THE DYSART MEMORIAL COLLECTION OF RARE BOOKS AND MANUSCRIPTS

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The Dysart Memorial Collection of Rare Books and Manuscripts

AN EXHIBITION HELD AT THE GALLERY 1.1.1.

THE UNIVERSITY OF MANITOBA

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PREFACE

The Dysart Memorial Collection of manuscripts, rare books, and private press editions was given to the University Libraries at the official opening of the new building (later named the Elizabeth Dafoe Library) in 1953. This important gift was presented in honor of Mr. Justice Andrew Knox Dysart, the fourth Chancellor of the University, who had died during the previous year. Funds for the acquisition of the collection were provided by the Manitoba Brewers' and Hotelmen's Welfare Fund.

Selection of the books and manuscripts in this choice collection was apparently made by Dr. A. H. S. Gillson, President of the University from 1948 until his death in 1954. Dr. Gillson was a remarkable man who bridged two cultures. His academic career was in the field of mathematical physics, but he was also a discriminating connoisseur of the visual arts who served for a time as national chairman of the Federation of Canadian Artists and as president of the Canadian Arts Council. The high quality of the Dysart collection bears witness to the soundness of Dr. Gillson's judgment with respect to the history of printing and the art of the book.

The Dysart Collection consists of nine manuscripts and sixty books, representative of the best book arts of scribes, printers, and illustrators over a span of six hundred years. Two-thirds of the collection, however, dates from the fifteenth and sixteenth centuries. Among the richly illuminated manuscripts are two antiphonaries, an early psalter, a handsome fifteenth-century "edition" of Caesar's commentaries, and two official documents issued by Philip II of Spain.

There are sixteen incunabula, perhaps the largest concentration of early printed books in Western Canada. Within this group are excellent examples of some of the best work of such famous printers as Peter Schoeffer, Nicholas Jenson, Aldus Manutius, and Anton Koberger. The sixteenth-century imprints are scarcely less impressive. The delicate art of the French school is well represented in the printing of Jean de Tournes, Simon Vostre, Simon Colines, and Michael Vascosan.

The type designs of Robert Granjon and the woodcut illustrations of Bernard Salamon, Dürer, and Pigouchet come together in the Dysart Collection.

Books printed in the last four centuries constitute only one-third of the collection. Again, there are examples of the best designs of renowned printers, from the Elzevirs to William Morris. There are notable books from each century, such as Gerard's famous herbal printed in 1633, an early edition of *Gulliver's Travels* (1726), two late-nineteenth-century Kelmscott Press imprints, and a rare edition of Cocteau drawings published in 1923.

The publication of the catalogue of the Dysart Memorial Collection has been made possible through the generous support of the Alumni Fund of the Alumni Association of the University of Manitoba. Margaret Mackenzie, Archivist and Rare Books Librarian for the University, has pre-

pared the text for publication. The University Libraries also wish to acknowledge the creative work of Professor Virgil Hammock, Director of Exhibitions, School of Art, in presenting the current exhibition of the Dysart Collection in Gallery 1.1.1.

W. Royce Butler
Professor of Bibliography and
Director of Libraries

FOREWORD

This exhibition of rare books and manuscripts is the first of its type to be held at Gallery 1.1.1., apart from a smaller showing from the same collection in 1972. It gives to the University community and the public at large an opportunity to view the unique collection formed as a memorial to the late Mr. Justice Andrew Knox Dysart. In particular it will give students in the School of Art an opportunity to study manuscripts and books of preceding ages, ranging from the fourteenth century to the early part of the twentieth century.

The educational value of these books cannot be over-emphasized. To the graphic designer their value lies particularly in illustrating the importance of the alphabet as a conceptual base for communication, in the structuring of the page, the quality of the illustrations, and the harmony of the complete design.

The subtleties of the typographical design reflect the artistic attitudes of the various periods and the cultural significance of artist-designers, publishers, and authors. This gives the present-day student insights into the intricate harmony of a complex design problem. The material is of superb quality and illustrates the place of the book as the instrument of civilized thought through many centuries of Western civilization.

As a member of the faculty of the School of Art, I am most thankful to the sponsors of this exhibition for the opportunity of allowing us all to view these fine works of art.

Edward Doré
Assistant Professor of
Graphic Design
School of Art

CATALOGUE

1. CATHOLIC CHURCH. Liturgy and ritual. Antiphonary.
[Antiphonarium of the Abbey of Saint Bartholomew near Ferrara]

An Italian illuminated manuscript on vellum thought to be early fifteenth century. From the Abbey of Saint Bartholomew near Ferrara, this Antiphonary is an example of a church service-book to be found permanently located on a reading desk facing the choir stalls. The size of the red and black letters and the black musical notes made it possible for them to be easily read at considerable distance. This volume has seven historiated initials, illustrating such events as the baptism of Christ and the martyrdom of Saint Lawrence who was sentenced to be burned alive on a gridiron. There are also ten illuminated initials as well as smaller ornamental capitals in blue and red. The leaf numerals on the right hand margins are in red and blue. The well-worn leather binding is over oak boards. It has brass corners and bosses for protection while in use and leather clasps fastened to nails to hold it tightly closed when not in use. Bookplate of "Jacobi P. R. Lyell," the English bibliographer, appears on the inside front cover.

2. CATHOLIC CHURCH. Liturgy and ritual. Antiphonary.
[Antiphonarium Scripsit per Fr. Honoratus de Flora A.D. 1721]

Eighteenth-century manuscript on heavy paper, an antiphonary beautifully written in bold Gothic letters, red and black, with square musical notes on red four-line staves and with many ornamental capitals in red or blue and other decorative work. Although the scribe has identified himself and provided the year, authorities can only assume the work to be of either Spanish or Italian origin. The last twenty-four leaves, following the colophon, appear to be of slightly later date as the musical notes are diamond-shaped and on red five-line staves. Binding is the original stamped calf over oak boards, with leather and brass clasps. It also bears the bookplate of J. P. R. Lyell.

3. CATHOLIC CHURCH. Liturgy and ritual. Psalter.
[Psalterium commentaria]

A thirteenth- or fourteenth-century psalter on vellum in double columns with text in large type and commentary in small. Capitals are in red and blue with underlining in red. The columns are ruled for individual lines of writing and also for column division and positioning of text and commentary. Some marginal prickings, both inner and outer, are visible. Instructions for chanting appear in red in the margins. These abbreviations refer to intonation, rhythm, and intensity. The work has been written by several hands and the quality of ink has varied. Some has remained clear black while some has faded to a brownish hue. Some leaves have been repaired by hand. The leather-covered boards, blind tooled, are in fine condition and there are three clasps.

4. C. JULIUS CAESAR
[Julii Celsi commentaria]

This fifteenth-century manscript of Caesar's commentaries on the Gallic War and the Civil War is on vellum and has illuminated initials; the gold leaf is in fine condition. It very clearly illustrates certain practices in manuscript preparation and copying. Firstly, in the initial preparation the vellum sheets were so arranged that identical sides were always facing, i.e., the hair side faced hair side and the flesh side faced flesh. Secondly, margin widths were determined and marked by holes pricked with an awl. These prickings can be seen on

some of the leaves. Thirdly, guidelines were ruled with a stylus and many of these are visible. The volume has a bookplate "Ex Libris C. S. Ascherson," but originally it belonged to the collection of Sir Thomas Phillipps, a famous nineteenth-century English collector of manuscripts who was also a publisher and owner of the Middle Hill Press. It is numbered Phillipps Ms 11904 on the first leaf. "Thos. Phillipps MiddleHill 1832" is written on the front fly leaf.

5. SAINT CYRIL, Patriarch of Jerusalem.
[Epistola de Miraculi beati Hieronimi. Eusebius, Saint. Epistola de Morte gloriosissimi Hieronimi]

An octavo manuscript on vellum containing two works: the Epistle on the miracles of St. Jerome written by St. Cyril, the fourth-century divine, and the Epistle on the death of St. Jerome by St. Eusebius of Cremona of the fifth century. The work is written in a Gothic hand, twenty-seven lines to a page. Large and small initials are in red and purple decorated with exquisite pen work. There are marginal notes in a fine hand. The binding is nineteenth-century calf with gilt borders of a key pattern and there are pink marbled end-papers. A bookplate "Ex Libris. A. N. L. Munby" (the English bibliographer) appears on the inside front cover.

6. SAINT MAURELIUS
Incipit officium incliti pontificis et martyris Maurelis sacre ferrariense ecclesie episcopi dignissimi.

A fifteenth-century Italian illuminated manuscript on vellum, two leaves from a missal which are written in Gothic hand of various sizes. It is in double columns, with music, black notes on a red four-line stave. The initial capitals are red or blue. The first initial E contains a miniature of Saint Maurelius in a green robe and having a halo of burnished gold. The leaves are bound in modern vellum.

7. PADUA UNIVERSITY
Doctor's diploma presented to Gaudentius Carnerius, January 31, 1684.

An Italian illuminated manuscript on vellum with many words in letters of gold. Each page is surrounded by a decorative border composed of flowers, insects, birds, fruit, and conventional foliage. On the first leaf is a miniature portrait of Gaudentius Carnerius. The last page contains his arms. It is bound in red morocco, gilt tooled. Attached is the seal of the university within a red morocco container, gilt tooled.

8. PHILIP II, King of Spain.
[Carta executoria de Gaspar de Gauna, Valladolid, 1569]

A Spanish illuminated manuscript on vellum, written in Gothic hand, with many capitals in gold on grounds of blue or red. The headings of clauses are in letters of gold on grounds of crimson. The opening page is elaborately illuminated. The large initial D on a blue ground is a miniature of Don Gaspar, his wife, and child, praying. Above in a cloud the Virgin and Child appear and in the lower margin the de Gauna arms. It has modern black morocco binding.

The text is a letter from King Philip II of Spain confirming the nobility of Don Gaspar de Gauna following litigation which was decided in his favor. It is dated at Valladolid, October 20, 1569. The last part is a separate document, dated October 30, 1569 in Esquivias (Toledo). This town was the birthplace of Cataline de Salazar, wife of Cervantes, and it is interesting that the names of

some of her relatives appear as witnesses on the document. She would have been five years of age at the time. Her marriage to Cervantes took place in 1584.

9. PHILIP II, King of Spain.
Privilegio al illustrissimo senor Don Henrique de Guzman, Conde de Olivares . . . Delas alcaualas delas villas de Lora, Setafilla, Alcolea, Cantillana, Breves y Villaverde . . . [Madrid, 1581]

A Spanish illuminated manuscript on vellum, being a grant of privileges from King Philip II of Spain to Don Henrique de Guzman, namely the duties on all sales in six Spanish towns, dated December 12, 1581 in Madrid. It is written in copperplate italic script, thirty lines to a page. Each page is bordered by crimson, silver, and gold lines, and many capitals are of gold on grounds of crimson, blue, or green. Similarly, headings to different clauses are in gold capitals on grounds of crimson, blue, or green. The first page of text is in gold capitals on an alternating background of crimson, blue, and green surrounded by a gold border with various allegorical figures. There are two miniatures, one of a mother and child at top left and another of a priest stroking a lamb at the foot. Original binding of limp vellum.

