are given in Claudin, *Monuments*, figs. 131 and 132.) Ornamental woodcut initial (see Claudin, fig. 212).

Claudin, *Origines de l'imprimerie à Poitiers*, p. xxxi, No. xxxiii. La Bouralière, *Nouveaux documents*, pp. 38-39, No. 5. Pellechet 4834. No copy in the Bibliothèque Nationale, or the British Museum. No copy in U.S.A. (according to Census).

A very rare edition of the little known Latin verses entitled *The destruction of Constantinople or the revenge of the Trojans on the Greeks*. Brunet cites only an edition printed at Paris by Antoine Denidel about 1496. Appended to the poem is a very brief life of the author, from which we learn that Florentinus Turonensis composed the work at Orleans in 1058. The present copy is annotated by a contemporary hand. There is a single wormhole running through the piece.



res leo naturas h3 in se/tresq3 figuras:

Quas ego xpe tibi biseno carie scripsi:

Altera diuini memorant aialia libri:

De quibus apposui:que rursus mistica noui/

Tentans diuersis (si possim) scribere metris:

Et numero numerum cōplent simul addita soldū .

De leone carmē heroicum . Capitulū primū

Nam leo stās fortis sup alta cacumia mōtis:

Prima na
tura

Qualicumq3 via vallis descendit ad ima .

Si venatorem per notum sentit odorem:

Lauda cuncta linis/que pes vestigia figit:

Quatinus inde suum non possit querere lustrum .

Hatus non vigilat:dum sol se ter quoc3 girat:

Secū natu.

Sed dans rugitum pater eius suscitāt ipsum:

Tunc quasi uiuescit:cum sensus inde capessit.

Et quotiens dormit:nunq3 sua lumina claudit.

Tertia nafa

Sic tibi/qui celsi resides in culmine celi:

Prima alle
goria

Eum libuit tandem terrenam visere partem:

Est genus humanum releuare crimine lapsum .

Non penitus notum fuit vlli demoniorum:

Viscera regine tibi chryste fuisse cubile .

Et quate genuit triduum post surgere fecit:

Secū alle .

Eum mortis vindex mortem crucis ipse subires .

THE COMMENCING PAGE FROM
THEOBALDUS. DE DUODECIM ANIMALIUM NATURIS ET EORUM ALLEGORIIS.
[POITIERS, JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1500.]

See Item opposite

[128]

PLATE XVIII.



COLOURED WOODCUT BOOKPLATE OF THE CELEBRATED BIBLIOPHILE,
HILPRAND BRANDENBERG, OF THE CARTHUSIAN MONASTERY OF BUXHEIM,

FROM

JOHANNES, *Abbot of Vercelli*. SERMONES.

[STRASSBURG, JOHANN PRÜSS, ABOUT 1490.]

See Items Nos. 93, 100, and 107.



XVTH CENTURY BINDING OF THE MONASTERY OF ST. MATHIAS AT TRÉVES.
See Item No. 99.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

54. THEOBALDUS, *Bishop* (XIIth century).

Physiologus de duodecim animalium naturis et eorum allegoriis. [In Latin verse.]

[1a Title with printer's device.] 2a: Tres leo naturas hz in se/tresqz figuras: || . . . 8b END: ¶Explicit phisiologus magistri theobaldi de || duodecim aialium naturis et eo4 allegoriis. ||

GOthic LETTER, 23-24 lines to a full page. *Marginalia.* Ornamental woodcut initial T, white on black ground, at beginning; black Lombards elsewhere. Printed signatures.

4to. *Levant morocco, by Rivière.*

[Poitiers], Jean Bouyer and Guillaume Bouchet, [1500?].

(SEE ILLUSTRATION OPPOSITE.)

£150

Collation: A⁸ = 8 leaves. Paper without watermark. Types: Entirely printed in a 10-point gothic character (see Claudin, *Monuments*, fig. 119). Ornamental woodcut initial T (see Claudin, fig. 212).

These verses by Theobaldus or Thibault describe twelve "animals," their natures and the allegories concerning them; they are the lion, the eagle, the ant, the serpent, the fox, the stag, the bee, the whale, the sirens, the elephant, the turtle-dove, and the panther.

An unrecorded impression by Bouyer and Bouchet. There is in the British Museum (1A 42850) another edition by the same printers.

The title-leaf is lacking; the outer margin of the final leaf has been cut down; a single wormhole runs through the piece.

Et vivat recte gloria magna seni est.

Te rogo magne pater quem tollat gloria celo

Succurras delpho paucula dando tuo:

Laurea sumenda est ex tergo proorsus egentis

Laurea que grandes euacuaret opes.

Ex granis multis parvis licet vnus et ingens

¶ Sit panis nostri tu miserere precor.

**¶ Expliciunt septem psalmi penitentiales no-
uiter per Egidium delphum socium sorbonicum
metricè cõpilati**

Amen deo gratias



CONCLUDING PAGE WITH SMALL WOODCUT OF KING DAVID, FROM
SEPTEM PSALMI PENITENTIALES.

An unknown Poitiers incunable

PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1500.

See Item opposite.

[130]

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet: A.D. 1491-1500.

55. SEPTEM PSALMI PENITENTIALES NOVITER METRICE COMPILATI. [A paraphrase in Latin verse by Gilles de Delft.]

1a TITLE: Septem psalmi penitenciales nouiter || metrice compilati || [Printer's device.] 11b END: ¶Expliciunt septem psalmi penitenciales no = || uiter per Egidium delphum socium sorbonicum || metrice cōpilati || Amen deo gratias || [woodcut]. [12a: Woodcut of open hand. 12b: blank.]

GOthic LETTER, 20 lines to a full page. Marginalia. Small black Lombard initials. With printed signatures. Printer's woodcut device on title-page, bearing the names of Bouyer and Bouchet.

Small woodcut of King David below text; large cut of open hand on recto of last leaf.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1500].

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£175

Collation: A B* = 12 leaves. Paper without watermarks. Types: Title, text, and marginalia printed in gothic *lettres bâtarde*s, mostly leaded (see Claudin, *Monuments*, fig. 128).

An unrecorded impression by Bouyer and Bouchet at Poitiers. The small woodcut of King David at the end of the verses does not appear in Claudin's *Monuments de l'imprimerie à Poitiers*.

The final leaf, which is blank except for a cut of an open hand on the recto, is missing, but there is a strong set-off of the open hand on the last page. The piece is a little wormed.

Franciscus Petrarcha



Animus desiderio te vidēdi mirū immodū pater pop
time feruet: sed ciuitas territat. obstatq; visco illin
ta tenaci. Cuius odio caritatis vincit ardor. Crebro
ad te venire assiduus quōdē ipetus viget. Tūc sine mora egredior z
versus incedo patriā. Vox ingressū phorresco murozū. tum hūc
in locū redeo: mihiq; solamē vnicū pia mēte te ptemplor: ibiq; tu
am effigiē meo pectori scriptā cerno. hīnc l. video: hīnc acquiesco z
mihī tecū moranti fari tuo incipias eloquio. et quonā hoc in locu
lo pagam qritas. Ruricola Utor pace (respondeo) memet ipso fru
or. mihī famuloz. mihī obsequoz. mihī impero. et (quod satis est)
in domioz. mihī adhereo. Quā cū iubeo. psto sum. et quod rlo
scio. mihī mea placēt. aliena negligo. nulli inuideo: mihī nullus
Cuius Cū quibus versaris. Ruricola Cū quibus verser rogas: (mi
rabile dictu) cū mortuis versor: cū mortuis dixi. cū viuētibus vs
cere debui: sed absētibus inno pntibus. nā volūtatī multi assunt/
petētī respondēt. et vepres inter dēpsas operitū mihī patefactum
rectūq; iter ostendūt hīc loci hec dīcturus erā. interea vale.

¶ Hāc cū litterulā dīctito: vberiorē casus materiā attulit: hec ec
ce dū scribo: tugurii domesticū itrauerē duo. qz vnus exclamat
Et. vbi is solitari? Ru. Illico aures erigo. z vocē agnouī eius dē
faceti: s; audactī nimitū/ atq; domesticū obuiā illi pgo. At ille mihī

FIRST PAGE OF

FRANCISCUS PETRARCHA. [DIALOGUS.]

An unknown Poitiers incunable

[PRINTED BY JEAN BOUYER AND GUILLAUME BOUCHET, ABOUT 1500].

See Item opposite.

[132]

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet : A.D. 1491-1500.

56. PETRARCA, FRANCESCO, *Italian poet (died 1374).*

[Dialogus.]

1a. Franciscus Petrarcha || Animus desiderio te vidēdi miru
immodu pater pop || time feruet : . . . 4b END : Finet libellus
iste ||.

GOthic LETTER, 21 lines to a full page. Ornamental wood-
cut initial A, white on black ground, at commencement.
Without printed signatures.

[Poitiers, Jean Bouyer and Guillaume Bouchet, about 1500.]

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£200

Collation : [a⁴] = 4 leaves. Paper without watermark. Type : Ordinary
10-point gothic character, leaded (see Claudin *Monuments*, fig. 119).
Ornamental woodcut initial A (see Claudin, fig. 212).

An unrecorded impression by Bouyer and Bouchet at Poitiers. We cannot
trace another edition of this dialogue between a citizen and a rustic,
assigned by the heading to Petrarch.

Some small wormholes through the text.

Probe Prozis adelphi opusculum
feliciter sic incipit



TITLE-PAGE WITH WOODCUT DEVICE GIVING NAMES OF THE PRINTERS, FROM
VALERIA FALCONIA PROBA. CENTO VIRGILIANUS.

[POITIERS], JEAN BOUYER AND GUILLAUME BOUCHET, [1500].

See Item opposite.

FRANCE.

Poitiers.

Jean Bouyer and Guillaume Bouchet : A.D. 1491-1500.

57. FALCONIA PROBA, VALERIA, *Latin poetess (IVth century)*.

Cento Virgilianus. [Latin verses.]

1a TITLE: Probe uxoris adelphi opusculum || feliciter sic incipit || [Printer's Device.] 18a END: Probe valerie uxoris adelphi || opusculum feliciter explicit. ||

GOthic LETTER, 22 lines to a full page. Two bold ornamental woodcut initials, white on black ground, and a black Lombard. Marginalia. With printed signatures. Printer's woodcut device on title-page, containing the names of Bouyer and Bouchet.

A large woodcut of an open hand on the verso of the title.

[Poitiers], Jean Bouyer and Guillaume Bouchet, [about 1500].

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£450

Collation: A B C⁶ = 18 leaves. Paper without watermark. Types: Title in gothic *lettres bâtarde* (see Claudin, *Monuments*, fig. 128); text and marginalia in an ordinary 10-point gothic character, leaded, for the text (see Claudin, fig. 119). Ornamental woodcut initials C and I (the C reproduced in Claudin's *Monuments*, fig. 212).

Proctor 8751. British Museum *Short-title Catalogue of French books*, p. 444. Not in Pellechet, therefore not in any public library in France.

A very rare Poitiers impression.

The *Cento Virgilianus* (*Virgilian Patchwork*) is a metrical sketch of Biblical history made up of collected passages from Virgil; it is the work of Valeria Falconia Proba, wife of a Roman proconsul.

FRANCE.

Rouen.

Jean Le Bourgeois : A.D. 1488-1499.

The father of Jean Le Bourgeois was Gaillard Le Bourgeois, one of the principal booksellers of Rouen in the second half of the fifteenth century.

Jean Le Bourgeois established the second press at Rouen. It seems that when Guillaume Le Talleur, Rouen's first printer, began to set up his press Gaillard Le Bourgeois dispatched his son to Paris to acquire the art of printing from Jean Du Pré, who was in the habit of receiving provincial booksellers as pupils. On the return of Jean to Rouen with typographical material and workmen provided by Du Pré, Gaillard secured from the chapter of the Cathedral of Rouen the order for printing the dispensations for Lent, 1488. The first book printed by Jean Le Bourgeois, Vol. I. of *Le roman des chevaliers de la table ronde*, was completed on the 24th of November, 1488. Vol. II. of the work, which appeared about a month earlier than Vol. I, was printed for Jean Le Bourgeois at Paris on the press of Du Pré. In 1492 Le Bourgeois printed two editions of a Breviary for the use of the Church of Rouen. His last known productions appeared in 1499, a Breviary and a Missal of Coutances, both commissioned by Pierre Regnault, a bookseller of Caen. The name of Jean Le Bourgeois is not met with later than 1499, and his typographical material seems to have been acquired in 1499 by Laurent Hosingue, printer at Rouen and Caen. Jean Le Bourgeois and Jean Burges, a Rouen bookseller, whose name appears as joint publisher in several early sixteenth century books, are quite frequently assumed to be one and the same person. There appears to be no strong reason for this identification, and it seems decidedly odd that Jean Le Bourgeois who came of a family respected in Rouen should suddenly decide to work under a very changed form of his name.

The fullest account of Jean Le Bourgeois is to be found in G. Lepreux's "Gallia Typographica," Book III, Vol. I, pp. 240-244.

Device: The arms of Rouen, the monogram J.L.B., from which issues a cross with a pennon, and the name of the printer. Round the frame the legend: "Sit nomen Domini benedictum."

FRANCE.

Rouen.

Jean Le Bourgeois : A.D. 1488-1499.

AN UNRECORDED "HOURS OF AMIENS."

57A. HORAE AD USUM ECCLESIAE AMBIANENSIS. (Amiens.)
[With Calendar.]

Printed on vellum : 153 x 55 mm.

GOthic LETTER. *Printed in red and black, 34 lines to a full page. Initials painted in gold on a red background. Printed signatures. Ruled in red.*

Illustrated with 13 finely executed wood or metal cuts, all in architectural framework. Lightly touched with water-colour, except the first engraving, which has been heavily painted.

Imprime a Rouen par Jehā, le bourgeois, [1499?] [SOLD]

8vo. Red levant morocco, two-line fillet border on sides and back, a gold stamp of the emblems of the Crucifixion in the centre of both covers, and a smaller one on the back, gilt edges, the letters I D stamped in blind on the back. (Binding of the early XVIIth century).

Collation : a—i^s = 72 leaves (the first leaf (blank?) missing).

An unrecorded *Book of Hours for the Use of the Church of Amiens*, printed on vellum at Rouen by Jean Le Bourgeois.

Jean Le Bourgeois is not known to have printed anything after 1499, and his typographical material seems to have passed into the possession of Laurent Hosingue who began printing in that year (see Lepreux, *Gallia typographica*, Book III, Vol. I, p. 244). This is apparently the earliest printed *Hours of Amiens*, for none other can be assigned to the fifteenth century.

The "use" of the *Hours* is given at the foot of the recto of the 7th leaf after the Calendar: *Hore ad usu ecclesie Ambiañ*. A small letter a (for

FRANCE.

Rouen.

Jean Le Bourgeois : A.D. 1488-1499.

HORAE AD USUM ECCLESIAE AMBIANENSIS—*continued.*

Amiens or Ambianensis) is found printed beside the signature at the foot of a number of leaves. This served the printer to identify the sheets when they were piled up on the shelves in the printing office.

The *Hours* are printed in a small gothic breviary type, of which 20 lines measure 61/62 mm. This is apparently the type which Haebler classifies as Le Bourgeois' type 2*. It is a mixed fount containing both Haebler's M⁴⁹ and his M³², and a plain and an ornate form of several other majuscules. The first leaf which is lacking may have been merely a blank, or it may have contained the title on the recto and an almanac on the verso. The importance of this possible defect is very much diminished by the fact that no other copy of this Rouen edition of the *Hours of Amiens* is anywhere known, nor is it even recorded, although an exhaustive bibliography of Books of Hours was compiled as recently as 1924 (Bohatta, *Bibliographie des Livres d'Heures*).

FRANCE.

Toulouse.

Heinrich Meyer : A.D. 1484-1496.

Heinrich Meyer was a German, as he advertises in his colophons.

Meyer established himself at Toulouse in 1484. The two printers who preceded him—Heinrich Turner, of Basle, and Johann Parix, of Heidelberg—did not produce much; Meyer gave the first incentive to the printing trade in Toulouse. He was the first French printer to work for the Spanish market, his initiative in this matter paved the way for other printers, and soon commercial agents from Toulouse were travelling in Spain, even as far as Valencia. The first Spanish book Meyer printed, and incidentally the first one issued in France, was the *Boecio*, 1488. Until comparatively recently, it was still debated whether Meyer had practised his art in Tolosa, Spain, or in Toulouse, France; the discovery of a copy of his "*Boecio de consolacion*" . . . definitely settled the question, for the colophon plainly states : "*Impresso en Tolosa de Francia.*" Despite the success of his press, Meyer got into financial difficulties more than once, and was imprisoned for debts. Some twenty-two books are known from his press, six of which are in Spanish and two in French. His earlier books are without imprints, but after 1488 only signed books are known from his press.

Meyer's types were closely connected with those in the style of Lyons, though in a form also found in Spain; four of the gothic types can be traced back to Jenson.

The initial letters Meyer uses are very decorative, and decidedly Spanish in their floral ornamentations. It is known that he employed Spanish workmen, and the fine woodcuts of his Bartholomaeus *De las Propriedades de las Cosas* are certainly the work of a Spanish artist.

Device : An M surmounted by a double cross.

FRANCE.

Toulouse.

Heinrich Meyer: A.D. 1484-1496.

ON THE GAME OF CHESS.

58. CESSOLES, JACQUES DE, *Dominican Theologian and Moralist*
(*died about 1300*).

De ludo scachorum.

GOTHIC LETTER, 29 lines to a full page. Initial spaces. Initials painted in red, also in blue and red, paragraph-marks in red. Printed signatures.

[Toulouse, Heinrich Meyer, before 1489].

4to. Calf, gilt lines on sides, inside dentelles, g. e., by
Niedrée. £205

? Hain 4892. ? Pellechet 3503. No copy in the British Museum Library. One of the rarest of the early editions of the celebrated chess-work of Jacques de Cessoles, a French dominican, who composed it about 1290. The work is not a treatise explaining the game, but is the game of chess moralized. The form of the work kept it in great vogue throughout the Middle Ages, and many translations of the original Latin text were issued from the European presses during the last twenty-five years of the XVth century. The first or second work printed in English was Caxton's translation of Cessoles, which appeared at Bruges in 1476. The present edition is one of the only two (Latin) editions printed in France during the XVth century.

Our copy of this work agrees exactly with Pellechet 3503, except that the type is not the one referred to by Pellechet (Thierry Poux XXV, 1, 2), but a more rounded gothic, with ornate capitals, resembling a little the *bâtarde* capitals.

The watermark of the blessing hand and scolloped wheel is reproduced by Desbarreaux-Bernard in *Incunables de Toulouse*.

FRANCE.

Valence.

Jacobinus Suigus and Nicolaus de Benedictis: A.D. 1496. *The only printers*

Jacobinus Suigus was a native of San Germano, in the diocese of Vercelli, and his partner, Nicolaus de Benedictis, was a Spaniard.

“Jacobinus Suigus, who had printed in successive years (1484-87) single books at Sangermano, Vercelli, Chivasso, and Venice, in the autumn of 1487 came to Turin, and there worked for several years, mostly in partnership with Nicolaus de Benedictis. As late as October, 1496, perhaps later, the Turin business was still working, but a new start was then, if it had not already been made at Lyons, where the firm continued in existence for several years. In the same year, 1496, we find printed in the types of Suigus and de Benedictis, for a bookseller at Valence, the work described below, and it is possible that this was printed at Valence itself before they reached Lyons. It has sometimes erroneously been ascribed to the press of Jean Bellot, the second printer at Grenoble.” (Hawkins Catalogue).

No printer's device was used at Valence.

Verutilia ac summe in pra-
ctica necessaria excellentissi-
mi iuris vtriusq; cōsultri dñi
guidonis pape grationopo-
litani. Cōmētaria super statu-
to si quis per litteras. Ad lau-
dez excelsi ac omnipotentis
dei feliciter incipiunt statuti
delphinalis.

I quis.

