Medieval Manuscripts & Early Print Works
at Memorial University Libraries

MEMORIAL
UNIVERSITY

from the holdings of Archives & Special Collections
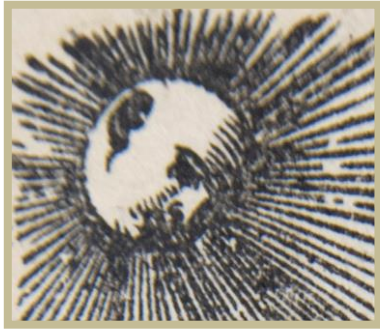and the Centre for Newfoundland Studies

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Cover Image:

Locher, Jakob. *Panegyricus ad Maximilianum. Tragoedia de Turcis et Soldano. Dialogus de heresiarchis.* Strassburg: Johann (Reinhard) Grüninger, 1497.

Title Page Image:

A detail from the printer's mark of Gabriele Giolito de' Ferrari

Introduction

Of the many thousands of works in the General Rare Book Collection of the Queen Elizabeth II Library and the rare collections of the Centre for Newfoundland Studies, fewer than one-hundred represent the period from 1450 to 1600. This catalogue focuses on twenty-six volumes from the Library's holdings that were written or printed during the Renaissance period. The selected volumes point geographically to centres of book production at the time, both in the long-established manuscript world and in the rapidly-expanding print world. The catalogue includes works created in areas known today as the Netherlands, France, Germany, Switzerland, Italy and England. The early print works demonstrate stylistic traits that were new developments at the time, including title pages, page numbering and roman and italic fonts. They also point to new developments in the book trade, namely to a growing market for literatures written in the vernacular. Whether in manuscript form or in print, the texts highlighted in this catalogue expose some of the major concerns of the late-medieval and Renaissance mind: the demand for devotional literature, a continued interest in works of the Middle Ages, an interest in Classical works, astrology, law, medicine and travel literature. The books also provide—in the form of bookplates, ownership inscriptions, armorial stamps, library stamps, annotations, wormholes and scribbles— tantalising glimpses of the journeys they have taken over hundreds of years from the various European stationer's shops and print shops that produced them to their current home, an ocean away.

Medieval

The late medieval period registered an increased demand both for liturgical works and for devotional works that could be used in private. The most common type of book used in private devotion was the Book of Hours, many of which were exquisitely decorated. The core of any Book of Hours is a set of devotions known as the Hours of the Virgin, a standard series of prayers and psalms intended to be used in honour of the Virgin Mary at each of the canonical hours of the day. Books of Hours always open with a calendar listing important religious feast days throughout the year, with those of local importance written in red ink. Because a Book of Hours was not an official Church service-book but a compendium largely made by secular booksellers for use by laity, variations abound. These variations are used by scholars to establish the place and date of manufacture of these unique books. The oldest complete manuscript in the General Rare Books Collection of the Queen Elizabeth II Library is a Book of Hours, Use of Utrecht (Figures 1 & 4), produced in Haarlem sometime between 1455 and 1465. It is a decorated manuscript on vellum and is written in Dutch. The Collection also contains a second Book of Hours, of Premonstratensian Use (Figures 13-15). It is an illuminated manuscript on vellum, written in Latin and French, and it was produced in the southern Netherlands around 1500.

The liturgical book most in demand in the late medieval period was the missal, used by all priests in celebrating Mass. The General Rare Books Collection of the Queen Elizabeth II Library contains one such mass book, a decorated manuscript on vellum, produced in the Netherlands around 1475, and written in Latin (Figures 5 & 6). Because this book was meant to be read from the church altar, it is in larger format. Missals are non-linear in

structure. The priest began the Mass by opening to the centre of the book before moving to other areas of the text, as dictated by the type of mass or the particular date in the church year. The centre pages of this particular missal are marked by leather tabs. Not surprisingly these pages are soiled, indicating heavy use.

Finally, the Collection contains one other manuscript that gestures broadly towards humanist scholarship. The work, *A Treatise on Virtue*, is fragmentary, written in Latin, and combines biblical, patristic, medieval, scholastic, and classical sources (Figures 24 & 25). This decorated manuscript on vellum was produced in Northern France, probably in Paris, sometime between 1500 and 1525. Its small format marks it as a volume for personal reading.

Incunables

The term incunable (Latin 'swaddling clothes' or 'cradle') generally refers to typographical books (though some scholars also include block books) that were printed in Europe before the year 1501. During this period, conventions in book design that we generally associate with the printed book began to develop. It was a period of growth and change for the book trade as printers experimented with how best to exploit changing means of production to create new markets.

There are five incunables in the General Rare Books Collection of the Queen Elizabeth II Library. The earliest is a classical work, *Epigrammata* (Figure 7)*,* by the Roman/Iberian poet Marcus Valerius Martial, with commentary by the Renaissance scholar Domizio Calderini (Domitius Calderinus). It was printed by an unknown press in Venice in 1480. The Collection also contains the1489 edition of thirteenth-century theologian Richard Middleton's (Richardus de Mediavilla) commentary on the Sentences of Peter Lombard (Figure 8), a standard textbook of theology in the late Middle Ages. The edition was printed in Venice by Dionysius Bertochus. There is a compendium of works in poetry and prose by Jakob Locher, printed by Johann (Rheinard) Grüninger at Strassburg in 1497 (Figures 9 & 10). Also part of the Collection is another work printed in Strassburg, this one by Martin Flack, a year later, in 1498: it is a work on Christian life that is often attributed to the thirteenth-century theologian and philosopher Albertus Magnus (Albert the Great) (Figures 11 & 12). Finally, there is a collection of verses by Roman poets Gaius Catullus, Albius Tibullus and Sextus Propertius, with commentaries by various Renaissance scholars, printed in Venice by Johannes Tacunius in 1500 (Figure 16). All of the incunables held in the Queen Elizabeth II Library General Rare Books Collection are written in Latin.

The incunables in the Collection reflect the geographical spread of typographic printing in the latter half of the fifteenth century. Dominated by German centres in the early decades, printing rapidly spread to other countries, with Italy, and in particular Venice (due to its commercial power and the fact that it was a major centre for the manufacture of paper), becoming the dominant hub of print culture by the end of the fifteenth century.

In terms of subject matter, these incunables reflect two major intellectual demands of the period: the first was for books with religious themes written by authors from previous centuries, while the second was for works by classical authors. Jakob Locher's book is notable in that it is the work of a contemporary author; it also contains many fine woodcuts, a number of them repurposed from the Strassburg editions of Terence and Sebastian Brant's *The Ship of Fools*. Conspicuously absent from our incunables are works written in the vernacular.

Stylistically, incunables tend to resemble medieval manuscripts. As one scholar puts it, the early printed book—both in its design and content—was not so much revolutionary as evolutionary (Smith 29). The five incunables on display show strong ties with the manuscript tradition. Pages often begin with a decorated or historiated woodblock capital (Figure 16). Initial blank spaces with guide letters were sometimes left in the text body so that decorative hand-drawn capitals could be added later (Figures 8 & 11). There is a notable absence of paragraphs. Verses are often surrounded by commentary, mimicking the scholia or glosses in medieval manuscripts (Figures 7 & 16). Two incunables in our collection follow the manuscript tradition by beginning the main text with an incipit (a heading, often rubricated, providing the title of the work) (Figure 8) and ending it with an explicit (a closing statement, sometimes equated with the colophon). As well as sharing similarities with manuscripts, incunables also offer evidence of new developments in book design: the beginnings of the title page (Figures 10 &12), page numbers, the use of roman and black letter fonts, the use of the colophon and the printer's device; all became established stylistic elements in the sixteenth century.

Sixteenth Century

The seventeen works in this catalogue printed in the sixteenth century offer an incomplete representation of the geographical contours of the print world at that time. Four works printed in Venice give a sample of work from a city that had come to dominate the book trade by the end of the fifteenth century. The Italian Wars of the early sixteenth century disrupted the economic life of Venice, however; one result of this was the expansion of the book trade in northern Europe. Five works printed in London, three in Basel, two in Paris, and one each in Lyon, Bamberg and Frankfurt represent growing centres of printing and distribution. Major printing operations were also established in Antwerp, Wittenberg and Leipzig.

In terms of subject matter, six of the seventeen titles reflect the humanist obsession with recovering the great works of antiquity, and include a compendium of works by the Latin poets Catullus, Tibullus and Propertius printed in 1502 (Figure 17 &18); epistolary poems by Ovid (Figure 19), printed in 1510, and a 1541 print edition of the comedies of Terence (Figure 31). The vogue for dictionaries and encyclopaedias related to the classical period is evidenced by three works; *Suida* (1514), a Greek lexicon and encyclopaedia (Figure 21); a Greek thesaurus or dictionary by Julius Pollux, printed in 1536 (Figure 27); and *Polyhistor* (1538), a collection of curiosities of the ancient world by Gaius Julius Solinus (Figure 29). The Reformation and religious upheavals of the period are characterised by three works, two of which are in book form: Matthew Parker's *The Holie Bible* (1568), also known as the Bishop's Bible (Figure 38), and Thomas Cooper's defence of the Church of England, *An Admonition to the People of England* (Figure 41), printed in 1589; while the torrent of ephemeral literature that fuelled religious debate is represented by Nuremberg painter Hans Greiffenberger's pamphlet "Ein Christenliche Antwordt denen…" printed in Bamberg in 1524 (Figure 26). Continued interest in works written during the medieval period is demonstrated by a 1514 print edition of ninth-century Paul the Deacon's *A History of the Lombards* (Figures 22 & 23); by a 1541 printing of Joseph of Exeter's twelfth-century Latin poem about the fall of Troy (Figure 32). The appetites of an expanded readership are evidenced by a short book about astrology, *Fortunetelling*, printed in

Frankfurt in 1541 (Figures 33 & 34); by John Lydgate's *The Fall of Princes* (1554), a version of Boccaccio's *The Fates of Famous Men* (Figure 36); by William Bullein's *Bullwarke of Defense Against All Sickness* (Figures 39 & 40), printed in 1579; and by Ferdinando Pulton's *An Abstract of All the Penal Statues* (Figure 42), printed in 1600, an early attempt to create a comprehensive book on the subject of English criminal law. Finally, there is Franciscan priest André Thevet's 1561 speculative account of travels to the New World, *Historia dell'India America…*(Figure 37), which makes reference to Newfoundland.

Of the volumes noted above, nine are in Latin or Greek and eight are in vernacular languages: two in German, one in Italian and five in English. It is characteristic of the English book trade of the time that the vast majority of books printed in that country were printed in the common language. The English market for scholarly works in Latin was satisfied by imports from the major printing centres in Europe. Renaissance scholar Andrew Pettegree estimates that of the 345,170 editions printed in Europe between 1450 and 1600, 179,202 were in the vernacular (Pettegree 357).

Among the Queen Elizabeth II Library's General Rare Books Collection holdings of sixteenth-century books are some notable editions. Among the Venetian imprints are two books by perhaps the most famous Renaissance printer, Aldo Manuzio (Aldus Manutius). The first, a pocket edition, was published in 1502 (Figures 17 & 18) and the second in 1514 (Figures 20 & 21). Pocket editions of the classics were an innovative and key part of Manuzio's printing business. Basel, a city synonymous with scholarly publishing in that period, is represented by the work of the Johann Froben, a close associate of the Dutch humanist Erasmus (Figure 35). Froben's printing business was carried on by his son Hieronymus and later by his grandson Ambrosius. Another celebrated imprint is that of the Parisian printer Robert Estienne, "Printer in Greek to the King." (Figure 31) Many of Estienne's Greek typefaces were designed and made by Robert Garamond. Notable, as well, is the first edition of the Bishop's Bible. Printed by R. Iugge, in London, in 1568, it has often been described as a typographical masterpiece (Figure 38).

Stylistically, these books show the development of the printed book and its consolidation into a form that made it relatively distinct from its manuscript predecessor. News type styles were developed. Nicholas Jenson began using roman font in Venice around 1470. Aldo Manuzio commissioned a new font based on humanist scripts that became known as italic typeface. Initially, the whole text block was presented in italics (Figure 17); it was only later that italics became used as a means of highlighting text (thus taking on the role played by rubrication in medieval manuscripts). Manuzio also commissioned Greek fonts in cursive.

Another key stylistic development of the period was the development of the title page. Little more than labels to begin with, title pages in the sixteenth century soon became more elaborate. An interesting example is the title page of Paul the Deacon's *History of the Lombards*, printed in 1514. The title sits within an ornamental border and bears the mark of the Parisian bookseller and printer Jean Petit (Figure 22).

One final development in book design that took place during the Renaissance was the addition of page numbering. Although a small number of early printed books number folios or leaves (Figure 8), it was not until the third decade of the sixteenth century that the practice of numbering pages in Arabic numerals became established (Smith 150). The earliest titles in the Queen Elizabeth II Library's General Rare Books Collection to show page numbering are those printed by Sébastien Gryphe in 1538 and Robert Estienne in 1541. It is perhaps an indication

of the insularity of English printers that with the sole exception of Cooper's *Admonition*—some parts of which are foliated and others have page numbers—all of the volumes in this catalogue printed in London are foliated, even those created at the end of the sixteenth century.

Provenance

These books are survivors and have had many owners since they first rolled off the presses as printed sheets. Not surprisingly, they preserve traces of their past lives. Bookplates, ownership inscriptions, armorial stamps, library stamps, annotations and scribbles all can provide clues to the history of ownership for a particular volume. Information about the provenance of each item (when available) is presented in this catalogue. One notable example is that of Paul the Deacon's, *History of the Lombards,* which presents evidence of four different owners. The parchment over pasteboard binding bears, in gold leaf, an armorial stamp identical to that of Jean L'Evesque de la Cassiere, who was grandmaster of the Order of Malta from 1572-1581. There is an ownership inscription on the title page "Gothofredi Dalij," dated 1611[1] (Figure 22). The inside cover bears the book plate of Wilhelm Cornelis Baert de Waarde (1864-1951), a squire of Waarde, a village of the borough of Zeeland, in modern-day Netherlands. Wilhelm was the grandson of Willian Cecilius Baert (1806-1867), an official "ambachtsheer" (a judge) of Waarde. The title page also bears the stamp of the "Centraal Bureau voor Genealogie," in the Hague, which was founded in 1945, and which still sells antiquarian books.

Conclusion

While the twenty-six titles highlighted in this catalogue can be used to illustrate broad developments in the book trade, in book design and in literature generally between the years 1455 and 1600, there are whole areas of that era's print culture that are barely or not represented at all in the holdings of the Queen Elizabeth II Library. Chief among these is ephemera: religious indulgences, ordinances and proclamations; broadsheets of ballads and songs; music in printed form, which made great strides in the sixteenth century; pamphlets reporting on wars and battles, on the discoveries of new lands, as well as accounts of prodigies and sensations; popular literature of the time in the form of the epic poem and chivalric romances; as well as school texts, almanacs, and works of science. While students and faculty of Memorial University have access to these literatures in the form of print and electronic facsimiles, future collection development efforts will look to add examples of these literatures in their original formats.