10. APPIANUS OF ALEXANDRIA, fl. 130 – 147.
[*Historia Romana. De bellis Civilibus*]
[Venice, Erhard Ratdolt, 1477]
2 volumes.

A first edition of the complete Appianus and an outstanding example of fifteenth-century Venetian book production by the Augsburg printer Erhard Ratdolt, who spent the years 1477 to 1486 in Venice. The designer of the decorative woodcut borders and ornamental initial letters was the painter Bernard Maler. The editor and proofreader was Peter Loslein.

A four-sided border with branch work and foliage and a wreath and shield appears at the beginning of the first volume. A three-sided border of smaller branch work and closer pattern appears at the beginning of the second volume. The type is Roman. The binding is modern red calf.

11. [KONRAD BOTHO]
Cronecken der Sassen. [Mainz, Peter Schoeffer, 1492]

One of the outstanding works of the German printer Peter Schoeffer of Mainz, who had the good fortune to acquire the bulk of Gutenberg's presses and types when that printer was unable to repay his debts to Johannes Fust by whom Schoeffer was employed. After the death of Fust in 1466 Schoeffer continued to print alone.

The author, Konrad Botho or Bote, who flourished 1475 to 1501, was a Braunschweig goldsmith who had developed an interest in heraldry and genealogy. The volume contains many woodcuts, views of Saxon towns, their founders and patron saints.

12. CATHOLIC CHURCH. Liturgy and ritual. Missal.
Missale Heldensemen. [Nuremberg, Georg Stuchs, 1499]

This Hildensheim Missal was printed by Georg Stuchs, a printer in Nuremberg from 1484 to 1515 who specialized in liturgical works. It is another example of a church service-book to be found on a reading desk or stand in the centre of the choir. The large clear Gothic letters are printed in red and black as is the musical notation, and there are a few woodcut capitals. The binding is the original black pigskin over oak boards. There is a single brass clasp and there are corner and centre brass bosses to protect the binding.

13. [FRANCESCO DE COLONNA], d. 1527.
Hypnerotomachia Poliphili, vbi hvmana omnia non nisi somnivm esse docet. Atque obiter plvrima scitv sane quam digna commemorat. [Venice, Aldus, 1499]

A romance written by the Dominican friar Francesco Colonna printed by the greatest printer of fifteenth- and sixteenth-century Venice, Aldus Manutius, this is judged to be the most beautiful of all woodcut books. It is also the only profusely illustrated volume which Aldus issued. The designer, who has not been identified, displays a knowledge of classic decoration, a sense of beauty in architectural design, and a skill in figure drawing. Francesco Griffo of Bologna was Aldus' type-designer. His capital letters are large and light and his italics narrow and condensed to make the fullest use of available space. There are decorated initial letters.

Binding and restoration of this copy has been done by Douglas Cockerell. The binding is modern white morocco in antique style with brass clasps. The sides are panelled in squares with blind centre tool of an eagle. The calf of the original binding has been mounted in the inner cover linings.

14. GUILELMUS ARVERNUS, Bishop of Paris, c. 1190 – 1249.
Liber de fide et legibus. [Augsburg, Gunther Zainer].

The medieval philosopher and theologian William of Auvergne was made Bishop of Paris in 1228. This work, part of his monumental seven-part *Magisterium Divinale,* was printed in 1475 or 1476 by Gunther Zainer, the first printer in Augsburg. From Reutlingen originally, Zainer learned his craft in Strasbourg, possibly in Johann Mentelin's printing house, the first to be established in that city. Being a member of the painters' and goldsmiths' guild, Zainer was a scribe and illuminator and may well have designed the initials in his books. In this volume the initial letters have been colored in red, blue, and green, some with floral insets as well as other marginal decorations. The initial strokes and underlining are in red. Paragraph markings in the margins are in blue or red. The Gothic type is clear. The modern binding of vellum with gold lettering has been done and the volume "repaired for Paul Hirsch by Douglas Cockerell and Son Letchworth 1937." (Final leaf.)

15. INNOCENTIUS IV
Apparatus super libros Decretalium.

The pontificate of Innocent IV, 1243 to 1254, was characterized by the bitter struggle between the empire and the papacy. This struggle overshadowed Innocent's more positive contribution as a scholar of canon law. His *Apparatus,* first printed in Strasbourg in 1477, testified to a thorough knowledge of his subject and is considered to be the best commentary on the decretals of Gregory IX. In this volume the body of the *Apparatus* is preceded by a *Repertorium* which was prepared by the Roman canonist of the fifteenth century, Baldus de Ubaldus. The work was printed in 1478 and has been identified as the work of the Strasbourg printer Heinrich Eggestein. The pages are in double columns, sixty lines to a page, and the letter is semi-Gothic. Ornamental capitals, paragraph marks, initial strokes, and underlining have been added in red. The binding in fine condition is half leather over wooden boards with half pigskin clasps. There are bookplates of identical type: "From the Library of William Morris. . . ," "From the Library C. H. St. John Hornby. . . ," "From the Library of Laurence W. Hodson. . . ."

16. JACOBUS DE VORAGINE, c.1230 – c.1298.
[*Legenda aurea. Leben der Heyligen. Summertheyl*]
[Augsburg. Johannes Bämler, 1477]

An illustrated edition of one of the most popular religious works of the Middle Ages, *The Golden Legend,* a collection of the legendary lives of well-known saints by the thirteenth-century Italian chronicler Jacobus de Voragine.

This edition is the work of the Augsburg printer Johannes Bämler. The type is Gothic. There are one hundred and twenty-three colored woodcuts. The volume is rubricated and bears the rubricator's date "1481. Laus Deo" above the colophon.

17. PLINY, THE ELDER
[*Historia naturalis*] [Venice, Nicholas Jenson, 1472]

The only surviving work of the first-century Roman scholar and naturalist Pliny the Elder, this is an encyclopedia of learning dealing with the various branches of science as well as art as it relates to nature. In his preface the writer acknowledges that he has drawn material from two thousand books and one hundred authors.

Nicholas Jenson, one of the world's great type-designers, was born in France about 1420. He was a die-cutter by profession, and it is believed that he learned printing in Mainz before establishing the second printing press in Venice about 1470. Within ten years he had printed over one hundred books on a variety of subjects; this book is judged to be one of his finest. The type is Venetian Roman with capitals and paragraph marks in red or blue. The volume has wooden boards with red morocco back.

18. JOHANNES NIDER, d. 1438.
Dispositorium moriendi.

Johannes Nider, a fifteenth-century Dominican writer and reformer, was dean of the faculty of theology at the University of Vienna. From its type this volume has been identified as the work of the first printer in Cologne, Ulrich Zell, who established his press in 1464. It is undated but the spine bears the date 1468. Capitals, paragraph marks, and initial strokes are in red. The volume has full polished calf binding and there are decorated end-papers. The binder's name appears at the base of the spine — L (?) Petit. There are bookplates of Allan F. Vigers and A. N. L. Munby, the noted British bibliographer.

19. RAINERUS DE PISIS, d. 1351.
Pantheologia. [Nuremberg, Anton Koberger, 1474]

The second part of a fourteenth-century theological encyclopedia and one of the early publications by the Nuremberg printer and publisher Anton Koberger. The capitals have been hand colored in red, green, and gold. Many have elaborate flourishes and some pages have border scrolls. The text is in double columns with much underlining in red. Brass clasps.

20. WERNER ROLEVINCK
[*Fasciculus Temporum*] [Venice, Erhard Ratdolt, 1484]

Werner Rolevinck was a Carthusian monk of Cologne. His chronicle of world history, the first of many such works, was published in Cologne in 1474 and was one of the earliest books of historical importance to be illustrated by woodcuts. Cities and towns were depicted as well as biblical events.

This third edition, printed by Erhard Ratdolt of Augsburg, was published

in Venice in 1484. It was based on the scheme of illustrations used in the German editions but showed marked improvement in the artistic quality of the cuts. Some of the cuts are colored in yellow as are some initials. The volume is without title page. Bookplates of Robert Blagden Hale appear on the inside front cover.

21. HARTMANNUS SCHEDEL, 1440 – 1514.
[*Chronicon Nurembergense*] Nuremberg, A. Koberger, 1493.

The fame of the German humanist and historian Hartmann Schedel rests upon his monumental *Nuremberg Chronicle*, a history of the world from the creation to the time of the Emperor Maximilian, and the most lavishly illustrated book of the fifteenth century. It was published by the celebrated printer and publisher Anton Koberger of Nuremberg. Between the years 1473 and 1513 more than two hundred titles came from his presses, many of folio size, of which this chronicle is the most magnificent. The eighteen hundred woodcuts by the two designers, Michael Wolgemut (the Master of Dürer) and Wilhelm Pleydenwurff, are of saints, martyrs, popes, emperors and kings, biblical events, various cities and include a double-page map of Europe. Although interesting, they have little historical accuracy when it is found that in some cases a single wood block has been used to depict as many as eight distinguished persons.

22. SEBASTIAN BRANT, 1458 – 1521.
Stultifera Navis . . . per Sebastianu Brant . . . atque iampri dem per Iacobum Locher cognometo Philomusum: Sueuu in latinu traducta eloquiu . . . 1498. Nihil sine causa. Io. de Olpe.

The famous fifteenth-century satire on mankind's weaknesses and follies, *The Ship of Fools*, composed in humorous verse by the German humanist Sebastian Brant, was first published in Basel by Johann Bergmann in 1494. Illustrated by woodcuts, many of which authorities now believe were designed by Albrecht Dürer, it was immediately taken up by other printers and several unauthorized reprints using the original woodcuts appeared in other German cities in the same year. In 1497 a Latin translation done by Brant's friend Jacob Locher was published by the original printer. This copy is dated 1498. The volume contains one hundred and seventeen woodcuts, the first in the book bearing the date 1497 as does Bergmann's device which follows the colophon. The device shows a lion with a shield bearing six hills surmounted by a fleur-de-lis, which is surrounded by a scroll "Nihil Sine Causa," the date, and another scroll "Io. Bergman De Olpe." There are ornamental side borders. The binding is of wooden boards, with calf back tooled in blind. The catch and clasp are missing.

23. SEBASTIAN BRANT
Stultifera Navis Mortalium, in qua facti affectus, mores, conatus atque studie . . . Olim a Clariss. Viro D. Sebastiano Brant jurisconsulto, Germanicis rhythmis conscriptus, & per Iacobum Locher . . . Basileae [Henricpetri, 1572]

One of the early publications of Sebastian Henricpetri, who owned a printing press in Basel from 1566 to 1600. The small woodcuts in this edition bear no relation to the original Basel cuts. The binding is polished calf, gilt edged.