Per litteras iudicis
eius propria ma-
nu signatas: aut
volūtate illi⁹ cu-
ius erat possessio

Quā volūtate interpretamur in-
teruenisse. Ex quo p. x. dies pas-
sus est notorie possidentē possi-
dere rei alicuius possessionē vel
quasi natus fuerit per quem piā
absq; mādato iudiciario a predi-
cta possessione expulsus aut deie-
ctus fuerit probata possessione et
eiectione. Etiam absq; violenti
euocatiōe aliquali: per duos aut
tres tēstes p̄muni extimatōe fide-
dignos omni allegatione aut ap-
pellatiōe cessantibus expelletur
violentus per iudicē vl̄ ab eo de-
putatum. etiā manu militari si sit
opus et restituetur deiectus et re-
ponetur ante omnia in status pri-
stinū. et mulctabitur violentus vl̄
tra penas a iure statutas i. x. mar-
chis argenti fisci errario appli-
candis. Aditigatiōe tamen iudici
concessa scdm modū violentie et

facultates violenti: violentia ve-
ro purgata per instatum pristinū
reductionē expulsi: et expensarū
ab eodē expulso factarū refusiōne
audiet: qui fuerit violentus sup-
per ipsum allegandis. Que autē
in violento statum eadem et i-
clandestine possessiones ingredi-
ente intelligenda fore censemus
et.

n nomine

Sancite et indiuidue tri-
nitatis patris et filij et spiritus sc̄i
amen. Dictum statutum delphi-
nale incipiēs si quis per litteras
et. Fuit cōditum per magnificū
et potentem virum dñm guiliel-
mū de area tunc gubernatorē pre-
sentis patrie delphinalis: et pu-
blicitū mādatiūq; obseruari i om-
nib⁹ curijs delphinalib⁹ die ter-
tia mēsis nouēbris. Anno domi-
ni. M. cccc. viij. Et inde cōfirma-
tum per dñm nostrum tunc re-
gem delphinū vt patet in came-
ra cōputarū delphinaliū. Et cum
dictū statutum frequēter practi-
cetur i magnifico delphinali par-
lamēto in hac ciuitate grationo-
pol. residenti. Et ceteris curijs
dalphinalibus medijs et imedia-
tis. Et cū aliqui eū practicantes
errent tā circa intellectum ipsi⁹
statuti q̄. In modo cū practican-
di: adeo ego guido pape inter le-
gum doctores minimus incitat⁹
etiam ab aliquibus dominis do-
ctoribus presentis ciuitatis grō-
nopolis in dicto parlamento ad-
uocantibus de hoc anno natiui-
tatis dñi. M. cccc. lxxij. et i die. xj.

8 ji

FIRST PAGE, WITH TITLE, FROM
GUI DE LA PAPE. COMMENTARIA ET APPARATUS SUPER STATUO DELPHINALI.

[VALENCE,] 1496.

See Item No. 59.

[142]

FRANCE.

Valence.

Jacobinus Suigus and Nicolaus de Benedictis: A.D. 1496.

59. LA PAPE, GUI DE, *French lawyer (died after 1475)*.

Commentaria et apparatus super statuo delphinali si quis per litteras.

GOthic LETTER, *double columns of 42 lines. Heading on a2 in red. Initial spaces. Printed signatures.*

[Valence, Jacobinus Suigus and Nicolaus de Benedictis, for Hélié Olivelli], 1496.

4to. *Red levant morocco, inside dentelles, g. e., by Gruel.*

(SEE ILLUSTRATION OPPOSITE.)

£35⁰

Hain 12377 (without seeing it). Reichling App. III, p. 131. Hawkins, *Catalogue of books by the first printers*, No. 459. Proctor 8660.

THE FIRST AND ONLY BOOK PRINTED AT VALENCE IN THE FIFTEENTH CENTURY.

The prefatory address informs us that the book was printed at the expense of Hélié Olivelli, bookseller to the University of Valence. The "*expleciunt*" gives us the year of completion, 1496, but spaces have been left for the day and month.

FIRST EDITION of an important commentary on the statutes of Dauphiné, by a celebrated fifteenth-century lawyer of Grenoble.

Gui de La Pape was born at St.-Symphorien-d'Ozon, near Lyons, where he received his preliminary education. He then went into Italy and took the course in Law at Pavia, receiving the bonnet of doctor in 1430. On his way home he attended some lectures at the University of Turin. At Lyons he began to make a name for himself, but quitted the town for Grenoble on the invitation of Etienne Guillon, a member of the Council of Dauphiné, who later became his father-in-law. In 1440 he was admitted into the Council of Dauphiné of which his father-in-law had become president. At various times the Dauphin (afterwards Louis XI) entrusted him with delicate diplomatic missions which he carried out with as much prudence as skill. He is believed to have died at Grenoble about 1476. His works on the Law have always been highly regarded.

This copy is in faultless condition and has wide margins.

BOUND UP WITH THE "COMMENTARIA" OF GUI DE LA PAPE IS THE FOLLOWING BEAUTIFULLY PRINTED BOOK:—"LIBERTATES DELPHINALIBUS SUBDITIS CONCESSAE," GRENoble (JEAN BELOT), FOR FRANCIS PICHAT AND BARTHELMEY BERTHOLET, [ABOUT 1508]. Described by Maignien, *L'Imprimerie à Grenoble*, p. 7, No. 4. Brunet II, 1812. Hawkins, No. 457.

FRANCE.

Vienne-en-Dauphiné.

The French town of Vienne, capital of Dauphiné, is situated on the left bank of the Rhone, about 19 miles south of Lyons. Its site is an immense mass of ancient debris, which is constantly yielding interesting antiquities. The cathedral of St. Maurice, was begun at the end of the 12th century, and was consecrated by Pope Innocent IV in 1251. The archbishops of Vienne all through the Middle Ages disputed the title of primate of Gaul with those of Lyons.

Printing was introduced into Vienne by Johann Solidi, whose first dated book appeared there in 1478. His press, it is believed, was taken over about 1480 by Eberhard Frommolt, of Basel. The third printer, Peter Schenck, started work in Vienne about 1484. None of these printers seem to have remained in Vienne for more than a short period. The books produced at the press of Solidi-Frommolt were with few exceptions small Latin and French moral tracts of a very popular nature, and were quite probably sold in the cathedral at Vienne. Peter Schenck printed only in French, and his productions include several popular romances.

Johann Solidi : A.D. 1477?-1478?

Johann Solidi was a German of Winterheim, in the diocese of Mainz. His real name is believed to have been Hans Schilling—Solidus is the Latin translation of the word *sou tournois*, Viennese money, and at Basel a sou was called a *schilling*.

It seems that Johann Solidi began his printing career at Cologne. About 1474 he signed two books with the initials M.I.S., that is Magister Iohannes Solidi. Five other unsigned books in the same type were also probably printed by him at Cologne. Solidi apparently left Cologne towards the end of 1475, and appears to have established himself at Basel, presumably as a printer. He could not have lived there more than a dozen months before he hastily left the town apparently to escape his creditors. In 1478 he is rediscovered at Vienne-en-Dauphiné; the colophon of his one fully signed work, the *Ligatio Satanae*, reads thus: "Vienne per magistrum Johannem solidi artis impressorie expertum. . . MCCCCLXXVIII." Nine other books are assigned to Solidi's press at Vienne, and apparently his last work there was to print the "*Statuta provincialia consilii Viennensis*" for the Archbishop of Vienne. This volume was apparently printed before Christmas, 1478, and shortly after it would seem that Solidi ceased printing, and apparently established himself as a bookseller at Toulouse, for his name appears, as bookseller, in the colophon of "*Philosophia Pauperum Alberti Magni*," printed in the type used at Toulouse by Heinrich Meyer.

No printer's device was used by Solidi.



A XVTH CENTURY CHAINED BINDING.
ST. ANTONINO. PARS II SUMMA THEOLOGICA.
STRASSBURG, JOHANN GRÜNINGER, 1490.
See Item No. 102.

FRANCE.

Vienne-en-Dauphine.

Johann Solidi: A.D. 1477 ?-1478 ?

60. JEAN LE CHARLIER DE GERSON, *Chancellor of the University of Paris (died 1429).*

Donatus Ethymoloysatus.

GOthic LETTER, 27 lines to a full page. Initial spaces. Initials painted in red. Initial-strokes supplied in yellow. Without signatures, catchwords, or foliation.

[Vienne, Johann Solidi, c. 1478].

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION, PLATE X.)

£425

Collation: [a⁶ b⁶] = 12 leaves.

Not in Hain. Copinger III, p. 310, 2698a. Pellechet 5169. Proctor 8732. HARRISSE, p. 46, No. 54. Proctor, Tracts, II, p. 17, No. 10.

The book is printed on stout paper (watermarked with a crescent moon) in the mixed type of Flemish and Basel characters used by Solidi. A large copy in faultless condition.

This work, generally known as *Donatus moralisatus*, is Aelius Donatus' *The Eight Parts of Speech*, the popular text book of the schools of the Middle Ages, used by Jean le Charlier as a frame on which to set out a brief moral philosophy.

Animã immortalem corpore solutã aut
penatũ aut premiũ sedes petere non euã-
gelij tantũ sed philosophorũ auctoritate probã
Amicos dei et hac et futura perfrui vita.

De gaudio

Sine virtute nulli solidum esse gaudiũ
Voluptatis sequaces crebris subiaccere

De sciencia molestijs.

Sciencie cupiditatẽ mortalibus innume-
ros attulisse labores.

Neq; autũ penũ neq; studiosũ sciencia
Cui plura nosse datum est cum repleti.
maiora sequi dubia.

Plebeis argenti nobilibus auri princi-
pibus gemmarum loco litteras esse.

Quadruij fontes libandos esse non ebi
Naturaleiũ philosophiã mo- bendes.
tali speculatiue agentũ cedere debere.

Doctos medicos non penũ sed sanitatẽ

De eloquencia tem querere.

Contiones populorum eloquencia duci
Artificialiam orationem stultos non sapi-

Nichil efficacius vti- entes flectere.
litatem persuadere.

Non tam pdesse quam delectare poetica
Veraces hystoricos multam adiumentũ p

A PAGE FROM

AENEA SILVIO. PROVERBIA.

[VIENNE-EN-DAUPHINE, JOHANN SOLIDI, C. 1478.]

See Item No. 61.

FRANCE.

Vienne-en-Dauphine.

Johann Solidi: A.D. 1477?-1478?

61. AENEA SILVIO PICCOLOMINI: POPE PIUS II (*died* 1464).

Proverbia et de divinis et humanis.

GOTHIC LETTER, 26 lines to full page. Initial space at beginning. Without signatures or foliation.

[Vienne, Johann Solidi, about 1478.]

4to. *Red levant morocco, inside dentelles, g. e., by Gruel.*

(SEE ILLUSTRATION OPPOSITE.)

£375

Collation [A⁶] = 6 leaves, the first blank.

Not in Hain. Copinger III, p. 294, No. 90a. Pellechet 145. Proctor 8730. HARRISSE, p. 46, No. 55. Proctor, Tracts, II, p. 15, No. 8.

The book is printed on stout paper (watermarked with a gauntlet having decorated sleeve) in the mixed fount of Basel and Flemish characters employed by Solidi.

FIRST EDITION of the Proverbs of Aenea Silvio Piccolomini.

Pius II (Aenea Silvio Piccolomini) was born in 1405 at Corsignano in Tuscany. His early life was stained with moral irregularities, and he wrote licentious poems, letters, and a loose novel. At twenty-six he was secretary to the Bishop of Fermo at the Council of Basel, and in 1432-35 was employed on missions to Scotland, England, and Germany. He took office under the Emperor Frederick III, regulated his life, took orders, was made Bishop of Trieste, and after returning to Italy (1456), a cardinal. On the death of Callistus III in 1458 he was elected pope, and took the name of Pius II. His reign is memorable for his efforts to organise an armed confederation of Christian princes to resist the Turkish arms. He died 14th August, 1464. Aenea Silvio was one of the most eminent scholars of his age.

Cy commence le mirouer
de lame

S Loire soit adieu auquel nō pour
le salut des ames du simple peu
ple crestien et pour eulx mōtrer
engros lateneur de nostre foy et
pour sauoir ce que dieu nous commande
et deffēt est ordōnee ceste briefne escrip
ture pour leposer a ceulx qui ne peuent
oyr souuent sermons et predicacions et
contient dix hui et chapistres.

Le premier chapitre

F Erment nous deuons croire
et temiz quil est vng seul dieu en
troix personnes. qui sont le pere
le filz et lesaint esperit. Par qui a este
fait et cree tout le monde. Car il peult
tout et set tout et gouueme tout selon
sa volente et digne bonte. En especial il
gouueme les creatures humaines hom
mes et femmes. Ausquelles il a donnee
bonne ames immortelles crees a sa sem
blance pour le cognoistre amer seruir et
honorer. Afin que pour bien viure ē
ce siecle elles viegnent a la gloire par
durable de paradis en lautre siecle apres

THE OPENING PAGE OF
MIROIR DE L'AME.

[VIENNE, EBERHARD FROMMOLT, C. 1479.]

See Item No. 62.

FRANCE.

Vienne-en-Dauphine.

Eberhard Frommolt: A.D. 1479?

Eberhard Frommolt was a native of Basel, as we know from the colophon of one of his signed books: *per Eberhardum fromolt alemanum Basiliensem.*

The name of Frommolt appears in the archives of Basel in the years 1461 and 1470, but after the latter date it disappears completely. It cannot be definitely fixed when Frommolt started printing at Vienne; the only date connected with him as a printer is 1481, when he issued two signed and dated books. Proctor considered that there was a close connection between the presses of Frommolt and Solidi, and suggests that Frommolt took over Solidi's press between 1478-1479, Frommolt having been, possibly, one of Solidi's workmen. Proctor's views on Frommolt are set forth in No. 2 of his "*Tracts on Early Printing.*"

A single type of Basel origin was used by Frommolt at Vienne. Some of the same characters had appeared in the books printed by Solidi with a mixed type.

Frommolt is not known to have used a printer's device.

Eberhard Frommolt: A.D. 1479?

62. MIROIR DE L'AME.

Cy commence le mirouer de lame.

GOthic LETTER, 27 lines to a full page. Initial spaces, with guide-letters.

[Vienne, Eberhard Frommolt, about 1479.]

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£350

Collation: [abc⁶] = 18 leaves (first blank).

The book is printed on very thick paper (watermarked with a crescent moon) in the Basel type of Eberhard Frommolt. A remarkable uncut copy.

The *Miroir de l'Amé* is a French version of the *Opus tripartitium* of Jean le Charlier.

The only two other copies known are at Chantilly and Upsala.

Harrisse, *Incunables Bâlois*, pp. 49-50, gives a description of the Chantilly copy.

FRANCE.

Vienne-en-Dauphiné.

Eberhard Frommolt: A.D. 1479?

63. ST. CYRIL OF THESSALONICA, *the Apostle of the Slavs* (died 869).

Speculum Sapientiae. [A Latin fable book].

GOTHIC LETTER, 26 lines to a full page. Initial spaces, with guide-letters. Initials supplied in red and blue. Paragraph-marks in red and blue. Without printed signatures, catch-words, or foliation. MS. foliation.

[Vienne, Eberhard Frommolt, about 1479].

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION, PLATE NO. XI.)

£350

Collation: [a-p^s] = 120 leaves, first blank.

Hain 5906 (1) (without seeing it). Pellechet 4080. Proctor 8735. HARRISSE, p. 61, No. 49. Proctor, Tracts II, p. 19. Upsala, No. 464.

This book is printed in the Basel type of Eberhard Frommolt. HARRISSE notes that the type as used here is apparently new. The paper is water-marked with a crescent moon.

A very early edition of one of the oldest Latin fable books of the Middle Ages. Its author, St. Cyril, born in Thessalonica in the ninth century, is known as the Apostle of the Slavs from his successful missionary work among the Tartar Khazars and the Moravians. The Moravians wished for a teacher who could instruct them and conduct Divine services in the Slavonic tongue. On account of their acquaintance with the language, Cyril and his brother Methodius were chosen for the work. In preparation for it Cyril invented the Slavonic alphabet, called Cyrillic, and, with

FRANCE.

Vienne-en-Dauphine.

Eberhard Frommolt: A.D. 1479?

ST. CYRIL OF THESSALONICA—*continued.*

the help of Methodius, translated the Gospels and the necessary liturgical books into Slavonic. Our author died in Rome 4 Feb., 869.

We read that St. Cyril and St. Methodius were much beloved by the Moravians, whereas German missionaries had laboured among them without success. One can well understand that they touched the hearts of the people, for they celebrated the Mass in their native language, against much opposition, and the morals they wished to inculcate they taught by means of fables.

This copy originally belonged to, and is richly annotated by Pedro Miguel Carbonell, Catalan chronicler, poet, and author of *Chroniques de Espānā*, (Barcelona, 1547), born in Barcelona, 1434, died there in 1517. He was appointed a notary to the town of Barcelona in 1458. His intelligence and fine calligraphy gained him the appointment of archivist to the Crown of Aragon, given by Juan II in 1476. A manuscript note at the end, in his clear graceful hand, records that he purchased the book on the 3rd April, 1484, in the reign of Ferdinand II:

*Petrus Michael Carbonellus compra
rauit pretio exoluto die tertio Aprilis
Anno salutis. M. cccc. Lxxxij.
Ferdinando. ij. foeliciter regnate.*

Evidently the rubrications in this copy, which are profuse, are all the work of Pedro Miguel Carbonell. It is a good copy, but there is some worming in the margins.

ALSACE.

Hagenau.

Heinrich Gran : A.D. 1489-1500 (-1527). *Only printer.*

Heinrich Gran usually styled himself in his colophons " a resident in Hagenau," but, as his name implies, he was evidently a native of Gran (Hungarian " Esztergon "), an Imperial free city of Hungary, on the Danube, 24 miles N.W. by N. of Budapest. His Hungarian nationality is substantiated by the numerous editions he printed of the work of the Hungarian authors, Michael of Hungary and Pelbartus of Temesvár.

Gran set up the first press in the Imperial town of Hagenau in 1489. Hagenau, situated on the Moder and not far from Strassburg, was rich and prosperous; and soon Gran's press was very active, his business increasing even more, when, from 1497, Johannes Rynman de Oringau, of Augsburg, publisher, bookseller and type-founder of that town, financially supported him. The association only terminated four years before Gran died in 1527.

The woodcuts used by Gran were only two: (1) The arms of the bishopric of Constance, used in a Breviary, and (2) a cut of a master and two pupils, found in many of his scholastic works printed between 1492-1498, and used also at Strassburg by Husner, Flach, etc., from one of whom Gran probably borrowed it.

Heinrich Gran produced upwards of 70 incunabula, and was the only printer at Hagenau till 1516. He only printed Latin books: school texts, ecclesiastical subjects, and a large predominance of sermons.

No printer's device was used by Gran.

ALSACE.

Hagenau.

Heinrich Gran : A.D. 1489-1500.

64. VALASCUS DE TARENTA, *Portuguese doctor and professor at Montpellier (died about 1420).*

Tractatus de epidemia et peste.

GOthic LETTER, 34 lines to a full page. Initial spaces, with guide-letters. Printed signatures and headings.

Hagenau, Heinrich Gran, 23 November, 1497.

4to. *Crimson levant morocco, with Arms stamped in gold on sides, gilt edges.*

(SEE ILLUSTRATION OVERLEAF.)

£150

Hain *15247. Proctor 3190. British Museum Cat. Incun., Vol. III, p. 685. This tract treats, in 23 pages, of the causes and symptoms of the plague, with detailed instructions for its avoidance and treatment. The first chapter gives the date of its writing as 1401. Valescus (Valascus, Balescus, Balescou) de Taranta, a Portuguese by birth, received his education in Montpellier, and was, towards the end of the fourteenth and the beginning of the fifteenth centuries, one of the foremost medical teachers; he enjoyed the reputation of an admirable practitioner and was physician to Charles VI of France. Besides the *Tractatus de epidemia et peste* he wrote *Philonium s. Practica medica*, a work dealing clearly, and for didactic purposes exhaustively, with the entire range of medicine (inclusive of surgery).

“Valescus de Taranta, physician to Charles VI of France. Suggested the extirpation of cancer by means of a preparation containing arsenic.” (Power-Thompson).

A very well preserved copy, complete with the blank leaf at end.

lis digestionis. Mundificatio spirituum fit cum cordi-
alibus predictis. Infrigidatio febris fit per modum pre-
dictum in cura et per cibos refrigerantes. Primus cibus
est q̄ coquatur pulla v̄ pullus plenus acetosa agresta et
portulaca cum croco et detur brodium et fiat colaticium.
Secundo detur ordeatum et auenatum cum lacte ami-
gdalorum. et de pulla potest comedere extremitates cum
sugo limonis citranguli vel agresta. Tercio dentur par-
ue aues bullite vel toste cum acetosa. Et confortetur ali-
quando cum bonis cibis: licet aliquantulum sint contrarij et
virtus confortetur. Nam multi illorum qui agunt virili-
ter super illud id est supra restorationem casus appetit⁹
et comedunt violenter absoluuntur et viuunt. verba sunt
Auisen. quarto cano. cap. proprio. Dentur poma pira
et citronia cocta sub prunis. et similia. Possunt dari pedes
mutonis cum aceto. Si vinum detur sit clarum subtile
odoriferum cum multa aqua fontina ad hoc vt per sp̄m
restoretur appetitus. Dicit magister Bernardus. q̄ si
epidemia in vna die scilicet prima possint sustinere flez
botomiam et distere et sudorem: euadunt. Machinentur
ergo cibi diuersi in quibus aliquantulum infirmus delectet^r
vt ipse sit tante obedientie q̄ vi vel gratis sumat de illis.
et cibi eorum semper tendant ad acetositatem etc. Ille
fabricator planetarum et constellationum et influentia-
rum. et qui ventis et mari imperat et cui omnia obediunt
absq̄ mora conseruet nos a malicia aeris et influentie: vt
post longa tempora bono fine vitam terminemus.