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[1] The handwriting is consistent with annotations throughout the text. Professor Alain J. Stoclet of the University of Toronto strongly suspect that this Godfrey Daly or O' Daly was a member of an important bardic family, traditionally attached to the kings of Munster , who fled to the continent following the Elizabethan conquest of Ireland at the beginning of the sixteenth century.
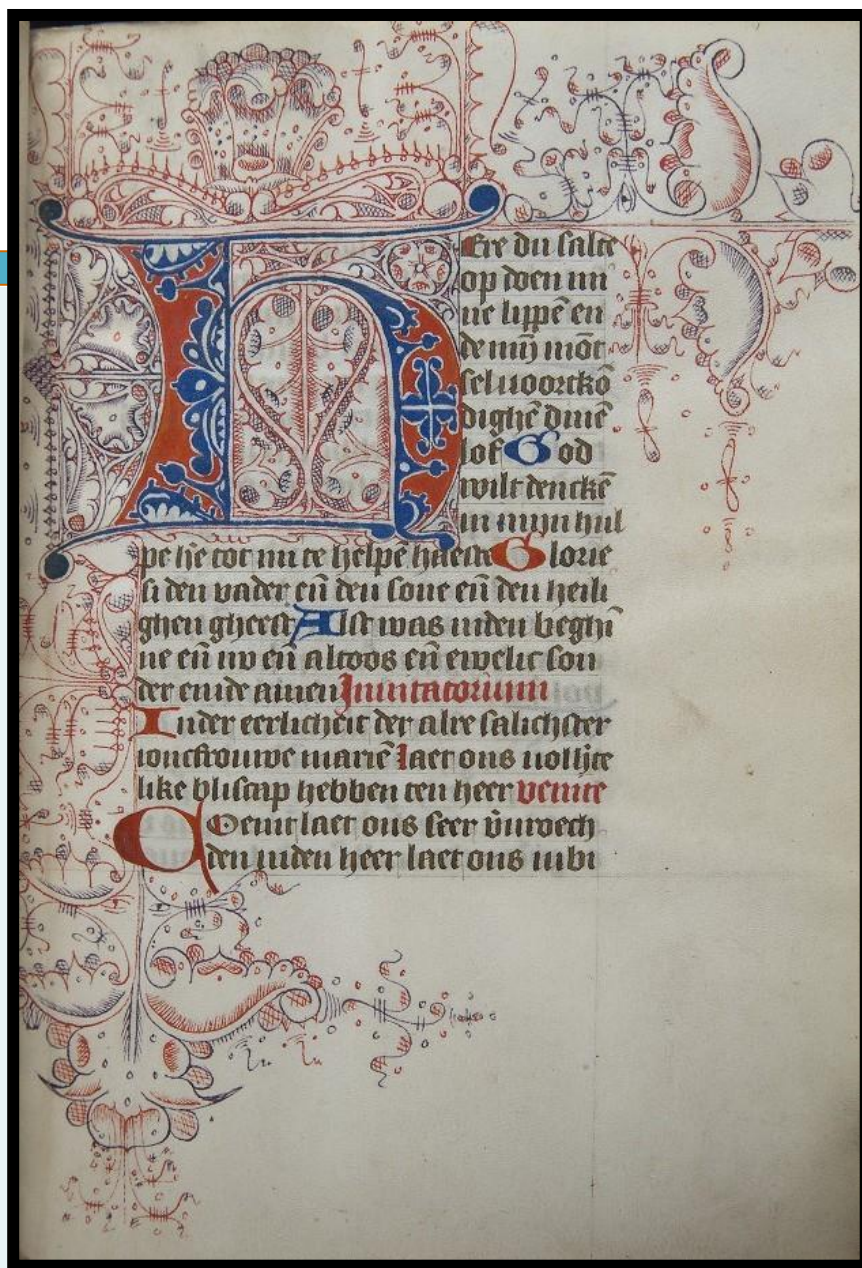
CATALOGUE

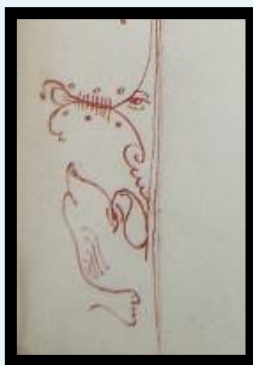Figure 1: Hours of the Cross, Book of Hours, Use of Utrecht
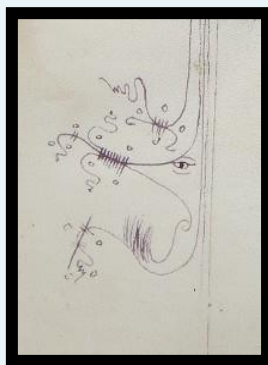

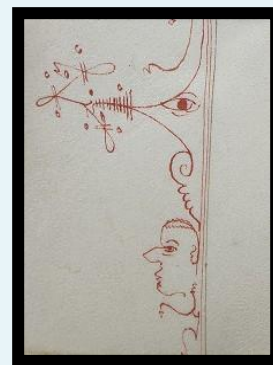

Figure 2: Dog's Head

Figure 3: Beardman

Figure 4: Man's Head

1 Book of Hours

Use of Utrecht, in Dutch, decorated manuscript on vellum [Haarlem, c.1455-65].

165 x 117 mm. [179] leaves. The written area measures 83 x 59 mm. Each page has 19 lines written in a gothic book hand in black ink, rubrics in red, text capitals touched red, one-and two-line initials alternately in red or blue, three-line initials alternately in red and blue with flourishing in purple or red to side margin, six large puzzle initials in red and blue with extensive flourishing in red and purple to upper and side margins. The fine penwork is an example of the inventive patterning developed particularly in the northern Netherlands, where proponents of the *Devotio Moderna* argued against excessive luxury and display. The Calendar includes saints especially revered in the County of Holland, part of the diocese of Utrecht, with Saint Bavo, patron of Haarlem parish church in red (2 October). It agrees with the calendars in other manuscripts written by this scribe, identified by Margriet Hülsmann, active in Haarlem c.1455 - c.1465. Signature of Charles Aldenburg Bentinck (1810-1891) of India House, Bovey Tracy, Devon: with note 'bought at Exeter 1832.' Signature of Major J.R. Abbey (1894-1969), his gilt-stamped armorial leather book plate inside upper cover; his name and addresses and date of purchase, January 1943. The binding is contemporary brown calf stamped in blind with a panel of the Lamb of God in a roundel within a mandorla, the symbols of the four Evangelists in the corners. A digital copy of this work may be viewed on Memorial University Libraries' Digital Archives Initiative at http://collections.mun.ca/u?/rarebooks,1117
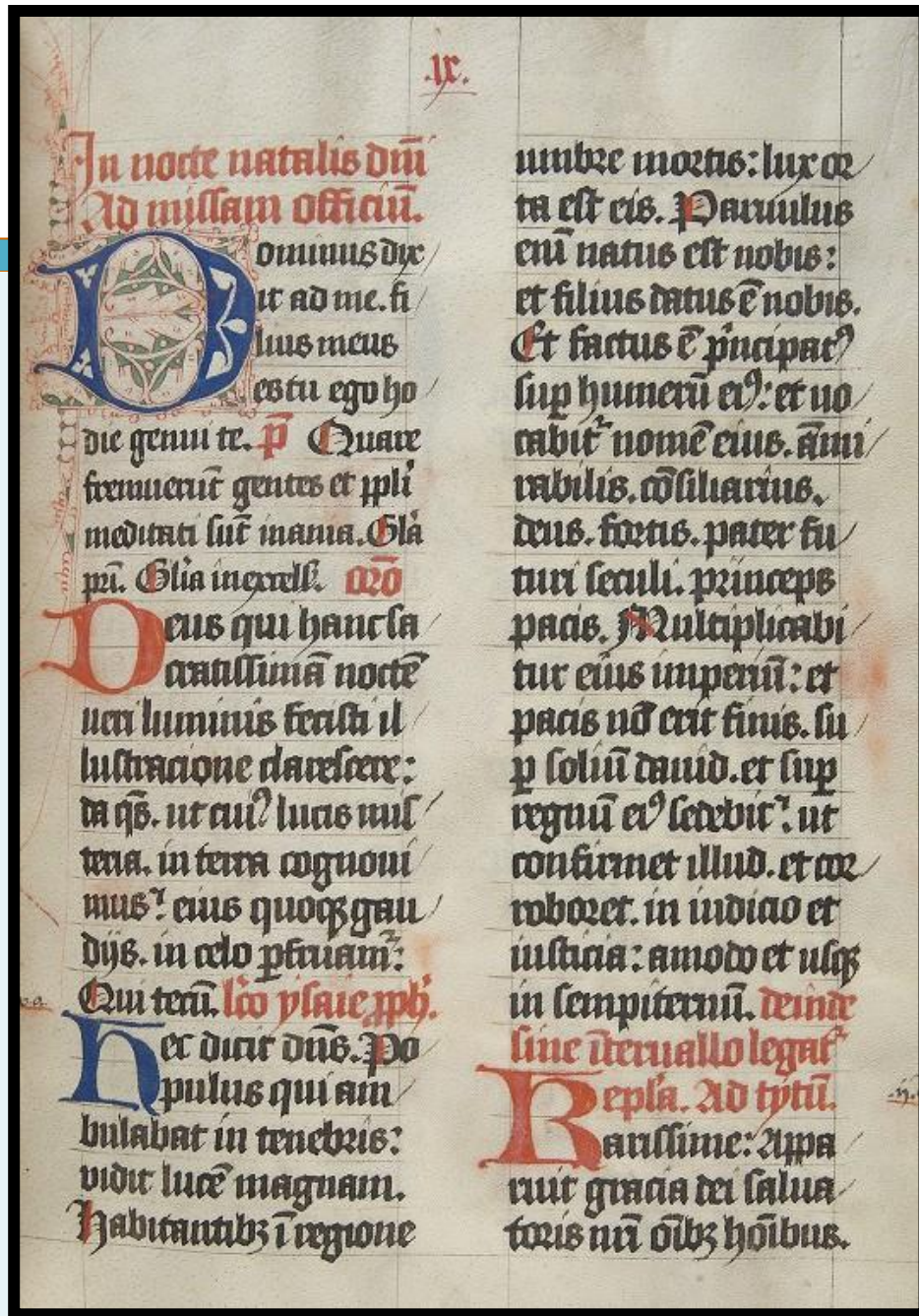
Figure 5: Dutch Missal, Fol ix, with decorated initial

Figure 6: Dutch Missal fore-edge with leather tab, clasp and corner mount

2 Dutch Missal

(Major Feasts (Christmas, Easter, etc.), Proper of Saints, Canon, and some Masses for the Common), in Latin. **Manuscript on vellum, the Netherlands, ca. 1475.**

293 x 210 mm. [96] folios. The written area is 202 x 140 mm. Each page has 24 lines in double columns in dark brown ink in a gothic hand. The manuscript is not complete. It lacks one quire (Common of Saints) and five folios. The preface and music on folios 2-6 were added at a later date in a different hand. There are dozens of Lombard initials in blue and red, with rubrication. There are over fifty decorated initials of two-to-four lines, sometimes larger, in blue or red with red penwork infilled with green and with penwork extensions. Some stray marginal annotations, additions, and corrections. Two quires were rubricated in a bright blue ink. There are two stamps on the work, one locating the book at Cologne Cathedral, the other placing it in a Jesuit provincial library. The binding has been extensively repaired, though parts of the original can be seen. The Canon is tabbed (one tab has survived). A digital copy of this work may be viewed on Memorial University Libraries' Digital Archives Initiative at http://collections.mun.ca/u?/rarebooks,921
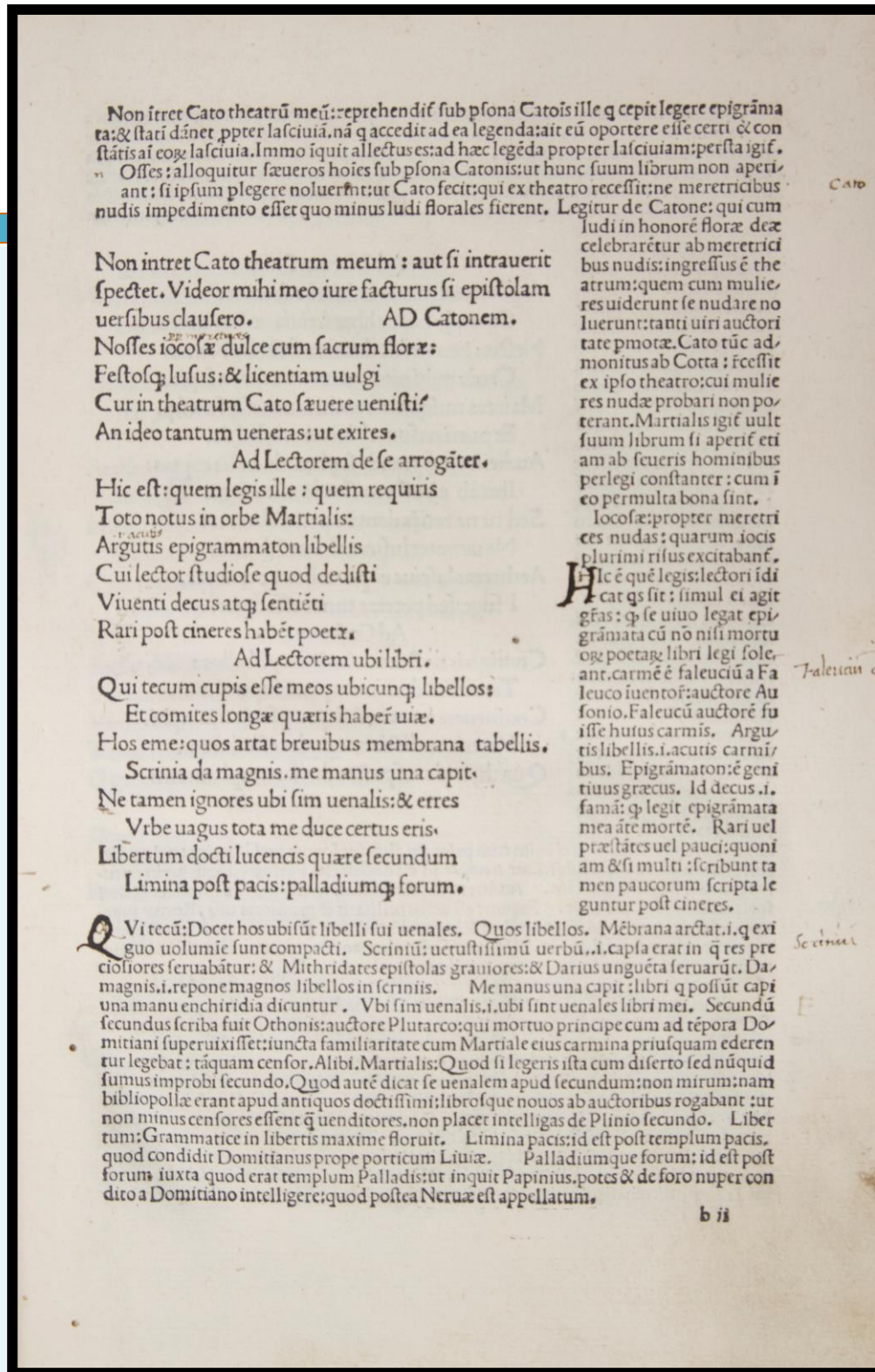
Non itret Cato theatrū meū::reprehendif sub psona Catois ille q cepit legere epigrāma
ta:& stati dānet ppter lasciuiā.nā q accedit ad ea legenda:ait eū oportere esse certi & con
statis ai eoᴣ lasciuia.Immo iquit allectus es:ad hæc legēda propter lasciuiam:persta igif.
Osses:alloquitur sæueros hoies sub psona Catonis:ut hunc suum librum non aperi
ant:si ipsum plegere noluerīnt:ut Cato fecit:qui ex theatro recessit:ne meretricibus
nudis impedimento esset quo minus ludi florales fierent. Legitur de Catone: qui cum

Cato

Non intret Cato theatrum meum : aut si intrauerit
spectet. Videor mihi meo iure facturus si epistolam
uersibus clausero.   AD Catonem.
Nosses iocosæ dulce cum sacrum floræ:
Festosᴄᵫ lusus:& licentiam uulgi
Cur in theatrum Cato sæuere uenisti?
An ideo tantum ueneras:ut exires.

                    Ad Lectorem de se arrogāter.
Hic est:quem legis ille : quem requiris
Toto notus in orbe Martialis:
Argutis epigrammaton libellis
Cui lector studiose quod dedisti
Viuenti decus atᴄᴣ sentiéti
Rari post cineres habēt poetæ.