24. SEBASTIAN BRANT
Stultifera Nauis . . . An.Do. 1570. The Ship of Fooles, wherein is showed the folly of all states, with divers other workes adioyned unto the same, very profitable and fruitfull for all men.

Translated out of Latin into Englishe by Alexander Barclay Priest.
Bound with:
The Mirrour of good Maners, and Certain Ecloges of Alexander Barclay Priest.

The English edition of *The Ship of Fooles*, translated by Alexander Barclay, the sixteenth-century scholar and divine, was first published in 1509. This second edition is dated 1570. The woodcuts are based on the original Basel designs by Dürer, although varying in detail as can be seen by comparison. Priest's translation corresponds to and follows the order of Locher's Latin version. Any additions are of a patriotic or personal nature. The English portion is printed in black letters, the Latin in roman.

Two other works by Barclay, *The Mirrour of good Maners*, a translation of a Latin work by Dominicus Mancinus, and his *Certain Ecloges*, an early example of an English pastoral, are bound in the same volume. The volume was printed in 1570 by John Cawood, who had become Printer to the Queen (Mary) in 1553. The binding is black leather.

25. PUBLIUS OVIDIUS NASO
La Metamorphose d'Ovide figuree. A Lyon, par Jan de Tournes, 1564.

An example of a block-book in which each page was printed from a solid block of wood containing both the illustration and the text. It is an outstanding example of the combination of decoration with type. The Lyonese printer Jean de Tournes I was assisted by the wood engraver Bernard Salomon who designed the cuts and possibly the arabesque borders as well. The italics are ascribed to the noted type-designer Robert Granjon, who was associated with De Tournes in a number of productions but who also published books on his own. Bound in old calf.

26. ANDREAS ALCIATUS, 1492 – 1550.
Andreae Alciati emblematum libellus.
Parisiis, Ex officiana Christiani Wecheli, 1540.

Andrea Alciate, the sixteenth-century professor of law from Milan, was widely known for his emblems — Latin epigrams interpreted by symbolic pictures. His first known edition was published in Augsburg in 1531 while he was a professor in Bourges. In 1534 the celebrated French printer Christian Wechel issued a more exact and artistic edition illustrated by wood engravings. These engravings were judged to have been designed by the French engraver Mercure Jollat. This edition of 1540 is an example. The printer's device — the flying horse, the cornucopia, and Mercury's wand — appears on the title page. Later editions were published by the firm of Aldus in Venice, and translations were made into French, German, Spanish, and Italian as well. This volume is bound in limp vellum.

27. LEONARD FUCHS, 1501 – 1566.
De Historia Stirpium commentarii insignes maximis impensis et vigilis elaborati . . . Basileae, In Officina Isingriniana, 1542.

Leonard Fuchs, one of the German Fathers of Botany, was also well known as a physician and professor of medicine. Along with his professional work he found time to complete his botanical masterpiece *De Historia Stirpium* which was published by Michael Isingrinius in Basel in 1542.

Written in Latin, his herbal deals with some four hundred native German plants as well as one hundred foreign ones. There are over five hundred full-

page woodcuts which testify to an excellent collaboration between the author and the artists who assisted him. They are of fine quality, many of exquisite beauty, and represent a high point in the art of botanical drawing. Fuchs acknowledges his debt to the artists in his preface and includes their portraits on the recto of the errata leaf. One artist, Heinrich Fullmaürer, appears to be drawing the plants from nature; the second, Albrecht Meyer, is copying the outline on wood; and the third, the engraver Veit Rudolf Speckle, is cutting the block. Some of the woodcuts are of special interest as being the earliest European drawings of American plants. Many were copied by later herbalists. There are woodcut initials throughout the text. The printer's device appears on the title page. The binding is contemporary vellum.

28. PIETRO BEMBO, 1470 – 1547.
Gliasolani di Messer Pietro Bembo.
[Venice, Aldus, 1515]

One of the best known works of the Italian cardinal and scholar Pietro Bembo, *Gli Asolani* is a dialogue explaining and extolling Platonic love. This copy is from an edition printed in Venice in 1515 by the great typographer Aldus Manutius in association with his father-in-law, Andreas Asolano. The famous Aldus device of the dolphin and the anchor appears on the fly title as well as on the verso of the end leaf.

29. GIOVANNI BOCCACCI, 1313 – 1375.
Il decameron di Messer Giovanni Boccacci, Cittadin Fiorentino . . . Terza Edizione. In Venezia, Del mese d'Aprile. Per li Giunti di Firenze, 1585.

The third edition of the fourteenth-century Italian classic. There is a woodcut device on the title page and woodcut initials and ornamental decorations appear throughout the volume. A woodcut device on page 588 uses the lily which is the recognized mark of the Giunti family of printers. The volume is bound in vellum.

30. CATHOLIC CHURCH. Book of Devotions.
Devotissime meditationes de vita beneficiis et passioe salvatoris Jesu Chricu gratiaru actione. MDXX
[Ex officina Sigismudi Grim . . . Marci Wyrsung: Auguste . . . DDDXX]

The work of the two Augsburg printers Sigismund Grim and Marcus Wirsung, who were partners from 1518 to 1522. The title page is printed in red surrounded by a decorated black border and there are woodcuts of various sizes enclosed in decorated borders. The volume is bound in vellum with two brass clasps. Front and back are blind tooled with biblical illustrations and Latin texts beneath in double borders. The front illustration is of the Crucifixion and bears the Latin text from Isaiah 53:4, "Vere languores nostros Ipse tulit peccata nostra" [doloros nostros] (Surely he hath borne our griefs and carried our sorrows). It is dated 1569. The back illustration is presumably of the prophet Hosea as the text is from Hosea 13:14, "Ero mors tua, [o] mors mursus tuus ero inferne. Osea 13" (O death I will be thy plagues, O grave I will be thy destruction.).

31. CATHOLIC CHURCH. Liturgy and ritual.
[*Missale Augustense Speciale.*]
[Augsburg, Erhard Ratdolt, 1505]

The work of the master printer Erhard Ratdolt who, after several success-

ILLUSTRATIONS

Hora non piu p̃ſto che io deguſtai il miraculoſo & ſuauiſſimo pomu lo, che ſenciamora ĩ me ſentiui ricentare & rinouare il rude & craſſo intel lecto, & lo affãnoſo & mœrẽte core tuto ricrearſe ĩ amoroſo gaudio delibuto, ne piu ne meno, Quale chi nel p̃fundo mare obruto, & fin al fõdo ĩmerſo cum obſtruſi labri, ſencia hauſto di ſpirito, di ſopra ritorna, le freſche & iucundiſſime aure auidiſſimo ſumendo ſe uiuifica. Perlaquale coſa incontinente in me di ardere piu amoroſe fiamme incõminciorono, & cum piu ſuaue cruciato di nouelle qualitate damore trãſmutarme mi apparue. Et percio principiai euidentemente di cognoſcere, & effectuoſamẽte di p̃ſentire, quale gratie ſono le uenerее, & di quanta efficacia ad gli terrigeni ſe p̃ſta. & quãto p̃mio lœtamẽte conſeguino, chi per gli delitioſi regni ĩtrepidamẽte militãdo, & nelle amoroſe pugne peruicaci, ad quelli puengono. Vltimamẽte dapoi la diuota & ſacra refectione degli fatali fructi ſumpta ſencia cũctatione, quel diuino germe da gli ochii euaneſcente diſparue. La libante Antiſtite dil ſancto ſacello fora uſſitene, & Polia pare allei, & io, & tute.

Cũ tale & ſi facto ordine terminati & diffiniti gli myſtici ſacrificii, & libamini & imolatiõe, & il diuino culto, Ambedue depoſite le ſacre ueſte, & exute, cũ eximia ueneratione, tuti quegli myſterioſi & põtificali inſtrumẽti, cum domeſtici & templarii obſequii, nel ſacrario riuerẽtemẽte ripoſitorno.

13. *Hypnerotomachia Poliphili* (slightly reduced)

ſitorno. Et quiui trutinatamẽte la ſumma Antiſtite cũ præcipua maieſtate, cuſi familiarmente nediſſe. Figlioli mei hora da me expiati, & bñdicti al uoſtro amoroſo incepto & uiagio andate. Priego ancora la diuĩa matre fauſta & affabile ſe pſti, & ad gli uoſtri amoroſi cõcepti, ĩtenti, & caſi, miſerabile. fauoreuola, & ppitia ſia. Et nel præſente inclauſtrate gli pfundi, & crebri ſoſpiri, gli lamentamenti poſtponete & laſſate. Fugate omni mœrore. Impero che gia cum la mia iſtantia queſta pſente hora ui ſara ſalutare & ſecũda. Dũque aqueſti mei ſalubri moniti & pficui ĩperii laĩo uoſtro ĩtẽda, acio che eſſa cũ il ſuo pio & dolce affecto ui cõcedi fœlice ſucceſſo.

Poſcia che la ſacraria monitrice cũ blando affamine hebe dicto. Nui gratie immortale dicendo da tute licentia riuerentemente impetraſſemo, cum dulciſſimi & mutui ſaluti, indicando il madido uolto, che quaſi gli moleſtaua il noſtro diſceſſo. Tamen uale dicendo, fora dil magnifico & ſuperbo tempio uſciſſimo, & amonita la mia chryſocari Polia dilla uia & itinere noſtro, finalmente ſe partiſſemo.

O deſiderato cuſi diutinamente gratiſſimo comitato, & fœlice, & pſpo exito dille trãſacte triſtitie. Hora il mio core afflato diterna dolcecia, & perfuſo di cæleſte rore il noxio foco, unquãcho nõ me tituba, ma ferma & euidentemẽte queſta e la mia tanto optatiſſima Polia. La mia tutelaria dea. Il genio dil mio core. Allaq̃le benemerente debita gratulatione, io debo di tanto ſuo famulato alla diuina matre, & di tanta oſtenſione di amore in queſto iucundiſſimo comitato. Queſte & ſimiglinate parole ſũmiſſamẽte io dicẽdo, Polia in quel puncto auidutaſi dil mio depreſſo parlare, me riguardoe cũ dui feſteuoli ochii acceſi damore. Piu chiari cẖ lucidiſſime ſtelle, ſencia la cornuta cynthia, nel ſereno cielo corruſcãte, nõ altramẽte che lo ignito Calybe ſopra lĩcude malleato ſcĩtilla, cuſi nel mio pcito pecto, quelli crebri ſcĩtillauano. Et nel parlare uenuſta cũ angelici accẽti, cũ la purpurãte bucca latibulo di omni fragrantia. apotheca di orientale ple, ſeminario uberrimo di enucleate & dulcicule parolete, tẽpeſtiuamẽte mulcẽdo deliniua omni mia mẽtale ĩquietudine. Parlare, ſencia dubio, da ĩpiaceuolire il terrifico aſpecto di Meduſa, & di mitigare la atrocitate horrẽda dillo ĩfiãmato Marte, & dille ſue cruẽtoſe armature ſpoliare. Di furare il belliſſimo Ganymede dille adõcate grãſie dilla ſuprema alite. Et da teneritudine diſcopiare, & minutatamente ſcindere ĩparuiſſime freſule gli duriſſimi marmori, & cote, & caute, & ſaxi aſperrimi, & abrupti di Perſia, & dil inuio & nubifero monte Athlante, nella parte di Oceano Et acqetando manſuefare, ouero cicurire le ſæuiſſime fere di Libya, & da uiuificare omni puluereo & cineroſo morto, cuſi diſſe.