Tractatulus de epidemia et peste excellentissimi artis
et medicine doctoris Valaschi de Tarenta impressus in
imperiali oppido Hagennaw per Henricū Gran Anno
no a natiuitate domini necnon salutis nostre Millesimo
quaterq̄ centesimo nonagesimo septimo feria quinta ante
festum sancte Katherine finiuit feliciter.

LAST PAGE (SHOWING COLOPHON) FROM
VALASCUS DE TARENTA. TRACTATUS DE EPIDEMIA ET PESTE.
HAGENAU, HEINRICH GRAN, 23 NOVEMBER, 1497.

See Item No. 64.

ALSACE.

Hagenau.

Heinrich Gran: A.D. 1489-1500.

65. CONCILIUM CONSTANTIENSE [1414-1418].

Acta Concilii generalis Constantiensis. [Followed by:
Errores Johannis Wickleiff de anglia et Johannis Huss de
Bohemia. . . .]

GOTHIC LETTER, 36 lines to a full page. Initial spaces, with
guide-letters. Printed signatures and headings.

Hagenau, Heinrich Gran, for Johannes Rynman, 11th April,
1500.

4to. *Contemporary vellum binding.*

(SEE ILLUSTRATION OVERLEAF.)

£24

Hain 5609 (without seeing it). Proctor 3203. Pellechet 4174. British
Museum Cat. Incun., Vol. III, p. 687.

The FIRST EDITION of the Acts and Decrees of the famous Council of Con-
stance, held in the cathedral at Constance from 5 November, 1414, to 22
April, 1418. Its forty-five general sessions were devoted to three chief
purposes:—(1) The Extinction of the so-called Western Schism; (2) The
Reformation of Ecclesiastical Government and Life; (3) the Repression
of Heresy.

Most interesting for the history of the Reformation in England is the
*Damnation of the Errors of John Wyclif of England and John Huss of
Bohemia by the Holy General Council of Constance*, which follows the
Acts and Decrees. A few months after the Council had condemned
Wyclif's writings the trial of Huss began and, refusing to recant and
pledge himself not to teach the doctrines that were put in accusation against
him, he was burned at the stake on the 6 July, 1415.

Errores io. wiclef et io. hus

pagere. Post secundū vero annū debeant etiā vsq; ad finē vite festiua sexta ieiunare vel alia aliqua opa pietatis pagere. Nulli ergo oīno boīm liceat hāc paginā nr̄e absolutiōis et concessiōis infringere vel ei ausu temerario p̄trare. Si quis aut̄ hoc attentare p̄sumpserit indignationē omnipotentis dei et beatorū Petri et Pauli ap̄toꝝ eius se nouerit incursum. Datū et actum Cōstantie in loco sessiōis publice dicti concilij, x. kal. Junij, Pontificat⁹ nr̄i anno. i.

Quib; decretis et statutis et alijs vt p̄mittit̄ lectis et pactis reuerendissimus in christo pater et dñs: dñs Johannes miseracione diuina ep̄s Hostien̄, sancte Roma, ecclesie cardinalis et vicecancellarius viuarien̄, vulgariter nūcupatus noīe sacri concilij p̄dicti sicut asseruit respondit. Placet. Et p̄ dñm Augustinū de lance de p̄ssis aduocatū sacri consistorij fiscalis et p̄dicti noīe pape et concilij vt asseruit petītum instrumenta publica fieri ad perpetuam rei memoriā a p̄thonotarijs sedis ap̄lice et notarijs ac scribis dicti sacri generalis concilij.

Errores Johis wickleff de anglia et Johis hus de Bohemia damnati in hoc sacro generali Constañ. concilio.

Artinus episcopus ser

m uus suoz dei, venerabilib; fratrib; archiep̄is et ep̄is ac inq̄sitorib; heretice p̄statis vbilibet p̄stitutis ad q̄s l̄re p̄ntes puenerint Salutē et ap̄licam b̄ndictionē. Inter cūctas pastoralis cure sollicitudines q̄b; p̄mit̄ incessantē illa potissime fortius nos angit vt hereticis de finib; christicoloz rū expulsis suisq; falsis doctrinis et errorib; p̄uersis pensus q̄ntū nobis ex alto p̄cedit̄ extirpatis orthodoxa et catholica fides integra et illibata p̄maneat ac ppl̄us christianus eiusdē fidei sinceritate q̄libet obscuratiōis semoto velamine immobilis et inuolatus p̄sistat. Sane dudum a q̄s pl̄ib; retroactis t̄pib; in nōnullis orbis regiōib; et dñijs p̄sertim in regno Bohemie et marchionatu Morauie ac loc; et districtib; illis vicinis aduersas fidei catholice dogmata et sc̄tē m̄ris eccl̄ie traditiones nō solū p̄ vnū: q̄nimo p̄ pla

COMMENCEMENT OF THE CONDEMNATION OF THE ERRORS OF JOHN WYCLIF
AND JOHN HUSS.

FROM THE "ACTS OF THE COUNCIL OF CONSTANCE."

HAGENAU, HEINRICH GRAN, 1500.

See Item No. 65.

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ALSACE.

Hagenau.

Heinrich Gran: A.D. 1489-1500.

66. BUSTO, BERNARDINO, *Italian Franciscan (died about 1500).*

Rosarium sermonum. Part II only.

GOthic LETTER, *double columns of 58 lines. Initial spaces, with guide-letters. Initial at beginning of text printed in red and blue, others supplied in red. Printed signatures, foliation, and head-lines.*

Hagenau, Heinrich Gran, for Johannes Rynman, 8th December, 1500.

Folio. *Original wooden boards, covered with stamped brown leather.* £5 5s

Hain *4164. Pellechet 3115. Proctor 3205. British Museum Cat. Incun., Vol. III, p. 688.

Bernardino Busto, a Franciscan, is memorable as a writer who greatly exerted himself in defence of the *Montes Pietatis*, the charitable institutions of credit established to lend money at low rates of interest, or without interest at all, upon the security of objects left in pawn, with a view to protecting persons in want from usurers. The first Mons Pietatis was established at Perugia in 1462.

ALSACE.

Strassburg.

Johann Mentelin : A.D. 1458?-1478. *First Printer.*

Johann Mentelin, Strassburg's first printer, was a native of Schlettstadt in the Lower Rhine.

Mentelin was settled at Strassburg in 1447, as notary and illuminator (*scriba aurarius*), and in that year purchased his citizenship. He is mentioned by Johannes de Lignamine in his *Chronicle* under the year 1458, along with Gutenberg and Fust, as printing 300 sheets a day, and the Freiburg copy of his first Great Bible is dated by the rubricator 1460 at the end of the Psalms, and 1461 after the Apocalypse. It is significant that the year before the sack of Mainz, to which the spread of printing in other towns is usually attributed, this fine Latin Bible had been completed in Strassburg, for it indicates that Mentelin learnt the secret of printing, not from the Mainz printers but from Gutenberg, when he was experimenting with printing in Strassburg before he set up the first press at Mainz. Johann Schott, the Strassburg printer, who was a grandson of Mentelin, claimed, in 1520, that Mentelin was the inventor of printing. Mentelin did not put his name to a book until 1473. Quite early in his career Mentelin seems to have had the help of his son-in-law, Adolf Rusch (the R-Printer), who also printed books on his own account, and succeeded Mentelin, who died 12th December, 1478.

The origins of Mentelin's types are difficult to trace. His earliest type (118), a large text type with a cursive a, has fantastic capitals, rather reminiscent of the calligraphist, which possibly Mentelin cut after his own handwriting. He used two small text types with roman a, which are identical, save that one has a larger face. Mentelin's types tended to get more roman in style towards the end of his career, and his 107 type is practically roman.

Woodcut illustrations were used only in the *Etymologiae* of Isidorus Hispalensis (Schreiber 4267), which is the first illustrated book printed at Strassburg.

Bibles, Latin and German, works of the Fathers of the Church, a few classics, some medieval theology and the great *Speculum* of Vincent de Beauvais, were the chief productions of Mentelin, and though they number scarcely more than 35, their bulk shows that Mentelin was one of the busiest printers of Strassburg.

No printer's device was used by Mentelin.

ALSACE.

Strassburg.

Johann Mentelin: A.D. 1458?-1478.

EDITIO PRINCEPS OF THE "LETTERS" OF ST. AUGUSTINE.

67. ST. AUGUSTINE [AURELIUS AUGUSTINUS], *Bishop of Hippo* (died 430).

Epistolae.

FIRST EDITION.

GOTHIC LETTER, *double columns of 50 lines. Initial spaces. Initials, paragraph-marks, and initial-strokes supplied in red by an early hand. Without printed signatures, catch-words, or foliation.*

[Strassburg, Johann Mentelin, not after 1471.]

Folio. *Bound in the Bindery of the Dominican Monastery at Vienna: wooden boards covered with stamped white pig-skin (discoloured); the covers stamped over with arches, the spaces containing circular stamps of the Blessed Lamb, lozenge stamps of a stag, rosettes, ferns, fleur-de-lys, etc., the initials W. P. (Wiennenses Praedicatores) separated by a crown stamped at the top of both covers; two brass studs fixed on the bottom edge of each cover; a vellum title-label on the front cover bearing the date 1534; vellum end leaves, taken from a manuscript.* £250

Hain *1066. Gesamtkatalog 2905. Pellechet 1481. British Museum Cat. Incun., Vol. I, p. 55.

The First Edition of St. Augustine's *Letters*. Pellechet assigned to it the date of 1468, with a query, but the British Museum authorities are inclined to think that it belongs to 1471.

The great Bishop of Hippo is thus eulogised by Philip Schaff in his *History of the Christian Church*—"Philosophical and theological genius of

ALSACE.

Strassburg.

Johann Mentelin: A.D. 1458?-1478.

ST. AUGUSTINE—*continued.*

the first order, dominating, like a pyramid, antiquity and the succeeding ages. . . . Compared with the great philosophers of past centuries and modern times, he is the equal of them all; among theologians he is undoubtedly the first, and such has been his influence that none of the Fathers, Scholastics, or Reformers have surpassed it." The *Letters* have been described as "Treasures of the greatest value, for the knowledge of his life, influence, and even his doctrine."

A copy from the Dominican monastery in Vienna, with the manuscript inscription note of the monastery in several places; in very good condition except that the tops of the leaves are waterstained.

Leaf 70 of this production contains only a short single column of text. This copy is remarkable in having this leaf left intact, usually the blank half was cut away.

ALSACE.

Strassburg.

Johann Mentelin: A.D. 1458?-1478.

A VERY EARLY PRINTED ENCYCLOPÆDIA.

68. Pharetra Doctorum et Philosophorum.

GOthic LETTER, *double columns of 50 lines. Initial spaces. Initials, paragraph-marks and initial-strokes supplied by hand in brick-red and blue. Without printed signatures, foliation, or headlines.*

[Strassburg, Johann Mentelin, about 1472.]

Folio. *Old binding of stout wooden boards covered with leather.*

(SEE ILLUSTRATION, PLATE NO. XII.)

£250

Hain 12908. Proctor 225. British Museum Cat. Incun., Vol. I, p. 56.

This imposing encyclopædia contains nowhere mention of its author's name, and the very title is hidden away in the preface preceding the table. The text is printed in a gothic type (Mentelin's type 112c) having a strong tendency towards the roman, and the headings in a heavy-faced gothic. The paper is water-marked with a tower surmounted by a fleur de lys.

This voluminous work is almost the earliest printed encyclopædia; it covers the whole range of knowledge of the period. The 177 authorities from whom it is compiled are enumerated in a table at the beginning. The work is arranged alphabetically by subjects. Several sections are of medical interest, e.g., *De corpore humano, De medicina, De corpore, De morte, De sanguine*, and among the authors quoted we find: Avicenna, Albumasar and Averroes.

At the top of the first page is an inscription in a fifteenth-century hand: "Hunc librum legavit dominus Wickgardus de Bredo, plebanus in Bredo, ut pro salute oretis fratres conventus."

A fine and perfect copy, formerly in the Royal Library, Berlin, with the library's stamp in two places, also the withdrawal stamp. Numerous underlinings and marginal marks at the beginning in an early hand. Several leaves slightly stained.

ALSACE.

Strassburg.

Johann Mentelin: A.D. 1458?-1478.

69. ALBERTUS MAGNUS, *Dominican, Bishop of Ratisbon (died 1280).*

Opus Virginis gloriosae.

GOthic LETTER, *double columns of 61 lines. Initial spaces. Initials neatly supplied in red and blue alternately. Initial-strokes and paragraph-marks in red. Without signatures, catchwords, or foliation.*

[Strassburg, Johann Mentelin, not after 1474.]

(SEE ILLUSTRATION, PLATE XIII.)

Hain *461. Gesamtkatalog 680. Pellechet 299. Proctor 229. British Museum Cat. Incun., Vol. I, p. 59.

Bound up with:

ALBERTUS MAGNUS.

De laudibus beatae Virginis Mariae.

FIRST EDITION.

GOthic LETTER, *double columns of 61 lines. Initial spaces. Initials neatly supplied in red and blue alternately. Initial-strokes and paragraph-marks in red. Without printed signatures, foliation, or catchwords.*

[Strassburg, Johann Mentelin, 1474.]

£105

2 vols. in 1. *Contemporary binding of wooden boards covered with brown leather. The covers divided up by four-line bands, with an outer border composed of a repetition of a lozenge-shaped stamp containing a pot of flowers, inside this border are placed a lozenge-shaped stamp with the head*

ALSACE.

Strassburg.

Johann Mentelin: A.D. 1458?-1478.

ALBERTUS MAGNUS—*continued.*

of Christ, a round stamp with the Blessed Lamb, and in the centre is a narrow panel composed of rectangular stamps containing a formal decoration. Back repaired.

Hain *467. Gesamtkatalog 616. Pellechet 298. Proctor 228. British Museum Cat. Incun., Vol. I, p. 59.

These two works, given to the world under very un-descriptive titles, are compendiums of physical science, biology, psychology, moral philosophy, metaphysics, and theology.

Albertus Magnus was surnamed "The Great" in recognition of his extraordinary genius and extensive knowledge, for he was proficient in every branch of learning cultivated in his day, and surpassed all his contemporaries, except perhaps Roger Bacon (1214-1294), in the knowledge of nature.

Very fine large copies of these two works. From the Royal Library at Stuttgart, with the library's ownership and duplicate stamps.

The text of these two works is printed in one of Mentelin's smallest types, known as his 92B, and the headings are printed in the majuscules, very roman in character, of his 107 type.

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch : A.D. c. 1464—c. 1480.

Adolf Rusch was a native of Ingweilen, in Lower Alsace, about forty miles by road from Strassburg.

This anonymous printer, who has been nicknamed the R-Printer on account of his Roman type with peculiar form of the letter R, was at work at least as early as 1464. He married Salome, daughter of Mentelin, the first printer of Strassburg, and seems to have worked both on his own account and for his father-in-law. In 1477 Rusch succeeded to Mentelin's business. After about 1480 Rusch gave up printing for paper-dealing, and the business started by Mentelin seems to have been taken over by Martin Flach.

Rusch's font of the "*bizarre R.*" used as early as 1464, WAS THE FIRST ROMAN LETTER USED ANYWHERE (see reproduction, Plate XIV). Rusch printed some fifteen books in his Roman type, and then procured a semi-gothic font. Probably the change was made after he succeeded to Mentelin's business in 1477, as his most important books in this type were parts of the *Speculum* of Vincent de Beauvais, which seem to have been taken in hand as Mentelin's stock went out of print.

Rusch's productions were not many, but they were mostly monumental works of the classics, of medicine, and of theology. An excellent example of his printing is his Bible about 1469, known from its type as the "R-Bible."

No use at all was made by Rusch of woodcut decorations.

All Rusch's productions appeared anonymously, and without a printer's device.

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch : A.D. c. 1464—c. 1480.

THE FIRST PRINTED ENCYCLOPÆDIA.

70. RABANUS MAURUS, *Archbishop of Mainz, theological and pedagogical writer (died 856).*

De Sermonum Proprietate, seu de Universo.

ROMAN LETTER, *double columns of 56 lines. Initial spaces. Initials, paragraph-marks and initial-strokes painted in red. Without printed signatures, foliation, or catchwords.*

[Strassburg, R-Printer = Adolf Rusch, before 20 July, 1467.]

Folio. *Sixteenth century binding of paper boards, calf back.*

(SEE ILLUSTRATION, PLATE XIV.)

£275

Osler, *Incunabula Medica*, No. 1. Hain-Copinger *13669. Proctor 239. British Museum Cat. Incun., Vol. I, p. 60, wrongly states the number of leaves to be 168, giving the collation for the first quire as a8; in fact, the first quire has 10 leaves, the first blank, and nine leaves of text. In Osler the number of leaves is given as 169, ignoring the first blank.

The first of all printed Encyclopædias, and Number One in Sir William Osler's chronologically arranged *Incunabula Medica*, for it contains the earliest account of Medicine to appear in print. (Book XVIII, Chapter V, *De Medicina*, beginning of fol. 138b; "Medicina est que corporis vel tuetur vel restaurat salutem, cuius materia versatur in morbis vel vulneribus. . . ." etc.). Supremely valuable for the information it can yield on the beliefs current in the Middle Ages in every branch of human knowledge.

Printed in the very first Roman type ever cast, known as the "R-type," from its peculiar capital R. The production is undated, but the copy in

(Continued over)

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch: A.D. c. 1464—c. 1480.

RABANUS MAURUS—*continued.*

the Bibliothèque Nationale in Paris is inscribed with the original date of purchase, July 20th, 1467.

Rabanus was born at Mainz about 776, and reigned as Abbot in the Benedictine Monastery of Fulda from 822-842. From 847 he was Archbishop of Mainz. Rabanus and his master, Alcuin, who named him Maurus in memory of the famous disciple of St. Benedict, were the foremost scholars of the age of Charlemagne, and Rabanus may be justly called the creator of education and schools in Germany.

A large copy, in an unusual type of sixteenth century binding, namely, paper-board covers and a calf back; ancient vellum manuscript sheets are pasted inside the covers. A few leaves have a blank corner restored, and a little repair has been done to several leaves pierced by a sharp instrument.

The College of Physicians Library, Philadelphia, and the Cornell University Library have each a copy of the Rabanus Maurus, but, so far as we know, no other libraries in the United States.

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch: A.D. c. 1464—c. 1480.

THE FIRST BIBLE IN ROMAN TYPE.

71. BIBLIA LATINA.

ROMAN LETTER, *double columns of 56 lines. On first page a finely illuminated initial with a floral border adorned with a bird painted in several colours. Rubricated throughout, numerous capitals supplied in red, partly with pen-drawn ornaments and masks. Without printed signatures, foliation, or catchwords.*

[Strassburg, The R-Printer = Adolf Rusch, about 1468.]

Folio. *Wooden boards covered with blind stamped pigskin, roll stamped borders, one representing the Evangelists, with the date 1584 and the letters A W M (upper cover slightly repaired).*

£450

Hain-Copinger *3034. Pellechet 2279. Proctor 234. British Museum Cat. Incun., Vol. I, p. 60. Copinger, *Incunabula Biblica*, No. 8. Dibdin, *Bibl. Spenceriana*, Vol. I, pp. 39-41.

The first Bible printed in Roman type, and a very rare edition, known as the "R" Bible, from the peculiarity in the form of that letter.

The R-Printer's Bible must rank among the very earliest editions of the printed Latin Bible. Copinger, in his *Incunabula Biblica*, places it as the eighth in his list, but it is very possible that it should stand as the seventh, sixth or fifth edition. The sequence of the first four editions is quite clear: (1) The 42-line Bible; (2) the 36-line; (3) the Mentelin-Bible before 1461; (4) the Schoeffer-Bible of 1462. The (5), (6) and (7) in Copinger's list are the three Eggestein editions, all undated; of the first

(Continued over)

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch: A.D. *c.* 1464—*c.* 1480.

BIBLIA LATINA—*continued.*

of these, two copies are known with the rubricator's date 1466. But as far as we can see, nothing tends to show that the other Eggestein Bibles were also published earlier than this R-Printer Bible. So far no copy of this Bible has come to light which bears a rubricator's date, and until such a dated copy is found, the question of the sequence of these early Bibles must remain open.