                    Ad Lectorem ubi libri.
Qui tecum cupis esse meos ubicunᴄᴣ libellos:
    Et comites longæ quæris habeī uiæ.
Hos eme:quos artat breuibus membrana tabellis.
    Scrinia da magnis.me manus una capit.
Ne tamen ignores ubi sim uenalis:& erres
    Vrbe uagus tota me duce certus eris.
Libertum docti lucencis quære secundum
    Limina post pacis:palladiumᴄᴣ forum.

ludi in honorē floræ deæ
celebrarétur ab meretrici
bus nudis:ingressus ē the
atrum:quem cum mulie
res uiderunt se nudare no
luerunt:tanti uiri auctori
tate pmotæ.Cato tūc ad
monitus ab Cotta : īcessit
ex ipso theatro:cui mulie
res nudæ probari non po
terant.Martialis igif uult
suum librum si aperit eti
am ab seueris hominibus
perlegi constanter : cum ī
eo permulta bona sint.
    Iocosæ:propter meretri
ces nudas:quarum iocis
plurimi risus excitabanī.
Hīc ē quē legis:lectori idi
cat qs sit : simul ei agit
gīas : ᴄᴣ se uiuo legat epi
grāmata cū nō nisi mortu
oᴣ poetaᴣ libri legi sole
ant.carmē ē faleuciū a Fa
leuco iuentoī:auctore Au
sonio.Faleucū auctorē fu
isse huius carmis. Argu
tis libellis.i.acutis carmī
bus. Epigrāmaton:ē geni
tiuus græcus. Id decus .i.
famā: ᴄᴣ legit epigrāmata
mea āte morté. Rari uel
præstātes uel pauci:quoni
am &si multi :scribunt ta
men paucorum scripta le
guntur post cineres.

Faleutan

Q Vi tecū:Docet hos ubisūt libelli sui uenales. Quos libellos. Mēbrana arctat.i.q exi
guo uolumie sunt compacti. Sciniū:uetustiīimū uerbū..i.capsa erat in ꝗ res pre
ciosiores seruabātur:& Mithridates epistolas grauiores:& Darius unguēta seruarūt.Da
magnis.i.repone magnos libellos in scriniis.   Me manus una capit :libri q possūt capi
una manu enchiridia dicuntur. Vbi sim uenalis.i.ubi sint uenales libri mei. Secundū
secundus scriba fuit Othonis:auctore Plutarco:qui mortuo principe cum ad tēpora Do
mitiani superuixisset:iuncta familiaritate cum Martiale eius carmina priusquam ederen
tur legebat : tāquam censor.Alibi.Martialis:Quod si legeris ista cum diserto sed nūquid
sumus improbi secundo.Quod autē dicat se uenalem apud secundum:non mirum:nam
bibliopollæ erant apud antiquos doctissimi:librosque nouos ab auctoribus rogabant :ut
non minus censores essent ꝗ uenditores.non placet intelligas de Plinio secundo. Liber
tum:Grammatice in libertis maxime floruit. Limina pacis:id est post templum pacis.
quod condidit Domitianus prope porticum Liuiæ.   Palladiumque forum: id est post
forum iuxta quod erat templum Palladis:ut inquit Papinius.potes & de foro nuper con
dito a Domitiano intelligere:quod postea Neruæ est appellatum.

                                                                    b ii

Scrinia

Figure 7: Page from Martial's Epigrammata

3 Martial

Epigrammata. Venice: (Printer of the 1480 Martial), 1480.

Folio. 220 x 320 mm. [223] leaves. The Latin text is in roman type with spaces left for capitals to be hand-drawn. There is an ownership inscription on first blank page; marginal annotations in an early hand; some tiny round worm holes at end of volume (not affecting text); manicula on b4 and overleaf, some doodles and possible pen trials at the top margins of the subsequent few pages. The binding is contemporary blind-tooled calf over wooden boards. The text is of Martial's (AD 40-104) epigrams with commentary by the Renaissance scholar Domizio Calderini (Domitius Calderinus). This work is one of the earliest print examples of humanistic commentary on a classical author. Calderini's commentaries were critically successful; many of them remained standard works well into the sixteenth century. The printer is unknown. The British Museum Catalogue identifies three editions of 1480, signed "Venetus", which constitute the total recognized output of this anonymous printer.
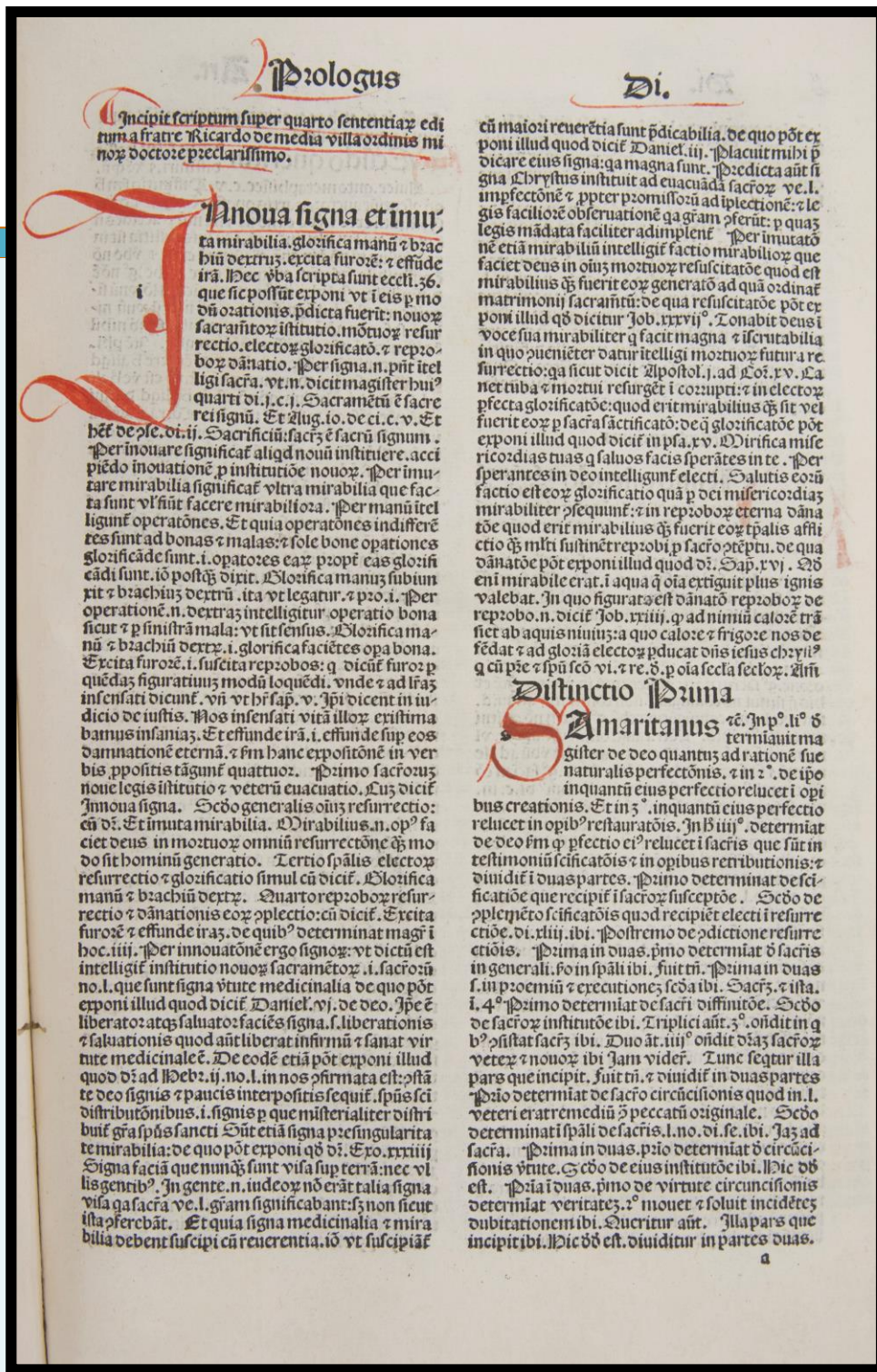
Figure 8: Lombards *The Sentences*: Incipit and hand-drawn initials

4 Middleton, Richard

Commentum Super Quarto Sententiarum. (ed. by Franciscus Gregorius). **Venice: Dionysius Bertochus, 1489.**

Folio. 220 x 310 mm. [217] leaves. The Latin text is in double columns of 64 lines each and is printed in roman font. There are capital spaces with guide letters. The text is rubricated with initials provided in red by a contemporary hand. There are occasional pen flourishes in the margins. The work begins with an incipit and ends with an explicit. The binding is early blind-tooled pigskin over wooden boards. At a later time the boards were covered with leaves from an unidentified incunable and spine labels were added. The work is Franciscan philosopher and theologian Richard Middleton's (b. ca. 1249) (Richardus de Mediavilla) commentary on medieval theologian Peter Lombard's (ca. 1096 -1164) *Libri Quatuor Sententiarum* or the *Four Books of Sentences*. The *Sentences* is a compilation of biblical texts, with relevant passages from the Church Fathers and many medieval thinkers. It gives an overview on virtually the entire field of Christian theology as it was understood at the time. All the major medieval thinkers, from Albert the Great and Thomas Aquinas to William of Ockham and Gabriel Biel, engaged with it. At a later date, it influenced both Martin Luther and John Calvin. This edition was printed by Venetian printer Dionigi Bertocchi (Dionysius Bertochus) was active in that city between the years 1481–1502.

Figure 9: Jakob Locher at work
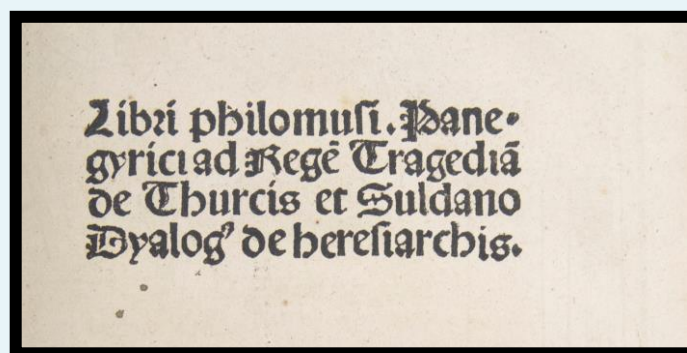
Figure 10: Locher: crude title page

5 Locher, Jakob

Panegyricus ad Maximilianum. Tragoedia de Turcis et Soldano. Dialogus de Heresiarchis. **Strassburg: Johann Grüninger, 1497.**

Quarto. 140 x 20 mm. [62] leaves. The title page and headings are in black letter. The Latin main text is in roman type. There are 19 woodcuts, two of them a full-page each. 13 of the woodcuts were taken from Strasbourg editions of Terence and Sebastian Brant's *The Ship of Fools*; 6 woodcuts appear here for the first time. There is a full-page woodcut of the author on the verso of the title-page. The binding is half vellum, possibly nineteenth-century. The text consists of three long works and a number of shorter works in poetry and prose by the poet Jakob Locher (1471-1528). The middle poetical work "Tragedia de Thurcis et Suldano" was an early admonition against the Turks in five acts. Jakob Locher (also called Philomusus) (1471-1528) was a humanist playwright, scholar and translator. This edition was published by Johann Grüninger (Reinhard), a Strassburg printer.
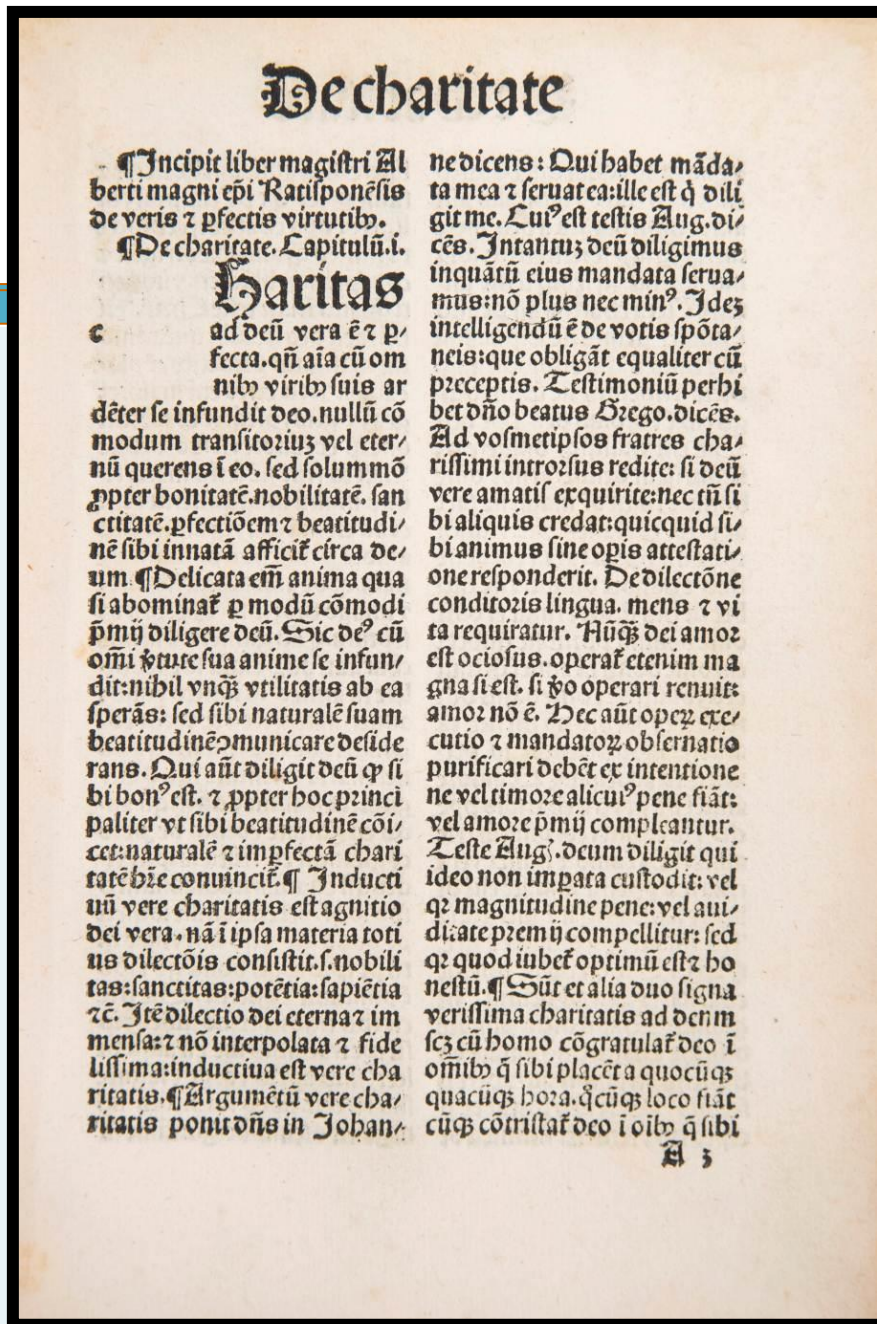
Figure 11: Magnus page, incipit with guide letter for initial
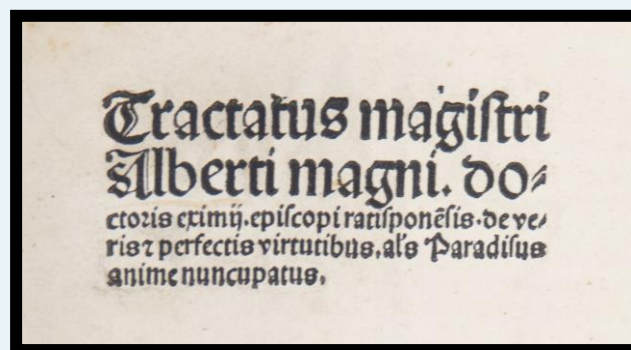
Figure 12: Magnus crude title page

6 Albertus Magnus, Saint

Paradisus Animae, Sive Tractatus de Virtutibus. **Strassburg: Martin Flach, 1498.**

Quarto. 140 x 200 mm. [36] leaves, including a final blank leaf. The Latin text is written in black letter in 2 columns, with capital spaces and guide letters. The final page in the text bears the printed book label of Sauveur-Jérôme Morand (or Fr. Morand, canon of the La Sainte-Chapelle, Paris). The binding is vellum, possibly eighteenth-century. This is the fourth edition of an ethical treatise first published ca.1473 at Cologne and the first edition to be published at Strassburg. The text is a work on Christian life that deals with human virtues and touches on psychology and religion. The author is possibly Albertus Magnus (ca. AD 1193/1206 –1280), also known as Albert the Great and Albert of Cologne, a Catholic saint. Albertus' literary output was large, and includes over 70 philosophical, scientific, and theological treatises comprising more than 20,000 pages in MS, making him perhaps the most prolific Latin author of the whole of the Middle Ages. The Bavarian State Library Catalogue (Die Bayerische Staatsbibliothek: Inkunabelkatalog (BSB-Ink)) assigns authorship of this work to the Pseudo-Albertus Magnus. This edition was printed by Martin Flach (the elder).