Poliphile dilectiſſime (aprẽſa la mano mia) hora andiamo al rugiẽte lit-

13. *Hypnerotomachia Poliphili* (slightly reduced)

Anno mundi. 5485. Anno xpi. 284.

Arcellinus papa natione romanus patre ꝓiecio diocletiani ⁊ maximiani tribus fuit post gaium pōtifices: hic sexto pōtificatus anno iā diocletiani ꝓsecutione seuiente a carnificib⁹ capt⁹: ad sacrificia gentiū ductus: cū minis instarent carnifices vt thura dijs exhiberet: metu pterritus deos alienos adorauit. quo facto haud multo post in se reuersus habito ꝓcilio centū ⁊. lxxx epōr in sinuessa vrbe campanie: eo ⁊ marcellin⁹ squalidus ⁊ puluerulent⁹ ac cilicio indutus ꝓficiscit: petitq; vt sibi ꝓ incōstātia debita pena tribuat: qui cum dānaret in tāto cōcilio nemo vn⁹ inuent⁹ est. Cum dicerent oēs: ea ferme rō ne petrū peccasse. ac flendo peccati penā luisse. Redijt romā marcellin⁹. iratus diocletianum adijt hoīezq; increpat q̄ se impulerit dijs gentiū ĩmolare. Ducit ad martirū diocletiani iussu marcellin⁹ cum claudio: cyrino antonino xpi fidelibus. Intereūdū vo marcellū pb̄ros admonet ne diocletiani ꝓcepti obtempet i reb⁹ maxie ad fidē ptinentib⁹: neue corp⁹ suuz sepulture traderet qd̄ dixerat ob negatū saluatorē se id neq; mereri horū aūt simul interēptor corpa diocletiani iussu ad dies. vi. ⁊. xxx. insepulta iacuerūt via publica. vñ petri apli iussu q̄ marcello ĩ somnis apparuit via salaria cimiterio priscille sepeliunt sexto kal. maias. sedit aūt annis. ix. mēses. ij. diebus. xvi. Vacat tum sedes dies quinq; ⁊ viginti.

Anno mundi. 5493. Anno xpi. 294.

Arcellus papa natione roman⁹ patre bindicto ex regione vie late a cōstātio ⁊ galerio vsq; ad maxentiū puenit. Is licet multor turbinib⁹ vexat⁹ diuino tū cultui intent⁹: cōstituit ne quis generale cōciliū celebrare posset sine speciali sedis apostolice autoritate. Priscillā q̄z matronā romanā ei⁹ suasu impulit cimiterū suis sumptib⁹ via salaria cōstruere. tituloslq; ⁊ viginti ĩ vrbe roma cōstituit. quasi dioceses ad cōmoditatē baptismi: et opportunitatē eorum q̄ ad fidē ex gentib⁹ quotidie veniebāt. Cōsulū iti: ⁊ eo modo sepulturis martyz videbat. Annis aūt quinq; sedēs menses sex dieb⁹ vno ⁊ viginti. Maxentius vo vbi lucinā matronā instituisse ecclīaz dei rerū suaz heredē intellexisset. irat⁹ ⁊ mulierē relegauit ad tp̄s. et Marcellū captū impellere minis conat⁹ est. vt ⁊ episcopatu se abdicaret. ⁊ xpianū nomē deponeret. quē vbi cōtemnere sua pecepta vidit. ad custodiēda aīalia eū misit vbi nec oēs nec ieunia ptermisit. parrochiasq; eplis gubernabat. a clericis liberat⁹: iterato in stabulum seu cacabalum. Maxenti⁹ iratus eum redigit. vbi cū fede ⁊ icommode habitaret. pedore et situ mortuus est. Vacat ei⁹ morte romana sedes dies. xx.

Eusebi⁹ papa natiōe grec⁹. pr̄e medico: pōtificatū adijt Cōstātino ⁊ Maxentio imperantib⁹. Cōstituit ne ꝓbani in iudiciū suū ep̄m vocare p̄sumāt Is duz ĩ papatu vtueret crux dñi inuēta est q̄nto nonas maij. hereticos q̄z idē pōtifex reconciliauit imposita tantūmodo manu: Habita aūt semel rome sacorum ordinū mēse decēbri. cū p̄sbros. xiij. diaconos tres. epos. xiij. creasset: rome moriē. ⁊ in cimiterio Calixti via appia sepeliē sexto nonas octobris. Sedit autem annis ser. mense vno: diebus tribus. Licet alij hystorici de annis varie sentiant. Vacat tum sedes diem vnum.

Melciades papa natiōe apher. Maxētij licinij maximi tpib⁹ fuit. Vir sane sctitate ⁊ scīētia multū insignis. Qui vt erat grauitate p̄clar⁹. Cōstituit ne q̄s vnq; aliqua suspitiōe: aut añ verā ꝓbatiōs cōdemnaret. Eius q̄z institutū fuit. ne die dñico: neq; quita feria ieunaret. qz hos dies pagani q̄si sacros celebrant. Multa q̄z in oblatiōibus faciēdis ꝓstituit. qd̄ Manicheor hereslis ĩ vrbe romatū maxime inualescebat. His aūt ꝓ actis maximini iussu martyrio coronatur. idem fatum subiere: et pen⁹ Alexandrinus ep̄us et Lucianus anthiocenus presbyter romanus. Alijq; complures episcopi et sacerdotes. Sepult⁹ est autem Melciades via appia calixti crypta. quarto ydus decembris. Sedit annis quatuor menses septem. diebus. ix. Vacat tum sedes dies xvij.

Linea Bumor pontificum

Marcellinus

Marcellus

Eusebius

Melciades

21. *Chronicon Nurembergense* (much reduced)

Sum Michaelis Heloovij 55.
Theol. Studiosi

I

Stultifera Nauis

Narragonice ꝓfectõnis nunq̃

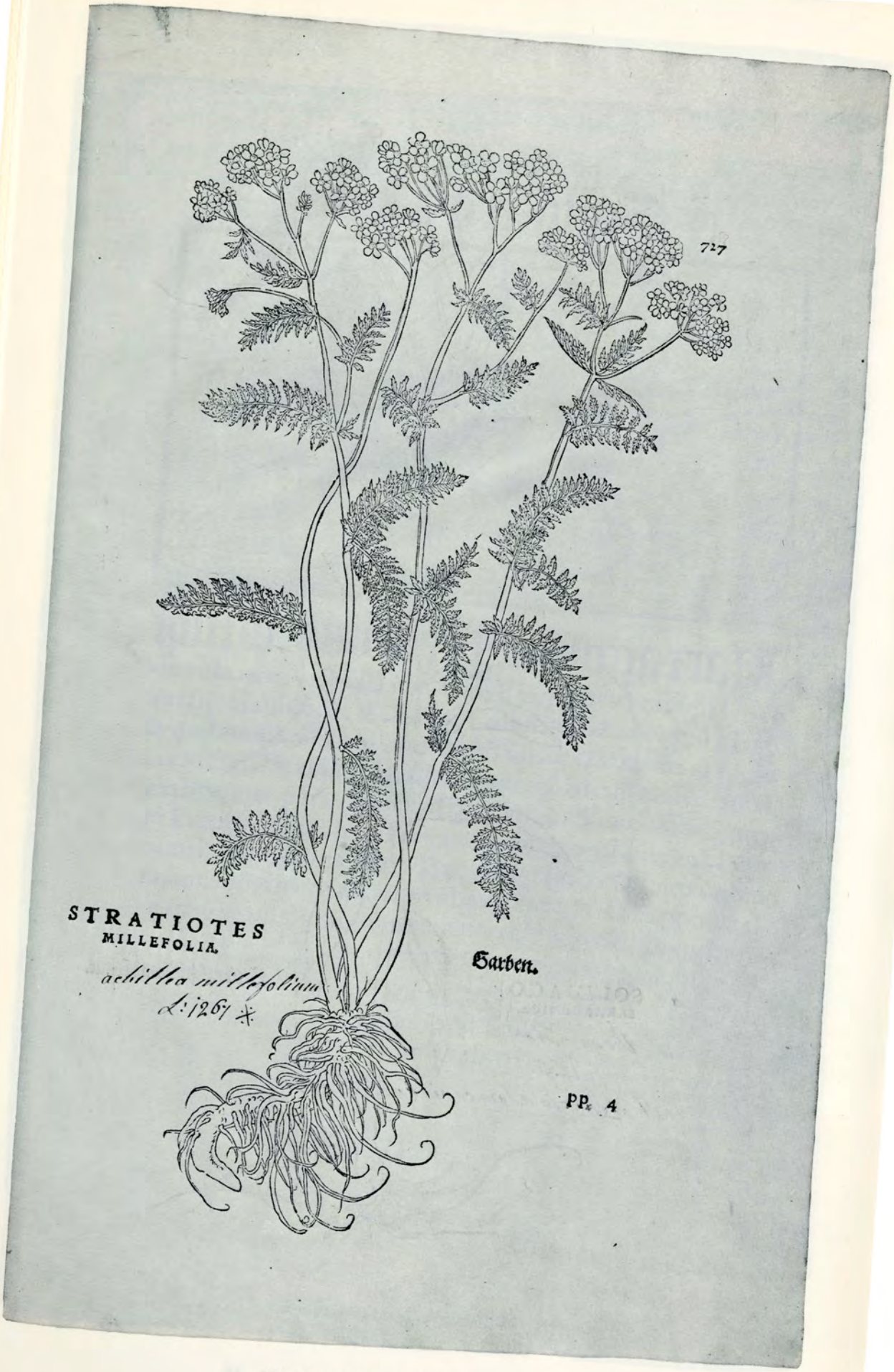
ſatis laudata Nauis: per Sebaſtianũ Brant: vernaculo vulgariq̃ ſermone & rhythmo / ꝑ cũctoꝝ mortaliũ fatuitatis ſemitas effugere cupiẽtiũ directione/ſpeculo/cõmodoq̃ & ſalute: proq̃ inertis ignauęq̃ ſtultitię ꝑpetua infamia/ execratione/& confutatione/nuꝑ fabricata: Atq̃ iampridem per Iacobum Locher/cognomẽto Philomuſum: Sueuũ in latinũ traducta eloquiũ: & per Sebaſtianũ Brant: denuo ſeduloq̃ reuiſa/& noua quadã exactaq̃ emẽdatõe elimata atq̃ ſupadditis q̃buſdã nouis/admirãdiſq̃ fatuoꝝ generibus ſuppleta: fœlici exorditur principio.