From the history of the type employed, it is equally impossible to arrive at a definite conclusion. The fine Roman type, with the bizarre R, after which the printer, who never names himself, has for many years been known as the R-Printer, is the earliest Roman type to be cast anywhere, earlier even than the first Roman type used by Sweynheym and Pannartz at Rome in 1467. None of the books in this type are dated, but early rubricators' dates and entries of purchase or donation enable us to date some books in this type as early as 1464, 1466 and 1467.

The identity of the R-Printer with Adolf Rusch, son-in-law and partner of Mentelin, the first typographer in Strassburg, seems now established beyond doubt, chiefly by the researches of Dziatzko.

Two lines of the 17th chapter of Genesis and one line of the prologue to Daniel are left out by the printer (in all copies known) and supplied in MS. This is a curious, early printer's error.

A good copy on the whole, many marginal notes of an owner of the XVth century, written in black and red ink.

ALSACE.

Strassburg.

The R-Printer = Adolf Rusch: A.D. c. 1464—c. 1480.

72. HEROLT, JOHANN, called "*Discipulus*," German Dominican, (died about 1420).

Sermones discipuli de tempore et sanctis.

GOthic LETTER, *double columns of 55 lines. Initial spaces. Initials, initial strokes, underlines, and paragraph-marks supplied in red, by hand. Without printed signatures.*

[Strassburg, the R-Printer = Adolf Rusch, about 1470.]

Folio. *Vellum.*

£75

Hain *8473. Proctor 249. British Museum Cat. Incun., Vol. I, p. 65.

The work comprises a collection of discourses on a wide and varied selection of subjects, which include drunkenness, usury, and other vices, with others on the virtues, alphabetically arranged.

A copy with wide margins; some water-staining and first and last leaves repaired. With the XVth century ownership inscription of a monastic library.

No copy in U.S.A. (according to Census).

ALSACE.

Strassburg.

Heinrich Eggestein : A.D. 1466(?)—c. 1480.

Heinrich Eggestein was a native of Rosheim.

The third printer at Strassburg was by profession a calligraphist; he began work as a printer probably even earlier than 1466, for a copy of his first 45-line Bible is known with the date 24 May, 1466, in a contemporary memorandum. Exactly how long Eggestein's printing career lasted is not known, but there is a calendar for 1480 printed in his types.

Eggestein was the first of the Strassburg printers to emerge from anonymity; he issued in 1471 two books giving not only his name, but also the date and place of impression. Before this, no details of printing had been given in any book produced at Strassburg. Mr. Pollard has remarked that in his selection of books for printing Eggestein seems to have been a good deal influenced by the example of Fust and Schoeffer.

No woodcuts are found in any of the productions assigned to Eggestein's press, except the German calendar of 1480.

No printer's device was used by Eggestein.

ALSACE.

Strassburg.

Heinrich Eggestein : A.D. 1466(?)—c. 1480.

EDITIO PRINCEPS OF BEDE'S "HISTORIA ECCLESIASTICA."

73. BEDE, *the Venerable, Historian and Doctor of the Church* (died 735).

Historia Ecclesiastica gentis Anglorum.

FIRST EDITION.

GOTHIC LETTER, *double columns of 40 lines. Initial spaces, initials supplied in red, by hand. Without printed signatures, foliation, or headlines.*

[Strassburg, Heinrich Eggestein, about 1475.]

Folio. *Brown morocco, inside dentelles, g. e.* £175

Hain *2732. Pellechet 2017. British Museum Cat. Incun., Vol. I, p. 71. The Editio Princeps of the *Ecclesiastical History* of Bede, of which Plummer in his biography of the author says:—The Editio Princeps of Bede was taken from a MS. and about the same period (1475), Eggestein printed an edition of the Latin version of Eusebius, and both of these were reprinted at Strassburg in 1500 in a single volume. The book is printed in Eggestein's type 93, which he used in printing from 1475-1480. In the fifth and last book, Chapter XXVI stops at the 13th line, (Ch. XXIV in the MS.), in order to omit further recapitulation, the description of the author and list of his books.

In this, his *Magnum Opus*, Bede gives an account of Christianity in England from the beginning until his own day (A.D. 731). The work is the foundation of all our knowledge of early British history, and a masterpiece eulogised by the scholars of all ages. The chapter on the conversion of Northumbria, the tale of how poetic inspiration came to Caedmon and of

(Continued over)

ALSACE.

Strassburg.

Heinrich Eggestein : A.D. 1466(?)—c. 1480.

BEDE (THE VENERABLE)—*continued.*

how he died, are but instances of Bede's exquisite power of story-telling. His condemnation of the cruel and foolish war made by Ecgfrith, the benefactor of his house, against the Irish Scots, is a striking proof of his freedom from prejudice.

Up to the coming of St. Augustine in 596, the work is compiled from former writers, e.g. Eutropius and Gildas, from legends and popular traditions, and from the *Life of St. Germanus* by Constantius of Lyons. From 596 Bede used both written documents and oral intelligence. Bede made considerable use of local records. Albinus and Nothelm seem to have furnished him with materials for the history of the kingdom of Kent, of the archbishops of Canterbury, of the diocese of Rochester, and of East Anglia. From Bishop Daniel he derived his knowledge of the history of the West and South Saxons, and from the Monks of Laestingaeu of the work of Cedd and Ceadda. Bishop Cyneberht gave him a few materials concerning his diocese of Lindesey. His account of Northumbrian history is naturally full, and in some parts, e.g., the history of Eadwine, records details which show that he must have used important local annals. The official documents contained in the *Historia Ecclesiastica* consist of copies made from the papal registers for Bede by Nothelm and of the proceedings of English councils. Bede constantly refers to oral communications. He is particular in recording the name and description of anyone from whom he received information. He evidently weighed the credibility of his informants, and distinguished between the value of the reports of eye-witnesses and of those who only repeated what they had heard.

The sole original authority for the life of Caedmon, "the first English poet," is a chapter in Bede's *Ecclesiastical History* (IV, 24).

This is a fine copy bearing the book-plate of the Huth Library.

ALSACE.

Strassburg.

Printer of "Henricus Ariminensis": A.D. 1468-1477 (?)

The identity of this anonymous printer has not been established. It has been suggested, in connection with the types used by this press, that either Eggestein, Michael Greff, or Michael Reyser, or even all three at different periods, was the anonymous printer known by modern bibliographers, as the "Printer of Henricus Ariminensis." Proctor put forth the supposition that perhaps the "Printer" worked for a certain Carthusian Monastery established outside Strassburg, using types that the monks had bought or borrowed from any of the above mentioned printers.

A copy of the *Liber Sententiarum* of Petrus Lombardus in this printer's 120 type in the University Library, Toronto, has the rubricated date 1468. It is probable that the type was used at Strassburg until the end of 1477.

Besides the type 120, in which the *Henricus Ariminensis* is printed, there is a smaller text type assigned to this press, called since the late XVIIIth century, "typi Eistadiani," or "Reyseriani," from the use of a type of the same character at Eichstatt by Reyser.

No printer's device is found in the books assigned to the "Printer of Henricus Ariminensis."

ALSACE.

Strassburg.

Printer of "Henricus Ariminensis": A.D. 1468-1477 (?)

A FINE CHAINED BOOK.

74. MARCHESINI, GIOVANNI [JOANNES MARCHESINUS], *Italian Franciscan* (died about 1500).

Mammotrectus super Bibliam.

GOthic LETTER, *double columns of 47 lines. Initial spaces, with MS. guide-letters. Initials painted in red and blue; initial-strokes and paragraph-marks in red. Without printed signatures, foliation, or catchwords. Some MS. signatures still showing in the tail margins.*

[Strassburg, Printer of "Henricus Ariminensis," between 1472 and 1474.]

Folio. *Magnificent copy in contemporary binding. Wooden boards covered with stamped leather with (on top cover) centre large panel with intersecting fillets, in centre small circular medallion with monogram "I H S" enclosed in border with rosettes, "I.H.S.," and two bands lettered "Jesus Maria"; the lower cover has different stamp with rosettes and simple intersected panel made up of two fillets. With clasps and original chain of 8 links attached to the top of the back cover.*

(SEE ILLUSTRATION, PLATE NO. XV.)

£320

Hain *10552. Proctor 320. British Museum Cat. Incun., Vol. I, p. 78. Fine edition of a very popular work of which Hain enumerates twenty-four editions printed in the 15th century. When the first edition was

ALSACE.

Strassburg.

Printer of "Henricus Ariminensis": A.D. 1468-1477 (?)

MARCHESINI, GIOVANNI—*continued.*

printed has not been definitely established. Among the earliest editions known are two dated and one (the present) undated edition. The dated editions were printed by Helias Heliae at Beromünster in Switzerland and Schoeffer at Mainz, and, curiously enough, are both dated 10th of November, 1470.

The date of printing of the present edition has not been determined. The classification of four undated books (this one among them), in large folio, in the earliest type used by the Printer of "Henricus Ariminensis" proved too difficult, and Proctor abandoned an attempt to arrange them in chronological order, and placed all four in a separate group "Large folio in type 1." The compiler of the British Museum Catalogue, after establishing the fact that a copy of one of the books from this press, printed in Proctor's type 1^{ba}, (Petrus Lombardus in the Toronto University Library) contains rubricated date 1468, and adding that probably this type was in use until the end of 1477, introduces a new classification. The Catalogue states (I, p. 76) that "Books are arranged in a sequence according to the presence or absence of three characters, viz. the contraction for et, tied de and comma-strokes, regard being had also to other evidence." The present volume occupies a special position, being the only one "with comma strokes on first page of text only" (British Mus. Cat. I, p. 78). It contains 47 lines per column, the same number as the Lombardus, c. 1468, and the Augustinus which the British Mus. Cat. (I, p. 78) states was printed "not after 1474."

The author of this work was a native of Reggio d'Emilia and was a Franciscan. It was composed about 1466 as a popular exposition of Biblical phrases and the prologues of St. Jerome to the Vulgate. It also contains two tracts on orthography and accents, and a tract on feasts and festivals and one on the rules of the Friars. (See *Supp. au Cat. des Livres de la Bibl. de De la Serna Santander*, pp. 15-19).

A very fine copy. Fragments of two sheets of a very early liturgical MS. on vellum, with musical notation in an early form, are used as fly leaves.

ALSACE.

Strassburg.

Printer of "Henricus Ariminensis": A.D. 1468-1477 (?)

75. AURBACH, JOHANNES DE, *Vicar at Bamberg (in 1469?)*.

Summa de Sacramentis.

GOthic LETTER, 34 lines to a full page. Initial spaces, with MS. guide-letters. Initials in red, also in blue and red. Initial-strokes, paragraph-marks, and underlines supplied in red. Without printed signatures, catch-words, or foliation.

[Strassburg, Printer of "Henricus Ariminensis," about 1474.]

Folio. *Crimson levant morocco, by Rivière.* £85

Collation: [a¹⁰ b-e⁸ f¹⁰] = 52 leaves.

Hain *2123. Proctor 318. British Museum Cat. Incun., Vol. I, p. 78, recording only 50 leaves.

Nothing is known of Johannes de Aurbach save that he was a vicar at Bamberg, and, according to Chevalier, held that office in 1469. The fact that there was no press in Bamberg between 1466-1481, explains why the two first editions of Aurbach's *Summa* (Augsburg 1469, and Strassburg 1474?) were printed outside his town of residence. The *Summa* is a dissertation on the seven Sacraments of the Church.

The work is printed in the same type as the *Henricus Ariminensis* which has given its name to this press. A fine copy with large margins, which contain notes in a sixteenth-century hand.

ALSACE.

Strassburg.

Georg Husner (*First Press*): A.D. 1473-1479. •

Georg Husner was not a native of Strassburg, but acquired citizenship there by marriage in 1470.

He apparently began printing at Strassburg in 1473, when he produced a book in conjunction with Johann Beckenhub, a clerk of Mainz. His earliest dated book when working alone appeared in 1476. After 1479 Husner cannot be traced at work until 1493. In 1493 he is believed to have started again as a printer (the anonymous printer of the *Casus Breves*); two years later he was working again under his own name, and almost every book from his second press is dated. He was apparently still printing in 1500.

The types used at Husner's first press are notable for their fantastic capitals, which have origin in the provinces of Italy. (See Morison, *German Incunabula in the British Museum*, plates 145 and 147a).

Only one woodcut was used by Husner: A cut of a master and two pupils, which appears only between 1494 and 1500, and was used by Martin Flach contemporaneously.

No printer's device was used by Husner.

ALSACE.

Strassburg.

Georg Husner (*First Press*): A.D. 1473-1479.

76. BOCCACCIO, GIOVANNI, *Florentine poet (died 1375)*.

De casibus virorum illustrium.

FIRST EDITION.

GOthic LETTER, 35 lines to a page. *Initial spaces. Initials and initial-strokes supplied in red by a contemporary hand. Without printed signatures, or foliation.*

[Strassburg, Georg Husner, about 1473-74.]

Small folio. *Crimson morocco richly gilt and tooled, inside dentelles, by J. Faulkner, with his ticket.*

Hain-Copinger *3338. Pellechet 2480. Proctor 352. British Museum Cat. Incun., Vol. I, p. 83.

Bound with:

BOCCACCIO, GIOVANNI.

De claris mulieribus.

GOthic LETTER, 35 lines to a page. *Initial spaces, some with guide-letters. Initials and initial-strokes supplied in red by a contemporary hand. Without printed signatures or foliation.*

[Strassburg, Georg Husner, about 1473-74.]

£150

Hain-Copinger *3327. Pellechet 2473. Proctor 353. British Museum Cat. Incun., Vol. I, p. 83. J. Pierpont Morgan, Cat. I, No. 47.

This is the first edition of *De casibus virorum illustrium* and is one of the

ALSACE.

Strassburg.

Georg Husner (*First Press*): A.D. 1473-1479.

BOCCACCIO, GIOVANNI—*continued*.

earliest books issued from the First Press of Georg Husner. It is bound up with the second edition of *De claris mulieribus*, issued from the same press. These two works are, as their titles suggest, biographical studies of distinguished men and women, chiefly of the classical Greek and Roman period. They comprise most of the famous personages of their times, and the index includes amongst many other notabilities, the names of Hannibal, Nero, Lucrecia and Cleopatra.

Both books are printed in Husner's first type, a text type notable for its fantastic majuscules. (*See facsimile below*).

Both are fine copies with wide margins, and are in excellent condition.

IOHANNIS BOCCACII DE CERCALOIS HISTORIE
GEOGRAPHI PROLOGVS IN LIBROS DE CASIBVS
VIRORVM ILLVSTRIVM INCIPIT

THE TITLE, PRINTED IN FANTASTIC CAPITALS, FROM
GIOVANNI BOCCACCIO. DE CASIBUS VIRORUM.

[STRASSBURG, GEORG HUSNER, C. 1473-4.]

See Item above.

ALSACE.

Strassburg.

Georg Husner (*First Press*): A.D. 1473-1479.

77. MARCHESINI, GIOVANNI [JOANNES MARCHESINUS], *Italian Franciscan* (died about 1500).

Mammotrectus super Bibliam.

GOthic LETTER, 36 lines to a full page. Initial spaces, some with guide letters. With printed head-lines but without signatures.

[Strassburg, Georg Husner, about 1476.]

Folio. *Fifteenth-century binding of stamped pigskin, two clasps.* £85

Hain *10551. J. Pierpont Morgan Catalogue, No. 46.

This is a rare edition of the *Mammotrectus*, printed at the First Press of Georg Husner. Neither the British Museum nor the Bodleian Library have a copy.

For note on *Mammotrectus*, see No. 74.

This copy has almost uncut margins, and has an ownership inscription on the first leaf.

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

ALSACE.

Strassburg.

Georg Husner (*First Press*): A.D. 1473-1479.

78. EYB, ALBRECHT VON, *German humanist (died 1479)*.

Margarita poetica.

GOthic LETTER, *double columns of 51 lines. Initial spaces, with guide-letters. Initials painted in blue and red, a few in two colours; initial-strokes supplied in red, and paragraph-marks in blue and red alternately. Without printed signatures, foliation, or catchwords. Red MS. foliation.*

[Strassburg, Georg Husner, about 1477.]

Folio. *Original binding of wooden boards covered with stamped leather. Upper cover contains a centre panel within triple frame, panel stamped with small diaper, the borders stamps of crowned double-headed eagle, lozenge-shape stamps with rosettes, and circular fleur-de-lys stamps (re-backed and stamps very indistinct).* £75

Hain *6814. Pellechet 4701. Proctor 356. British Museum Cat. Incun., Vol. I, p. 85.

The *Margarita poetica* is a text book of humanistic rhetoric, consisting of a collection of passages in prose and verse from Latin authors, to which are added specimens of humanistic eloquence.

The compiler, Albrecht von Eyb, was one of the earliest German humanists; he was born in 1420 near Ansbach in Franconia. After preliminary studies at Erfurt he went to Italy and devoted himself to humanistic study at the Universities of Pavia and Bologna. Except for a short return to Germany he remained in Italy continuously from 1448 to 1459, and was

(Continued over)

FRANCE.

Strassburg.

GEORG HUSNER (*First Press*): A.D. 1473-1479.

EYB, ALBRECHT VON—*continued*.

appointed Chamberlain to Pope Pius II. After his return to Germany he resided chiefly at Eichstätt. In 1462 he became Archdeacon of Würzburg, not, however without encountering a violent opposition from the Bishop of Würzburg, who hated Eyb as a partisan of the Hohenzollern Margrave, Albrecht Achilles.

The *Margarita* is printed in Husner's type 110, a rather heavy faced type, with capitals derived from the roman inscription style. The capital A. however is rather fantastic and does not appear to be derived from the same fount as the other capitals.

There is the following ownership inscription, in a fifteenth-century hand, at the beginning of the book. "*Liber Stephani de Berncastel, pastor' in Bell.*" Below this is a later note: "*Bibliothecae Trevirensis ad S: germanum.*"

A very fine copy, with large margins; a few insignificant wormings.

ALSACE.

Strassburg.

Carthusian Monastery of the Convent of Mount St. Mary (?): A.D. 1474.

79. LUDOLPHUS DE SAXONIA, *Prior of the Charterhouse near Strassburg (died 1378).*

Meditationes vitae Jesu Christi.

GOthic LETTER, *double columns of 54-55 lines. Initial spaces. Large pen-drawn initial F at beginning of first paragraph, elsewhere initials, initial-strokes and headlines supplied in red, by hand. Without printed signatures or foliation.*

[Strassburg, Carthusian Monastery (?)], 1474.

Folio. *Wooden boards covered brown stamped calf (back repaired).*

(SEE ILLUSTRATION, PLATE XVI.)

£85

Hain *10290. Proctor 297. British Museum Cat. Incun., Vol. I, p. 75. This is the first or second edition of the *Meditations on the Life of Jesus Christ*, and was perhaps printed in the Carthusian Monastery outside Strassburg, of which its author was at one time the Prior. The other edition of 1474 (April 30) was printed at Cologne by Nicolaus Götz.

The text type is Eggestein's 99ⁿ, with one or two additions, and the 120 type used in the heading is identical with that of the Printer of *Henricus Ariminensis*. It was Proctor who made the suggestion that about 1474 Eggestein sold his second 99 type to the Carthusians a little way outside Strassburg, to enable them to print an edition of the *Vita Christi* of Ludolphus, who had formerly been an inmate of the monastery. If so, the Carthusian printer may have borrowed just enough 120 type for his

ALSACE.

Strassburg.

Carthusian Monastery of the Convent of Mount St. Mary (?): A.D.
1474.

LUDOLPHUS DE SAXONIA—*continued.*

heading. (See *Catalogue of Books printed in the XVth century now in the British Museum*, Vol. I, p. 75).

This life of Christ, written in the fourteenth century, is the principal work of Ludolph the Carthusian. It is not a simple biography, but is at once a history and commentary borrowed from the Fathers, a series of dogmatic and moral dissertations, of spiritual instructions, meditations and prayers, in relation to the life of Christ. It was a very popular work and before the close of the fifteenth century editions had been printed, besides in Latin, in Catalan, Dutch, French and Portuguese. St. Teresa and St. Francis de Sales frequently quote from it.

Ludolph of Saxony was first a Dominican, and may have learned the science of spiritual life at the school of the celebrated doctors Tauler and Suso. After about thirty years spent in the active life, he entered the Charterhouse of Strassburg towards the year 1340. Three years later he was called upon to govern the newly founded (1331) Charterhouse of Coblenz; but scruples of conscience led him to resign his office of Prior in 1348; and, having again become a simple monk, first at Mainz, and afterwards at Strassburg, he spent the last thirty years of his life in retreat and prayer. Ludolph is one of the many writers to whom the authorship of *The Imitation of Jesus Christ* has been assigned; and though his claim is very poor it is manifest that the true author of that book has borrowed from the Carthusian.

A fine copy containing some MS. marginal notes, a few pages a little wormed.

ALSACE.

Strassburg.

Heinrich Knoblochtzer (*First Press*): A.D. 1476-1484.