Figure 13: Detail from the Annunciation

Figure 14: Litany with line fillers

Figure 15: illuminated initial with border spray

7 Book of Hours

of Premonstratensian Use, in Latin and French, illuminated manuscript on Vellum [Southern Netherlands, probably Hainault. c.1500].

160 x 110 mm. [123 leaves], plus 3 medieval flyleaves. The written area is 107 x 72 mm, 15 lines, ruled in red ink, written in dark brown ink in a gothic liturgical hand, partly with horizontal catchwords, rubrics in red, capitals touched in yellow, versal initials alternately blue with red penwork and burnished gold with purple penwork, line fillers, decorated 2-line and 3-line initials with partial borders of sprays of coloured and gold leaves and petals, twelve large illuminated initials with full illuminated borders, the initials 4-lines high, the borders in designs of coloured acanthus leaves and flowers, with five full page miniatures in arched compartments in matching full borders. The binding is early sixteenth-century blind-stamped calf over pasteboards. The calendar singles out in red St. Piat and St. Ghislain, indicating the book must have been made in or for use in the county of Hainault. This manuscript was illuminated by a woman artist, Cornelia Van Wulfschkerke (d.1540), a nun of the calced (wears shoes as opposed to going barefooted) Carmelite convent of Sion at Bruges. She is recorded as having illuminated many manuscripts, including multiple servicebooks for her own abbey and other devotional books. Any Book of Hours attributable to a named artist is a rarity. A Book of Hours by a named woman artist woman is exceptional because there is little evidence of any female artists in the Middle Ages. A digital copy of this work may be viewed on Memorial University Libraries' Digital Archives Initiative at http://collections.mun.ca/u?/rarebooks,661
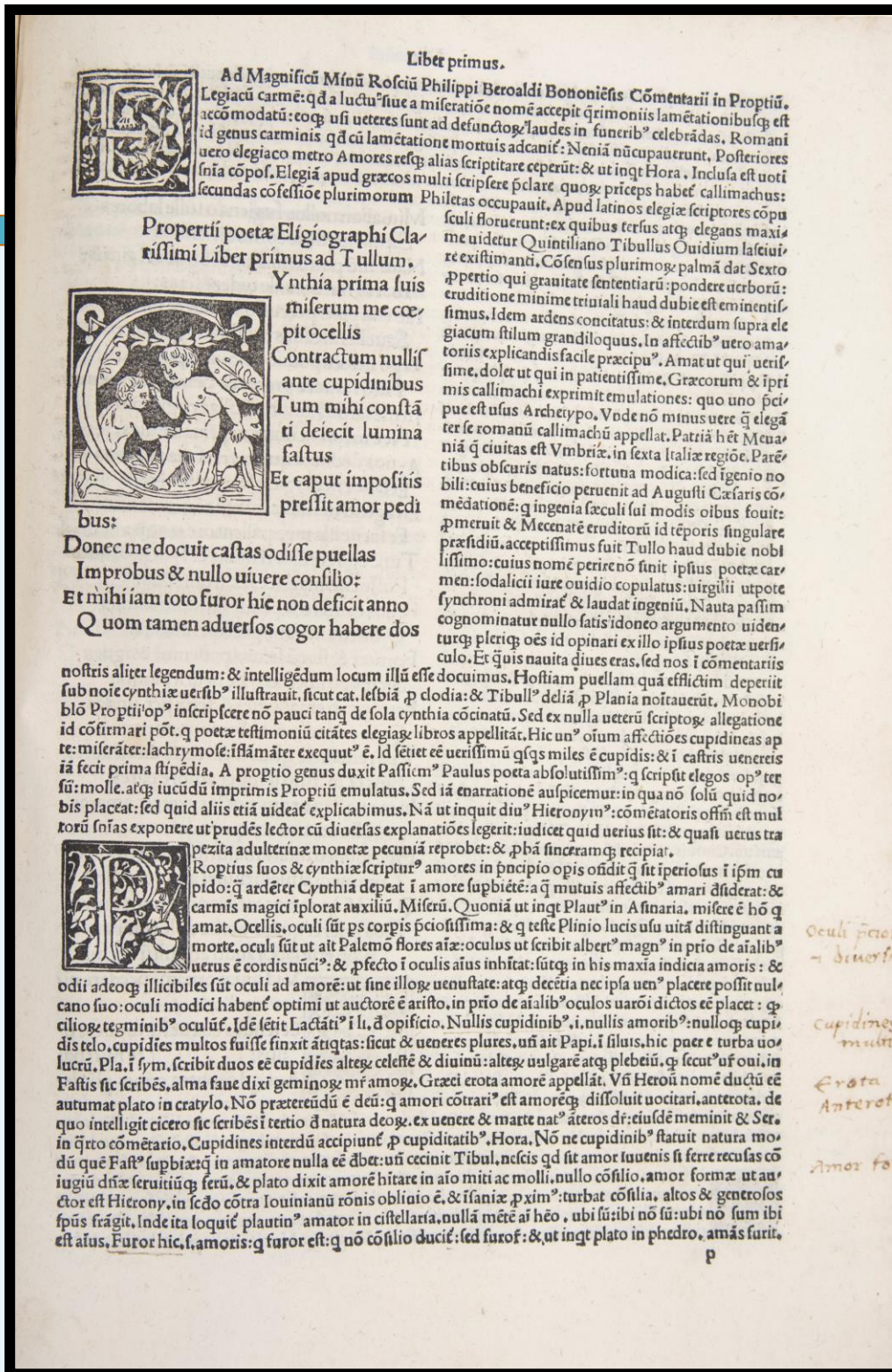
Figure 16: Page from the Tacuinus printing (1500) of Tibullus, Catullus and Propertius

8 Tibullus

Elegiae (Comm: Bernardinus Cyllenius). Add: Catullus: Carmina (Comm: Antonius Parthenius and Palladius Fuscus). Propertius: Elegiae (Comm: Philippus Beroaldus). Ed: Hieronymus Avantius. **Venice: Johannes Tacuinus, de Tridino, 19 May 1500.**

Folio. 305 x 210 mm. [182] leaves. The Latin text is in roman type. Commentaries surround the classical verses. There are decorated wood cut initials throughout. The binding is eighteenth-century tree-calf. The verses are by the Roman poets Albius Tibullus (ca. 55 BC – 19 BC), Gaius Valerius Catullus (ca. 84 BC – ca. 54 BC) and Sextus Propertius: (c. 50–45 BC —15 BC). The commentaries are by editor and compiler Bernardinus Cyllenius (1475-1520); by Antonius Parthenius, a fifteenth century professor of Greek and Latin at Verona; and by humanist scholars Palladius Fuscus (d. 1520) and Philippus Beroaldus (1453-1506). The text was edited by Hieronymus Avantius (died after 1554), who was a doctor of arts and medicine, and professor of philosophy at Padua. This edition was printed by Joannes Tacuinus, de Cereto de Tridino who was active in Venice between 1492 and 1542.
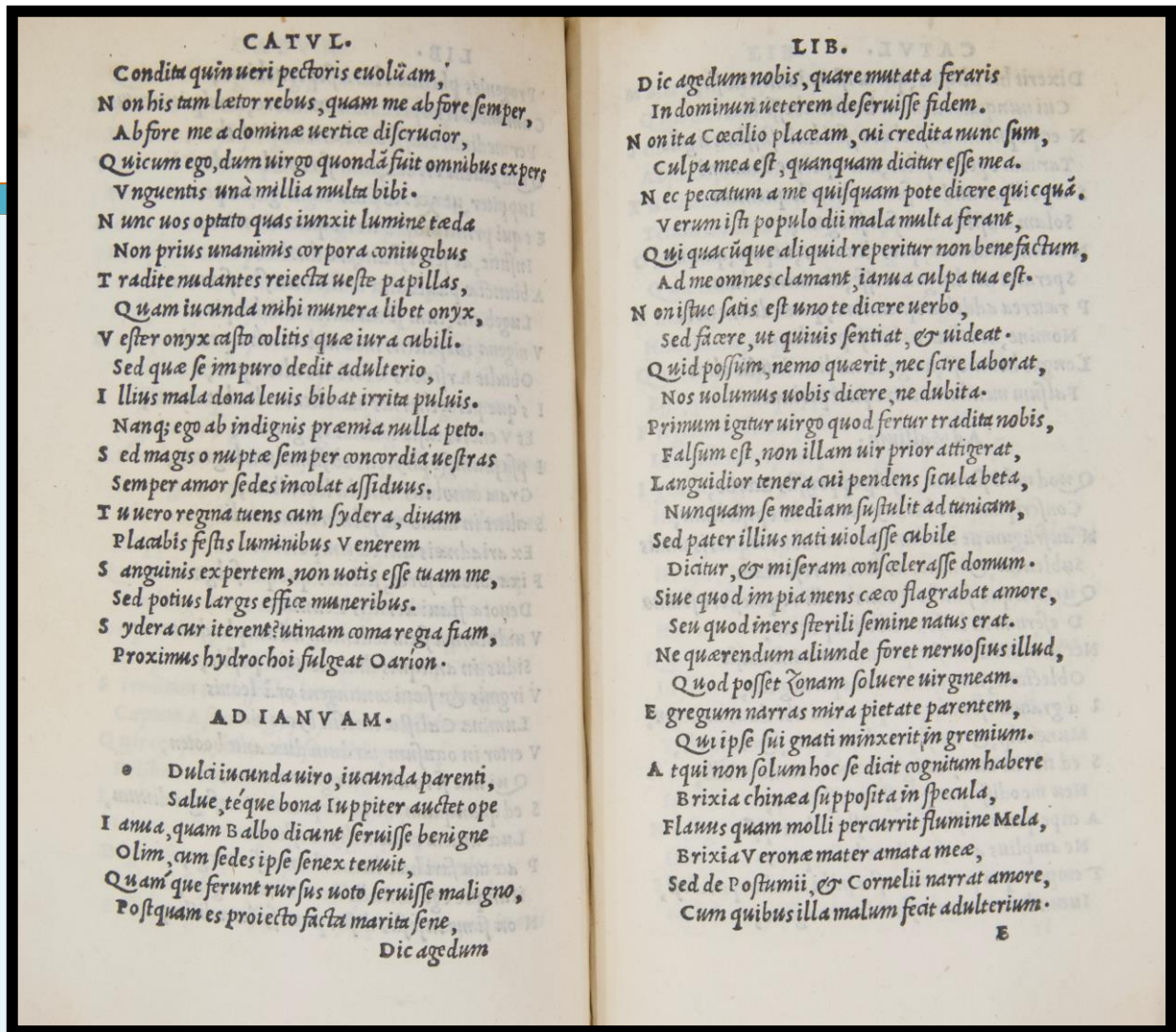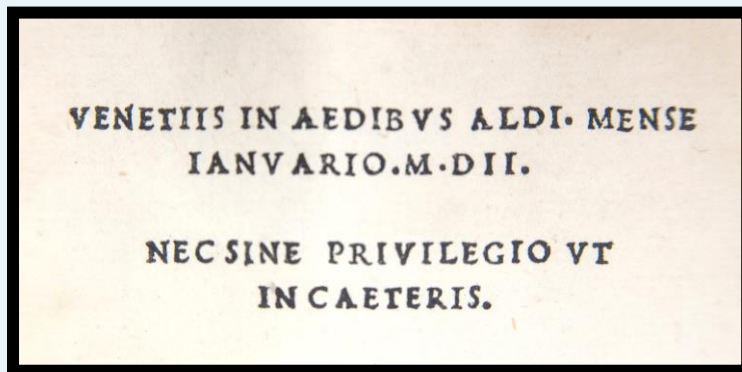
CATVL.

Condita quin ueri pectoris euolũam,
N on his tam lætor rebus, quam me abfore semper,
Abfore me a dominæ uertice discrucior,
Quicum ego, dum uirgo quondã fuit omnibus expers
Vnguentis unà millia multa bibi.
N unc uos optato quas iunxit lumine tæda
Non prius unanimis corpora coniugibus
T radite nudantes reiecta ueste papillas,
Quam iucunda mihi munera libet onyx,
V ester onyx casto colitis quæ iura cubili.
Sed quæ se impuro dedit adulterio,
I llius mala dona leuis bibat irrita puluis.
Nanq; ego ab indignis præmia nulla peto.
S ed magis o nuptæ semper concordia uestras
Semper amor sedes incolat assiduus.
T u uero regina tuens cum sydera, diuam
Placabis festis luminibus V enerem
S anguinis expertem, non uotis esse tuam me,
Sed potius largis efficæ muneribus.
S ydera cur iterent? utinam coma regia fiam,
Proximus hydrochoi fulgeat Oarion.

AD IANVAM.

Dulci iucunda uiro, iucunda parenti,
Salue, téque bona Iuppiter auctet ope
I anua, quam B albo dicunt seruisse benigne
Olim, cum sedes ipse senex tenuit,
Quam que ferunt rursus uoto seruisse maligno,
Postquam es proiecto facta marita sene,
Dic agedum

LIB.

D ic agedum nobis, quare mutata feraris
In dominun ueterem deseruisse fidem.
N on ita Cœcilio placeam, cui credita nunc sum,
Culpa mea est, quanquam dicitur esse mea.
N ec peccatum a me quisquam pote dicere quicquã,
V erum isti populo dii mala multa ferant,
Qui quacũque aliquid reperitur non benefactum,
Ad me omnes clamant, ianua culpa tua est.
N on istuc satis est uno te dicere uerbo,
Sed facere, ut quiuis sentiat, & uideat.
Quid possum, nemo quærit, nec scire laborat,
Nos uolumus uobis dicere, ne dubita.
Primum igitur uirgo quod fertur tradita nobis,
Falsum est, non illam uir prior attigerat,
Languidior tenera cui pendens sicula beta,
Nunquam se mediam sustulit ad tunicam,
Sed pater illius nati uiolasse cubile
Dicitur, & miseram conscelerasse domum.
Siue quod impia mens cæco flagrabat amore,
Seu quod iners sterili semine natus erat.
Ne quærendum aliunde foret neruosius illud,
Quod posset zonam soluere uirgineam.
E gregium narras mira pietate parentem,
Qui ipse sui gnati minxerit in gremium.
A tqui non solum hoc se dicit cognitum habere
Brixia chinæa supposita in specula,
Flauus quam molli percurrit flumine Mela,
Brixia Veronæ mater amata meæ,
Sed de Postumii, & Cornelii narrat amore,
Cum quibus illa malum fecit adulterium.

E

Figure 17: Aldus (1502) Italics

VENETIIS IN AEDIBVS ALDI. MENSE
IANVARIO. M·DII.

NEC SINE PRIVILEGIO VT
IN CAETERIS.

Figure 18: Aldus (1502) colophon

9 Catullus, Propertius, & Tibullus

Catvllvs, Tibvllvs, Propertivs. Venice*: Aldus, 1502.*

Octavo. 160 x 100 mm. [304] pages. The Latin text is printed entirely in italics. There are capital spaces with guide letters for initials. The binding is eighteenth century Harleian style, recently repaired. The inside cover bears the bookplate of Maurice Baring. Baring was an English dramatist, poet, novelist, translator and essayist. The text contains selections from Roman poets Tibullus (ca. 55 BC– 9 BC), Gaius Valerius Catullus (ca. 84 BC – ca. 54 BC) and Sextus Propertius: (ca. 50–45 BC –15 BC). This edition was printed by Aldo Manuzio (Aldus Manutius ca.1451-1515). Aldus printed Greek classics in the original language. He commission new fonts from Francesco Griffo, who modelled his roman and Greek types on contemporary humanist scripts. Aldus also commissioned the first italic type (1500). Erasmus called the Aldine italic types the 'neatest types in the world.' Aldus was innovative in business as well; he produced pocket editions of the Latin classics, with press runs of up to 3000 copies. From 1502 onward the Aldine brand employed the dolphin and anchor printer's device. For much of his career he was the only source of printed Greek texts.