.1498.

Nihil ſine cauſa.

.Io.de Olpe.

22. Sebastian Brant (exact size)



27. Leonard Fuchs (much reduced)

exemplo placuisti domino nostro iesu christo. ora pro populo/interueni pro clero/intercede pro deuoto femineo sexu. Kyrieleyson. Christe eleyson Kyrieleyson. Domine exaudi orationem meam Et clamor meus ad te veniat.

Oremus.

Deus qui de beate marie virginis vtero verbum tuū angelo nunciante carnem suscipere voluisti: presta supplicibus tuis: vt qui vere eā dei genitricem credimus: eius apud te intercessionibus adiuuemur. Per christum dominum nostrum. Amen.

Commemoratio de sanctis. ān. Sancti dei omnes intercedere dignemini pro nostra omniumqz salute. ℣. Letamini in domino et exultate iusti. ℟. Et gloriamini omnes recti corde.

Oremus.

Protege domine populum tuum et apostolorum tuorum petri et pauli et aliorum apostolorum patrocinio confidentem perpetua defensione conserua.

Oratio.

Omnes sancti tui quesumus domine nos vbiqz adiuuent: vt dū eorū merita recolimus patrocinia sentiamus: et pacem tuam nostris concede temporibus: et ab ecclesia tua cunctam repelle nequitiam. Iter/actus/et voluntates nostras et omnium famulorum tuorum in salutis tue prosperitate dispone: benefactoribus

psecut⁹ ē dra co mulierē q̄ pepit mascu.

Misit serpēs exore suo p⁹ mulierē. ꝛc.

33. *Livre d'Heures* (Vostre-Pigouchet) (slightly reduced)

Dezir Hasta entonçes que empadronaron al
que contendia sobre que se mouio el tepleyto
e sil o contrario Dello fuera o pasara no pudi
era dexar de lo saber este testigo como vezi
no pedxero del dicho lugar si el que contendia
pechara e pagara en los pechos o seloz obi
eran repartido pero que nunca tal bio ni o
yo nin entendio e dixo que el que contendia
residia en toledo algunas temporadas por
que solia ir algunas vezes a toledo pero no
sabia que toledo tuuiesse vezindad e de con
tino en el dicho tiempo auia sido vezino del
dicho lugar de esquibias y en toledo para
vezes solia residir en pocos dias y que el
que contendia no se auia escusado de pechar
por razon de residir en toledo a lo menos
que este testigo supiesse e que sabia que por
ser vezino de toledo no se escusara el que con
tendia de ser empadronado y repartido sino
fuera tal bisoda algo como dicho tenia en el
dicho lugar de esquibias e que antisimismo
no se auia escusado de pechar por virtud de
algun priuillejo ni por ser armado cauallero
ni por tener armas e cauallo al fuero de
ni por ser ricos e poderosos ni por ser po
bres ni por otra semejante causa salvo tan
solamente por ser hombre bisoda algo como
dicho tenia segun que todo lo susodicho
y otras cosas mas larga mente lo dixo
y depuso este dicho testigo en su dicho

E POR EVITAR

prolixidad aqui no se pusieron ni
incorporaron los dichos e deposiciones
de los demas testigos de suso nombrados
e declarados como quier que todos ellos e
cada vno dellos lo dixo e depuso muy cum

xps

VLII CELSI COMENTARIA DE BELLIS ET VICTORIIS IVLII CA
ESARIS IN GALLIIS. LIBER PRIMVS INCIPIT. LEGE FELICITER.
SIC INCIPIT

GALLIA EST OMNIS DIVISA IN PARTES TRES: QUARUM unam incolunt belgæ: aliam aquitani: tertiam qui ipsorum lingua celtæ: nostra galli appellantur. Hi omnes lingua institutis legibus inter se differunt: gallos ab aquitanis garumna flumen: a belgis matrona & sequana dividit. Horum omnium fortissimi sunt belgæ: propterea quod a cultu atque humanitate provinciæ longissime absunt: minimeque ad eos mercatores saepe commeant: atque ea quæ ad effeminandos animos pertinent important: proximique sunt germanis qui trans rhenum incolunt: cum quibus continenter bellum gerunt: qua de causa helvetii quoque reliquos gallos virtute praecedunt: quod fere quotidianis praeliis cum germanis contendunt: cum aut suis finibus eos prohibent: aut ipsi in eorum finibus bellum gerunt. Eorum una pars quam gallos obtinere dictum est initium capit a flumine rhodano continetur: garumna flumine: oceano finibus belgarum attingit: respicit inter sequanos & helvetios flumen rhenum vergit ad septentrionem. Belgæ ab extremis galliæ finibus oriuntur: pertinent ad inferiorem partem fluminis rheni: spectant ad septentrionem & orientem solem: Aquitania a garumna flumine ad pyrenaeos montes: & ad eam partem oceani quæ ad hispaniam pertinet: spectat inter occasum solis & septentrionem. Apud helvetios longe nobilissimus fuit & ditissimus orgetorix: Hic M. messala & p. M. pisone coss regni cupiditate inductus coniurationem nobilitati fecit: & civitati persuasit ut de finibus suis cum omnibus copiis exirent: Perfacile esse cum virtute omnibus praestarent: totius galliae imperio potiri. Id hoc facilius esse cum virtute omnibus praestarent totius galliae

Belgæ
Aquitani
Galli

Helvetii

Orgetorix

Phillipps his
11904

4. Manuscript of Caesar's Commentaries (reduced)

mit den cristen im sant Lucie der heyligē junckfrawen
kirchen/ Do stercket er sy an dē heyligen cristēlichen ge
lauben vnd hielt darnach meß/ Do sendet der Richt sem
diener zů im vnd hieß im zet od schlahen. das theten die
diener vnder der meß. das leyd er gedultigklichē durch
got vnd für sem sel darnach zů den ewigen frōwdē. Do
begruben im die cristen im der krufft. Nun bittē wir dich
lieber herr sant Steffan das du vns vmb got erwer=
best das wir auch nach disem czergenclichen leben kom
men zů den ewigen frōwgen Amen.

Von sant dommico des prediger ordens

In der stat Ka=
raloga was ein Ed
el man der hieß fe=
lix vnnd seyn frawē
hieß Johanna der
traumet eins nacht
es. ee dz sy sant do=
minicum trůg wye
sy schwāger word
en wär. vnd do sy
nun zehand geberen sölt das kind. da sahe sy das kind
an. da gedaucht sy es wär eyn hündlin dem gieng eyn
feürmer flamme auß dem munde vnd der flamme ent
czündet alle dise gancze wellt. Do erschrack sy zemal

16. Jacobus de Voragine (reduced)

ΧΡΗΣΙΣ ΠΛΟΥΤΟΥ ΜΑΡΤΥΣ.

EMBLEMA XVII.

Ad Valentinum Erythraeum.

SVrripit oua ſalax perdix aliena: fouensq;
In nido, pullos educat inde nouos.
Pullus at eductus nutricem deſerit vltrò:
Cantantis pendens matris ab ore ſua.
Condit auarus opes, deſeſſoq; incubat auro:
Per fas, atq; nefas condit auarus opes.
Vnde habeat, nihil is curat: ſed oportet habere:
Et citò vult fieri diues, inopsq; manet.
Nam mors aut vilem redigit communis ad aſſem:
Eripit aut partas turpe tribunal opes.
Magnis parta malis, pereunt maiore dolore:
Quod dat cuiq; Deus, ſorsq; benigna, ſat eſt.

Voluptas

42. Nicholas Reusner (exact size)

¶ Non e cosa aliena: In questo Capo Vitruuio narra una Inuentione facta per Ctesiphonte Architecto del Templo de Diana Ephesia per conducere le ponderose colonne de epso Templo. De questo templo e del Architecto prenominato scriue Plynio li. 36. C. 14. Perche fu una cosa stupendissima & perho cõnumerata intra li septe miraculi del mundo dice che resta anchora una uera admiratione de la munificentia de Græci e liberalitate per il præfato templo la cui Fabrica durae per anni. 120. & a tale impensa fece contributione tuta Lasia minore. Fu longo. P. 425. & Lato. P. 220. haueua. 127. nobilissime Colonne fabricate per il mezo de altri tanti Re. Erano alte. P. 60. de le quale furono. 36. artificiosamente Intagliate e tra le altre una fu excellentissimamente laborata da Scopa Syracusano famosissimo sculptore antedicto. Questo templo fu poy combusto da Xerse Re de Persia. Adunche Ctesiphonte douendo perducere queste colonne per il spatio de octo milia & considerando che ponendole sopra Carri le rote seriano deuorate ne la molitie del terreno per il grauissimo peso: piglioe. 4. Scapi zoe ligni grossi la terza parte de uno pede. Che cosi significa materia trientale ad la longitudine del scapo de le colõne. Scapo significa in qsta parte qllo che uulgarmẽte se dice il trõcho ne de una arbore: unde qlli ligni li ha nominati Scapi e cosi Lhasta de la Colõna e appellata Scapo. Perche li antiqui usaua no qsto uocabulo in tale significato: licet che significa anchora la filiqua o sia theca oue stano le semente de le herbe; ma e una medema ratione: per la sua deriuatione a Scapto uerbo græco il qual Importa excauare: Perche tali tronchi per la uechieza uediamo se persotano: Como anchora quelle thece sono excauate. E de questi quatro ligni duy ne pose per transuerso: &

VNA INGENIOSA RATIONE DE CTESIPHONTE A CONDVCERE LI GRAVI ONERI. CAPO. VI.

NON E COSA ALIENA AD EXPONERE AÑchora la Ingeniosa Inuentione de Ctesifonte. Perche questo uogliando conducere li Schapi de le Colõne da le lapicidine ad epheso al phano de Diana: p la magnitudine de li ponderi & per la mollitudine de le uie campestre non fidato

countenances. No power of the fire might give them light: neither could the bright flames of the stars endure to lighten that horrible night. Only there appeared unto them a fire kindled of itself, very dreadful: for being much terrified, they thought the things which they saw to be worse than the sight they saw not. As for the illusions of art magick, they were put down, and their vaunting in wisdom was reproved with disgrace. For they, that promised to drive away terrors and troubles from a sick soul, were sick themselves of fear, worthy to be laughed at. For though no terrible thing did fear them; yet being scared with beasts that passed by, and hissing of serpents, they died for fear, denying that they saw the air, which could of no side be avoided. For wickedness, condemned by her own witness, is very timorous, and being pressed with conscience, always forecasteth grievous things. For fear is nothing else but a betraying of the succours which reason offereth. And the expectation from within, being less, counteth the ignorance more than the cause which bringeth the torment. But they sleeping the same sleep that night, which was indeed intolerable, and which came upon them out of the bottoms of inevitable hell, were partly vexed with monstrous apparitions, and partly fainted, their heart failing them: for a sudden fear, and not looked for, came upon them. So then whosoever there fell down was straitly kept, shut up in a prison without iron bars. For whether he were husbandman, or shepherd, or a labourer in the field, he was overtaken, and endured that necessity, which could not be avoided: for they were all bound with one chain of darkness. Whether it were a whistling wind, or a melodious noise of birds among the spreading branches, or a pleasing fall of water running violently, or a terrible sound of stones cast down, or a running that could not be seen of skipping beasts, or a roaring voice of most savage wild beasts, or a rebounding echo from the hollow mountains; these things made them to swoon for fear. For the whole world shined with clear light, and none were hindered in their labour: over them only was spread an heavy night, an image of that darkness which should afterward receive them: but yet were they unto themselves more grievous than the darkness.