The native place of Heinrich Knoblochtzer is not known.

Knoblochtzer worked at Strassburg from 1476 to 1484, and subsequently, from 1489 to 1495, at Heidelberg.

The earliest type of Knoblochtzer closely resembles that used by the Printer of "Heinricus Ariminensis."

Knoblochtzer devoted himself to a more popular class of books than his predecessors, producing several romances and decorating his books with woodcut pictures, border-pieces, and capitals—thirty-two, at least, of his productions are illustrated. He was the first Strassburg printer to print books in German.

No printer's device appears in Knoblochtzer's books.

80. PRESTER JOHN [JOANNES PRESBYTER], *Fabulous Christian ruler, of an Empire in "India."*

De Ritu et Moribus Indorum.

SEMI-GOTHIC LETTER, 31 lines to a full page, first page within distinctive woodcut border of foliage with owl, dragons, cat, lion, antelope (uncoloured), and with a fine initial P (coloured red), containing the figure of Prester John wearing the infula with one tiara and holding a patriarchal cross; initial spaces, with guide-letters, elsewhere. Initials, paragraph-marks, and initial-strokes supplied in red. With printed signatures.

[Strassburg, Heinrich Knoblochtzer, about 1482.]

Small 4to. Vellum.

(SEE ILLUSTRATION OVERLEAF.)

£150

Hain-Copinger *9429. Proctor 386 (not in Bodleian). British Museum Cat. Incun., Vol. I, p. 90. Fairfax Murray, *Catalogue of Early German Books*, No. 227.

(Continued over)

De Ritu et moribus Indorum



Respiter Johānes potētia dei et virtute dñi nostri iesu christi rex regū et dñs dñantiū amico suo Emanu eli Rome gubernatori salutē gaudē et grā ditādī ad ulterioza trāsire Nūciaba^r apud maiestatē n̄am q̄ diligebas videre excellētiā n̄am. z mētio altitudinis n̄e erat apud te Sed p̄ apocrifariū nostrum agnouimus q̄ q̄dā ludicra et iocūda volebas nobis mittē qb̄ delectaret^r iusticia n̄a. Etem si hō sū p̄ bono habeo et de n̄is p̄ apocrifariū nostrū aliq̄ tibi trāsmittimus. q̄ scire volum⁹ et desideram⁹ si rectā fidē nobiscū habebas. z si p̄ oia credas in dñm n̄m iesum ehristū Cū enim nos hoies eē agnoscam⁹ querculi tui te deū estimāt. cū te mortalē z hūam corruptōi subiacē agnoscamus de cōsueta largitatis n̄e mūificentia si aliquoz. q̄ ad gaudia pm̄et nullā habes indigētiā p̄ apocrifariū tuū z p̄ cedulā dilectōis tue nos certifica. z impetra^s Occipe hyperūcā in noie n̄o et vte q̄ libēter vtim^r lechito tuo vt sic p̄fortem⁹ et corroborem⁹ v̄tutes n̄as adinuicē Tigna quoq̄ n̄m respice et p̄sidera q̄ si ad dñatoriū n̄e maiestatis

OPENING PAGE WITH CHARMING WOODCUT BORDER AND INITIAL P CONTAINING FIGURE OF PRESTER JOHN.

FROM PRESTER JOHN. DE RITU INDORUM.

[STRASSBURG, HEINRICH KNOBLOCHTZER, ABOUT 1482.]

See Item No. 80.

ALSACE.

Strassburg.

Heinrich Knoblochtzer (*First Press*): A.D. 1476-1484.

PRESTER JOHN—*continued.*

This tract purports to be a letter to Manuel I Comnenus (1143-80), Emperor of Constantinople, from the fabulous Christian ruler of a wonderful Empire which extended over the three Indies (including that further India where lay the body of S. Thomas), to the rising of the sun, and back again to the ruins of Babylon and the Tower of Babel. The letter describes the wonders of the country, the magnificence of Prester John's Court, etc.

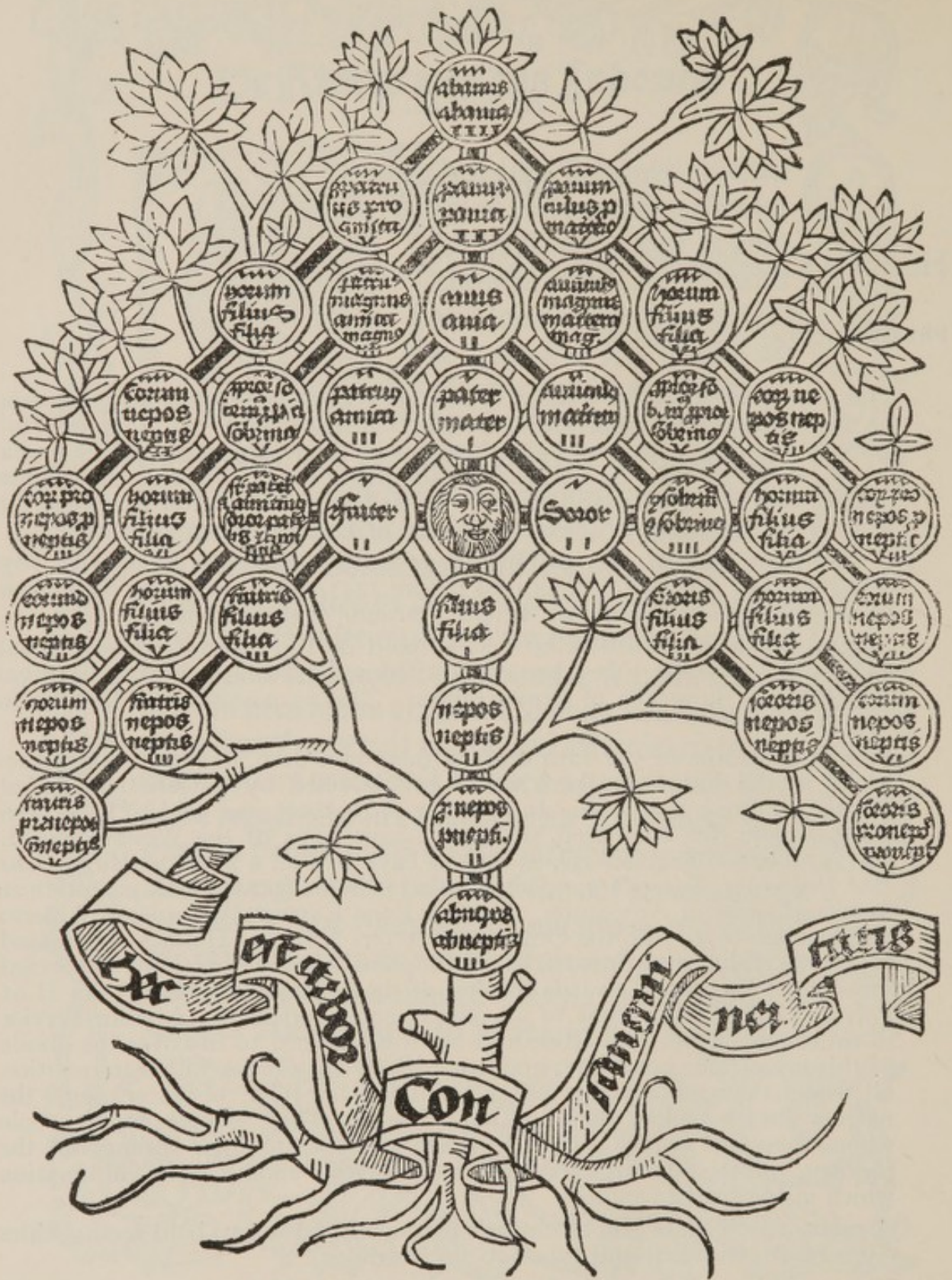
"The exact date of this extraordinary epistle cannot be fixed with any certainty, but it certainly appeared before 1241, the date of the conclusion of the *Chronicle* of Albericus Trium Fontium."—Baring Gould.

Several editions of this letter were printed in Italy and Germany about 1480, which was the time when expeditions were setting out from Portugal to locate the kingdom of Prester John. This is possibly the first Latin edition.

From the middle of the 12th century there had been a rumour that somewhere in the Far East there was a people ruled by a Christian, called Prester, or Presbyter John. In the year 1165, there was said to have been a letter from him circulated among the sovereigns of the Western world. In 1177 Pope Alexander III. is said to have written a letter to *Magnificus Rex Indiorum, Sacerdotum Sanctissimus*. Some located this potentate in Asia and some in Abyssinia. In 1439 Pope Eugene IV. ordered Alberto da Sarteano to go into the Orient with letters from his Holiness addressed to Prester John, Emperor of the Ethiopians and of the Copts dispersed throughout Egypt. Towards the end of the 15th century King John II of Portugal gave instructions to all officers employed in the African Service to endeavour in every quarter, and by every means, to discover the abode of this mysterious potentate; and accordingly they never failed to question all whom they met on the coasts about Prester John, of whose name the natives always replied they had never heard. They then besought people whom they saw on the coasts to make enquiries for him throughout the country, promising large rewards to any who should give information which might lead to success.

A pretty specimen of Knoblochtzer's press; printed in two bold semi-gothics (type 96 for the text, and type 120 for headings).

This copy has the woodcut border quite intact with even a small margin of white around; there is, however, a grease mark and a minute hole in the foot-piece of the border.



WOODCUT FRONTISPIECE FROM
GIOVANNI D'ANDREA. LECTURA SUPER ARBORIBUS CONSANGUINITATIS
AFFINITATIS ET COGNATIONIS SPIRITUALIS.

[STRASSBURG, HEINRICH KNOBLOCHTZER, c. 1483-4.]

See Item No. 81.

ALSACE.

Strassburg.

Heinrich Knoblochtzer (*First Press*): A.D. 1476-1484.

81. ANDREA, GIOVANNI D', *Italian jurist (died 1348)*.

Lectura super arboribus consanguinitatis affinitatis et cognationis spiritualis.

GOthic LETTER, 42 lines to a full page. Frontispiece of the tree of consanguinity, and nine pages of woodcut diagrams, mostly with lettering cut on them. Several large Maiblumen woodcut initials, and an unusual initial D with a sun in it. Without printed signatures and foliation.

[Strassburg, Heinrich Knoblochtzer, about 1483-4.]

Folio. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION OPPOSITE.)

£52 10s

Hain *1021. Proctor 383 (Bodleian copy). Schreiber 3287. J. Pierpont Morgan Catalogue, No. 51. No copy in the British Museum Library.

This edition of a celebrated fourteenth-century treatise on the tree of consanguinity, etc., is remarkable for having seven pages of woodcut diagrams with xylographic inscriptions; these woodcut plates which appear for the first time, give the book pretensions to being classed with the Block-books.

Giovanni d'Andrea was born at Mugello, near Florence, about 1275. He became professor of canon-law at the University of Bologna, after having taught at Padua and Pisa. His career is summed up in the epitaph: *Rabbi Doctorum Lux, Censor, normaue morum*. He died at Bologna during the plague in 1348.

The book is printed in Knoblochtzer's smallest type (Type 96) which has M with the inner strokes intersecting.

A large and fine copy; a small hole in one leaf through a flaw in the paper, one diagram just shaved.

Only one copy in the U.S.A. (according to Census), that in the J. Pierpont Morgan Library.

ALSACE.

Strassburg.

Martin Schott: A.D. 1481-1499.

Martin Schott came of a good Strassburg family; he was the son of a sculptor, Frederic Schott, and he married a daughter of Johann Mentelin, the first printer at Strassburg.

In 1492 Martin Schott was in possession of the house which had been his father-in-law's. The presses of Mentelin, however, had passed to Mentelin's other son-in-law, Adolf Rusch. The earliest dated book registered from Schott's press was completed 4th October, 1481. He died 22nd November, 1499. He seems to have had business relations with the Strassburg printer, Martin Flach.

Schott had five different types, all in the Strassburg style. His small roman text-type, and one of his large heading types, were also used by Flach.

The output of Schott was small; he printed both in Latin and German, and most of his productions are illustrated.

Device (*the earliest used at Strassburg*): a tree with its roots showing, which was the arms of the Schott family, placed between the letters M. S. (Martin Schott).

Martin Schott: A.D. 1481-1499.

82. ALBERTUS MAGNUS, *Dominican, Bishop of Ratisbon (died 1280).*

Opus virginis gloriosae.

GOTHIC LETTER, double columns of 53 lines. Initial spaces. The first initial painted in red and blue, other initials supplied in red. With printed signatures. MS. foliation.

[Strassburg, Martin Schott, about 1485-89.]

Folio. *Vellum.*

£18 18s

Hain *463. Gesamtkatalog 681. Proctor 404. Pellechet 300. British Museum Cat. Incun., Vol. I, p. 95.

A copy of good size, some slight worming.

ALSACE.

Strassburg.

Martin Schott: A.D. 1481-1499.

83. ST. AUGUSTINE [AURELIUS AUGUSTINUS], *Bishop of Hippo* (died 430).

Opus canonum. [With the commentary of Ambrose Massari, edited by T. Limperger.]

GOthic LETTER, double columns of 52 lines. Initial spaces, many with guide-letters. Initials stencilled in red. Initial-strokes and paragraph-marks supplied in red. Printed signatures, foliation, and reference letters.

With four full-page woodcuts (about 7½ x 5 in.), the second one is touched with red.

[Strassburg], Martin Schott, 1490.

Folio. Half vellum.

(SEE ILLUSTRATION OVERLEAF.)

£75

Hain *2076. Pellechet 1568. Schreiber 3392. Proctor 403. British Museum Cat. Incun., Vol. 1, p. 95. Schmidt, *Rep. Bibl. Stras.*, II, p. 3, No. 9.

FIRST AND ONLY XVTH CENTURY EDITION OF ST. AUGUSTINE'S CANONS.

The book contains the following interesting supplementary matter: a preface by T. Limperger dedicating the work to Nicholas Friess; a life of Saint Augustine followed by a commendation of his rule; a commentary on St. Augustine, and orations in his praise by Ambrose Massari, of Cori. (Ambrose Massari, who was a celebrated Augustinian monk, was elected in 1476, Master General in the Order. He died in 1485).

The woodcuts appear for the first time, and represent (1) St. Augustine as a bishop in a landscape; (2) St. Augustine on his throne with two friars at his feet; (3) and (4) St. Augustine as a monk seated in a landscape teaching kneeling friars.

A remarkably large copy with many uncut edges; in very fine condition, with the two original blank leaves after the text.

Augustinus



SAINT AUGUSTINE TEACHING.

ONE OF THE STRIKING WOODCUTS FROM ST. AUGUSTINE. OPUS CANONUM.

[STRASSBURG], MARTIN SCHOTT, 1490.

See Item No. 83.

ALSACE.

Strassburg.

Printer of the 1481 *Legenda Aurea*: A.D. 1481-1483.

This anonymous printer has received his designation from an edition of the *Legenda Aurea*, dated 1481, the earliest of a small group of books in which appear a small Gothic text-type similar to Quentell's type 91, but differing in size and some majuscules, a large round Gothic, peculiar to this press, and a medium heavy faced type, for headings, indistinguishable from Flach's 110.

The productions from this short-lived press are entirely reprints of popular Latin works.

84. JUAN DE TORQUEMADA [JOANNES DE TURRECREMATA], *Spanish Cardinal (died 1468)*.

Expositio Psalterii.

GOthic LETTER, *double columns of 42 lines. Initial spaces. Initials, paragraph-marks, initial-strokes, and underlines carefully supplied in red by a contemporary hand. Without printed signatures, foliation, catchwords, or head-lines.*

Strassburg, [Printer of the 1481 *Legenda Aurea*], 23 April, 1482.

Folio. *Levant morocco, by Rivière.*

£42

Hain, *15703. Proctor, 414. British Museum Cat. Incun., Vol. 1, p. 97. No copy in U.S.A (according to Census).

An excellent example of the printing of this rare anonymous printer for it exhibits three out of his four types; a large round type for headings, a heavy-faced type, and a smaller commentary type. The colophon gives the exact date of completion and mentions Strassburg.

On the whole a very good copy and with plenty of margin; it is complete with the final, blank, leaf.

ALSACE.

Strassburg.

Jacob Eber : A.D. 1481-1483.

Jacob Eber was a native of Landsberg, near Strassburg, becoming a citizen of Strassburg by marriage, in 1473.

Apparently Eber established his press about 1480, though possibly before; a copy of one of his productions is known with the rubricator's date of 1481, and the only work Eber dated appeared in 1483. Probably the undated books fill the gap between 1481 and 1483.

All Jacob Eber's books were printed in the same type, and his headings, on that account were set in capitals. This type, which is very different from the usual Strassburg type appears to be partly cut from a manuscript model and partly after types of other printers. For that reason it cannot be called an archetype, and neither can it be connected with other presses. The n is Eggstein's, the a Koberger's, the m Pruss's, etc., a certain number of foreign double forms are found amongst the majuscules, so that the type looks a little uneven. Eber followed the artistic tradition in book printing, and despite defects of type his books were set so as to give a pleasing effect.

Eber printed a woodcut illustration with Gobijs, *Scala Coeli*, 1483, but his other known productions are without illustration.

Four works of Latin theology are all the productions assigned to Eber's press. His books are typographically interesting because they were printed in an individual style, at a time when Strassburg printers already had acquired "local" modes of book production, and styles of types with general characteristics of local and foreign origin.

No printer's device was used by Eber.

ALSACE.

Strassburg.

Jacob Eber: A.D. 1481-1483.

85. HEROLT, JOHANN, *German Dominican (died about 1420).*

Liber Discipuli de Eruditione christifidelium.

GOthic LETTER, 38 lines to a full page, contents list at beginning page printed in red. Initial spaces, mostly with guide-letters. Printed head-lines. Without printed signatures, foliation, or catch-words.

[Strassburg, Jacob Eber, about 1481.]

Folio. *Wooden boards covered with brown leather. The sides covered with a stamped diaper filled with a floral ornament, enclosed by a border containing repetitions of a cusped edge stamp; clasp.*

(SEE ILLUSTRATION OVERLEAF.)

£105

Hain *8518. Proctor 510. British Museum Cat. Incun., Vol. I, p. 117. A book compiled for the benefit of the preaching monks (the Dominicans) by Johann Herolt, who wrote the work under the pseudonym of "Discipulus."

A single type, Jacob Eber's sole fount, is used throughout, and the work presents the curiosity of headlines printed entirely in gothic capitals.

The present copy is a very large one; some leaves are rather discoloured and the early part has suffered some worming, but, nevertheless, it is a desirable copy.

Ergo quod non fit ex caritate non est meritorium vite eterne. Quarta transgrediuntur legem reglaris professionis qui votum continentie quod se deo astrinxerunt miserabiliter violant. Et isti peccant contra fidem deo datam et contra veritatem diuine obligationis qua se deo astrinxerunt. Non tales sacrilegi dicuntur ut sunt religiosi et sacerdotes in sacris ordinibus constituti et sanctemoriales postquam per relationem fuerunt domino consecrati. Et hoc peccatum est omnibus predictis grauius quia in eo maior fit iniuria ipsi deo. Quinti transgrediuntur legem naturalem conditiois ut incestuosi qui cum sanguineis suis commiscuntur. Quod tamen aliqua animalia bruta facere verentur. Ut patet de camelo qui sue matris proprie naturaliter refugit commisceri. Non narrat phisus xi. li. de animalibus quod quidam oculos cameli cum clamide sua obtexit et sic matrem suam submitit. Quod cum camelus post concubitum agnouisset statim illum calcibus peremit et suis pedibus conculcauit. Item hoc peccatum hominem quasi canem reddit. Canis enim in ore suo non sinit consanguinitatem. Item propter magnitudinem istius peccati Apolos paulus tradidit sathane ad cruciandum illum fornicatorem qui cum nouerca sua peccauit. Ut habetur i. ad corinthios v. Sexti transgrediuntur legem naturalis inclinationis qui vicio indelicibili se contaminant contra naturam peccantes et naturales usum coeundi quacumque arte vel ingenio pervertentes. Et hoc peccatum secundum Augustinum est grauius omnibus alijs propter quod mutum vel indelicibile dicitur. et quod ipsum noiare turpissimum est. Item os dicentis et aures audientis polluuntur inde ut patet xxxij. q. v. in eo. Et istud idem peccatum propter suam enormitatem est vnum de peccatis clamantibus ad diuinam ultionem et eas iugiter pustulatibus. Non Genesim xix. dixit dominus. Clamor Sodomitae et Gomorreorae multiplicatus est et peccatum eorum aggrauatum est nimis. Et postea dominus quasi admirans et dubitans super tanto scelere dicit. Descendam et videbo utrum clamorem ore compleuerunt quod dicit. Incredibile mihi videtur homines tamen flagitium perpetrasse et tantum peccatum in natura humana esse et hec fuit etiam vna causa quare christus tardius distulit incarnari. Etiam in signum huius omnes Sodomitae extincti sunt in nocte natiuitatis christi. Ad designandum quod amodo humana natura nunquam incurere deberet tale peccatum quam naturam filius dei dignificauit cum homo natus sit. Et sciendum quod tales Sodomitae pessimi homines sunt. Unde Genesim xiiij. Homines autem Sodomitae erant pessimi et peccatores coram domino nimis. Item grauitas illius peccati patet ex vindicta subuersionis quoniam ciuitatum in qua vindicta attendendum est quod dominus non solum puniri

A PAGE SHOWING HEAD-LINE PRINTED ENTIRELY IN GOTHIC MAJUSCULES.