Figure 19: Heroides, first page of main text with hand colouring
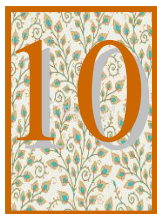
10 Ovid

Epistole Heroides Exculte Aptissimisque Figuris Ornate: (Comm. Antonio Volsco, Ubertino Crescentinate, Domitio Calderino & Christophoro Zaroto). **Venice: Johannes Tacuinus, de Tridino, 1510.**

Folio. 300 x 310 mm. [228] pages. The Latin text is printed in in roman font. There is a woodcut illustration at the head of the title page representing Ovid and two commentators. Throughout the text there are many woodblock illustrations of women in the act of writing. There are also many decorated capitals. Many of the capitals are negative cut (white lines against a black background) while the illustrations are positive cut. Several illustrations show signs of hand colouration, which may have occurred at a later date. There are hand-written annotations throughout. At a couple of places in the margins there is a date handwritten in black ink: "1543." The binding is nineteenth century quarter-calf and marble board. The *Heroides* (The Heroines), or *Epistulae Heroidum* (Letters of Heroines) is a collection of fifteen epistolary poems composed by Ovid (Publius Ovidius Naso, 43 BC–AD 17) in Latin elegiac couplets, and presented as though written by unhappy heroines of Greek and Roman mythology, in address to their lovers who have wronged them. This edition was printed in Venice by Johannes Tacuinus, de Tridino.
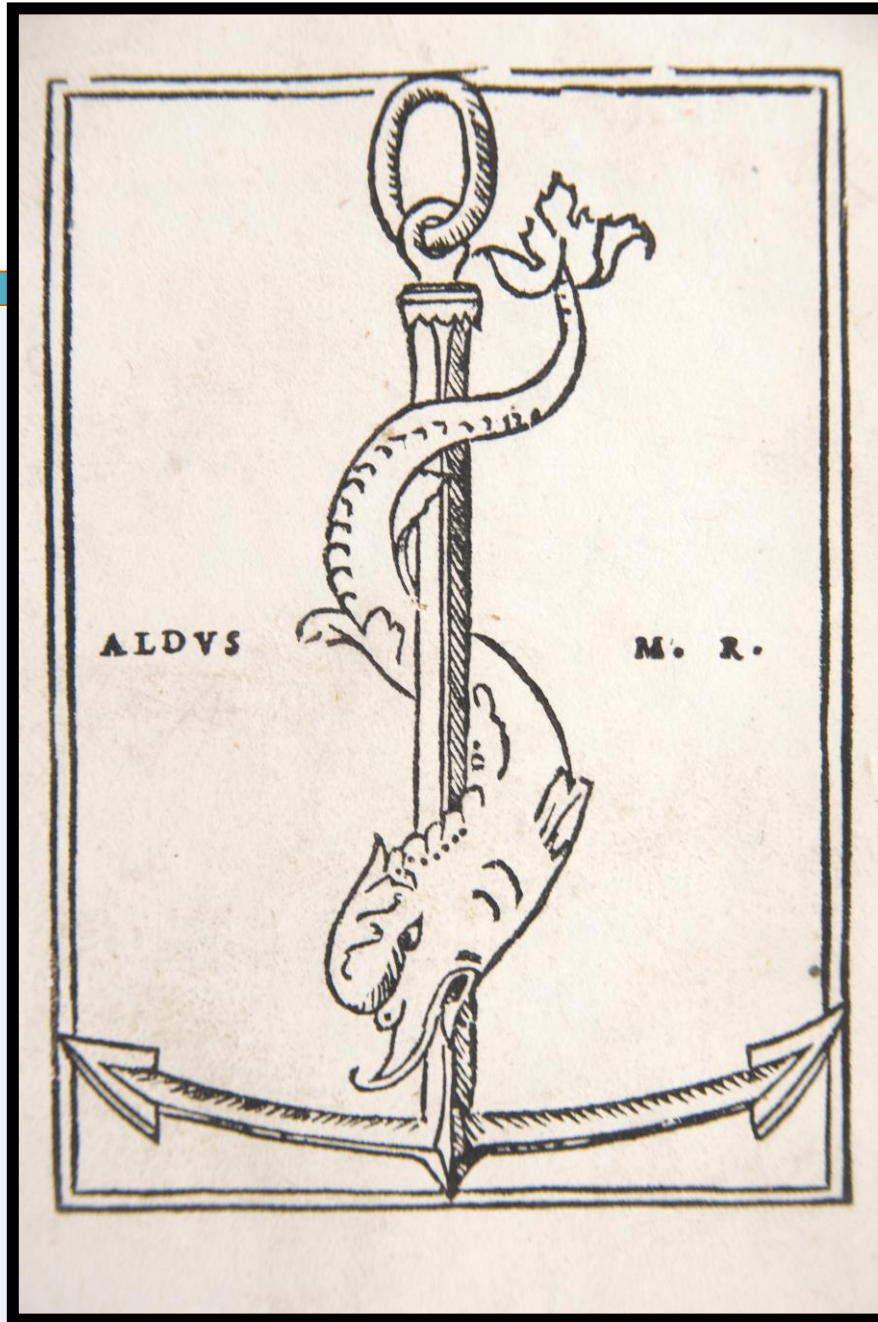
Figure 20: Aldus, Printer's Mark
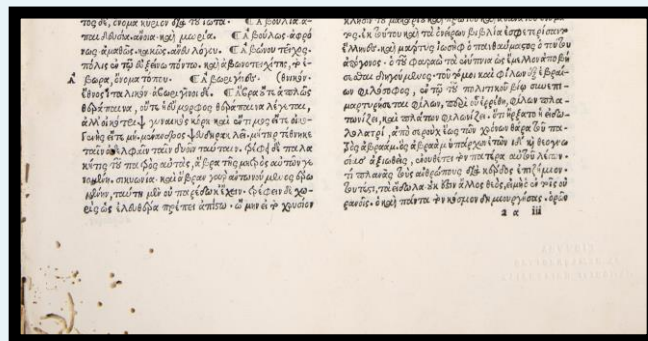
Figure 21: Suida, sample page with worm holes.
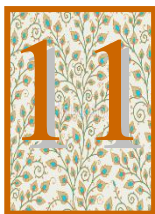
11 Suida. Souída.

Tò mèn paròn biblìon, Souída. Hoì dè syntaksámenio toûto, ándres sophoí ... [edited by D. Chalcondylas.] – **Suidas. Aldus, 1514.**

Folio. 325 x 22 mm. [392] leaves. The text is in Greek. There are capital spaces with guide letters. There are two catchwords per signature. The Aldus printer's mark is on both the title page and final page. The date of compilation for this work is thought to be around AD 1000. The entries are organized in alphabetical order. Souda explains difficult grammatical forms, rare words, and proverbs, and comments on persons, places, institutions, and even concepts (such as the cosmos or physics). Souda is a compilation of compilations. At the time of this printing the title was misunderstood. Eustathios of Thessalonike interpreted it as a name, Suidas. In fact, nothing is known of the compiler himself except that he lived about the middle of the tenth century, at Constantinople, and that he was probably an ecclesiastical person devoted to literary studies. This edition was printed by Aldo Manuzio (Aldus Manutius ca.1451-1515). Aldus printed Greek classics in the original language. S. H. Steinberg points out that Aldus's liking for cursive letters, which made him a pioneer in the printing of Latin texts, led him to commission Greek fonts which made the fine printing of Greek texts almost impossible. Steinberg claims that Aldus chose "as a model for his Greek type the informal everyday hand of his Greek-scholar friends, a careless and ugly script."
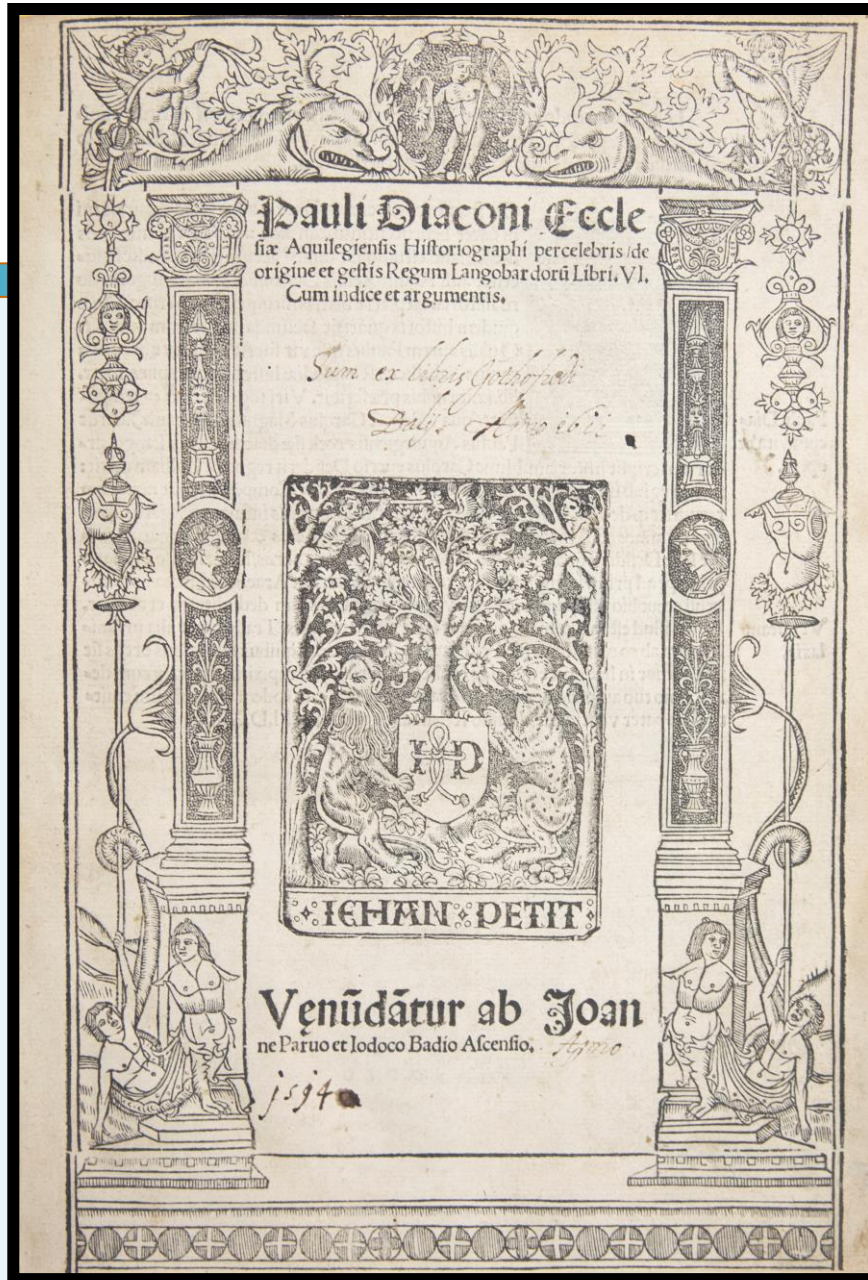
Figure 22: History of the Lombards, title page

Figure 23: Lombards, detail from main text

12 Paulus Diaconus

De origine et gestis regum Langobarorum. **Paris : Jean Petit, 1514.**

Folio. 250 x 190 mm. Foliation begins on A and runs to XXXVIII. [79] pages. The Latin text is in roman type, with running headers in black letter. There is a general index at the front together with a list of Lombard kings. The title page sits within an ornamental border with the mark of Jean Petit (lion with leopard). There is printed marginalia throughout. There are decorated capitals, some of which are historiated. The binding is vellum over boards. This copy bears several interesting marks of provenance, including an armorial stamp in gilt on the front and back covers that is identical to that of is that of Jean L'Evesque de la Cassiere, Grand Master of the Order of Malta, 1572-1581. The title page bears the inscription "Sum Ex Libris Gothofredi, Dalij/ Anno 1611." Paul the Deacon (ca.720–99) was also known as Paulus Diaconus, Warnefred and Cassinensis (i.e. "of Monte Cassino"). He was a Benedictine monk, grammarian, poet, and historian of the Lombards and of the bishops of Metz. He served at the Lombard court and moved to Charlemagne's court after conquest by the Franks. This work was written in the last decades of the eight century, at Montecassino. It covers the story of the Lombards from 568 to the death of King Liutprand in 744. This edition was printed by Jean Petit (d. 1530), a prominent Parisian printer in the late fifteenth and early sixteenth centuries.

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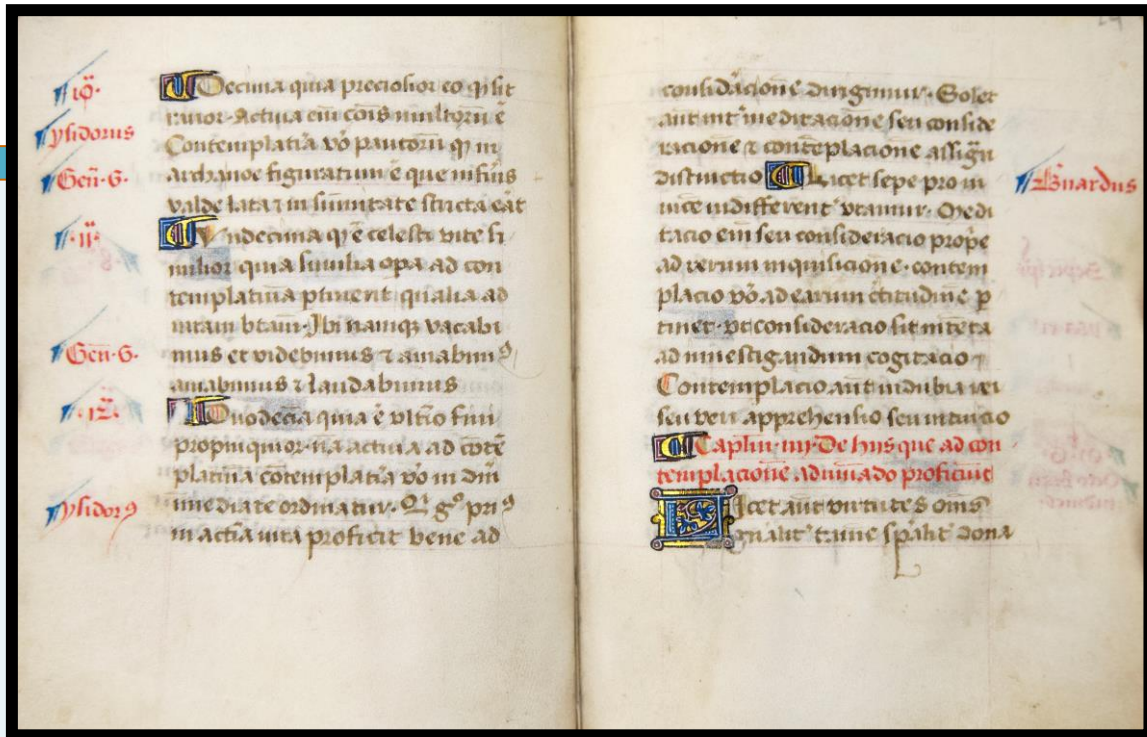
Figure 24: Treatise on Virtue, double page

Figure 25: Treatise on Virtue, detail

13 Treatise on Virtue

(Manuscript: Northern France, probably Paris, ca. 1500-25).