¶Nevertheless thy saints had a very great light, whose voice they hearing, and not seeing their shape, because they also had not suffered the same things, they counted them happy. But for that they did not hurt them *now*, of whom they had been wronged before, they thanked them, and besought them pardon for that they had been enemies. Instead whereof thou gavest them a burning pillar of fire, both to be a guide of the unknown journey, and an harmless sun to entertain them honourably. For they were worthy to be deprived of light, and imprisoned in darkness, who had kept thy sons shut up, by whom the uncorrupt light of the law was to be given unto the world. And when they had determined to slay the babes of the saints, one child being cast forth, and saved, to reprove them, thou tookest away the multitude of their children, and destroyedst them altogether in a mighty water. Of that night were our fathers certified afore, that assuredly know-

49. Nonesuch Bible (slightly reduced)

ful years in Venice, was persuaded to return to his native Augsburg in 1486 to specialize in the printing of liturgical works. This particular missal is a fine example of Ratdolt's craftsmanship, especially in the matter of color printing. The Gothic letters, in two sizes, are in red and black as are the large woodcut initials. Folio I is illuminated in five colors. The Canon of the Mass is on vellum and is also illuminated. The Calendar is bound between two leaves of the Registrum at the beginning. There are three pages of manuscript bound in at the end which contain the *Officium Michaelis Archangeli.* The binding is calf over wooden boards. There is a bookplate for the Hailstone and J. Meade Falkner Collections.

32. CATHOLIC CHURCH. Liturgy and ritual. Offices of the Blessed Virgin.
Officium beate Marie, secundum usum Romanum.
[Venice, Luc Antonio Giunta, 1501]

A beautifully produced Book of Hours printed on vellum in red and black from the Venetian firm of Luc Antonio Giunta. The title is in red and is followed by the printer's lily device, the sign of this famous family of printers. There are thirteen full-page woodcuts. Each page of text has four small pictures on the outer border, floral decorations at top and inner borders, and a pictorial footpiece, all with black crible background. The binding is black morocco.

33. CATHOLIC CHURCH. Liturgy and ritual.
Simon Vostre. *Ces Psentes heures a lusaige de Romme toutes au long sans regrir; avec les lignes de lapoca lipse* . . . faites a Paris pour Symo Vostre libraire: demourat pres la grand eglise.
[Philippe Pigouchet. c. 1515]

This *Livre d'Heures* was published in Paris by Simon Vostre, who was associated with the printer-illustrator Philippe Pigouchet. As it has a calendar for the years 1515 – 1530, its publication must have been around 1515. Vostre's famous device appears on the upper part of the title page. There are fourteen full-page woodcuts, two of which, the Annunciation and the Visitation, are illuminated in gold and colors. They are derived from various sets of woodcuts designed by Pigouchet. All other pages have historiated woodcut panels or single small cuts with separate description, some in French. There are twenty-five large and thirty-six small cuts. The letters are Gothic and the small initials are of gold on blue or red grounds. The binding is of contemporary brown calf, with a double border of formal tools and in the centre, longitudinally, the motto "Prene en gre."

34. BENVENUTO CELLINI, 1500 – 1571.
Due trattati uno intorno alle otto principali arti dell'oreficeria. L'altro in materia dell'Arte della Scultura . . . composti da Benvenuto Cellini scultore Fiorentino. In Fiorenza per Valente Panizzij et Marco Peri, 1568.

The first edition of Cellini's treatises on goldsmithing and sculpture. The woodcut on the title page shows three shields bearing the Medici arms, the central one having a Cardinal's hat upheld by two cherubs. The type is a cursive style. Many of the pages have woodcut capitals with landscape backgrounds and some are also decorated with fleurons. The last page shows an

oval with a lion rampant under a crown upheld by two women, followed by the printers' names. Following the second treatise there are several pages of poems in honor of Cellini's works. The binding is polished brown calf, gilt trim.

35. SAINT CYPRIAN, Bishop of Carthage.
Opera divi Caecilii Cypriani Episcopi Carthaginensis . . . Atqu haec omnia nobis praestitit ingenti labore suo Erasmus Roterodamus viriuuandus optimis studijs natus. Apud Inclytam Basileam ex Officina Frobeniana. An. M.D. XXI. [1521]
Bound with:
SAINT FULGENTIUS, Bishop of Ruspa, 468 – 533.
Opera B. Fulgentii Aphri, Episcope Ruspensis, Theologi Antiqui . . . Item Opera Maxentii Johannis, Servi Dei . . . [Hagenau, Thomas Anshelm, 1520]

St. Cyprian, one of the early Christian martyrs, who was converted to Christianity about 246, became the head of the church in Carthage.

This volume is an example of the printing skill of the master typographer Johann Froben who had learned his trade from Johann Amerbach, the foremost printer of Basel. Also associated with Froben as editor and adviser was the Dutch scholar Erasmus. The title page has a woodcut border and a small version of the printer's device — two crowned snakes twined round the upright sword on which a dove is perched — which appears in the centre cut below the title. The letters are Roman and there are decorated initials.

The second part of this volume includes the first printed edition of the work of the African bishop of the sixth century, Fulgentius, and the writings of another sixth-century ecclesiastic, Johannes Maxentius of Constantinople. It was printed in Hagenau by Thomas Anshelm (for the Kobergers) in 1520. The title page has a woodcut border and there are decorated initials. The type is roman. There is a separate title page for Maxentius which has a woodcut border. A large printer's device (said to have been designed by Hans Baldung) follows the colophon. The binding is contemporary brown calf over board with stamps of a German origin. There are two brass clasps.

36. ORONCE FINÉ, 1494 – 1555.
Orontii Finaei, Delphinatis, Regii Mathematicarum Professoris, De rebus mathematicis, hactenus desideratis Libri IIII. Lvtetiae Parisiorum, Anno Christi Seruatoris, M.D. LVI. Ex officina Michaelis Vascosani, uia Iacobaea ad insigne Fontis. Cum Priuilegio Regis.

The French mathematician and musician Oronce Finé is known for his mathematical treatises and also for the illustrations which he designed to accompany them. The publisher of his *De rebus mathematicis*, Michael Vascosan, was a member of the company of French Renaissance printers who replaced the Gothic types, borders, and initials with light type faces and lighter wood-engraved illustrations. The volume has woodcut capitals and many of the geometrical diagrams are ornamented by attractive fleurons. The binding is vellum.

37. ORONCE FINÉ
Orontii Finei Delphinatis, Regii Mathematicarum Professoris: Quadrans Astrolabicus, omnibus Europae regionibus inferuies; . . . Parisiis. Apud Simonem Colinaeum, 1534.

Simon de Colines was one of the outstanding Parisian printers of the sixteenth century who published many learned and scientific works as well as editions of the early Greek and Roman classics. He also belonged to the group of Renaissance printers who revolutionized the craft of book production in sixteenth-century France. He acquired new sets of types and designed italic and Greek founts which were a complete break away from the heavy Gothic type and decoration characteristic of printing to that time. The ornamental border on the title page of Finé's *Quadrans Astrolabicus* shows the arms of France at the top and the arms of the Dauphin at the foot. On each side are four allegorical figures. These woodcuts are the author's work. The binding is vellum over boards.

38. JOHN FOXE, 1516 – 1587.
Actes and Monuments of Matters most speciall and memorable, happenyng in the Church, with an Universall history of the same, wherein is set forth . . . persecutions against the true Martyrs of Christ . . . Newly revised and recognized partly also augmented, and now the fourth time agayne published . . . [At London Imprinted by Iohn Daye] 1583.

The fourth edition of John Foxe's famous *Book of Martyrs* printed by one of the important English printers of the sixteenth century, John Day. The work, begun as a history of the Christian persecutions and dealing chiefly with Wycliffe and Hus, was first published in Latin in 1559 in Basel where Foxe was living in exile during the religious persecutions in Mary's reign in England. Following her death he returned to England to work on the English edition which John Day published in 1563. Written in lively style and with gruesome illustrations, the folio became an immediate bestseller despite its size. A second edition followed in 1570, a third in 1576, and this, the fourth, in 1583.

The text, on a two-column page, is in black and roman letter. Each title is set in a woodcut compartment and the volume has many large woodcuts and three (of four) folding woodcuts. The portrait of John Day the printer, dated 1562, in a decorated border with motto and initials I.D. appears above the colophon. It is the earliest genuine representation of an English printer.

The binding is old calf, rebacked. There are decorated end-papers.

39. GIUSEPPE MOLETI, 1531 – 1580.
Tabulae Gregorianae motuum octavae sphaerae . . . per Josephum Moletium . . . Venetiis, Apud Petrum Dehuchinum, MDLXXX.

A work on the Gregorian calendar by the sixteenth-century Italian mathematician and professor at the University of Padua which was published in Venice by Pietro Dehuchino in 1580. Bound in old vellum.

40. FRANCESCO PETRARCA, 1304 – 1374.
Opera del preclarissimo poeta misser Francescho Petrarcha con el comento de misser Bernardo Lycinio sopra li triuphi. Con misser F. Philelpho: Misser A. de tempo: misser Hieronymo Alexandrino sopra li Soneti y Canzone nouamente historiate: y correcte per misser N. Peranzone. Azonte molte notabile y excellente additione. [Venice, A. de Zani de Portese, 1515]

The first part of the volume contains Petrarch's *Triumphi* (Love, Chastity, Death, Fame, Time, and Eternity) with commentary by Bernardo Lycinio which runs fifteen to twenty words to each word of text. The second part con-

tains the *Soneti y Canzone*, edited by Niccolo Peranzone, preceded by a life of Petrarch by Antonio da Tempo. The title page is printed in red and black with a woodcut of St. Bartholameus. There are full-page woodcuts of the six Triumphi, with identical decorated black-line borders. In addition there are small woodcuts, also large pictorial and ornamental capitals. The type is roman. The binding is calf with gilt trim.

41. PLUTARCHUS

The lives of the noble Grecians and Romanes, compared together by that grave learned philosopher and historiographer, Plutarke of Chaeronea: Translated out of Greeke into French by Iames Amiot . . . and out of French into English, by Thomas North. Imprinted at London by Richard Field for Bonham Norton. 1595.