J. HEROLT. DE ERUDITIONE CHRISTIFIDELIUM.

[STRASSBURG, JACOB EBER, C. 1481.]

See Item No. 85.

[196]

ALSACE.

Strassburg.

Printer of the 1483 *Vitas Patrum*: A.D. 1483-1486.

The *Vitas Patrum*, which has given its name to this anonymous printer, is dated 7 March, 1483. In the same year this press produced Ludolphus' *Vita Christi* (item No. 86). The last dated book in the same types was completed 9 October, 1486.

This anonymous printer had only one text-type; a round gothic of characteristic Strassburg style; very similar types were used by Grüninger (1483-84), Johann Prüss, Wenssler of Basel, and P. Drach, of Speier. He had four heading types.

The books produced at this press were all in Latin, mostly tried favourites. None of them are illustrated. About half of the books are dated, but only a few mention Strassburg in their colophons.

No device was used by this printer.

ALSACE.

Strassburg.

Printer of the 1483 *Vitas Patrum*: A.D. 1483-1486.

86. LUDOLPHUS DE SAXONIA, *Prior of the Charterhouse near Strassburg (died 1378).*

Meditationes vitae Jesu Christi.

GOthic LETTER, *double columns of 63 lines. Initial spaces. Initials, initial-strokes and paragraph-marks supplied in red.*

Strassburg, [Printer of the 1483 *Vitas patrum*], 1483.

Folio. *XVth Century binding done at Erfurt, of wooden boards covered with stamped white pigskin. The front cover stamped in horizontal lines with lozenge stamps of a griffin, fleur-de-lys, acorn, etc.; the back cover divided into a panel and two frames, the outer frame stamped with a ragged branch. Two clasps. (Damaged at one corner). £35*

Hain *10293. No copy in the British Museum.

Almost the earliest production of the anonymous printer of the 1483 *Vitas Patrum*.

This life of Christ, written in the fourteenth century is the principal work of Ludolph the Carthusian. It is not a simple biography, but is at once a history and commentary borrowed from the Fathers, a series of dogmatic and moral dissertations, of spiritual instructions, meditations and prayers, in relation to the life of Christ. It was a very popular work and before the close of the fifteenth century editions had been printed not only in Latin, but in Catalan, Dutch, French and Portuguese. St. Teresa and St. Francis de Sales frequently quote it. (*For biographical note on Ludolphus, see Item No. 79.*)

On the fly leaf is affixed the following XVth century MS. note (trans.): —“ This book entitled *Vita Christi* composed by the Reverend Father Ludolphus of Saxony of the Carthusian Order in masterly fashion in the City of Strassburg and compiled by him from the sayings of the Saints and Doctors most assiduously has been bought by me Hermann Sergess of Dorsten Professor of Divinity at the University of Erfurt and has been bound by me well in wooden boards in the year 1491 in Lent.”

A very large copy, complete with the blank leaf at end; some margins are waterstained.

ALSACE.

Strassburg.

Printer of the 1483 *Vitas Patrum*: A.D. 1483-1486.

87. MANDEVILLE, SIR JOHN, *Traveller and chronicler.*

Itinerarius.

GOTHIC LETTER, *double columns of 30 lines. Initial spaces. Initials painted in red and blue. Initial-strokes and paragraph-marks supplied in red. With printed signatures.*

[Strassburg, Printer of the 1483 *Vitas patrum*, about 1485 ?]

4to. *Levant morocco, g. e., by Rivière.*

(SEE ILLUSTRATION.)

£125

Hain *10643. British Museum Cat. Incun., Vol. I, p. 100. Proctor 433. No copy in U.S.A (according to Census).

One of the earliest Latin editions of the famed travels of the English knight, Sir John Mandeville.

Sir John Mandeville, the ostensible author of these travels, was, according to the prologue, born and bred in England, a native of the town of St. Albans. He set sail from England on Michaelmas Day 1322, and for some thirty years he explored the East. Arthritic gout finally drove him home, but not before he had travelled through, and seen the wonders of Turkey (i.e., Asia Minor), Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, a great part of Ethiopia, Chaldaea, Amazonia, and Lesser, Greater, and Middle India.

The work is also interesting for the history of natural sciences. It contains descriptions of plants (see Meyer, *Geschichte der Botanik*, IV, p. 136-138), animals, etc. There are chapters on pepper, wine, on the origin of the balsam plant, on precious stones, etc. "In some passages Mandeville shows a correct idea of the form of the earth, and of position in latitude ascertained by observation of the pole star." Also many fabulous stories of monsters, such as cyclopes, sciapodes, hippopodes, and the phoenix are introduced here and there.

Sir John Mandeville is no longer regarded as the author of the *Travels*, and has, in fact, been proved to be a fictitious person; the real author of

(Continued over)

ALSACE.

Strassburg.

Printer of the 1483 *Vitas Patrum*: A.D. 1483-1486.

MANDEVILLE, SIR JOHN—*continued*.

Mandeville's *Travels* is now believed to be Jean de Bourgogne, called *à la Barbe* (died 1382, at Liège), who is known to have styled himself "Messire Jean de Mandeville, chevalier, etc.": possibly the John de Bourgogne who was in Edward II's reign chamberlain to John, baron de Mowbray.

The *Travels* were composed soon after the middle of the fourteenth century; the date, according to one version, was 1355, according to another 1356, and according to yet another 1366. The earliest known manuscript of the *Travels* is dated 1390. The work was originally written in French, but its popularity soon evoked translations, and manuscripts in several languages are known.

The last twenty years of the fifteenth century saw a great demand for Mandeville's *Travels*, translations being printed in Dutch, German, Italian, French, and English; and it is not unreasonable to suppose that the popular demand of the period for travel-books was a reflection of the activity of the navigators.

Shakespeare shows acquaintance with Mandeville in a number of his plays. Douce, in his *Illustrations of The Tempest*, remarks: "The dewlapp'd mountaineers are shown to have *been borrowed from Mandeville's travels*, and the same author doubtless supplied the other monsters." Halliwell-Phillipps, in his edition of *A Midsummer Night's Dream*, cites this volume. Cited, too, by Dyce in his edition of the *Winter's Tale*.

The present is a large copy; it has some waterstains, a slight repair to the margin of the last leaf, and a clean tear in one leaf mended.

Itinerarius domi ni Johānis de mā deville militis

TITLE FROM SIR JOHN MANDEVILLE. ITINERARIUS.

[STRASSBURG, PRINTER OF THE 1483 VITAS PATRUM, C. 1485.]

See Item above.

ALSACE.

Strassburg.

Printer of the *Vitas Patrum*: A.D. 1483-1486.

88. MARIA.

Corona beate Marie Virginis.

GOthic LETTER, *double columns, 47 lines to a full page. Initial spaces, some with guide-letters. Printed signatures and headlines.*

[Strassburg, Printer of the 1483 *Vitas Patrum*, about 1485].

Folio. *Oak boards, stamped leather back.* £63

Hain *5747. Proctor 426. Pellechet 3990. British Museum Cat. Incun., Vol. I, p. 100. No copy in U.S.A. (according to Census).

A copy that belonged to the Library of the Buxheim Charterhouse, bearing a MS. inscription on the title-page and the library stamp on a².

Some margins torn and slightly wormed.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500 (—1510).

Johann Prüss was born in Württemberg in 1447.

Prüss set up as a printer at Strassburg about 1480, but only purchased his citizenship in 1490. His first books were issued anonymously, editions of the *Leben der heiligen Altväter* and of the *Antichristus*, with rude but striking woodcuts; his signed work begins with the *Formulare* of 1483. He died, at the age of 63, the 16th November, 1510. His widow married another printer, Reinhart Beck, and his son, Johann Prüss the younger, set up a printing press in another part of the town.

Prüss used woodcuts throughout his career, but did not make a speciality of book-illustration as Grüninger did after 1494.

The productions of Prüss include several popular German romances, theological and medical works, histories, besides classics and humanistic works. Prüss specialised in liturgical printing, producing Missals, Graduals, Psalters, and Martyrologies with calendars. These volumes he would offer for sale at the Frankfurt Fairs.

Device: The Shield of Strassburg, an S above, joined to a shield with Prüss' mark, a P above.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

89. BULLA.

Die güldin bulle, und küniglich reformacion.

GOthic LETTER, 41 lines to a full page. Large heavy black Lombard initials. Printed signatures.

With 11 large woodcuts depicting the ceremonies attending the election of the Holy Roman Emperor.

Strassburg, Johann Prüss, 1485.

Folio. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OVERLEAF.)

£250

Hain *4081. Proctor 515. British Museum Cat. Incun., Vol. I, p. 119. Schreiber 3659. Schmidt, *Rép. Bibl. Stras.*, III, p. 4, No. 10.

FIRST ILLUSTRATED EDITION of the Golden Bull.

One of Prüss' earliest dated publications, and printed with his first type, used 1484 and 1485. Particularly striking in the type is the capital W which seems disproportionately large.

The *Golden Bull* was a law signed by the Emperor Charles IV, January, 1356, regulating the election of the Emperor of the Roman Empire. It took its name from the golden case in which the seal attached to the document proclaiming the decree was placed. It ordained that each emperor should be chosen by election, the right of voting being vested in electoral princes, the number of whom was fixed at seven. Three ecclesiastical electors, and four secular electors were appointed: the Archbishops of Mainz, Trier and Cologne, the King of Bohemia, the Count Palatine of the Rhine, the Duke of Saxony, and the Margrave of Brandenburg.

This German edition of the *Golden Bull* of the Emperor Charles IV, is notable for eleven large woodcuts. These, while being very coarsely cut

(Continued over)



ONE OF THE SERIES OF WOODCUTS ILLUSTRATING THE CEREMONIES AT THE
ELECTION OF AN EMPEROR OF THE HOLY ROMAN EMPIRE, FROM

DIE GÜLDIN BULLE.

STRASSBURG, JOHANN PRÜSS, 1485.

See Item No. 89.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

BULLA—*continued.*

except for numbers 6 and 7 which are better executed, depict some very curious ceremonies in connection with the election of the Emperor. The cuts, all appearing here for the first time, depict the following subjects:— (1) The Emperor and the Seven Electors each accompanied by a Squire bearing his standard. (2) The Electors arriving by land and water at Frankfort-on-Main. (3) The Election of the Emperor. (4) The Banquet. (5) A Courier. (6) The Emperor greeting the Electors and their wives. (7) The Function of the Elector of Saxony. (8) The Function of the three Ecclesiastical Princes. (9) The Function of the Margrave of Brandenburg. (10) The Function of the Count Palatine. (11) The Function of the King of Bohemia.

Schreiber notes that the illustrations are the work of the Master of the *Antichrist en allemand* (without place or date, but Strassburg, about 1475).

A sound copy; a little repair done to the inner margins of the last two leaves.

No copy in U.S.A. (according to Census).



WOODCUT REPRESENTING JUBAL PRODUCING MUSICAL NOTES BY HAMMERING
ON AN ANVIL WITH HAMMERS OF DIFFERENT WEIGHT, WHILST IN THE
BACKGROUND, TUBALCAIN CHISELS MUSIC NOTES ON A COLUMN, FROM
HUGO SPECHTSHART. FLORES MUSICE.

STRASSBURG, JOHANN PRÜSS, 1488.

See Item No. 90.

[206]

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

90. HUGO SPECHTSHART, of Reutlingen, *Musician and Grammarian* (died 1359 or 1360).

Flores Musice omnis cantus Gregoriani.

GOthic LETTER, *the musical notes printed from blocks. Thirty lines of smaller type, 18 lines of larger type, to a full page. Small black woodcut initials, also initial spaces. Initials supplied in red, where necessary, and initial-strokes in red. Printed signatures and headlines.*

With full-page woodcut representing Jubal, with two workmen, producing musical notes by hammering upon an anvil with hammers of different weight, whilst in the background Tubalcaïn chisels music notes on a column (162 x 102 mm.). Also on A7 there is a full-page diagram representing the span of the hand, and before D3, a folding plate giving the notation of the sounds of the Monochord, by means of alphabetical letters.

Strassburg, Johann Pruss, 1488.

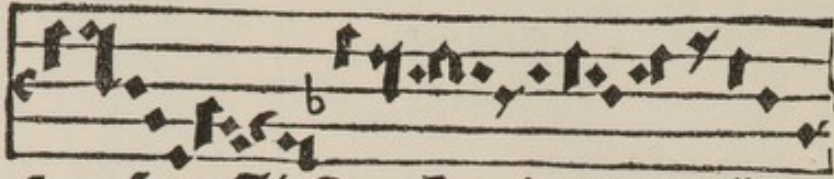
4to. *Vellum.*

(SEE ILLUSTRATIONS OPPOSITE AND OVERLEAF.)

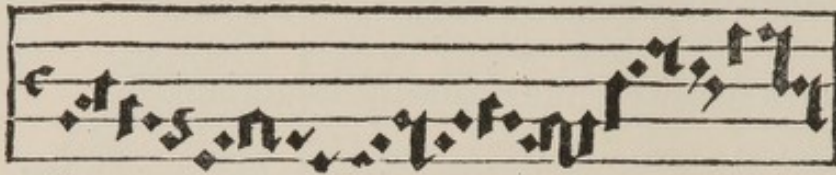
£250

Variant of Hain *7174. Schreiber 5270. British Museum Cat. Incun., Vol. I, p. 121. Proctor 538, variant. Eitner V, 225. Catalogue of Early
(Continued over)

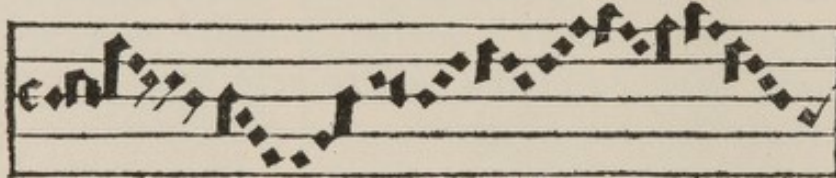
De monocorde



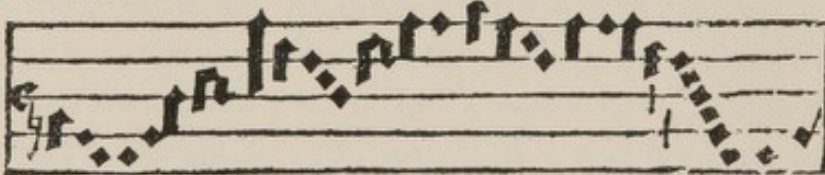
ī noīe dñi Fax aōris par placo
ris virtus



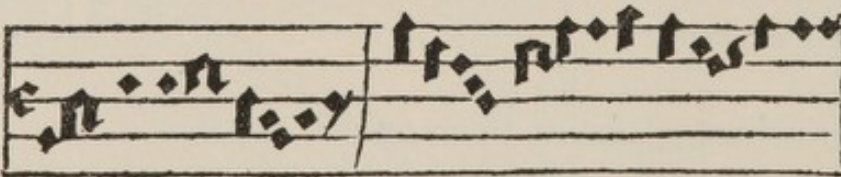
almi numini. o saña in excelsis



Agnus dei qui tollis peccata



mū di miserere miserere mise



rere nobis dona nob̄ pacem

A PAGE OF MUSICAL NOTATION FROM
HUGO SPECHTSHART. FLORES MUSICÆ.
STRASSBURG, JOHANN PRÜSS, 1488.

See Item No. 90.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

HUGO SPECHTSHART—*continued.*

Books in the Library of Congress, p. 260. *Verzeichniss der Musiktheoretischen Inkunabeln*, p. 73.

“ Although printed in or about the year 1488, the body of the work was written as early as 1332. It consists of a Latin poem of 635 hexameter verses, which are also leonine. In most copies the verses run on continuously, without division of the lines, except that each begins with a capital letter. In this copy, however, the verses are printed in the usual manner. The smaller type is a running commentary by an unknown hand. “ It is divided into four books, which treat of Gamut, of the Monochord, of Intervals and of the Church Tones and their use, and it was designed as an assistance to the younger clergy in the proper discharge of their duties. The volume is of great rarity.” (J. E. Mathew, *The Literature of Music*, 1896).

Grove's *Dictionary of Music*, new edition, 1927, writes the following:—

“ Hugo von Reutlingen, Hugo Spechtzhart (b. 1285 or 1286, d. 1359 or 1360), known by his treatise *Flores musicae*, published Argentinae, 1488, and many subsequent editions, the latest with a German translation by C. Beck, Stuttgart, 1868.”

A good copy with wide margins: the title-page has been repaired.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

91. ST. AUGUSTINE [AURELIUS AUGUSTINUS], *Bishop of Hippo (died 430).*

Sermones ad heremitas.

GOthic LETTER, *double columns of 34 lines. Initial spaces, some with guide-letters. Initials and initial-strokes supplied in red. Printed signatures and headings.*

[Strassburg, Johann Prüss, not after 1489.]

4to. *Calf.*

(SEE ILLUSTRATION, PLATE NO. XVII.)

£28

Hain *1997. Pellechet 1508. British Museum Cat. Incun., Vol. I, p. 125. Proctor 741.

Our copy of this edition of St. Augustine's *Discourses to the Hermits*, is of especial importance on account of the inscription on the last leaf by the rubricator, Jacob Vogt, of the Order of St. Augustine at Strassburg, which is dated 1489. This date also appears on the title-page in the same hand, which definitely places the book as having been printed not later than 1489. The British Museum Catalogue gives the date of its publication as about 1488-1493.

A copy with wide margins, several leaves uncut, a few stainings.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

92. ROLEWINCK, WERNER, *Carthusian monk at Cologne (died 1502).*

Fasciculus temporum omnes antiquorum cronicas complectens. [A History of the World.]

GOthic LETTER, 50 lines to a full page. Initial space, with guide-letter, at beginning. With printed signatures, foliation, and head-lines.

Woodcut frontispiece of the Author offering his work to the Emperor who is seated on his throne in a Gothic hall; twelve small woodcut illustrations in the text.

[Strassburg, Johann Prüss, about 1490.]

Folio. Contemporary binding of wooden boards, half leather. £25

Hain *6916. Proctor 563 (Bodleian copy). Schreiber 5119. No copy in the British Museum Library.

An attractive edition of a popular medieval History of the World, which is here continued up to 1490. The cuts illustrating the text are (1) The Ark; (2) The Tower of Babel; (3) A Town; (4) Sodom; (5) The Saviour holding the Globe; (6) A Comet; (7) Some deformed children; (8) A man with the head of a dog.

A remarkably large copy, with a number of untrimmed edges; a few leaves a little waterstained, a little piece torn out of one or two margins, some worming.

On the title is the ownership inscription: Joh. Danielis Candidi, 1678.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

WITH THE XVTH CENTURY WOODCUT BOOKPLATE OF
HILPRAND BRANDENBURG VON BIBERACH.

93. JOHANNES, *Abbot of Vercelli.*

Sermones vademecum de tempore et de sanctis per figuras
utiles.

GOthic LETTER, 40 long lines to a full page. *Initial spaces.*
Initials, paragraph-marks, initial-strokes, underlines, etc.,
supplied by hand in red. Printed signatures and head-lines.

[Strassburg, Johann Prüss, about 1490.]

4to. *Buxheim binding of wooden boards covered with*
stamped white pigskin, two clasps.

(SEE ILLUSTRATION, PLATE NO. XVIII.)

£175

Hain *9432. Proctor 577. British Museum Cat. Incun., Vol. I, pp. 128-129.
This work, written to assist preachers, gives the framework for building
up sermons for every Sunday in the year and, in the second part, for all
the Saints' days.

Inside the front cover is pasted the coloured woodcut bookplate of the
XVth century bibliophile, Hilprand Brandenburg von Biberach, and on
the opposite page is the inscription, "Book of the Carthusians at Buxheim
near Memmingen given by our brother Hilprand Brandenburg of Biberach,
contents as above. Pray for him and those he desires."