123 x 97 mm, with a written area 70 x 50 mm, ruled in red. The humanist script is written in brown ink in a single column of 16 lines. There are 17 two-line initials in red and blue on gold grounds with white penwork details, sometimes infilled with delicate foliage, a few slightly damaged or discoloured; over 80 one-line paraf marks in gold on red and blue grounds; infrequent line-fillers in red and blue with white penwork details. Rubricated throughout, and the rubricated marginal references are sometimes highlighted with bright blue parafs. The work is foliated 1-40 in modern pencil. The text is fragmentary, and probably unique. The work is a compendium on the virtues, written in Latin, combining biblical, patristic, medieval scholastic and classical sources. The leather binding is recent.
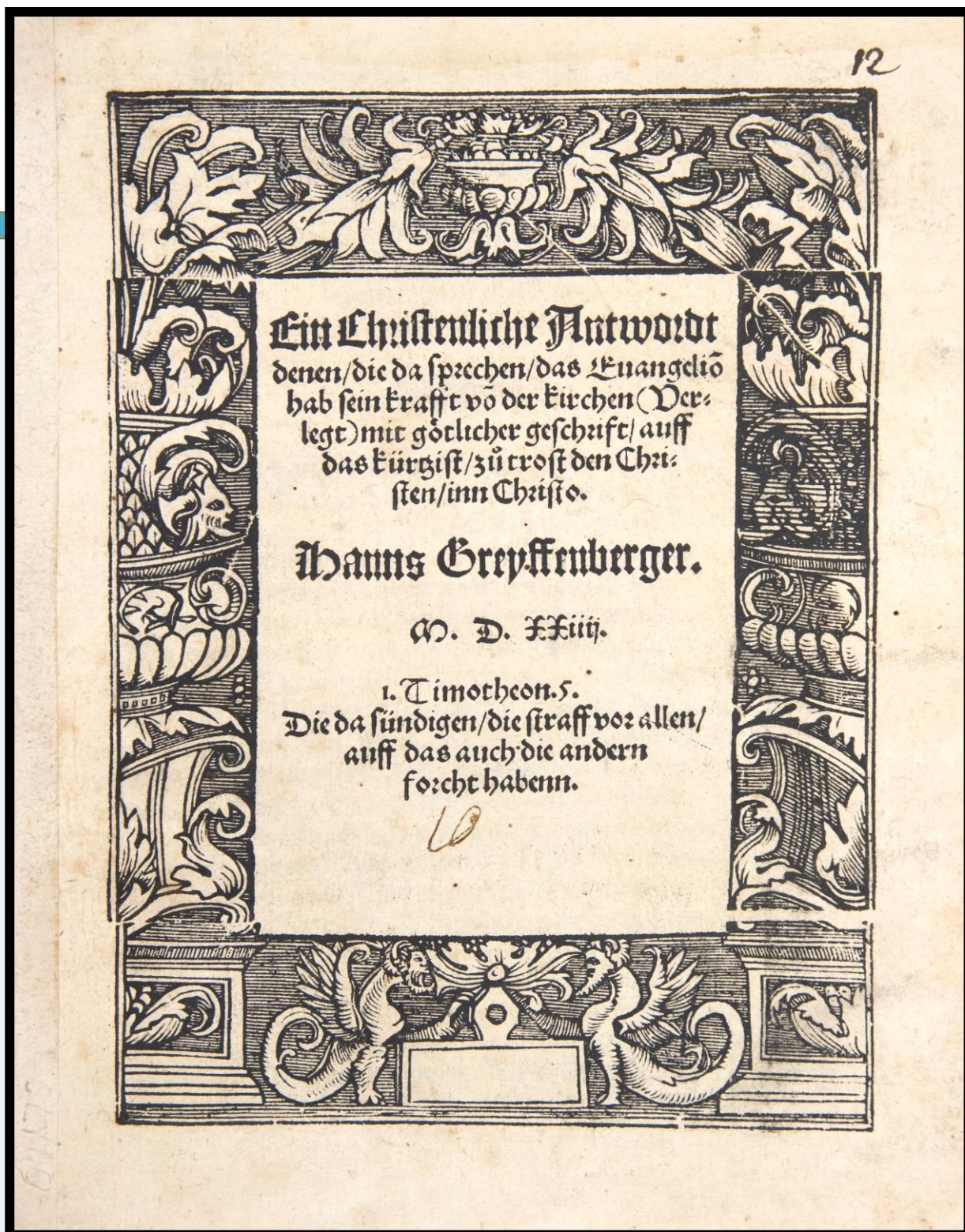
Figure 26: Cover of Greiffenberger's pamphlet

14 Greiffenberger, Hans

Ein Christenliche Antwordt denen, die da sprechen das Evangelio[n] hab sein krafft vo[n] der Kirchen verlegt mit götlicher Geschrift auff das kürtzist zu trost den Christen inn Christo. [Bamberg: Georg Erlinger, 1524].

Quarto. 180 x 140 mm. [8] pages. The title page has a four-part woodcut border. The German text is printed in black letter. This is the sole edition of this tract by the Nuremberg painter Hans Greiffenberger. The title translates as "A Christian Answer to those who say The Gospel has its Power from the Church." Greiffenberger refers to the Reformation as that rebirth of the spirit, a kind of extraordinary grace given to mankind in the last days. Greiffenberger is known as one of the more prolific of German lay pamphleteers, publishing seven pamphlets, two in 1523 and five in 1524. The printer of this pamphlet is Georg Erlinger (ca. 1485-1541). He was court printer of the prince-bishop of Bamberg. Erlinger printed several Reformation works, including some by Martin Luther.
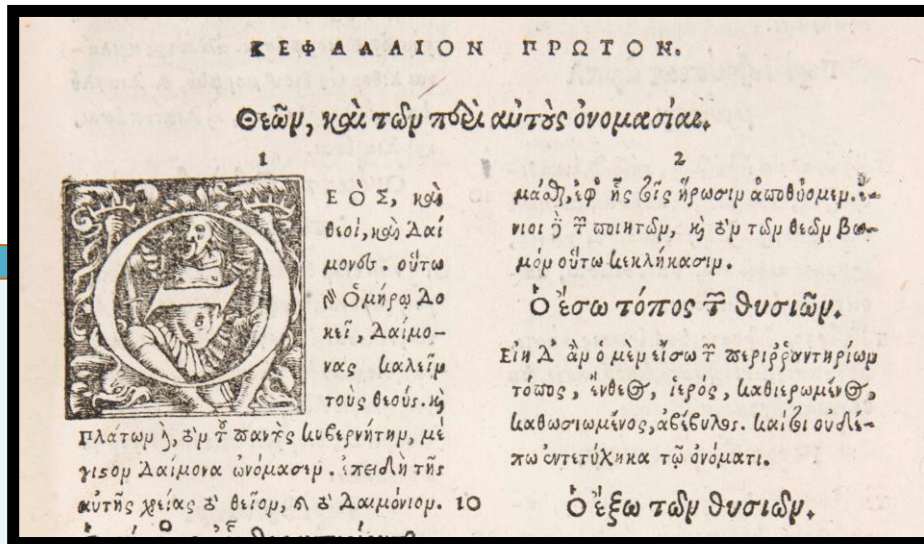
Figure 27: Detail from main text

Figure 28: Printer's mark of Thomas Platter

15 Pollux, Julius

Onomasticon…Basel: Thomas Platter, 1536.

Quarto. 220 x 14 mm. There is an index in roman font at the front of the book, with two more indexes (one in Greek and one in Latin) at the rear of the book. The main text is in Greek, printed in double columns, each of 41 lines. The columns are numbered [562]. There are several decorated and historiated capitals. A colophon exists on the verso of aA3. Thomas Patter's printer's mark is on the verso of the second to last blank page. The inside cover bears the bookplate of Joseph Bevan Braithwaite, a nineteenth century English Quaker. The contemporary binding is repaired with canvas tape. The work is a thesaurus of terms by Greek scholar and rhetorician Julius Pollux (2nd century AD, Naucratis, Egypt). The 10-volume work, which has survived incomplete, contains rhetorical material and technical terms relating to a wide variety of subjects, as well as citations from literature. This edition was printed by Swiss humanist Thomas Platter (1499–1582).
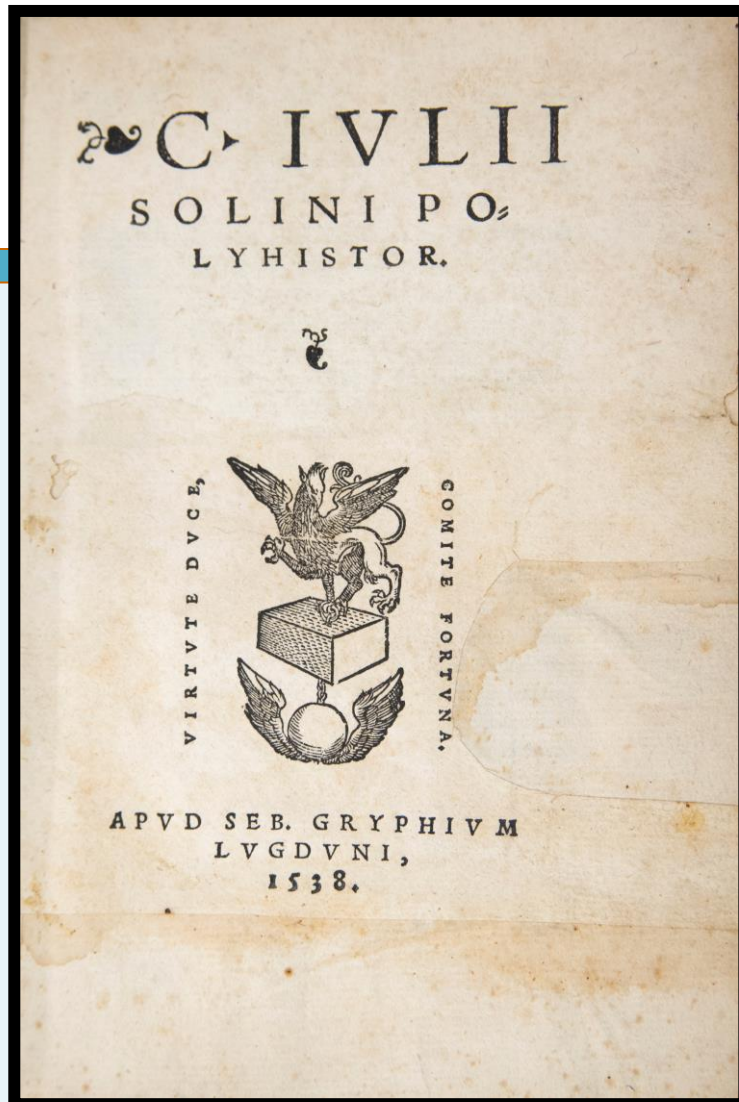
Figure 29: Polyhistor Title Page

Figure 30: Sebastianus Gryphius' printer's device

16 Solinus, C. Julius

C. Iulii Solini polyhistor. **Lyon: Sébastien Gryph, 1538.**

Octavo. 110 x 170 mm. 165, [24] pages. Page numbers are in Arabic numerals. The title page shows evidence of repair and bears Sébastien Gryph's (Sebastianus Gryphius) printer's device of a griffin. A single decorated woodblock initial opens the text. The main text is in Latin, printed in in italics with headings in uppercase roman font. The text is underlined in places, sometimes with hand-written annotations. There is an index at the rear of the book. The printer's device is repeated on the final page. The binding is limp vellum. Julius Caius Solinus was a Roman geographer of the 3rd century AD. This work ('The Wonders of the World') circulated both under the title *Collectanea Rerum Memorabilium* (Collection of Curiosities), and *Polyhistor*. The work contains a short description of the ancient world, with commentary on historical, social, religious and natural history questions. This edition was printed by Sébastien Gryph's (1493-1556), a Lyon printer of German origin (Greiff), also known as Gryphe.

P. Terentii Comœdiæ

sex, tum ex Donati commentariis, tum ex optimo-
rum, præsertim veterum, exemplarium collatione,
diligentius quàm vnquam antehac, emendatæ.

AELII Donati antiquissimi & celeberrimi Grāmatici, aliorúm-
que veterŭ in easdé, quicunque extant, cōmétarii ex veteri co
dice manu descripto, Græcis etiā repositis, accurate castigati.

CALPHVRNII in tertiā Comœdiam doctissima interpretatio.

INDICATA sunt diligentius carminum genera, & in his inci-
dentes difficultates, correcta quædam & consulum nomina,
ídque studio & opera Des.Erasmi Roterodami, non sine præ-
sidio veterum exemplarium.

EORVM, quæ in commentariis sparsim annotata sunt, index
amplissimus.

NOLI AL
TVM SA
PERE.

PARISIIS.
Ex officina Roberti Stephani typographi Regii.
M.   D.   XLI.

Figure 31: Title page with printer's mark of Robert Estienne

17 Terence

Comoediae sex, tum ex Donati commentariis, tum ex optimorum, praefertim veterum, exemplarium collatione, diligentius quam unquam antehac, emendatae. Paris: Robert Estienne, 1541.

Quarto. 250 x 170 mm. 486 pages. The Latin text is in roman font, with printed footnotes and margin notes. The title page bears the printer's mark of Robert Estienne (Robertus Stephanus). The binding is seventeenth century, rebacked at a later date. Terence (ca.189 BC–159 BC) was a Roman comic playwright. This work contains all six Terence comedies: *Andria* (The Girl from Andros,), Hecyra (The Mother-in-Law), *Heauton Timroumenos* (The Self-Tormentor), *Eunuchus* (The Eunuch), *Phormio*, and *Adelphi* (The Brothers). Each of the plays is an adaptation from Greek New Comedy: four from Menander and two (The Mother-in-Law and Phormio) from *Apollodorus*. The printer is French biblical scholar, lexicographer, and printer-publisher Robert I Estienne (1503–1559).
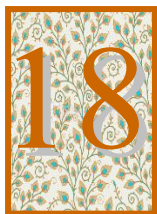
DARETIS

PHRYGII POETARVM ET
Hystoricorum omnium primi, de Bel
lo Troiano liber primus, Latio iure à
CORNELIO NEPOTE
carmine festiuo do-
natus.

LIADVM *lachrymas,*
cōcessaq; Pergama fatis,
Prælia bina ducū, bis ada
Ctam cladibus urbem
In cineres, querimur: fle-
musq; q, Herculis ira,
Hesiones raptus, Helenæ fuga fregerit arcem,
Impulerit Phrygios, Danaas exciuerit urbes.

Vt

Figure 32: Daretis, opening page of text

18 Joseph, of Exeter

Daretis Phrygii Poetarum et Hystoricarum omnium primi, de bello Troiano... **Basel: 1541.**

Octavo. 150 x 100 mm. [16] 612 pages. There is a full page hand-written Latin inscription on front pastedown. The verso of the title page bears a signature. The main text is in italics, with running titles in roman capitals. There are catch words and decorated wood-block capitals. The text has been underlined in numerous places and occasionally there are annotations. The binding is contemporary blind-stamped vellum over paste boards. In the 12th century, the English poet Joseph of Exeter adapted into Latin hexameters the popular medieval account by Dares the Phrygian of the events of the Trojan War. In this first edition, authorship is wrongly attributed to Dares. It was not until the Frankfurt edition of 1620 that Joseph's name was correctly attached to the poem. This volume bears a library stamp on the title page "Gymnasium Fridericianum in Scherwin:" (Fridericianum Schwerin is an altsprachliches school in the old town of Schwerin that dates back more than 450 years). The printer of this work is unknown.

Figure 33: Fortunetelling, astrological symbols

Figure 34: Fortunetelling, title woodcut

19 Fortunetelling

Warsager Kunst. [Frankfurt]: [Christian Egenolff], 1541.