Amyot's translation from Plutarch's Greek became a French classic and Sir Thomas North's translation into English which first appeared in 1589 was equally famous. This second edition, published in 1595, contained additional lives. North's style influenced many English prose writers, and his material was the source used by Shakespeare for *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra.*

Each life is headed by a medallion portrait and there are woodcut capitals throughout the text. The printer's device, an anchor held from the clouds with "Anchora Spei," which appears on the title page was first used by the printer Thomas Vautrollier and inherited by Richard Field in 1588. Another device, an ornament of a woman's head with cornucopias, which appears on the final page was also used by Vautrollier and passed on to Field.

42. NICHOLAS REUSNER, 1545 – 1602.

Emblemata Nicolai Reusneri ic. partim ethica, et physica: partim vero Historica, & Hieroglyphica . . . Quibus Agalmatum, Sive Emblematum Sacrorum Liber Unus Superadditus. Ex Recensione Ieremiae Reusneri Leorini, Francoforti, 1581.

This emblem book by the German poet and jurist Nicholas Reusner was published in Frankfurt in 1581. In the last part of the sixteenth century Frankfurt became the centre for German book illustration and this volume is an outstanding example of the work of the publisher Sigismund Feyerabend in conjunction with the printer Johann Feyerabend and the woodcut artists Virgil Solis and Jost Amman. The title is set in a woodcut border and all pages in the text are surrounded by decorated borders. There are many woodcut illustrations, some of which bear the initials of Virgil Solis. Many pages have decorative ornaments. The printer's device on verso of page 371 was designed by Jost Amman. The volume has a modern brown leather binding by F. Bedford.

43. CORNELIUS TACITUS, c. 55 – 120.

Cornelius Tacitus Exacta Cura Recognitus, et Emendatus. Copiosus Index Rerum, Locorum, et Personarum, De Quibus in His Libris Agitur. Varia Lectio, in Calce Operis Impressa. Aldus M.D. XXXIIII.

The following of the Roman historian's works are included: the *Annals*, the *Dialogue on Orators*, *Germany*, and the *Life of Agricola.* The text is followed by corrections by the German humanist Beatus Rhenanus and a set of annotations by Andreas Alciatus, the Italian jurist and writer of emblems.

The printing was done in Venice in 1534 by the heirs of Aldus Manutius

and his father-in-law, Andreas Asolanus. It is in italic type and the famous Aldus device — the dolphin and anchor — is on the title page and on the verso of page 260.

44. JOHANN STÖFFLER, 1452 – 1531.
Der Newe Grosz Romisch Calendar mit seinen Ausslegungen, Erclarungen, unnd Regeln . . . ytzundt von Nochgelerten der Astronomey und Mathematic Meynster Johann Stöffler vonn Justingen . . . In dem Jar 1522. Getruckt zu Oppenheym. [Jacob Kobel]

The German mathematician and astrologer Johann Stöffler was one of a number of sixteenth-century scholars concerned with calendar reform. This particular work is a German translation of his *Calendarium Romanum Magnum.* The printing was done by Jacob Köbel, a printer in Oppenheim from 1503 to 1528.

The volume is in two parts. The title page of the first part is in red and black letters surrounded by a woodcut border. The text has ornamental and woodcut capitals, various diagrams and charts including one full-page woodcut. The second part, dated 1518, is composed of tables, charts, and diagrams and the text is printed in red and black letters. It contains a calendar with pages enlivened by small attractive woodcuts depicting seasonal occupations and the signs of the Zodiac on the outer margins. The binding is modern.

45. PUBLIUS VERGILIUS MARO
[*Opera*] [Venice, Aldus, 1514 & 1517]

An example of a sixteenth-century "pocket edition" from the famous Aldus press of Venice. Already experienced in publishing the Greek classics, Aldus Manutius turned his attention to the production of a popular series of the Latin authors. Using the italic type designed by Francesco Griffo which was condensed and narrow and therefore well suited to an inexpensive and handy octavo size, Aldus insured the commercial success of his venture by increasing the size of his editions to one thousand copies. Prior to this time editions were generally limited to two hundred copies. The first part of this volume containing the *Bucolics, Georgics,* and the *Aeneid* is without title page. The printer's famous device — the dolphin and anchor — appears on the front fly leaf. It also appears on the title page of the second part, with a variant form shown on the opposite leaf. There are decorated capitals in color. The binding is brown leather, blind tooled in gold, with border and centre decoration.

46. MARCUS VITRUVIUS, 1st century B.C.
Di Lucio Vitruvio Pollione de Architectura Libri Dece traducti de latino in Vulgare affigurati: Commentati . . . Gotardus da Ponte. [1521]

The first edition in Italian of the Roman architect Vitruvius' textbook on classical architecture *Ten Books on Architecture* which was composed in the first century B.C. The first printed edition of the work (in Latin) had appeared in Rome about 1490, and it was soon followed by translations into French, German, Spanish, and Italian. This Italian edition was undertaken by the Milanese architect Cesare Cesariano and was printed in Como by Gotardus da Ponte in 1521. It is noted for its magnificent illustrations, some of which are thought to have been done by Leonardo da Vinci.

A woodcut with the printer's device — the orb and cross symbol with the printer's initials enclosed — appears on the title page, and a larger size device follows the colophon, below the register. The numerous woodcuts faithfully illustrate the columns, temples, and baths referred to in the text. Some of the cuts

were designed by Cesariano and that on folio 166 bears his initials and the date 1519. Two sectional plans of Milan Cathedral have been described as the earliest engravings of Gothic architecture known. Roman letters were used. The binding is of limp vellum. This copy at one time belonged to the painter Edward Burne-Jones and bears his bookplate.

47. BIBLIA LATINA.
[1481]

Work of one of the earliest and most important printers in Basel, Johann Amerbach, who is believed to have set up his press in 1478. None of his early works were signed, but the typographical evidence in this Bible and its earlier versions leaves no doubt as to the printer's identity. This is his third edition based on the Greek sources. The type is Gothic in two columns. The capital F on the first page is in blue on gold with border decoration in red, green, blue, and gold. Other capitals throughout the text are in red. There are marginal references in the New Testament. The binding is old stamped pigskin. The clasps are missing.

48. BIBLIA LATINA CUM POSTILLIS NICOLAI DE LYRA.
[Venice, Octavianus Scotus, 1489]

This incomplete set consists of volume I, Genesis to Kings, and volume IV, New Testament. Volume I is leather bound and bears the date 1490 on the spine. It is printed in two columns, in Gothic letter and there are a few illustrations. Volume IV is bound in vellum. It has capitals in red or blue. The printer's device which follows the register is white on red and shows the orb and cross symbol with the printer's initials enclosed. Handwritten notes on fly leaf of IV indicate this to be the first illustrated Bible printed in Italy.

The fourteenth-century Franciscan theologian Nicholas de Lyra was thoroughly versed in the history of scriptural interpretation. His work and scholarship were influential in bringing about a more reasoned approach to the interpretation of the Bible based upon an understanding of its literal sense.

[BIBLIA LATINA CUM POSTILLIS NICOLAI DE LYRA.
Anton Koberger, 1497]
Vol. 3 of a 4-volume set.

The volume is leather bound and there are capitals in red or blue.

49. BIBLE
The Holy Bible reprinted according to the authorized version 1611.
London, Nonesuch Press, New York Dial Press, 1924 – 27.
5 volumes.

A limited edition from the Nonesuch Press founded by Sir Francis Meynell in 1923. This press differed from other private presses of the day in that its founder believed that mechanical methods were not incompatible with the production of fine books. By employing the services of various commercial printers he was able to draw upon many skills and a wide range of types. In this particular work Sir Francis arranged the typography and Stephen Gooden designed and arranged the full-page titles, head pieces, and tail pieces.

50. BIBLE, OLD TESTAMENT. APOCHRYPHA. ECCLESIASTICUS.
English 1932.
The wisdom of Jesus, the son of Sirach, commonly called Ecclesiasticus.
Chelsea, Ashendene Press, 1932.

A production of the Ashendene Press which was founded in 1894 by C. H. St. John Hornby and continued to print fine books until 1935. Printed on hand-made paper, the text is in black letters with chapter headings in red and hand-drawn initial letters in blue and green. The printer's mark, the orb and cross with the printer's initials enclosed, white on red, appears on page 182. The binding is orange vellum with ties and there is a decorated case.

51. GEOFFREY CHAUCER, d. 1400.
The workes of Ovr Ancient and learned English Poet, Geffrey Chavcer, newly Printed. London, Printed by Adam Islip. An. Dom. 1602.

The schoolmaster Thomas Speght is best known for his editions of Chaucer's works. The first edition published in 1598 was only in part his work as much had already been printed when his assistance was sought by the booksellers who had commissioned it. It included two titles which were later disproved as Chaucer. This, the second edition, with many changes and additions, was printed by Adam Islip in 1602. The title page has a woodcut border and there is a full-length portrait within a border containing coats-of-arms. The text is in double columns, black letter, and there are woodcut capitals. The binding is eighteenth-century calf in fine condition.

52. JOHN GERARD, 1545 – 1612.
The Herball or Generall Historie of Plantes. Gathered by John Gerarde of London Master in Chirvrgerie. Very much Enlarged and Amended by Thomas Johnson Citizen and Apothecarye of London. London. Printed by Adam Islip, Joice Norton and Richard Whitakers. Anno 1633.

Although John Gerard is the best known of all the English herbalists, his fame is not wholly deserved. The first edition of *The Herball or Generall Historie of Plantes* was published by John Norton in 1597. It was largely based on a translation of the work of the Belgian botanist Rembert Dodoens, *Stirpium Historiae Pemptades* (1583) which the publisher Norton had commissioned. The translator, a certain Dr. Priest, died before the work was finished. John Gerard completed it, making alterations and publishing it as his own.

This edition had no rivals for many years after Gerard's death in 1612, but in 1632 the successors to John Norton, the original publisher, learned that John Parkinson, another London botanist, was at work on a new herbal. Hastily they commissioned Thomas Johnson to revise and edit a new edition within the year. Johnson, a well-known apothecary and botanist in London, complied, and the work was printed in 1633 by Adam Islip aided by the booksellers Joyce Norton and Richard Whitaker. The new version, with a comprehensive historical introduction, various appendices and indexes, was a success, and it is chiefly due to Johnson's work that Gerard's name remains so important in the history of botany.

53. AARON RATHBORNE
The Svrveyor in Foure bookes by Aaron Rathborne. London. Printed by W. Stansby for, W: Burre. 1616.

A practical treatise on geometrical surveying by a professional surveyor of the seventeenth century. It has an engraved title page showing two columns above which is a man using surveying instruments between a celestial and a terrestrial globe. A similar scene appears below between the figures of Arithmetica and Geometria. It is signed W.H., thought to be William Hole, one of

the earliest English engravers. The portrait of Charles, Prince of Wales, to whom the volume is dedicated is by (Francis) Delaram, another English engraver of the time. The author's portrait at the end of the volume is signed by S.P., who is thought to be Simon Pass. There are woodcut diagrams in the text, also capitals. The book has two bookplates, the first on the inside front board, a small oval with initials "LWHR" (?) and the second on the fly leaf verso "Hugh Cecil Earl of Lonsdale."