The Buxheim bookplate, or, more precisely the armorial woodcut book-
plate of Hilprand Brandenburg von Biberach, which was pasted into the

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

JOHANNES—*continued.*

books bequeathed by him to the Charterhouse at Buxheim, is the woodcut of an angel holding his shield of arms; Azure, a white ox with a black ring through its nose; the angel's robe is coloured yellow, his hair yellow, the wings green and red. This is a very early example of a printed bookplate. It was printed by Michael Greyff at the neighbouring town of Reutlingen, as has been discovered by examining the reverse of detached examples, when it was found, rather surprisingly, that they are not all printed on blank paper, but some at least, on printers waste showing Greyff type.

At the foot of the first page of the work is the woodcut arms-stamp of the library of the Buxheim Charterhouse. Pasted on the bottom panel of the back is a label on which is printed in red, the press number of the book in the monastic library.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

94. HEMMERLIN, FELIX, *Canon of Zurich and political controversialist (died 1460).*

Varie oblectationis opuscula et tractatus.

GOTHIC LETTER, 53 lines to a page. Initial spaces. With printed signatures, foliation and catchwords.

A woodcut on title-page of the Author in monk's frock kneeling in prayer, with four bees swarming round his head.

[Strassburg, Johann Prüss, after 13 August, 1497.]

Folio. Vellum.

£24

Hain *8425. Proctor 581. British Museum Cat. Incun., Vol. I, p. 129. Schreiber 4199.

The collected works of Felix Hemmerlin, an interesting figure in the first Swiss civil war (concluded 1452), in which he hotly defended with his pen his native town of Zurich against the Confederates. The treatises include attacks on the mendicant friars (*contra validos mendicantes; contra Beghardos et Beginas silvestres*), a discussion on the exorcism of demons, and a justification for charging five per cent interest on debts: *De emptione et venditione unius pro viginti.*

A well preserved copy.

ALSACE.

Strassburg.

Johann Prüss: A.D. 1483-1500.

95. HEMMERLIN, FELIX, *Canon of Zurich and political controversialist (died 1460).*

De nobilitate et rusticitate dialogus.

GOthic LETTER, 53 lines to a full page. Initial spaces, mostly with guide-letters, a large diagram on folio LXXVII. Printed signatures and foliation.

[Strassburg, Johann Prüss, about 1497.]

Folio. *Vellum.*

£18 18s

Hain *8426. Proctor 582. British Museum Cat. Incun., Vol. I, p. 129.

First edition of the *De nobilitate et rusticitate dialogus*, a Swiss political treatise, completed in 1450, by Felix Hemmerlin, an interesting Swiss controversialist, who fiercely used his pen on the side of his native town of Zurich against the Confederates, in the First Swiss Civil War (concluded 1452), and ended his days in prison at Lucerne. There is a monograph on Hemmerlin by B. Reber: *Felix Hemmerlin von Zürich*, 1857.

The work is written in the form of a dialogue between a nobleman and a rustic.

This book is typographically interesting because it is printed with four different Strassburg types: Prüss type 300, a large title type, for the first line of title; Prüss type 146 (160), lines 2-8 of title, head-lines, names of speakers, etc.; heavy upright text-type, not known to be Prüss, rest of title; Prüss type 80 for the text.

On the whole a very good copy.

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg: A.D. 1483-1499.

The part of Europe from which this printer sprang is suggested by his printing first editions of the following authors: Nicolas the Pole, Martin the Pole, Michael of Hungary, and Hilary of Leitmeritz, in Poland.

The printer is called after the edition of Jordanus de Quedlinburg (*Sermons*), printed in Strassburg in 1483, in types which cannot be assigned to any known printer at Strassburg.

The most notable of the anonymous presses, for it produced over 100 books between 1482 and 1499; nearly all its productions are exactly dated and with Strassburg mentioned as the place of printing. None of the books are in any way illustrated.

No printer's device was employed by the anonymous Printer of the 1483 Jordanus de Quedlinburg.

ALSACE.

Strassburg.

Printer of the 1483 *Jordanus de Quedlinburg*: A.D. 1483-1499.

96. NIDER, JOHANNES, *German Dominican (died 1438)*.

Sermones de tempore et de sanctis cum quadragesimali.

GOthic LETTER (*the text type has Lombardic capitals*), *double columns of 40 lines. Initial spaces. Initials supplied in red and blue. Initial-strokes and paragraph-marks in red. Printed headlines. Without printed signatures, foliation, or catchwords.*

[Strassburg, Printer of the 1483 *Jordanus de Quedlinburg*, not after 1483.]

Folio. *Original wooden boards, later covered with marbled paper and calf back.*

(SEE ILLUSTRATION OVERLEAF.)

£25

Hain *11797. Proctor 588. British Museum Cat. Incun., Vol. I, p. 131. A famous series of sermons, expressing the virile personality of Johann Nider, the great reformer of the Order of Preachers.

Johann Nider was born 1380 in Swabia; died 1438 at Colmar. He entered the Order of Preachers at Colmar. He gained a great reputation as preacher and was active at the Council of Constance, before which Huss the Bohemian preacher, appeared to defend his principles. He made a study of the convents of his Order of Strict Observance in Italy, and returning to Germany became a great reformer of the Dominicans. His persuasive powers were utilized by the Council of Bâle who sent him into Bohemia to pacify the Hussites.

A most desirable specimen of the anonymous "Printer of the 1483 *Jordanus de Quedlinburg*," being one of the two or three books printed before 1483, when he filed down his type in order to get more lines to a page.

This copy is in very good condition and has extremely wide margins.

Tabula super ser- mones de sanctis

Lcidia quan

tū sit dīestāda. xxx. C. vbi
labor negligentia

Actiua vita in q̄ p̄sistit. xxi. E. xxvij.

D. E. Aduent⁹ xp̄i in mētem

q̄lis sit. m. M. R. xxvij. P.

Advocati q̄dā p̄petates bōe. m. E.

Agricola quō ē deus. xvj. per totum.

Amor mltiplex ē. xx. C. xxvij. A. B.

Amor dei vbi caritas Diligere deū.

Amicitia di est donū optimū. xxvij.

L. M. Andree apli p̄mēdatō

j. p to. Angeli qualia b̄nt offi

cia. xxi. A. D. E. xx. C. xxi. E.

Angeloz stat⁹ q̄lis fuit a p̄ncipio et

deoz custodia q̄stīdes p̄les. xxj. p to.

Anime quō mūdāt. n. T. vsqz. V.

Animax stat⁹ p̄ hanc vitā et de eis

subueniēdo. xxxi. p to.

Annūciatio dñica quō scā. xxi. p to.

Antibonij monachi p̄mēdatō. vni. p

to. Apli cur q̄dā boni n̄ sunt fa

cti. I. K. Arbors p̄petates

moralizant. xvj. A. vsqz. K.

Arma milicie xp̄iane q̄ sint. xv. I. K.

Artes liberales ad q̄d defuiūt. n. B

vsqz. E.

Auazina ē dīestanda vbi diuine.

Artholomei a

postoli p̄mēdatō. xix. p toū

Bitudo mltipl. ē. xxxij. I.

Bitudines octo declarant aliquale

Bellum tam seculare quā spūale cō-

mittit. xv. p to. xxj. K.

Bellum triplex demō ducit p̄tra bo,

nos. xvj. C. xxxvij. E. Bona
ipalia nō multū curāda sūt. xi. E.

Aritas quas

p̄petates. b. z. xix. L. M. N.

Caritas q̄z sit necessaria z

q̄ eius signa. xl. p to. tum

Castitas p̄ugalis qualis eē dz. r. G.

xxvij. E.

Castitas mltiplex. xxvij. C. xxxvij. C.

Celū q̄b⁹ luminibus decorat vbi lux

Certamen vbi bellum Tentatio

Clauī xp̄i quō sunt venerandi. xli. G.

Claves ecclesie que sint. xi. D. xx. M.

Clericoz que sint regule. xxxv. E.

Cogitatio quō ē p̄ncipium maloz.

xvi. E.

Confessores sancti quam vitaz dure

runt. xxi. G.

Congregatio nulla est sine malis. v.

B. xi. A. vsqz. E.

Cōtemplatiua vita per que iuuatur.

xvi. G. xxi. K. L. xvij. K. xxvij. E.

Contritio quō acquiri debet. xxx. X

L. xxxvij. L. vbi vocatō.

Conuersio peccatorū quō fieri debet

vbi p̄tritio

Correctio quō fieri debet. v. D.

Corpus quō est castiganduz. xix. K.

vbi cur gestus

Corporis bona que sint. xxxvij. D.

Crucem quō cum xp̄o portare debe-

mus. I. O.

Crux est multiplex et eius p̄mēdatio

xxvij. per totum.

Crux quō inuēta sit et exaltata. xvij.

K. I. K.

Crucis fructus qui sint. xvij. M. N.

O. Crux xp̄i quō est adoran-

da. xxi. E. vsqz. K.

A PAGE OF TABLE, AN INTERESTING PIECE OF PRINTING FROM
NIDER. SERMONES DE TEMPORE ET DE SANCTIS.

PRINTED AT STRASSBURG NOT AFTER 1483.

ONE OF THE FIRST PRODUCTIONS OF THE ANONYMOUS PRINTER OF
THE 1483 JORDANUS DE QUEDLINBURG.

See Item No. 96.

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg: A.D. 1483-1499.

97. DURANTI, GUILLAUME, *Bishop of Mende, French liturgical writer (died 1296).*

Rationale divinorum officiorum.

GOthic LETTER, *double columns of 47 lines. Initial spaces. Initials supplied in blue and red alternately. Paragraph-marks and initial-strokes supplied in red.*

Strassburg, [Printer of the 1483 Jordanus de Quedlinburg], 1488.

Folio. *Contemporary binding of wooden boards covered with pigskin. The covers have a large central panel divided by blind lines into triangular compartments containing one of these stamps: an eagle, a fleur-de-lys, a rosette.*

£38

Hain *6494. Proctor 616. Pellechet 4512. British Museum Cat. Incun., Vol. I, p. 138.

The *Rationale divinorum officiorum* was written in 1286. It contains, in eight books, a detailed account of the laws, ceremonies, customs, and mystical interpretation of the Roman Rite. Book I treats of the church, altar, pictures, bells, churchyard, etc.; II of the ministers; III of vestments; IV of the Mass; V of the canonical hours; VI of the *Proprium Temporis*; VII of the *Proprium Sanctorum*; and VIII of the astronomical calendar, manner of finding Easter, Epacts, etc. The *Rationale* of Durandus is the most complete medieval treatise of its kind; it is still the standing authority for the ritual of the thirteenth century and for the symbolism of rites and vestments.

Guillaume Durandus, canonist and one of the most important medieval liturgical writers, was born at Puimisson in the Diocese of Béziers, Provence. He studied law at Bologna under Bernard of Parma and then taught it at Modena. In 1286 he was elected Bishop of Mende of the province of Narbonne, but did not go into residence till 1291, meanwhile his diocese was administered by his nephew, William Durandus the younger. He is buried at Rome in Santa Maria Sopra Minerva.

Copy with good margins, and with original blank leaf at end. With marginal notes and with early ownership inscription inside cover.

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg: A.D. 1483-1499.

98. AILLY, PIERRE D' [PETRUS DE ALLIACO], *French Cardinal (died 420)*.

Tractatus et sermones.

GOthic LETTER, double columns of 52 lines. Initial spaces, with guide-letters. Initials and paragraph-marks supplied in red and blue. Printed signatures and head-lines.

Strassburg, [Printer of the 1483 Jordanus de Quedlinburg], 1490.

Folio. Early binding of wooden boards covered with brown leather, vellum back. (Binding damaged). £35

Hain *848. Pellechet 528. Proctor 660. British Museum Cat. Incun., Vol. I, p. 141.

FIRST DATED EDITION.

Pierre d'Ailly, French bishop and cardinal, born 1350 at Compiègne; died probably 1420 at Avignon. D'Ailly was a force in the church at the time when a Pope reigned both at Rome and Avignon. He maintained in several treatises that bishops and priests hold their jurisdiction from Christ, and not from the Pope, and that a Pope is inferior to a general Council. In 1389 D'Ailly was made chancellor of the University of Paris. In 1395 he was appointed bishop of Le Puy, and in 1397 bishop of Cambrai, and in 1411 he was made cardinal by Pope John XXIII.

D'Ailly is an author whom Columbus is known to have studied. In his *Imago Mundi* he taught the possibility of reaching the Indies by the West. D'Ailly's views were useful to Columbus, and encouraged him in his undertaking. [Cf. *La découverte de l'Amérique et Pierre d'Ailly*, by Salembier, in *Revue de Lille*, 1892, V, 622-641.] Columbus' copy of the *Imago Mundi*, with marginal notes in his hand, is still to be seen in the Columbina Library at Seville. In another of Columbus' books, the *Libro de las profecias*, are to be found many notes taken from d'Ailly's works on cosmography. Hence, Las Casas (*Historie de Las Indias*, Vol. I, XI, 89) says that of all modern writers d'Ailly exercised the greatest influence on the realization of Columbus' plans.

This copy is complete with the final, blank, leaf; is somewhat wormed, but is otherwise a good copy.

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg: A.D. 1483-1499.

99. NICOLAUS DE BLONY [NICOLAUS OF POLAND], *Chaplain to the Bishop of Posen (died about 1450).*

Sermones de tempore et de sanctis.

GOthic LETTER, *double columns of 51-52 lines. Initial spaces with guide-letters. At the beginning of both parts a large fine initial painted by a contemporary hand in red and blue and with marginal elaborations. Smaller initials supplied in red, also initial-strokes and paragraph-marks. Printed signatures and head-lines.*

Strassburg, [Printer of the 1483 Jordanus de Quedlinburg], 22 Nov., 1494-1495.

Folio. *Contemporary binding of the Monastery of St. Mathias at Treves: wooden boards covered with stamped pigskin. The upper cover is decorated with a panel, containing a floral diaper enclosed by a double frame. At the top and the foot of the inner frame is a circular stamp of St. Mathias with a hatchet in his right hand, and a book in his left, and the legend S. Mathias apostolu, also two smaller circular stamps with the armorial emblem of the abbey, a crozier and a hatchet, the latter being the instrument of martyrdom of St. Mathias; down the sides are stamped a ragged branch and rosettes. At the head of the cover is twice stamped a scroll lettered S. Matthi. Five brass bosses on lower cover; two clasps. (Rebacked.)*

(SEE ILLUSTRATION, PLATE XIX.)

£48

Hain *3262. Proctor 636. Pellechet 2428. No copy in the British Museum Library.

This collection of sermons by Nicolas of Blonie, in Poland, contains
(Continued over)

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg : A.D. 1483-1499.

NICOLAUS DE BLONY—*continued.*

interesting material for the study of the manners and customs prevailing in Poland in the first half of the XVth century. The work is furnished with a long subject index.

From the monastery of St. Mathias outside the walls of Treves (Trier), according to XVth MS. inscription on the title-page.

“ On the suppression of the monasteries at Treves at the time of the French Revolution, the libraries of the two very ancient Benedictine abbeys of St. Matthew and St. Maximin were incorporated in the Treves Town Library. A sale of duplicates, about 1900, from the Library has brought a number of incunabula in the original binding into the market.” (Goldschmidt, *Gothic and Renaissance Bookbindings*).

This copy is of large size, and has the final, blank, leaf; on the whole it is in good condition, the title and one or two other leaves a little spotted.

ALSACE.

Strassburg.

Printer of the 1483 Jordanus de Quedlinburg: A.D. 1483-1499.

100. ST. BONAVENTURA, "*Seraphic Doctor*," *Franciscan Cardinal* (died 1274).

Sermones mediocres de tempore.

GOthic LETTER, *double columns of 35 lines. Initial spaces, with guide-letters. Initials, paragraph-marks, initial-strokes and underlines supplied in red.*

Strassburg [Printer of the 1483 Jordanus de Quedlinburg], 12 March, 1496.

4to. *Contemporary binding of wooden boards, covered with stamped white pigskin, clasp.*

(SEE ILLUSTRATION, PLATE NO. XVIII.)

£175

Hain 3523. Proctor 668. British Museum Cat. Incun., Vol. I, p. 145. Pellechet 2650.

With the renowned coloured woodcut book-plate of the XVth century Carthusian bibliophile, Hilprand Brandenburg of Buxheim, pasted inside cover, and an eight-line manuscript inscription on the recto of the first blank leaf attesting the presentation to the Buxheim Charterhouse from Hilprand Brandenburg. The library press-mark "M. 96," is on the bottom panel of the back, being stamped in red on a paper label. In the tail margin of the first leaf is the neat stamp of the monastery, "Bibl. Buxheim" and coat-of-arms. Splendid, clean and crisp copy, fully rubricated and with ample margins, in its handsome fifteenth century binding of stamped pigskin.

Only one copy in U.S.A. (according to Census), viz., in the Free Public Library, Philadelphia.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500 (—1531).

Johann Grüninger was a native of Grüningen in Württemberg, and the son of a certain Reinhard.

In 1480 Grüninger was at Bâle, already styling himself a master-printer, and it is not known where he served his apprenticeship. On 2nd October, 1482, he purchased the citizenship of Strassburg, and on the 28th August of the following year he completed, in partnership with Heinrich of Ingweiler, an edition of the *Historia Scholastica*, the first work issued from his press. After this impression was finished Heinrich of Ingweiler separated from Grüninger. From that time until 1531 Grüninger worked alone at the head of his press.

Grüninger specialized in the production of profusely illustrated books. From 1494 onwards few of his publications were without illustrations. The first woodcuts he used were rudely executed, but later the quality improved, the scenes became more detailed and the figures less stiff, but almost always the cuts lacked perspective. The best of the designs were the work of such artists as Johann Baldung Grien, Johann Wechtelin, and Johann Schüffelin. His woodcut illustrations were supplemented by several series of Gothic historiated initials, and title borders of exceptional elegance, in the style of the German Renaissance. Certainly fifty illustrated books were issued by Grüninger before the commencement of the XVIth century.

Grüninger started by printing for clerks and scholars only, but when he perceived that the educated general public were acquiring a taste for reading he stopped printing exclusively in Latin, and issued also works in German: collections of sermons by Geiler of Kaisersberg (the most loved of the Strassburg preachers), works of medicine, surgery, and pharmacy, translations of the historical classics, treatises of geography, legends and romances. Along with these popular productions, he continued to print Latin books, including richly illustrated editions of Terence, Horace, and Virgil; besides which he printed the works of theologians, of canonists, of geographers, of humanists, and at the end of his life, works of alchemists and of the astrologers.

Several printer's devices were used by Grüninger. The first one was a black rectangle containing a circle with the monogram H.G.; above, a fleur de lys accompanied by "E.F.D.W."—Another one: the eagle of Saint John (Patron Saint of the Printer) holding a volume marked on the right with the monogram H.G.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger: A.D. 1483-1500.

101. HEROLT, JOHANNES, *German Dominican (died about 1420)*.

Sermones discipuli de tempore et de sanctis unacum
promptuario exemplorum.

GOTHIC LETTER, *double columns of 53 lines. Initial spaces,
with guide-letters. Initials supplied by hand in red and blue.
Initial-strokes and paragraph-marks in red. Printed
signatures and headlines.*

Strassburg, [Johann Grüninger], 1489.

Folio. *Late sixteenth-century binding of wooden boards
covered with white stamped pigskin, two clasps.* £31 10s

Hain *8497. No copy in the British Museum.

A very rare edition of one of the most famous mediæval collections of sermons; followed by an account of the miracles performed by the Blessed Virgin Mary.

Excellently printed in a neat Gothic type (Proctor 13), used only in 1489. The following printers employed an almost identical type: Prüss, the Printer of the 1493 *Casus breves*, Husner, Flach, Schaffener and Ludwig von Reuchen. With the bookplate of Gregorius Lambek, abbot of the abbey of Lockum in the Tyrol, and Vicar-General of Hungary.

This copy is in very good condition and has wide margins.

No copy in U.S.A. (according to Census).

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger: A.D. 1483-1500.

CHAINED BINDING.

102. ST. ANTONINO, *Dominican Archbishop of Florence (died 1459)*.

Pars secunda Summa theologica.

GOTHIC LETTER, *double columns of 60 lines. Initial spaces. Initial letters, paragraph-marks and underlines supplied in red, by hand. Printed signatures and headlines.*

Strassburg, Johann Grüninger, August 17, 1490.

Folio. *Wooden boards covered stamped leather, with two metal clasps and chain of six links.*

(SEE ILLUSTRATION, PLATE NO. XX.)

£40

Hain *1248. Proctor 457. Pellechet 882. British Museum Cat. Incun., Vol. I, p. 106.

The *Summa Theologica Moralis* in four parts, of which this is the second, was the principal work of St. Antonino, and was written shortly before his death. It is an exhaustive study which contains much of interest to the student of history of the fifteenth century, and its juridical elements are particularly well developed.

It is printed in types 1, 9, and 12 of Grüninger's press, and this copy is specially interesting as a specimen of the rare chained books.

The outer margins of a number of leaves at the beginning are badly damaged, affecting the text.

For biographical notes on St. Antonino, see Item No. 108.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500.