Quarto. 140 x 170 mm. [36] pages. The text is in German, printed in black letter. There is a full-page title woodcut of a nobleman having his palm read by an unusually dressed woman. The main text is illustrated with 48 woodcuts that symbolically interpret the astrological signs, constellations, fixed stars, and planets. The vellum binding and slipcase are recent. The author of this work is unknown. This rare work on fortune telling, first published in 1536, contains instructions on how to learn to prophesize by a letter-number system, using the planets, under which one was born. There are descriptions of the seven planets and their properties, with further instructions on how the reader can learn a simple system to determine his own correct sign. The effects of the twelve signs of the zodiac, the four body temperaments and the four elements are documented. The printer is Christian Egenolff or Egenolph (1502-1555).
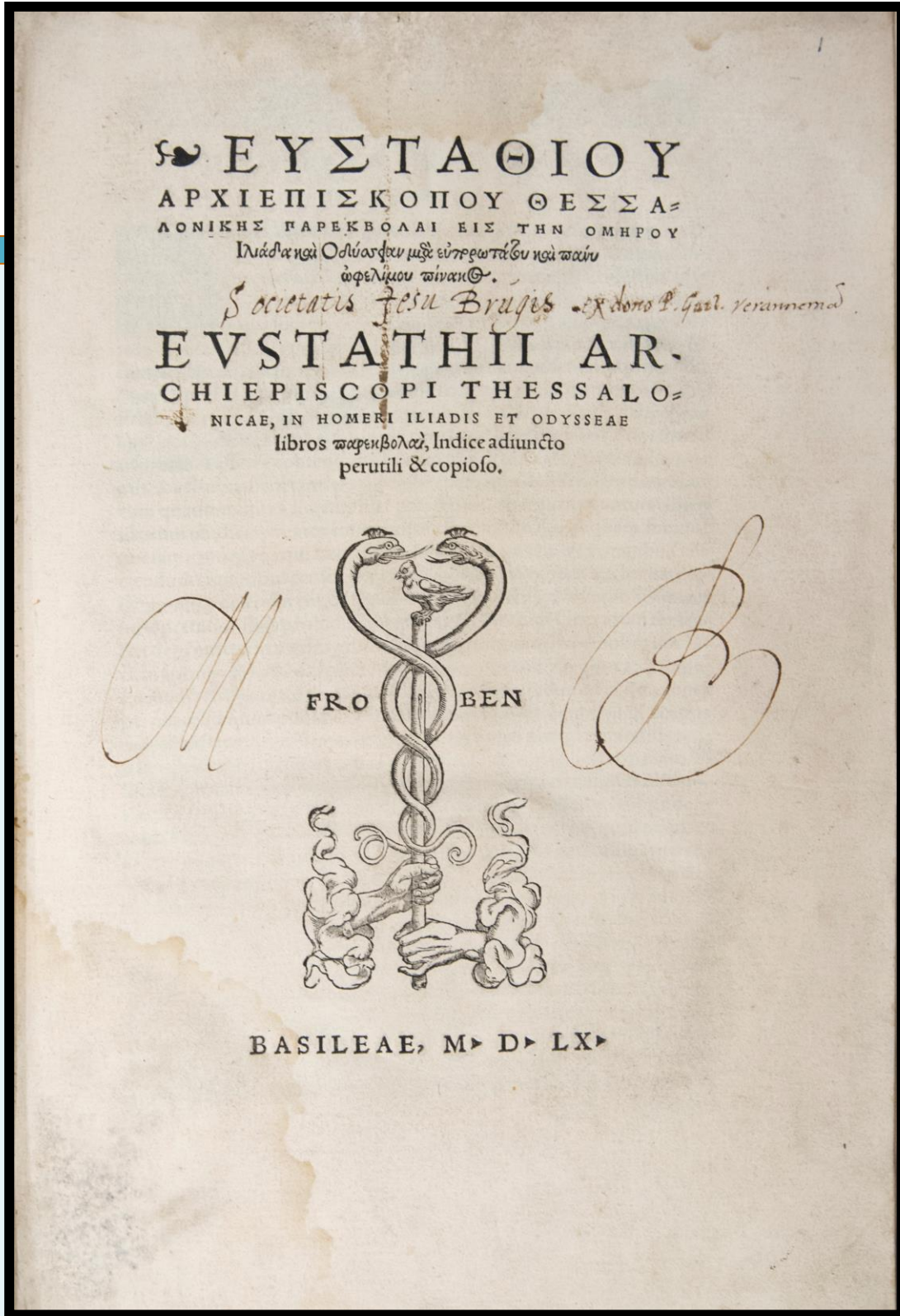
Figure 35: Title page with printer's device of Hieronymus Froben

20 Eustathiou of Thessalonikes

Parekbolai Eis Ten Homerou Iliada Kai Odysseian Meta Euporōtatou Kai Pany Ophelimou Pinakos: Eustathii Archiepiscopi Thessalonicae, in Homeri Iliadis Et Odysseae Libros Parekbolai : Indice Adiuncto Perutili & Copioso: **Basel, [Hieronymus] Froben, 1560.**

Folio. 210 x 320 mm. 751 pages. This is volume one of a three volume set. The Froben printer's device is on the title page. The preliminary leaves are in Latin. The main text is of verse surrounded by commentary, both in Greek. There are woodcut capitals and catchwords. The panel-stamped leather binding over boards has been rebacked. The brass corner mounts are intact. All three volumes show manuscript material under the rear pastedown. Eustathios of Thessalonike was a church official, scholar, and writer (ca.AD 1115—AD 1195/6). This works is Eustathios' commentary on the works of Homer, which include the remarks of earlier researchers and sometimes uses the epic in alluding to contemporary events. This copy bears the following in black ink on the inside cover: "Bibliotheca sedis Episcopalis/ apud NEWFOUNDLAND interindos Occidentales/ sacrum voluit/ Joannes Wilson S.J.B. Coll: sanctis et individux Trinitatis/ in Acad: Oxon Socius/ M. DCCCXLIV" as well as the library stamp of Queen's College. The title page bears the inscription "Societatis Jesu Brugis ex domo P. Gail Verannernod. This is the second printed edition. The printer is Hieronymus Froben (1501–1563), the eldest son of Johann Froben, who began the Froben printing dynasty in Basel in 1536.
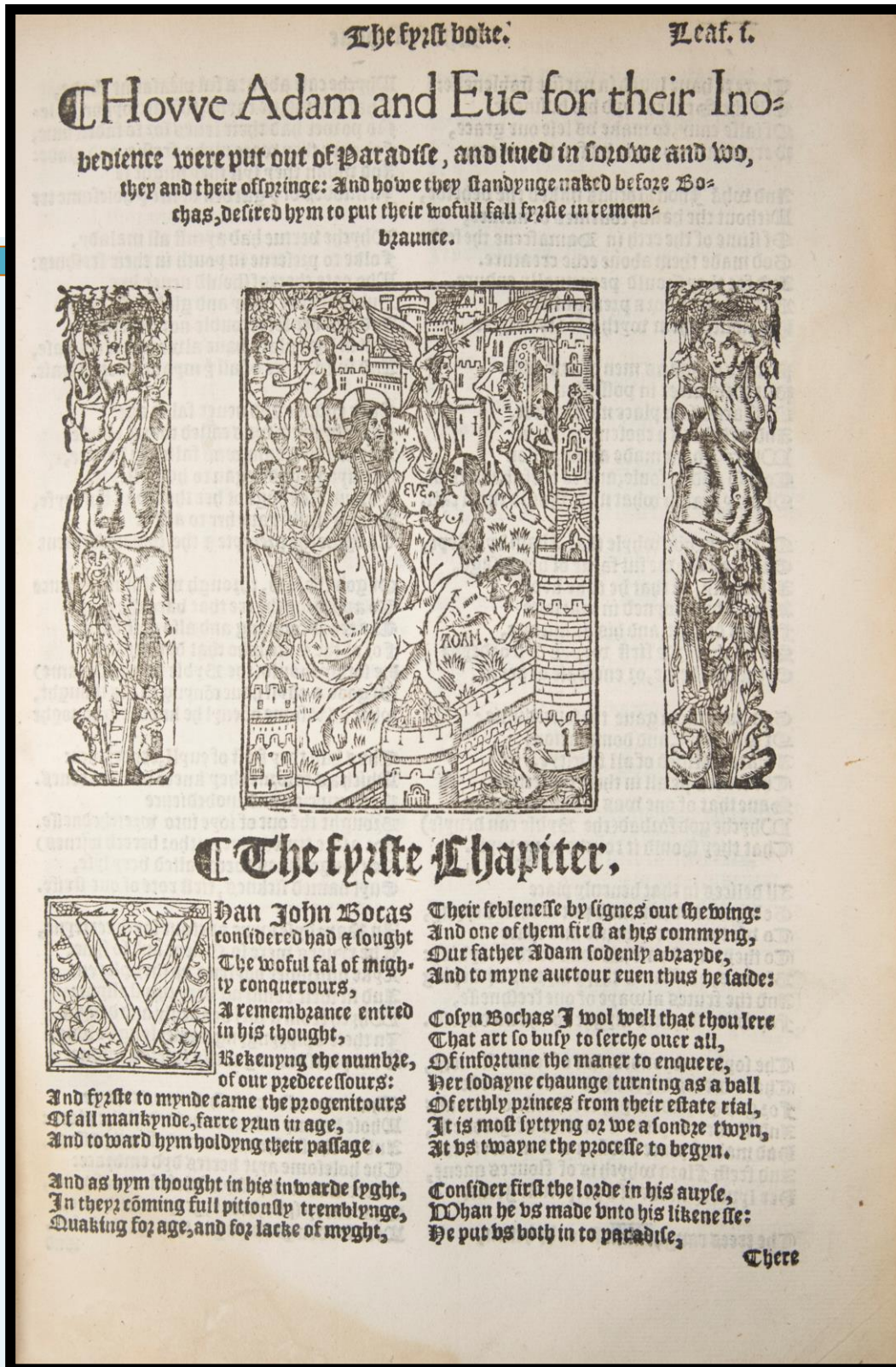
The fyrst boke. Leaf. i.

❡Howe Adam and Eue for their Ino=

bedience were put out of Paradise, and liued in sorowe and wo,
they and their offspringe: And howe they standynge naked before Bo=
chas, desired hym to put their wofull fall fyrste in remem=
braunce.

❡The fyrste Chapiter.

When John Bocas considered had & sought
The woful fal of mighty conquerours,
A remembraunce entred in his thought,
Rekenyng the numbre, of our predecessours:
And fyrste to mynde came the progenitours
Of all mankynde, farre prun in age,
And toward hym holdyng their passage.

And as hym thought in his inwarde syght,
In theyr coming full pitiously tremblynge,
Quaking for age, and for lacke of myght,

Their feblenesse by signes out shewing:
And one of them first at his commyng,
Our father Adam sodenly abrayde,
And to myne auctour euen thus he saide:

Cosyn Bochas I wol well that thou lere
That art so busy to serche ouer all,
Of infortune the maner to enquere,
Her sodayne chaunge turning as a ball
Of erthly princes from their estate rial,
It is most syttyng or we a sondre twyn,
At vs twayne the processe to begyn.

Consider first the lorde in his aulse,
Whan he vs made vnto his likenesse:
He put vs both in to paradise,

There

Figure 36: Page from John Lydgate's *The Fall of Princes*

21 Lydgate, John

The Tragedies, gathered by John Bochas, of all such Princes as fell from theyr estates throughe the mutability of Fortune since the creation of Adam, until his time: wherein may be seen what vices bring menne to destruccion, wyth notable warnings howe the like may be avoyded… London: **John Wayland, [1554].**

Folio. 220 x 310 mm. [9], clxiii, xxvi, xxxv-xxxvii leaves. The title page has a woodcut architectural border with Royal arms and figure. The English text is printed in black letter. There are decorated woodcut capitals, paraph marks and catchwords throughout. New front and endpapers have been added and are probably contemporary with the Cambridge-style panel binding. John Lydgate (1370–1449) spent most of his life in a monastery at Bury. He was a prolific poet and until the seventeenth century was often compared favourably with Chaucer and Gower. This work is based on Boccaccio's *The Fates of Famous Men*. The poem follows the pattern familiar to English readers from Chaucer's Monk's Tale. The fallen princes pass in front of the author, Bochas, and tell their stories. The printer of this edition is John Wayland. Wayland was both a citizen and a scrivener of London and resided at the sign of the Blue Garland in Fleet Street in 1541, later moving to the sign of the Sun against the Conduit.
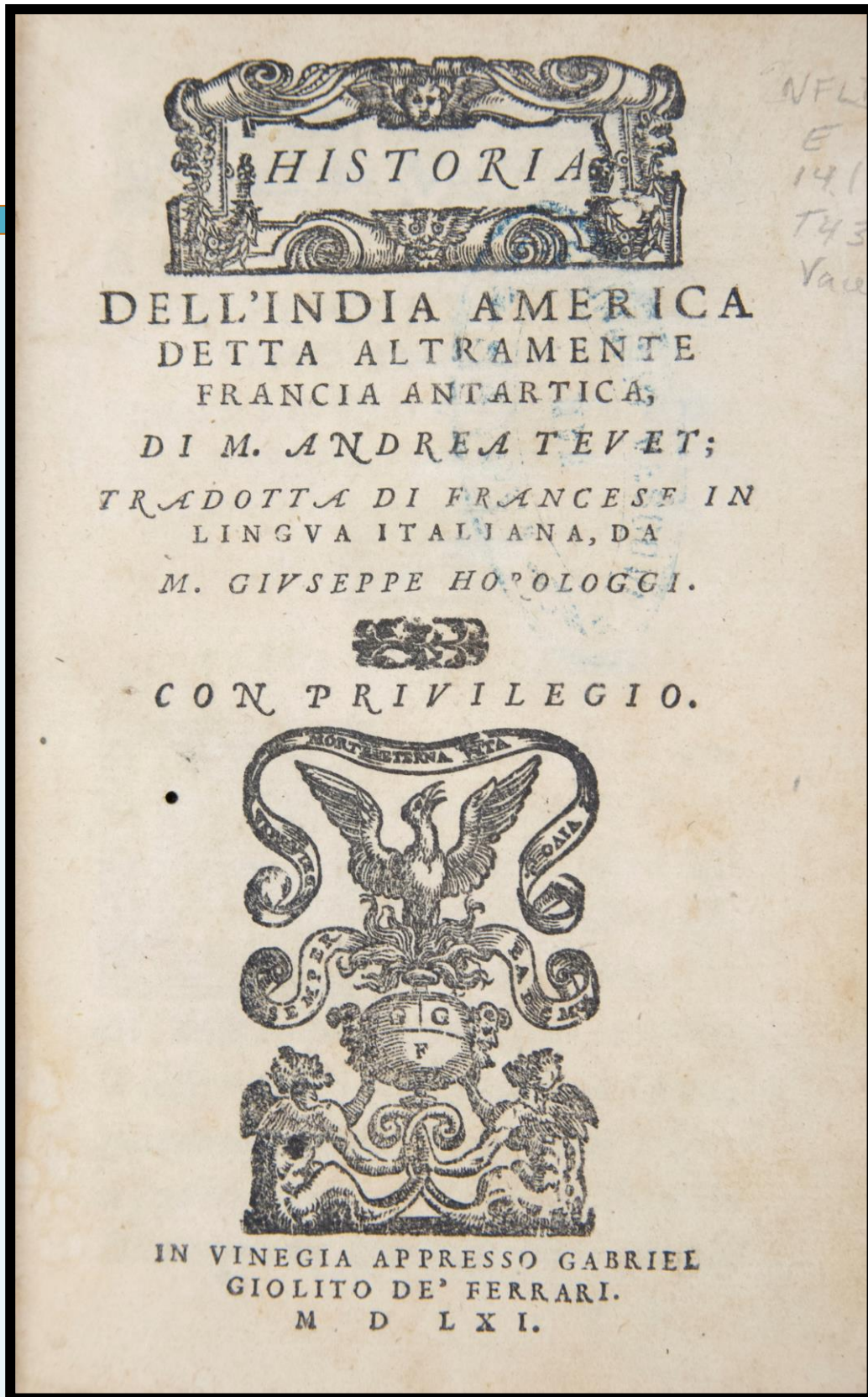
Figure. 37: Title page from *Historia dell'India America*

22 Thevet, André

Historia dell'India America. **Venice: Gabriel Giolito de' Ferrari, 1561.**

Octavo. 155 x 105 mm. XXXII, 364 pages. The decorative title page bears the printer's mark of a phoenix emerging from flames atop a globe with the initials G.G.F. The Italian text is printed entirely in italics with headings in uppercase roman font. There are woodcut capitals throughout. There is a colophon and printer's mark at the end of the text. The vellum binding is contemporary vellum. André Thevet was a Franciscan friar, writer and traveller. This work is M. Giuseppe Horologgi's translation from the French of Thevet's *Les singularitez de la France Antarctique, autrement nommée Amerique*, purportedly recording the author's travels in Brazil and North America. Thevet writes as if recording his own experiences and, while he did travel to Brazil, he never came to Canada or Newfoundland. Instead, he compiled his descriptions of these places from interviews with those who had, as well as from other published accounts. The printer is Gabriele Giolito de' Ferrari (ca. 1508 – 1578). He was one of the first major publishers of literature in the vernacular Italian language.