54. WILLIAM HANBURY, 1725 – 1778.
A Complete Body of Planting and Gardening . . . London: Printed for the Author; and sold by Edward and Charles Dilly, in the Poultry. 1770, 1771.
2 volumes.

One of the works of the eighteenth-century English clergyman William Hanbury, rector of Church-Langton in Leicestershire. Having a genius for gardening he established some forty acres of nurseries and gardens in various parts of his parishes with the purpose of raising church funds from the sale of garden produce. Printing was done by the brothers Charles and Edward Dilly of London, whose house at 22 Poultry was a well-known meeting place for London literary men.

The leather bound volumes are in fine condition. Bookplates appear in each volume but with signatures erased. Each volume has an engraved frontispiece and there are twenty engraved plates of flowers and plants. There are decorated end-papers.

55. QUINTUS HORATIUS FLACCUS.
Qvinti Horatii Flacci Opera. Londini Aeneis Tabvlis Incidit Iohannes Pine 1733, 1737.
2 volumes.

A beautiful example of the engraver's art — an edition of the complete Horace in which both the text and the superb illustrations were engraved on copper plates — the work of the eighteenth-century English engraver John Pine. The illustrations testify to his knowledge of gems, bas-relief, and other antiquities. It was Pine's intention to produce a similar edition of Virgil but he died before the work was completed.

The volumes are bound in red leather, gilt extra. There are decorated end-papers.

Bookplates bear the printed name "Sir Geoffrey Clarke." The fly leaf verso has signature "R Curzon. ch. 1829."

56. SIR ISAAC NEWTON, 1642 – 1727.
Philosophiae Naturalis Principia Mathematica. Auctore Isaaco Newtono, Equite Aurato. Editio Seconda Auctior et Emendatior. Cantabrigiae, MDCCXIII.

The first edition of the *Philosophiae Naturalis Principia Mathematica,* which laid the foundation of all theoretical physics and thereby changed the face of science, was published in 1687. Composed in 1685 and 1686, parts were read to the Royal Society in April, 1686, and immediately that distinguished body ordered its Council to arrange for publication of the complete work. On July 5, 1686, Samuel Pepys, President of the Society, put his name to the imprimatur. But it was not until midsummer 1687 that the work was finally published. The price was set at "9 shillings bound in calves leather and lettered." The number of copies printed was small, and by the time a new edition was ready to be

printed few copies could be found, and those only at a high price.

Newton's service to science did not go unrecognized in high places. At a special ceremony in Cambridge on April 16, 1705, he was knighted by Queen Anne, in those days a singular honor for a man of science. He also served as President of the Royal Society from 1703 until the time of his death in 1727.

Meantime, work on a second edition was in progress. The final editing was entrusted to a young mathematician, Roger Cotes, a fellow of Trinity College, Cambridge, where Newton had held a professorship for many years. This careful work took Cotes four years to complete; alterations were made, a preface was written, and the *Index Rerum Alphabeticus* added. In 1713 the long-awaited publication took place. Seven hundred and fifty copies were printed by Cornelius Crownfield, the printer to Cambridge University. The price in England was set at fifteen shillings, unbound. As a fitting climax, on July 27 Newton personally presented a copy to the Queen.

57. ERYCIUS PUTEANUS, 1574 – 1646.
Erycii Puteani Suada Attica, Sive Orationum Selectarum Syntagma. Item Palaestra Bonae Mentis, prorsus innovata. Editio ultima, emendatissima. Amsterodami, Apud Ludovicum Elzevirium. 1644.

This imprint of the work of the Dutch philologist and historian Hendrik van der Putten, otherwise known as Erycius Puteanus, was published in 1644 by the Amsterdam branch of the famous Dutch firm of printer-publishers, the Elzevirs. In 1629 the company had begun printing various series of books in small convenient form and at much lower prices. This duodecimo volume is an interesting example, made doubly so in that its pages are uncut. The printer's device, the Minerva, which appears on the title page, is the mark of the Amsterdam branch. It shows the olive tree, the shield, and the owl with the motto "Ne extra oleas."

It is bound in vellum, with ties. There is a signature on the front fly leaf: "E. Gordon Duff, Oxford, June 1923."

58. [JEAN CLAUDE RICHARD DE SAINT NON] 1727 – 1791.
Voyage Pittoresque ou Description Des Royaumes De Naples Et De Sicile . . . Paris [De L'Imprimerie de Clousier] 1781 – 86.
4 volumes.

An account of the journey to Naples and Sicily made in 1760–61 by the Abbé Saint Non in company with the artists Honoré Fragonard and Hubert Robert and one of the most beautifully illustrated sets of books published in France in the eighteenth century. It is recorded that the undertaking brought about the author's financial ruin. The signed illustrations are the work of the finest artists, among them the author and his companions, as well as many designers, architects, and engravers. There are two hundred and eighty-four plates and a profusion of smaller illustrations in the form of head and tail pieces.

The volumes are in fine condition, leather bound with gilt edges and gilt extra. There are decorated end-papers.

59. JONATHAN SWIFT, 1667 – 1745.
Travels Into Several Remote Nations of the World. In Four Parts. By *Lemuel Gulliver, first a Surgeon, and then a Captain of several Ships.* London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street. M, DCC, XXVI.
2 volumes.

Swift's most famous and popular work was first published October 28, 1726, by Benjamin Motte, master printer of London. Its sale proved so successful that within three months three separate issues, in octavo size, had been printed. These issues were later distinguished by the Swift bibliographer, Teerink, as A, AA, and B editions. This set has been verified as being of the B edition. Few typographical errors occur in the text, the chief mistakes being incorrect page numberings. The portrait of Lemuel Gulliver in volume 1 is described as being the second state. In the original state the legend was below the oval frame, not encircling it. There are five maps and one plan. Both volumes have bookplates of "Cornelius Paine," also his signature in volume 1 and the signature "Elizabeth Bacon 1726" on both title pages. The leather binding is in fine condition.

60. MARTIN DONISTHORPE ARMSTRONG, 1882 – .
Saint Hercules and other stories. With drawings by Paul Nash. Printed by Oliver Simon at the Curwen Press and published by The Fleuron Ltd., London [1927]

This is number sixteen of a limited edition of three hundred and ten copies printed on handmade paper. The printer Oliver Simon was a member of the Fleuron Society, a group dedicated to the promotion of fine printing. Later, he and Stanley Morison became the publishers of the periodical *The Fleuron.* This copy would seem to have belonged to the writer and collector Desmond Coke at one time as four illustrated letters written by Paul Nash and addressed to Desmond (?) are to be found in the volume.

61. WILLIAM BLAKE, 1757 – 1827.
Europe a prophecy. Lambeth Printed by Will: Blake: 1794.

The following notation appears on the outside front cover, "Facsimilied Anno 1931 from the copy made by Wm. Blake for Fredk Tatham (now in the British Museum) by Fredk Hollyer. Sophia E. Muir & Wm. Muir." The title page and illustrations are hand colored.

62. WILLIAM BLAKE
Designs for Gray's poems. Reproduced full size . . . from unique copy belonging to the Duke of Hamilton. With an introduction by H. J. C. Grierson. London, Oxford University Press, 1922.

This is number thirty-seven of six hundred and fifty copies.

63. WILLIAM BLAKE
Illustrations of the Book of Job . . . being all the water-colour designs pencil drawings and engravings reproduced in facsimile with an introduction by Laurence Binyon . . . and Geoffrey Keynes . . . New York, The Pierpont Morgan Library, 1935.

The set consists of six parts in stiff paper covers in a blue container.

64. WILLIAM CAXTON, 1422 – ca. 1491.
The history of Reynard the Foxe. [Kelmscott Press, 15th day of December 1892]

One of the early productions of William Morris' famous press which was founded in 1891. During the seven years of its existence, the Kelmscott Press published fifty-two titles in sixty-six volumes. This particular volume in red and black "Troy" type is printed on handmade paper and has an ornamental title

page, woodcut initials, and many decorated borders. The "Troy" type was modelled on the Gothic of the fifteenth-century printers, Zainer, Schoeffer, and Koberger but was designed to avoid the unreadable nature of the early type. Morris' Kelmscott device appears on the last leaf. The volume is bound in limp vellum with ties. There is a bookplate: "E Libris Herbert Riley."

65. JEAN COCTEAU, 1889 – 1963.
Dessins. Paris, Librairie Stock, 1923.

One of an edition of one hundred copies, a collection of Cocteau's drawings including portraits of his contemporaries, dedicated to Picasso.

66. LONGUS
Les amours pastorales de Daphnis et Chloe. Traduction de Messire J. Amyot, éditée et corigée par Paul-Louis Courier. The Ashendene Press, Chelsea, 1933.

One of a limited edition of two hundred and ninety copies from the Ashendene Press. It is finely printed in red and black "Ptolemy" type modelled on type used by F. Holle of Ulm in the printing of Ptolemy's *Geographia* in 1482. The illustrations were designed and engraved on wood by Gwendolen Raverat and the initials were hand colored by Graily Hewitt. Hornby's printer's device in red appears on page 163. The binding is green boards, with vellum back and gilt lettering.

67. JACOBUS DE VORAGINE
The golden legend of Master William Caxton [*edited by Frederick J. Ellis, reprinted by William Morris.* Kelmscott Press, 12th day of September 1892]
3 volumes.

An early printing from the Kelmscott Press, in Morris' "Golden" type which was based on Nicholas Jenson's roman letter of 1470. It is on handmade paper and there are ornamental initials. The printer's device appears on the last page of volume 3. The volumes are bound in blue boards, with holland back and paper labels.

68. QUINTUS HORATIUS FLACCUS
Carmina alcaica. Chelsea, in Aedibus St. J. Hornby, 1903.

One of twenty-five copies printed on vellum by Hornby's Ashendene Press. The "Subiaco" type used was modelled on the type used by Sweynheym and Pannartz, the first Italian printers. There are hand drawn initials in red and blue. The printer's device appears on the verso of page 69. The binding is vellum.

69. WILLIAM MORRIS
Story of the Glittering Plain, or the land of living men. [Kelmscott Press . . . 13th day of January 1894]

This is one of a limited edition of two hundred and fifty copies. It is printed in black and red "Troy" type on handmade paper with initial letters and ornamental title page from Morris' own design. There are twenty-three pages within decorative borders, designed by Walter Crane. The pages are wholly uncut. It is bound in blue boards with holland back and paper label. There is a bookplate: "E Libris Herbert Riley."

INDEX OF PRINTERS

15TH CENTURY

16TH CENTURY