103. BALDUNG, JEROME, *Swiss Physician (flourished 1497)*.

Aphorismi compunctionis.

Roman Letter, *except for headings, 30 lines to a full page. Initial spaces, with guide-letters. Some initials crudely supplied in blue or red, some paragraph-marks and initial-strokes supplied in red. Printed signatures and headlines. Red MS. foliation.*

Illustrated with six half-page woodcuts (10 with repeats).

Strassburg, Johann Grüninger, 6th January, 1497.

4to. *Levant morocco, by Rivière.*

(SEE ILLUSTRATION OVERLEAF.)

£50

Hain *2270. Proctor 477. British Museum Cat. Incun., Vol. I, p. 111. Pellechet 1720. J. Pierpont Morgan Cat., I, No. 65. Schreiber 3400.

The six woodcuts (with repeats ten), here used for the first time, are from designs by the master of the *Terence*, Strassburg, Grüninger, 1496. They represent (1) The Author in prayer, three-quarter page. (2) Magdalen washing Christ's feet, half-page. (3) David in prayer, half-page. (4) Dives and Lazarus, half-page. (5) The Transfiguration, three-quarter page. (6) The Last Judgment, full page.

A good copy with wide margins.



THE LAST JUDGMENT: FROM
JEROME BALDUNG. APHORISMI.
STRASSBURG, JOHANN GRÜNINGER, 1497.
See Item No. 103.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500.

104. LOCHER, JACOBUS [PHILOMUSUS], *German poet (died 1528).*

Panegyricus ad Maximilianum, Tragoedia de Turcis et Soldano, Dialogus de Heresiarchis.

Roman Letter, 31 lines to a page. *Marginalia. Initial-strokes supplied in red. Printed signatures and headlines.*

Woodcut frontispiece, showing Locher crowned as poet laureate seated at his writing desk, and 19 woodcut illustrations (including repeats), some of them in sections.

Strassburg, Johann Grüninger, 1497.

4to. *Crimson levant morocco gilt, inside dentelles, g. e., by Lortic.*

(SEE ILLUSTRATION OVERLEAF.)

£120

Hain *10153. Proctor 483. British Museum Cat. Incun., Vol. I. 112. J. Pierpont Morgan Cat., No. 66. Schmidt, *Rep. Bibl., Stras.*, p. 13, No. 32. Schreiber 4513.

FIRST EDITION.

The most interesting part of the book is the *Tragedy of the Turks and the Soldan*, performed at the College of Freiburg, in May 1497, which is in five acts, prose and verse, with arguments for each act, and choruses. The work also contains panegyrics in prose and verse celebrating Maximilian, and a dialogue in prose *de Heresiarchis* between the author and his friend Ulrich Zazius.

A number of woodcuts were especially designed for this work. They depict: (1) The arms of the Margrave of Baden supported by two men. (2) Six naked children gathered round a piece of music. This cut appears

(Continued over)



THE EMPEROR MAXIMILIAN IN A TRIUMPHAL CAR PRECEDED BY SINGERS,
FROM JACOBUS LOCHER. PANEGYRICUS.
STRASSBURG, JOHANN GRÜNINGER, 1497.
See Item No. 104.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500.

LOCHER (JACOBUS)—*continued.*

at the head of each of the three choruses. (3) A Pope between an Emperor and a Cardinal. (4) Five Turks in consultation, the one on the extreme right is armed with a scimitar. (5) A Standard-bearer with a standard uniting the cross and the eagle, attended by six men at arms. (6) Maximilian in a Triumphal car, preceded by singers. (7) A naked angel between two flowers. The remaining illustrations are made up of three small woodcuts taken from the set of woodcuts made for the *Terence*, printed by Grüninger in 1496.

Jacob Locher, nicknamed Philomusus, was born in 1470 at Ehingen, in Swabia, and taught poetry and rhetoric at Freiburg-im-Breisgau, at Bâle and at Ingolstadt. Maximilian I had him crowned poet laureate. He died in 1528 at Ingolstadt.

A fine and unusually large copy. There is a space on B6 recto where the arms of Maximilian are usually printed.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500.

105. SIBILLA, BARTOLOMMEO, *Italian Dominican (died 1490).*

Speculum peregrinarum questionum.

Roman Letter, *except for title and headings, 32 lines to a full page. A neat scroll-initial I at the beginning; initial-spaces with guide-letters, elsewhere. With printed signatures, foliation and headlines.*

Illustrated with large woodcut on title.

[Strassburg], Johann Grüninger, 19th August, 1499.

4to. *Early binding of the Buxheim Charterhouse, of wooden boards, half stamped white pigskin, metal clasp.*

£36

Hain *14720. Proctor 490. British Museum Cat. Incun., Vol. I, p. 113. Schreiber 5246.

This interesting speculative work is divided into three decades: the first discusses the soul and body, hell, purgatory, etc.; the second discusses the good angels; and the third the bad angels or demons. The work has its place in the literature of demonology.

The title cut which was designed specially for this book is noteworthy, apart from its careful cutting, for the large number of different scenes it depicts.

This copy is from the wonderful library of the Buxheim Charterhouse, with a MS. note in red on the title and the library stamp on A2; remarkably well preserved copy, with many uncut edges.



WOODCUT REPRESENTING AN APOTHECARY PREPARING A DRAUGHT,
ACCORDING TO THE DIRECTIONS OF A PHYSICIAN, FROM
HIERONYMOUS BRUNSWIG. BUCH DER VERGIFT DER PESTILENZ.
STRASSBURG, JOHANN GRÜNINGER, 1500.

See Item No. 106.

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger : A.D. 1483-1500.

106. BRUNSCHWIG, HIERONYMUS, *Surgeon and Apothecary at Strassburg (flourished 1497).*

Buch der Vergift der Pestilenz.

GOthic LETTER, *double columns of 42 lines. Numerous small ornamental initials of an unusual and intricate type. With printed signatures, foliation, and headlines.*

Illustrated with 23 woodcuts; the subjects of about half are of a medical nature. The cuts vary greatly in size, but all are characteristic specimens of the Strassburg school of wood-engraving. Of especial interest are two large cuts of an apothecary's shop and one of an apothecary preparing a draught according to the directions of a physician.

Strassburg, Johann (Reinhard) Grüninger, 19 August, 1500.

Folio. *Vellum.*

(SEE ILLUSTRATION ON PREVIOUS PAGE.)

£300

Hain *4020. Proctor 495. British Museum Cat. Incun., Vol. I, p. 115. Pellechet 3040. Sudhoff 205. Schreiber 3645.

First edition of the celebrated work on the plague by the Strassburg surgeon Hieronymus Brunschwig (Braunschweig); it is divided into four treatises. The first deals with the origin of the plague, its symptoms, and its infectiousness. In connection with this, Brunschwig affirms the infectiousness

ALSACE.

Strassburg.

Johann (Reinhard) Grüninger: A.D. 1483-1500.

BRUNSWIG (HIERONYMUS)—*continued.*

from man to man. In the third chapter he expresses his opinion on syphilis. The second treatise deals with behaviour during times of plague, with food and drink, waking and sleeping, and sexual intercourse. The third and fourth, which are given in great detail, are on practical medicine and Brunswig draws on his own experiences in curing plague-patients.

The numerous interesting woodcuts show various scenes of sickness, dispensaries, a distillery, and an illustration of blood-letting.

This book on the plague by Brunswig is the most important and original of the works of the fifteenth century on this subject.

“Kaum einer der anderen Pesttraktanten bietet auch nur eine kleine Spur Eigenes, kaum einer bringt so viel neues, wie nebenbei der Strassburger Wundarzt, auch Stainhöwel vielleicht nicht.” (Sudhoff, *Deutsche Medizinische Incunabeln*, p. 188).

ALSACE.

Strassburg.

Martin Flach : A.D. 1487-1500.

Martin Flach was a native of Küttolsheim, near Strassburg.

Flach was at work at Strassburg, presumably as a journeyman, as early as 1472, but the earliest dated book known to have been printed by him was completed 10th May, 1487 (G. de Monte Rocherii. *Manipulus curatorum*). It seems that Flach succeeded to the press of Adolf Rusch, when the latter gave up printing somewhere about 1480, and had business relations with another Strassburg printer, Martin Schott; two of Flach's types are identical with types used by Schott. For many years before his death, 26 October, 1500, Flach was one of the most important printers at Strassburg.

Flach illustrated only about six of his productions. The woodcuts in Wimpheling's *Adolescentia* (Item 111 in this catalogue) are of fine quality.

No printer's device was used by Martin Flach, though his son, also Martin Flach, adopted one in the sixteenth century: the monogram H.F. surmounted by a cross.

ALSACE.

Strassburg.

Martin Flach : A.D. 1487-1500.

WITH THE XVTH CENTURY WOODCUT BOOKPLATE OF
HILPRAND BRANDENBURG.

107. PARATUS.

Sermones Parati de tempore et de sanctis.

GOthic LETTER, *double columns of 51 lines. Initials, paragraph-marks, initial-strokes and underlines supplied in red, by hand. With printed signatures; without foliation.*

[Strassburg, Martin Flach, about 1490.]

Folio. *Original binding of wooden boards covered with stamped white pigskin. On each cover a panel divided by intersecting lines into four triangular compartments, each containing a stamp of the "Agnus Dei." Outside the panel is a frame stamped with rosettes, except the corners, which repeat the "Agnus Dei" motif. Two engraved metal clasps.*

(SEE ILLUSTRATION, PLATE NO. XVIII.)

£150

Hain *12398. Proctor 729. British Museum Cat. Incun., Vol. I, p. 158. A copy with the famous coloured bookplate of the XVth century bibliophile Hilprand Brandenburg, of Biberach on the Rhine, pasted inside the front cover. This is among the earliest known book-plates. A four-line inscription on the recto of the preliminary blank leaf records his gift of the book to the Buxheim Charterhouse. On the recto of the first leaf of the Table is the arms-stamp of the monastery "Bibl. Buxheim." The library press-mark "M.389" is on the lower panel of the back, stamped in red on a paper label.

No copy in U.S.A. (according to Census).

ALSACE.

Strassburg.

Martin Flach: A.D. 1487-1500.

108. ST. ANTONINO [ANTONINUS FLORENTINUS]
Dominican Archbishop of Florence (died 1459).

Confessionale.

GOthic LETTER, *double columns of 35 lines. Initial-spaces with guide-letters. Initials, paragraph-marks, initial-strokes and underlines supplied in red. Printed signatures and foliation.*

Strassburg, Martin Flach, 1492.

4to. Buckram.

£18 18s

Hain *1200. Gesamtkatalog 2132. Pellechet 851. Proctor 694. British Museum Cat. Incun., Vol. I, p. 152.

A much printed work of St. Antonino, Archbishop of Florence, intended for the use of confessors.

St. Antonino was born at Florence on the 1st of March, 1389. He entered the Dominican Order at the age of 15 and was the first to receive the habit for the Convent of Fiesole. With Fra Angelico and Fra Bartolommeo, noted painter and miniaturist, he made his novitiate at Cortona and returned after a year to Fiesole, where he remained until 1409. After holding various appointments, during which he established the famous convent of St. Mark in Florence, and, with the patronage of Cosimo de Medici built the adjoining church, he was finally created Archbishop of Florence in 1446, and from thenceforward he devoted himself to parochial work and writing books, until his death in 1459. He was canonized by Adrian V, in 1523.

His chief work was the *Summa Theologica Moralis*, which was written shortly before his death. Many abridgments and reproductions of the book were subsequently published, under the titles of manuals for confessors and penitents.

The title-page bears an ownership inscription of the Convent of Wimpffen, in Swabia (Bavaria), which also appears on the *Tabula* at the end of the volume.

A copy with wide margins, some worming, and with some leaves slightly torn.

ALSACE.

Strassburg.

Martin Flach: A.D. 1487-1500.

109. ST. BERNARD, *Founder and Abbot of Clairvaux (died 1153).*

Sermones super Cantica Canticorum. [With those of Gilbertus on the same book.]

GOTHIC LETTER, *double columns of 52 lines. Initial spaces, with guide-letters. Initials, initial-strokes, and paragraph-marks supplied in red. Printed signatures; without foliation.*

Strassburg, Martin Flach, 1497.

Folio. *Contemporary Cologne binding of oak boards covered with stamped leather, small stamps of the Arms of Cologne in the corners of the covers. Two clasps (rebacked).*

£44

Hain *2859. Pellechet 2098. British Museum Cat. Incun., Vol. I, p. 154. St. Bernard's sermons or homilies are amongst the most famous on the much discussed *Song of Songs*. He chose the spiritual interpretation of the song as his subject, according to the belief of many Fathers of the Church. The *Song of Songs* proved a rich source for mystical theology and asceticism, and in his eighty-six homilies St. Bernard amplifies this, barely touching on the rabbinic tradition of the same work, and completely ignoring the lay commentators who regard it only as Solomon's love-song to the Sulamitess.

St. Bernard was the founder and First Abbot of the Abbey of Clairvaux, in 1115, which he governed under the strictest rule of the Benedictine Order. As the preacher of the Second Crusade St. Bernard is most generally remembered. His greatest triumph was when in 1146 he induced Conrad III, King of Germany, to take the Crusader's vow by his sermon in the cathedral of Spire.

A fine copy with wide margins.

ALSACE.

Strassburg.

Martin Flach: A.D. 1487-1500.

110. ALBERTUS MAGNUS, *Dominican, Bishop of Ratisbon (died 1280).*

De veris et perfectis virtutibus alias Paradisus Animae.

GOthic LETTER, *double columns of 36 lines. Initial spaces, with guide-letters. Printed signatures.*

Strassburg, Martin Flach, 10 July, 1498.

4to. *Half bound.*

£18 18s

Hain *481. Gesamtkatalog 706. British Museum Cat. Incun., Vol. I, p. 155. Proctor 709. Pellechet 311.

A copy in good condition of this popular work of Albertus Magnus on the way to elevate the soul.



A GALLANT AND HIS DOG, FROM
JACOB WIMPHILING. ADOLESCENTIA.
STRASSBURG, MARTIN FLACH, 1500.
See Item No. 111.

ALSACE.

Strassburg.

Martin Flach: A.D. 1487-1500.

ADVICE TO YOUTHS.

III. WIMPHELING, JACOB, *German man of letters, professor at Heidelberg (died 1528).*

Adolescentia.

ROMAN LETTER, 33 lines to a full page. Two large initials, some initial-strokes, paragraph-marks and underlines supplied in red. Printed signatures, foliation, and marginalia.

Illustrated with three very fine woodcuts: Death with a scythe striding before a charnel house, a Gallant followed by his dog, and a Deathbed scene. (All are here used for the first time.)

Strassburg, Martin Flach, 27th August, 1500.

4to. *Half bound.*

(SEE ILLUSTRATION ON PREVIOUS PAGE.)

£75

Hain *16190. Proctor 718. British Museum Cat. Incun., Vol. I, pp. 156-7. No copy in U.S.A. (according to Census).

Only known edition of very rare work.

The *Adolescentia* is a book of advice to young men. It is roughly divided into good and bad conditions of living; with numerous quotations from the Bible, Fathers of the Church, Greek and Latin philosophers, statesmen and men of letters. Wimpheling states frankly the disastrous results on mind and body of immoral living, and tells of famous men whose health, lives and careers have been marred by self-indulgence. The book is written in verse and prose, and is preceded by a subject table. A full page of

ALSACE.

Strassburg.

Martin Flach : A.D. 1487-1500.

WIMPHELING (JACOB)—*continued.*

errata is found at the end of the work, which was compiled no doubt by the author himself, who was at the time in Strassburg.

Jacob Wimpheling was born at Schlestadt in Alsace in 1450, of good family. He studied in Freiburg, Erfurt and Heidelberg, specializing in philosophy, theology and canon law. For fourteen years he was attached as preacher to the bishopric of Speyer, which he left to fill the Chair of eloquence, poetry and of Greek literature, in Heidelberg. He left Heidelberg after three years and went to Strassburg and then to Basle, returning again to Strassburg, about 1503, where, amongst other things, he contributed a great deal to the founding of the first literary society, becoming one of its most brilliant members. He undertook the education of several young men, amongst whom J. Sturm and Ringman were the most celebrated. Wimpheling was a friend of Geyler, whose life he wrote, of Spiegel, of Erasmus, and of most of the scholars of his age. In his writings he attacked without mercy the abuses of his time and more than once mentioned in his ecclesiastical tracts the abuses against which Luther revolted. Despite this he refused to associate himself with Luther in his plans of reform.

A well-preserved copy; numerous early manuscript annotations.

ALSACE.

Strassburg.

Printer of the 1493 *Casus Breves Decretalium*—Georg Husner (?).

WITH PASSAGES IN ENGLISH.

112. MICHAEL OF HUNGARY, *Dominican of Hungary* (1482).

Sermones Michaelis de ungaria predicabiles per totum annum licet breves.

GOthic LETTER, *double columns of 34 lines. Initial spaces, some with guide-letters. A few initials pen-drawn. Printed signatures and headlines.*

Strassburg [Printer of the 1493 *Casus Breves Decretalium*.—Georg Husner (?)], 1494.

4to. *Original boards, with stamped leather back.*

£52 10s

Hain *9049. Proctor 738. British Museum Cat. Incun., Vol. I, p. 160.

A rare edition of the collected sermons of the Dominican monk, Michael of Hungary, arranged with an alphabetical subject index.

This edition is of unusual interest on account of three responses which appear in the last sermon on the Passion, being printed in English. The first reads as follows:—"Xps bloode clenzyth and kepzyph mānys sowle fro(m) dedely synne." Then follow two more English sentences beginning with the Latin heading, *Secunda* (secondly) and *Tertia* (thirdly); respectively. The British Museum catalogue has no note of this peculiarity, neither does Hain mention it.

It is most probable that the sermon in which these sentences appear, together with two others, was delivered in England, as the first paragraph contains an allusion to Oxford and Cambridge with remarks upon clerical procedure in those cities. In two other sermons there is mention of London and Nottingham.

A copy with good margins, several uncut. On the first leaf appears a contemporary MS. note, "Est emptus sex pacis."

Only one copy in U.S.A. (according to Census).

ALSACE.

Strassburg.

Georg Husner (*Second Press*): A.D. 1493-1500 (?)

(See note to George Husner's first press. Page 169.)

FIRST DATED EDITION OF THE "ECCLESIASTICAL HISTORY OF THE ENGLISH PEOPLE," BY THE VENERABLE BEDE.

113 BEDE, THE VENERABLE, *Historian and Doctor of the Church (died 735)*; and

EUSEBIUS, *Bishop of Caesarea (died before 341)*.

Ecclesiastica Historia divi Eusebii: et Ecclesiastica historia gentis anglorum venerabilis Bede.

GOthic LETTER, *double columns of 50 lines. Initial spaces with guide-letters. Printed signatures and headlines; without foliation.*

Strassburg, [George Husner], 14th March, 1500.

Folio. *Brown morocco.*

£45

Hain *6714. Proctor 747. Pellechet 4640. British Museum Cat. Incun., Vol. I, p. 162.

This volume combines two famous Histories of the Church, the first dealing with that of Asia Minor, and the second being the history of the English Church. The two works thus combine to give a comprehensive account of the whole church history of early times.

Very little is known of the life of the famous historian and scholar called the Venerable Bede, he himself supplying the greater part of it in the last chapter of his great work on the *Ecclesiastical History of the English People*. He was born in the territory of the monastery of SS. Peter and Paul at Wearmouth, in Northumberland, and at the early age of seven

(Continued over)

ALSACE.

Strassburg.

Georg Husner (*Second Press*): A.D. 1493-1500 (?).

BEDE, THE VENERABLE—*continued*.

was committed to the charge of St. Benedict Biscop and later to Ceolfrid to be educated. In his own words, "From that time I have spent the whole of my life within that monastery, devoting all my pains to the study of the scriptures, and . . . it has ever been my delight to learn or teach, or write." Even till the day of his death the saint was busy dictating a translation of the Gospel of St. John, and as the last chapter was finished, he peacefully breathed his last. The title Venerable was associated with his name within two centuries after his death. Bede was the most learned scholar of his time, and had a very great influence upon both English and foreign learning. As a man he was noted for his amiable and lovable character, as well as for the moderation and breadth of his views.

Of the early life of Eusebius little is known, but the fact that he escaped with his life during the Diocletian persecution, seems to infer that he belonged to an influential family. He was a friend of Pamphilus, founder of the magnificent library of the Church of Caesarea, whom he later succeeded there as librarian: later became a bishop and after some years of church legislation and championing the cause of his people, he died in 341. His *History* is especially interesting as it was written at a time when the old order was changing and all connected with it would have passed into oblivion, had not the learned bishop with his great store of learning, preserved the old traditions of Church antiquity for posterity.

This is a good copy with wide margins, several slightly waterstained.

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