Figure 38: Bishop's Bible title page recreated in pencil and ink

23 Parker. The holie. Bible

conteyning the olde Testament and the newe: the "Great Bible" of Cranmer / revised under the superintendence of M. Parker, Archbishop of Canterbury by W. Alley, Bishop of Exeter, and other bishops. **London: R. Iugge, 1568.**

Folio. 410 x 280 mm. [22], cxxviii, clxxxv, cciiii, cxviii, clvi leaves : ill., maps. 400 x 380 mm. The first three words on the title page are xylographic and below them is an engraved plate incorporating a portrait of Queen Elizabeth (in this copy the whole page is reproduced in pencil). The other sections of this work recreated in handwriting and with drawings are the Preface, the prologue to pt. 3, Psalms 1-5, Rev. XVII and 17 to XXII. The main text in English is in black letter, with headings printed in Roman type. There are illustrated wood-cut, paraph marks, catch words, as well as chapter and verse numbers. The Bible contains several maps, all of which except for one were copied from the Geneva Bible. There are also 124 woodcut illustrations, the blocks designed by Virgil Solis, a German graphic designer. The blocks had been used in other bibles. This copy of the Bishops' Bible was rebound (ca. 1824). This first-edition English translation of the Bible was compiled at the direction of Archbishop M. Parker. It is the most lavishly illustrated English bible of the Renaissance. The printer was R. Jugge, London. Jugge was master of the Stationers' Company four times between 1568 and 1574. This copy was a gift to Memorial University from Mr and Mrs George D. Clifford of Cambridge, England to mark their visit to Newfoundland in 1971.
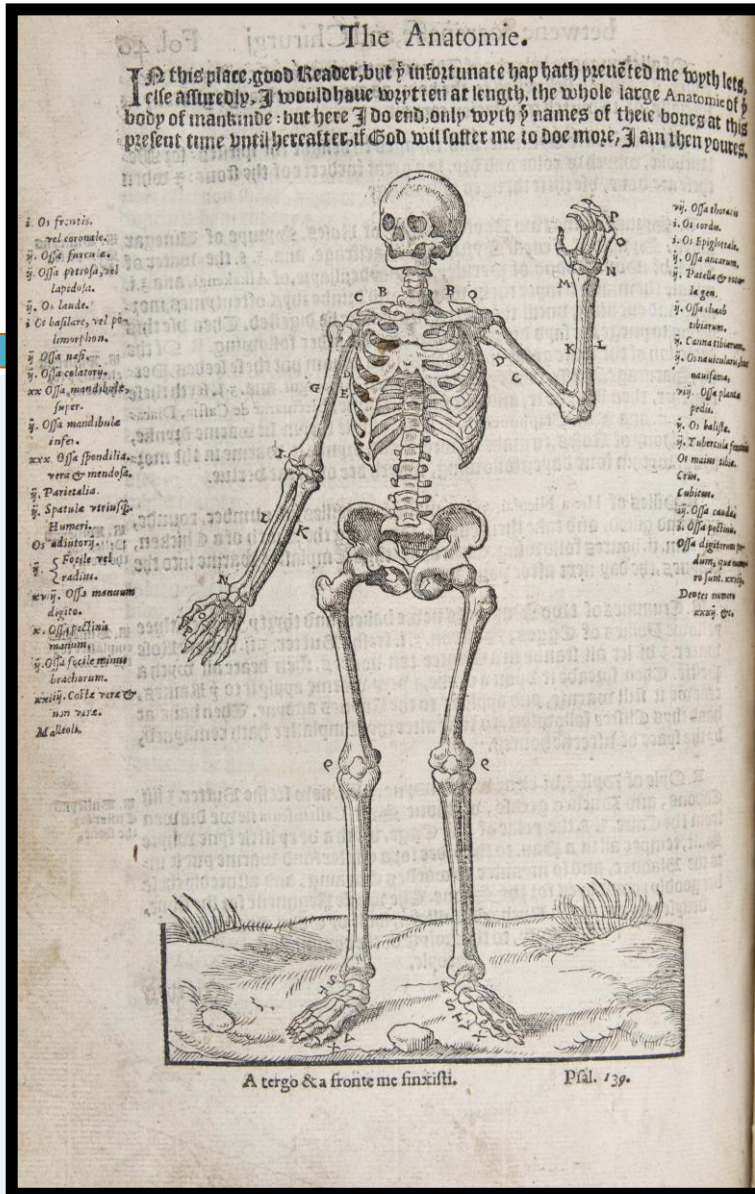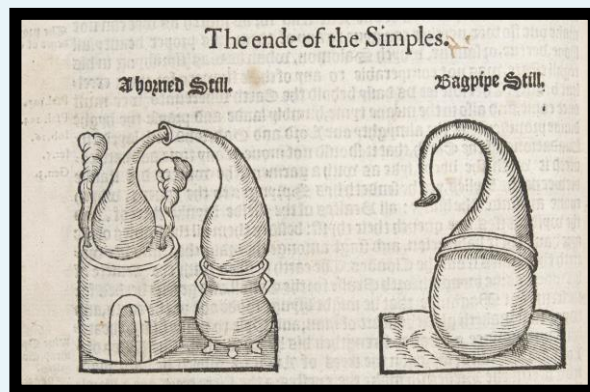
Figure 39: Anatomie

Figure 40: Bullein's stills

24 Bullein, William

Bulleins Bulwarke of Defense Against All Sickness, Soareness and Woundes that doe dayly assaulte mankinde: Which Bulwarke is kept with Hilarius the Gardener, & Health the Phisicion, with the Chirurgian, to helpe the Wounded Souldiours. Gathered and practised from the most worthy learned, both olde and new: to the great comfort of mankinde: by William Bullein, Doctor of Phisicke. **London: Thomas Marshe, 1579.**

Folio. 290 x 190 mm. [4], 85, [9], 46, [2], 43, [9], 33, [2] leaves. The title page has been replaced with a facsimile. There are decorated capitals throughout and woodcut illustrations that can be traced to earlier works. The text in English is printed in black letter, with headings in Roman and in italics. There are several hand-written annotations. The inside cover bears the bookplate of "John M Traherne" FRS. The facsimile title page bears a stamp on the verso "MVSEVM BTITAN/NICV," indicating it is from the British Library and was added to that collection between 1753 and 1836. The sprinkled calf binding has been rebacked. William Bullein was a kinsman of Anne Boleyn. He was born in the Isle of Ely during the reign of Henry VIII, probably between the years 1520 and 1530. He practiced medicine in the North of England. He died in ca. 1575/6. The book consists of four works, with a fifth represented by a single page: *The Book of Simples*, *A Dialogue betwene Sorenes and Chyrurgi on Apostumacions and Wounds*; *The Anatomie* (one page); *The Booke of Compoundes*; and *The Booke of the Use of Sick Men and Medicens*. The work was printed by Thomas Marshe or Marsh, who was an original member of the Stationers Company.
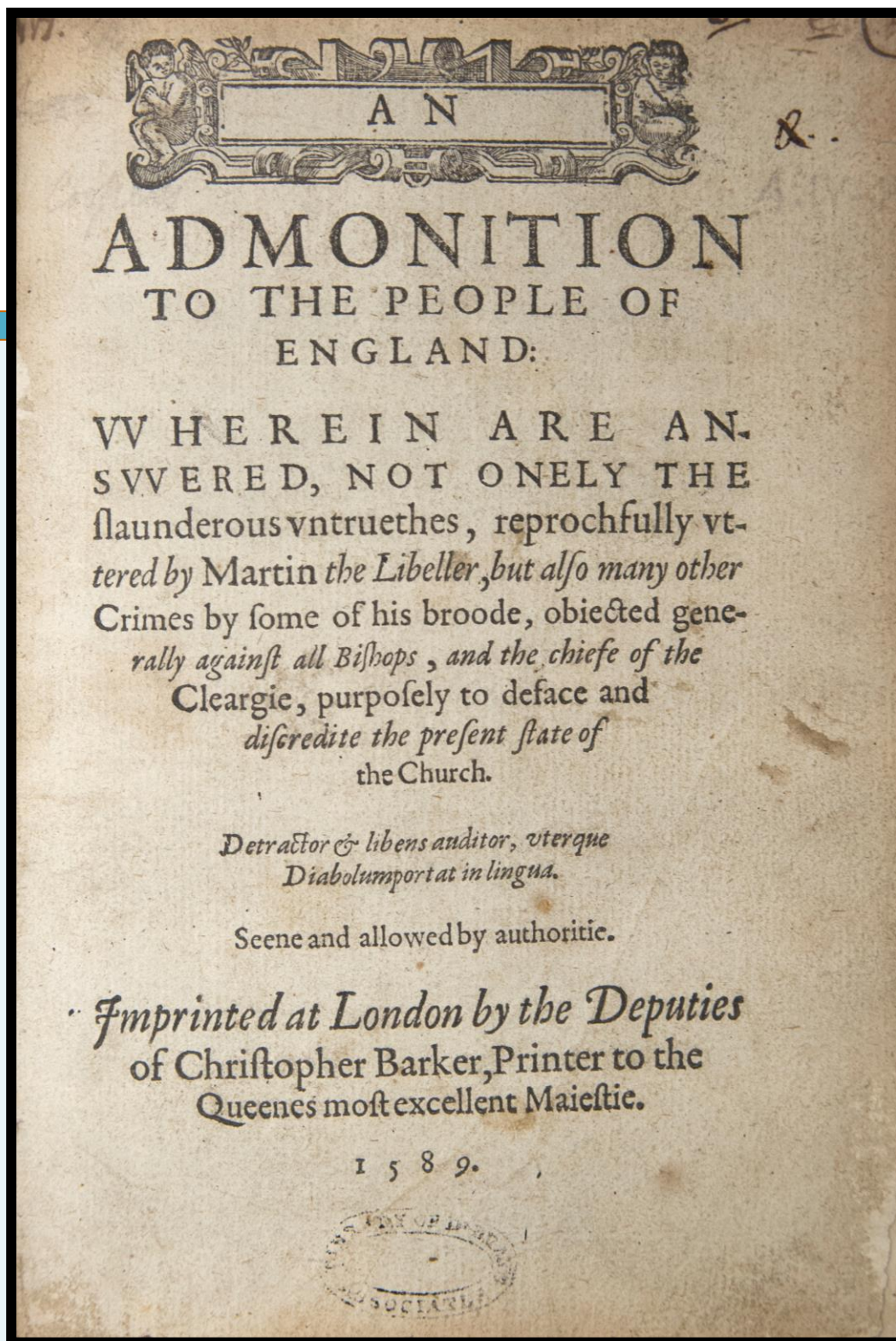
Figure 41: Cooper's Admonition, title page with Bray Library stamp

25 Cooper, Thomas

An Admonition to the People of England: Wherein Are Answered, Not Onely the Slaunderous Vntruethes, Reprochfully Vttered by Martin the Libeller, but Also Many Other Crimes by Some of His Broode, Obiected Generally against All Bishops, and the Chiefe of the Cleargie, Purposely to Deface and Discredite the Present State of the Church. London: Christopher Barker, 1589.

Quarto. 180 x 130 mm. [8], 64 pages, 65-78 leaves, 79-252 pages. The English text is printed in roman font, with running titles in italics, and decorative woodcut capitals. There are printed margin notes and a several hand-written annotations. The title page bears a Bray Library stamp at the bottom. A Bray Lending Library label is on the inside cover and a Bray Lending Library Rules label on the inside back cover. The binding is half-calf with snail-pattern marble boards, probably nineteenth century. Pages 59-64 show scorch marks at the top fore-edge. Thomas Cooper (d. 1594) became Bishop of Lincoln in 1771 and Bishop of Winchester in 1584. This work, a first edition, is Cooper's response to the Marprelate pamphlets. Martin Marprelate was the pseudonym of a Puritan writer who attacked strict censorship policies enforced by Archbishop Whitgift in 1586. Cooper was subsequently the target of a Marprelate pamphlet. The printer is Christopher Barker (c.1528/29-1599).
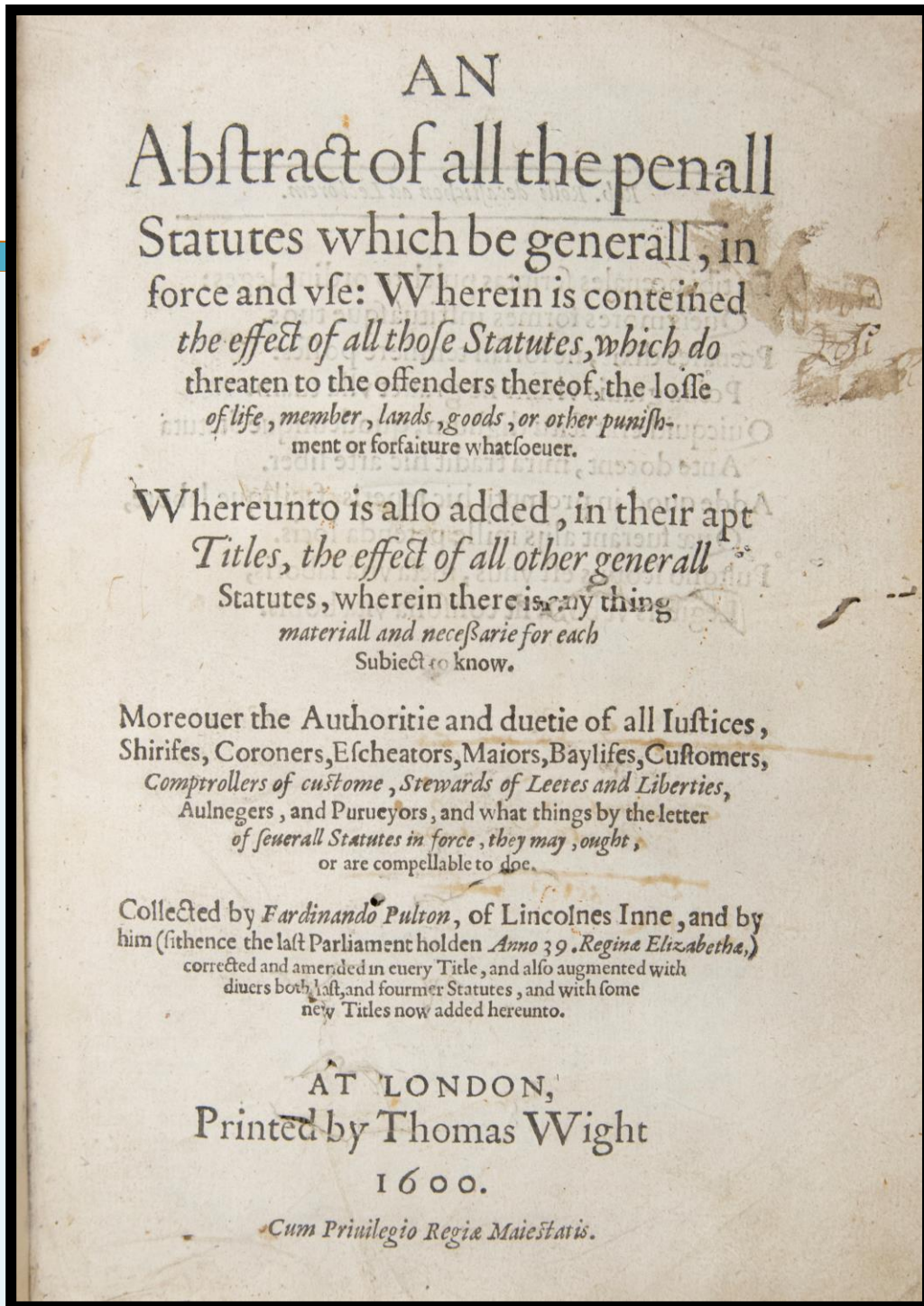
Figure 42: Pulton's Statutes, title page

26 Pulton, Ferdinando

An Abstract of all the penall Statues which can be generall, in force and use...
London: Thomas Wight, 1600.

Quarto. [16], 404 leaves. There is a subject index before the main text, followed by a dedication to "Sir William Cordell *Knight, Master of the Roules*." The dedication and headings are in roman, with the main text and margin notes in black letter. The text begins with a single decorated capital. There are catchwords throughout. The binding is canvas, probably contemporary with new front and end papers. Ferdinando Pulton was a former fellow of Christ's College, Cambridge. He joined Lincoln's Inn in 1559 but, being a Roman Catholic, was never called to the Bar. Unable to practice, he devoted his life to the production of reference works, especially in relation to statutes. This work, a second edition, is an early attempt to bring together a comprehensive work on English criminal law. The printer is Thomas Wight (died ca. 1608), a bookseller, publisher and draper of London.

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